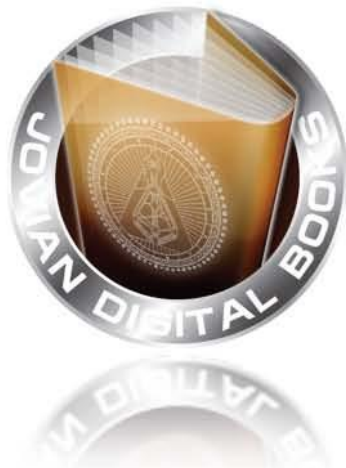


IHDS PHS PRACTITIONER CERTIFICATION YEAR 1 SEMESTER 2 DETERMINATION & HEALING

RA URU HU



INTERNATIONAL HUMAN DESIGN SCHOOL



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TABLE OF CONTENTS

The IHDS PHS Practitioner Certification Program Year 1 Semester 2	xi
Lesson One	1
Appetite: 1 st Design Color	1
Internal and External Determination	1
The Terminology of Design Color	1
The Inner Architecture of the Crystal	4
The Color/Tone Chain Schematic	5
The 1 st Determination: Appetite	7
The Importance of Experimenting with the Design	10
Realigning People to Their Predisposition	11
The Conditioning of the Internal and External	12
Appetite Determination	13
Determination Therapy	15
Color/Tone Interface for Appetite Determination	16
Survival	17
Transference	17
Appetite: What You Take In	18
Internal: Consecutive and Selective	18
External: Alternating or Blending	20
Aligning the Being to its True Nature	21
Lesson Two	23
Taste: 2 nd Design Color	23
Internal and External Determination	23
Determination and Determination Transference	23
Internal Determination	25
External Determination	26
How the Crystal Functions	27
The Prime Design Crystal	28
The Beginning of a Color Process	29
Inner Crystal Dynamics	30
2 nd Design Color: Taste	31
An Open/Closed System	32
The 2 nd Color has a Natural Resonance to the 2 nd Tone	32
Transference Shows You How the Physical Body Can be Distorted	34
Experimenting with the Design is Necessary	34
No Choice	35
Transference Deadens the Spirit	35
The Crystal is Perfect	36
Being in Transference is Natural	36
Brain Function and Open Internal	37
Important for Children	38
Guides for Mothers/Preventive Knowledge	39
The Highest Possible Potential for Awareness	40



Simple Rules to Enrich the Lives of Children	40
Transference is a Scourge	41
Two Things to Remember.....	41

Lesson Three 43

Thirst: 3 rd Design Color.....	43
Internal and External Determination	43
External Determination	43
The Inner Crystal Dynamic.....	44
No Choice	44
The Physics of Flying in Space/Fractals	45
The Importance of Being in the Right Environment.....	46
Physical Determination: Aligning the Vehicle to the Correct Environment	46
3 rd Color: Thirst	48
Theme: Hot and Cold.....	49
Externalization: Wet or Dry Environments	50
First Step: Operate Correctly	51
Design Nodes Moves You to Your Purpose	52
The Simple is Magical	53
Relate to the Client According to Their Design.....	54
Light: Direct or Indirect	54
Clients Must Accept Knowledge Voluntarily	55
Send MMI Charts	55
Astrocartography	56
Chart of Color Breakdown	57
Nodes: Road to the Fulfillment of Purpose	58
There's a Perfect Environment for Everyone	59
Tone Determines the Color Frequency	59
The Future of Healing	60

Lesson Four 63

Touch: 4 th Design Color.....	63
Internal and External Determination	63
The 4 th Color Makes it Possible to be Human.....	63
The Phoenicians on Ibiza.....	64
The Magnetic Monopole.....	65
The 4 th Color and its Natural Transference	65
Keynotes: Calm/Nervous and Active/Passive	66
General Keynote: Touch.....	66
The Circumstances of Taking Things In	67
The Calm Circumstance	67
The Nervous Circumstance	68
Ra and his Experience in 1983	69
Touch	69
The Not-Self with 4 th Color Internalization is Unhealthy	70
Externalization: Active/Passive	71
Environment is the Bedrock.....	72
Internalization and Externalization, the Bedrock of Transformation.....	73



The Disruption that is Possible When Changing One's Environment.....	73
Authority is Only Correct in the Moment.....	74
The 4 th Color Base is Open	75
The World of Physics	77
The Process of the Monopole	77
The Great Sampling.....	79
A Different Approach is Necessary for 4 th Color Beings	79
Being Attuned to the Frequency is Important.....	81

Lesson Five..... 83

Sound: 5 th Color Design	83
Internal and External Determination	83
The 5 th Color and its Relationship to Tone.....	83
Sounds Can Adjust Programming	84
Sound is a Healing Agent	85
Transference to the 2 nd Color can be Devastating to the Vehicle.....	85
The 2 nd Color	86
Normal is Dysfunctional	87
The 5 th Color is not Limited to its Fixing Tone Relationship	88
5 th Color Design Can Lead to a Connection to the Rave Children.....	89
Circumstance and the Upper Colors	89
The Relationship between Line and Color	89
Circumstance is an Essential Ingredient to Well-Being	90
Internal Sound: High/Low	91
Transference: Focusing on What is Going Into Your Body	91
It's Not What You Eat; It's the Circumstance that Makes the Difference	92
Sound Allows Your Digestive System to Operate Correctly.....	93
Mutation	93
Autism and Prostate Cancer Connected to Incorrect Diets	94
The Low Side isn't about Silence	95
The 5 th Color Can be Aligned Quickly	96
Transference to the 2 Closes off the 5 to Many Things	96
External: Narrow/Wide	97
The Transfer Trap: 2 nd Color Internal/External	98
Focused or Diffused Environment	98
Any Environment is Ok	100
The 5 and the 2: Health Dilemmas	101
Sound: The Synthetic Field for the Whole Tonal System	101
Sound: The Universalizing Level.....	103
The Lower and Upper Parts Have Different Themes	104

Lesson Six 105

Light: 6 th Color Design	105
Internal and External Determination	105
The Difference between the Lower and Upper Design Colors	106
The 6 th Color: Light	108
Internal: Direct/Indirect.....	109
Direct Light	110



Food is a Difficult Aspect of the Experiment	111
Strategy and Authority Aligns the Vehicle	112
Indirect Light	113
The External: Natural/Artificial	114
The Difference in Working with Lower and Upper Color	116
2 nd Color: Opened/Closed	116
The Closed 2	117
The Upper Color	117
Being in the Right Circumstance	118
Using an Objective Scientific Approach	119
Mutation	119
Solar Plexus Mutation	120
Mutation at the 6 th Level	120
Rave Children	121
The Mutation is not about Seeing or the Light	121
The Refinement of Energy	122
Raves will not be Fixed	123
Transcendent Feeling	123
Lesson Seven	127
Tone/Color Fixing	127
Basic Division of Tones	127
Left and Right Tones	128
The Basic Formula: Left Tone-Left Fixing/Right Tone-Right Fixing	129
Example Chart 1	131
Internal: 1.2 - Consecutive	131
External 6.1 Natural	132
Example Chart 2	133
Internal: 1.2 - Consecutive	133
External 2.6 External	134
Example Chart 3	134
Internal: 3.3 - Hot	134
External 5.5 Wide	135
Example Chart 4	136
Internal: 4.4 - Nervous	136
External 3.3 Wet	136
Example Chart 5	137
Internal: 3.5 - Cold	137
External 2.5 External	138
Example Chart 6	138
Internal: 3.4 - Cold	138
External 3.1 Wet	139
Example Chart 7	140
Internal: 1.3 - Consecutive	140
External 1.6 Blending	140
Example Chart 8	141
Internal: 4.6 - Nervous	141
External 4.2 Active	141
Example Chart 9	142



Internal: 1.3 - Consecutive.....	142
External 2.4: External.....	142
Example Chart 10	143
Internal: 4.1 - Calm	143
External 1.1 Selective.....	143
Example Chart 11	144
Internal: 1.4 - Alternating	144
External 2.1 Internal	145
Example Chart 12	145
Internal: 5.5 - Low	145
External 1.4 Blending	146
Example Chart 13	147
Internal: 1.5 - Alternating	147
External 1.3 Selective.....	147
Example Chart 14	148
Internal: 3.5 - Cold	148
External 1.6 Blending	148
Example Chart 15	148
Internal: 4.2 - Calm	148
External 1.5 Blending	149
Example Chart 16	149
Internal: 5.1 - High	149
External 5.6 Wide.....	150
Example Chart 17	151
Internal: 5.4 - Low	151
External 2.1 Internal	151
Example Chart 18	152
Internal: 6.6 - Indirect.....	152
External 1.4 Blending	152
Example Chart 19	153
Internal: 4.2 - Calm -- External: 6.2 - Natural.....	153
Example Chart 20	153
Internal: 2.6 - Closed	153
External 5.2 Narrow	154
Example Chart 21	155
Internal: 1.2 - Consecutive.....	155
External 6.1 Natural	155
Lesson Eight.....	157
A Tone Overview	157
Sharing this Knowledge	157
A Look at the Illustration.....	158
Left Side: Smell, Taste and Outer Vision	159
Right Side: Inner Vision, Feeling and Touch.....	159
The 1 st Tone: Smell	160
Human Design is a Science.....	161
Cognition	162
Seven Ways to Cognition: The Seven Sensors	162
Immune System Defense: The Nose	163



The 2 nd Tone: Taste.....	164
Pattern Determination	164
Salt.....	165
Five Primary Salt Measurements	165
The 2 nd Tone is Always the Base	166
We are Fixed to a Specific Base for Eternity.....	166
Five Archetypes	167
A Deep Chasm between the 3 and the 4	167
The 3 rd Tone: Outer Vision	168
Pattern Recognition through Seeing/Right Eye	168
The 4 th Tone: Inner Vision.....	169
Differentiation/Recognition/The Left Eye	169
Five Salt Bodies and Seven Ways to Cognition	170
Everyone has a Pathway	170
The 5 th Tone: Feeling.....	170
Experience Differentiation/Sugar.....	171
The 6 th Tone: Touch	172
The Communal Defense/Skin.....	173
The 6 th Tone Does Not Bring Benefit to Humans	174
Protect This Material.....	175
Sound.....	176
Individuality is Impacted through Sound	176
Sound is the Medium of the Crystal	177

Lesson Nine 179

Tone: Cognition and the Splenic Binary	179
Eating and Aloneness	179
The Theme of Cognition	180
The Splenic Binary	181
First Basic Cognition: We are at Risk	182
Development of Strategies for Survival	182
Internal: Expansion of Strategic Thinking Potential.....	182
External: Strategies of Being in the World	182
Tone: Where the Whole Framework of Life is Established	183
The Splenic Binary: Security and Uncertainty	184
1 st Tone: Defense Systems.....	184
2 nd Tone: Offensive Strategies	184
Cognition is Achieved through the Sensors	185
1 st Tone: Smell	185
2 nd Tone: Taste.....	186
The Immune System	186
1 st Tone Illustration: Security	187
Changing the Way the Brain Functions.....	188
1 st Tone: Developing Strategies for Survival	189
2 nd Color of Hope	189
Color is Magical/Color is the Medium.....	190
Key for Cognition is in the Response.....	190
Alignment Changes the Physical Brain	191
Key to Our Work is on Two Levels	191



A Health Support Mechanism	192
The 2 nd Tone: Uncertainty	194
Pattern Discrimination	194
Salt and Creativity	195
Each of Us Has a Very Unique Specific Chemistry	196
PHS is about Health and Perfection.....	197
The Most Radical Change is in the Lower Colors	197

Lesson Ten 199

Tone: Cognition and the Ajna Binary	199
Tone: The Inner Architecture	199
The Splenic Binary	199
The Ajna Binary	200
No Ajna, No Maia	202
The 3 rd Tone: Outer Vision	202
Seeing What Disrupts the Pattern.....	203
Two Dilemmas	204
Inner Vision is Not Stable.....	204
The Emotional System is What Makes Humans Different	205
Mind's Deep Control over Us.....	206
The Importance of Living the Experiment When Involved in PHS	206
The 3 rd Tone Theme: Action.....	207
Pattern Recognition/The Right Eye	207
Looking at Your Food When Eating	208
Just Watching.....	208
Achieving Cognition through Surrender.....	209
Unique Personality Emergence Totally Dependent on the Unique Form	210
The 4 th Tone: Inner Vision	211
Visually Taking in Only Certain Things	211
Re-Seeing	212
The 4 th Tone Keynote: Meditation.....	212
The Left Eye/Differentiation Recognition.....	213
The Eron	213
The 3 rd and 4 th Tones Enrich Mind with Powers of Cognition through Seeing...	214
The End of a Process	215
3 rd Tone: Seeing the World as it Appears in the Maia	215
4 th Tone: Seeing the World that could be the Maia.....	215
Transcendent Consciousness	216

ILLUSTRATION LIBRARY 217

Lesson One: Internal and External Determination.....	217
Inner Architecture of The Crystal.....	218
Appetite / Touch	219
Color / Tone Interface.....	220
Color / Tone Chain Schematic.....	221
Example 1 Design Internal	222
Example 1 Design External.....	223
Lesson Two: Color 2 Taste	224



Inner Prime Design Crystal Dynamic.....	224
Taste / Sound.....	225
Taste Color / Tone Chains	225
Lesson Three: Color 3Thirst.....	226
Thirst / Light	226
Thirst Color / Tone Chains.....	227
Internal / External Color Keynote Chart	228
Lesson Four: Color 4 Touch	229
Touch Color / Tone Chains	230
Lesson Five: Color 5 Sound	231
Sound / Taste.....	231
Sound Color / Tone Chains	231
Lesson Six: Color 6 Light.....	232
Light / Thirst	232
Light Color / Tone Chains	233
Lesson Seven: Tone / Color Fixing.....	234
The Six Tones.....	234
Tone Fixing	235
Lesson Eight: Tone Overview.....	236
Tone 1 Immune System Defense	237
Tone 2 Pattern Discrimination	238
Tone 3 Pattern Recognition.....	239
Tone 4 Differentiation Recognition.....	240
Tone 5 Experience Differentiation.....	241
Tone 6 Communal Defense.....	242
Lesson Nine: Tonal Cognition and the Splenic Binary	243
Cognition-Response-Activation Chain.....	243
Tone 2 Taste	244
Lesson Ten: Tone Cognition and the Ajna Binary	245
Tone 3 Outer Vision.....	245
Tone 4 Inner Vision	246

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The IHDS PHS Practitioner Certification Program Year 1 Semester 2

The Primary Health System (PHS) is a revolutionary approach to well being. PHS was first introduced by Ra Uru Hu in April 2003. As empowering as Human Design is for the Personality Passenger, PHS is the awakening key for the Design Vehicle.

PHS is the result of years of ground laying work in the sub-structure of the Line. PHS is based on Design COLOR. The Primary Health System Practitioner is trained in Design Color and Tone in Semester 2.

The PHS Practitioner program is open to any student who has completed the ABC and Rave Cartography Levels I and II. The IHDS is the official Human Design and Global Incarnation Index certifying and licensing authority. The IHDS offers programs leading to official certification in both teaching and practice.

The PHS Primary Health System Practitioner is such a credit program. To complete this program for certification, students are required to complete the entire program of nine semesters. This book is a transcript of the second semester originally taught in Winter of 2006.

~





Lesson One

Appetite: 1st Design Color

Internal and External Determination

In the 1960's there was a kind of science fiction phenomena. There was a very popular television show that was called *Star Trek*. It began with some kind of very melodramatic music and a line that said, "We're going to go where nobody's ever gone before." Well, I'd like to welcome you to the second semester of PHS and we're going to go where no one has gone before. And we're really going to begin the process of getting into the heart and core of this knowledge and how this knowledge can be of use to us in terms of the well-being of others.

The first thing that I really want to begin with is terminology. It's something really to get about where we're about to go. We're about to go into a new realm of language. Language is so important to Human Design. And the language of PHS is very precise. One has to be very careful, and you'll see what I mean as we move through today's class, that you have to be careful not to confuse what we're actually looking at, which is the inner mechanics of the way in which a crystal operates and the way in which the quantum operates as a whole. So, it's just something to keep in mind.

The Terminology of Design Color

But want to begin with language and I want to begin with the terminology of Design Color. I think it's very easy, or it appears to be easy on the surface that when you're dealing with Personality Color and you're dealing with the language of motivation everybody has a kind of built-in radar as to what the actual value of that word is.

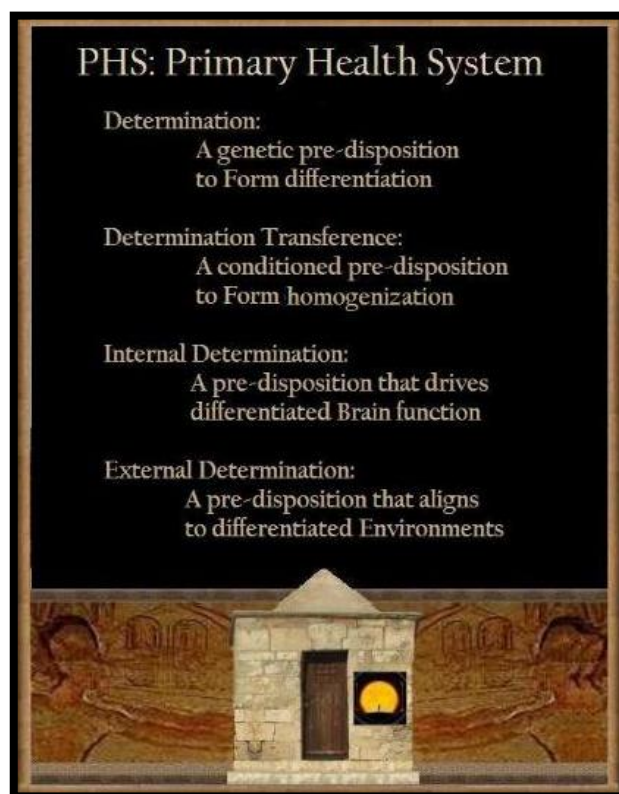
When we're dealing with *determination* I think that for many of you it is a question mark what is really there in this language. So, this is where we begin and we begin with determination and it says: *A genetic predisposition to form differentiation*. In other words, determination is literally the way in which our nature points us towards our difference. In other words, it is natural for us to be different. It is born in us to be different. We have in this language of determination this language embodies this imperative, this predisposition to form differentiation. No two forms are alike.



This is the binary, the mirror to the Personality understanding of uniqueness. In other words, that uniqueness is something that is not simply embodied in the way in which one perceives through self-reflected consciousness, but that very perception through self-reflected consciousness is made possible by a differentiated form. And what we will see, because if you look below determination to determination transference—in other words, this transference that we know takes place at the Color level—then what you have is a conditioned predisposition. In other words, we have a changing of the language here. This is not the genetic predisposition or the predisposition of one's true nature; this is *a conditioned predisposition to form homogenization*, not differentiation.

This is a way to really understand the way in which we are constantly, because of our genetics, being attracted to the other and to see very clearly that in determination transference that we have this very primary conditioning where we're conditioned to be pre-disposed to a form that homogenizes with other forms. Of course, what we're going to see that's not simply about trying to look like someone on the surface, which is a Personality game, but it is about trying to get everybody's liver to work the same way with the same medicines, the same treatment, and so forth and so on. Of course, that does not serve humanity in any way.

So, we have determination. And again, when we're looking at the terminology we see that automatically it is a binary. In other words, we speak of determination and determination transference. We know it's Color, but at the same time Color is really something that is part of the way in which the surface is held together. And I think that when we're studying at this level, the Design side, that rather than talking about it as Color that we talk about it in terms of the difference between determination and motivation as themes.



The next thing is that we have two kinds of determination. And of course, what you're going to see is that it is actually four kinds of determination. In other words, we have internal determination, but we are also going to have internal determination transference. So, internal determination is *a predisposition that drives differentiated brain function*. This is very, very important. In other words, if I can simplify that as much as possible, it is a predisposition in our nature to have the brain we deserve, let me put it that way. In other words, to have a very specific unique brain and a



unique brain in the way in which it functions in terms of the way in which information moves through the vehicle.

You can see that this can also be influenced by transference so that we can end up with a predisposition that conditions us to a homogenized brain function. In other words, that at the deepest physical level we give up the potential of our uniqueness to embody what is a commonality. Of course, in that we lose not simply our power in the potential of fulfillment of purpose, but obviously it's going to impact our well-being.

Then we have external determination. In external determination we have its binary which will be the external determination and the external determination transference. So here we have *a predisposition that aligns to differentiated environments*. In other words, there is a natural environment for all of us to be attuned to. And it is in our nature, if we are correct, to attune to what is our natural environment. And obviously, you can see that in the transference that predisposition becomes a conditioned homogenization, being conditioned to the homogenized environment.

You can see how much external determination transference takes place in the way in which human beings are employed. Factories, for example, where the chances of everybody being suited to that particular environment are going to be slim; and yet, the way in which we have progressed is through homogenization. That is, determination transference.

Remember something about the nature of being is that all of the potential of our self-reflected consciousness is being determined by the form principle. It's the form principle. When you look at internal determination and you see that it is in our very nature to have a unique brain, to really understand the significance of that. The more unique it is, the more it maintains its differentiation, the more it's aligned to what is its correct determination, the by-product is a personality ultimately, or mind, that is going to be the direct beneficiary of that.

So when we're looking at this terminology I just want you to be very clear of the language that we're going to use and this language of determination to understand what it's about. Of course, as we go through this class today you can see that this becomes one of the most important tools for us. So, it's very important that we understand the basics.

Determination, the genetic predisposition to form differentiation, and this is as spiritual, a physical law as any can be. It's something for us to understand. We are designed to be differentiated. It doesn't mean that it is easy for us to achieve that potential. But we are designed for that. It is what is fixed in our nature. It is the uniqueness that we embody.

So, here you can see that determination is a predisposition to form differentiation. It says "a predisposition," it can be pulled away as we see by transference. But we are predisposed to be perfect in our form. And then, of course, the transference steps in, and the moment that transference steps in the form changes. It changes the way it functions, changes whether that function is an internal process or an external

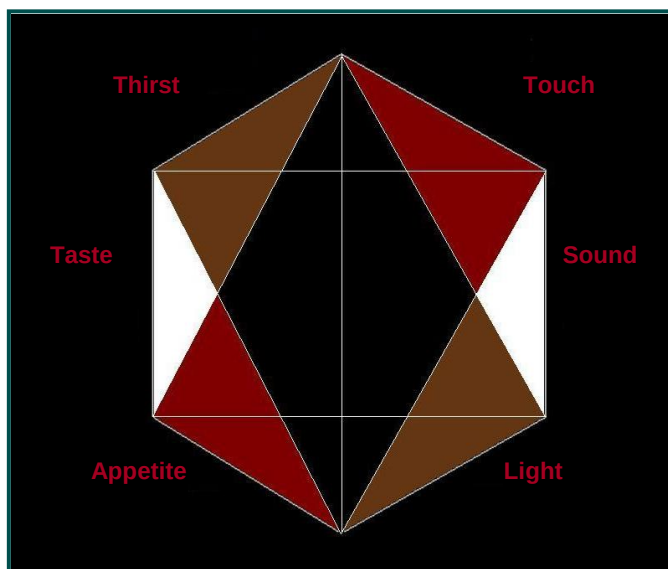


process, there is this conditioning that takes place that brings out homogenization. It is here at the physical level, at the form level that we can talk about differentiation and homogenization as the basic binary.

The Inner Architecture of the Crystal

This image is one for me that is deeply inspiring, it has been from the beginning. But I want to try to get you to understand something, what we're going to be looking at. Everything about the crystal is that the inner architecture of the crystal is what creates, ultimately, uniqueness. In other words, that the inner architecture of every crystal has a unique potential. And we have to see that what we're looking at is what happens when neutrino information goes through the Design crystal. What exactly happens? This is what the whole point is about.

The first thing that we know is that the neutrino stream goes in through the Base. And in essence it comes out through the Color. But you see it's a vortex. In that inner architecture of the crystal are layers. We call them Base and Tone and Color. And these layers are very, very important. It means that each of these layers has



an influence over the information of the neutrino stream. And each of these layers aligns the neutrino stream to a specific geometry.

What we're talking about is the primary programming that takes place through the crystal. If you go back to the basics of the introduction to Human Design, Human Design is about *crystals of consciousness*. We are endowed with two crystals of consciousness, because our vehicles are made up of nothing but crystals, think about every cell and understand that every one of

them has a Design crystal, that we are made up of nothing but crystals, that the way in which information moves, is that it moves through a Prime Design crystal, and the Design crystal that is sitting there in your Ajna Center is called a *Prime Design Crystal*, and through the inner architecture of that prime Design crystal, the information is then spread out, passed to all of the other Design crystals.

Of course, they step down the frequency as it impacts into the biology. But you have to see what we're actually looking at. We're looking at the source of the programming. And the source of the programming is all about this inner architecture and this relationship from the Base to the Color.

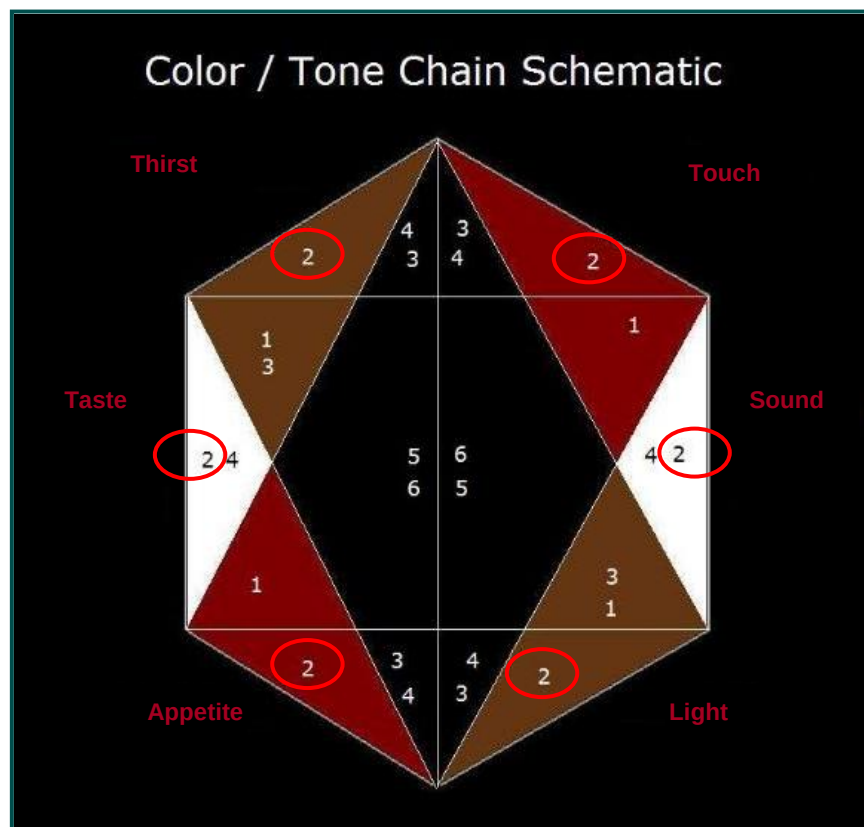


The Color/Tone Chain Schematic

As I mentioned at the beginning we're going to enter into a new language. But we're going to do more than that. Today I'm going to introduce you to a very profound level of insight. I don't know how to put that. And I don't expect it to be absorbed right away. We have quite a process to go through in this semester. Those of you that attended the last PHS class that I did at the Ibiza event last year I mentioned, and I've mentioned it before in this course in the first semester, the configuration you see inside this illustration is not arbitrary. It has a very specific meaning and value.

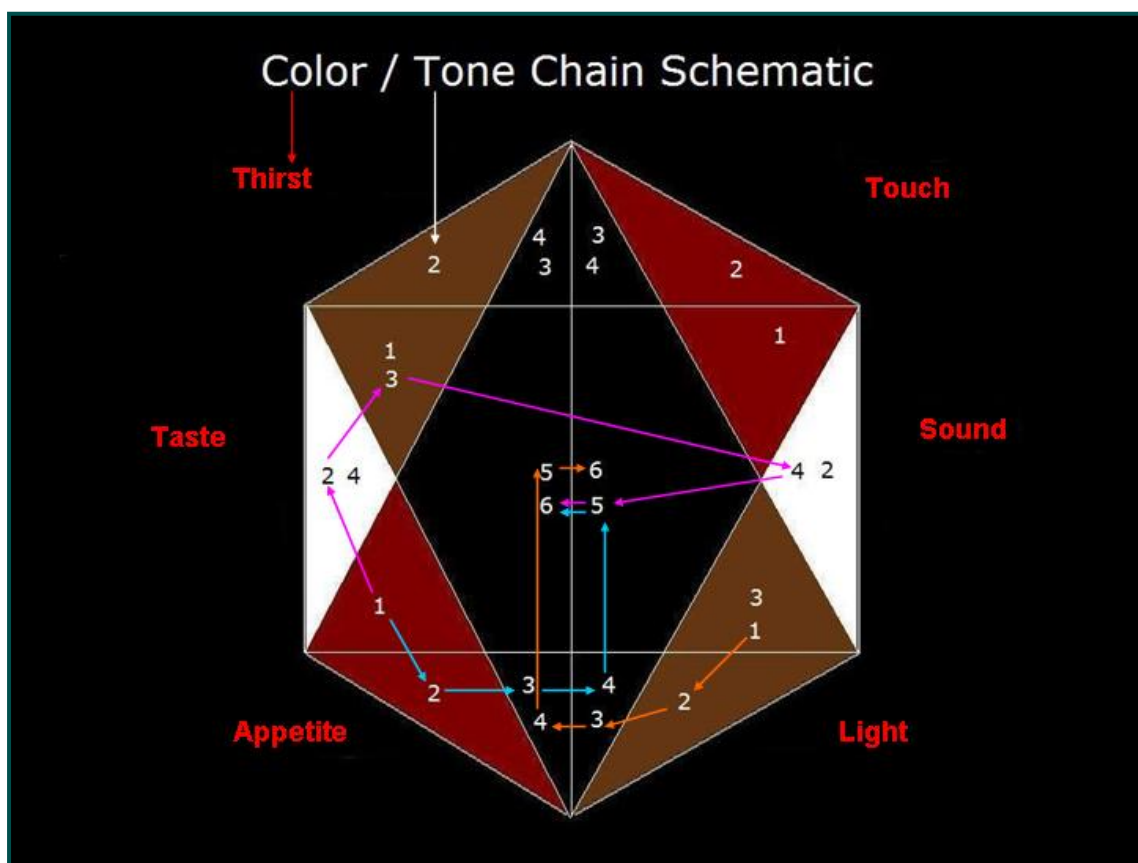
What I want to show you and I will take you to this image first, this is called a Color/Tone Chain Schematic. I don't want to confuse you so I want to take you through this just on the surface to begin with, but I want to give you an idea of the way in which this works.

We have our six determinations going around in our circle, the Design Colors. If you look at the base line for each—we're dealing with a hexagon here, so as you go around you have a base line that is there for each of the different determinations. So for example, the first is Appetite and here is this base line. You'll also notice something about base lines, all base lines you'll see there is a 2 present [red circles], and we'll talk about that later. But let me just try to explain this first.





So, let's say for example that we are looking at the very first Design Color, and we're looking at Appetite, and the first thing you will see about Appetite is that there is a counterclockwise movement through these aspects [blue lines]. Here's the 1, here's the 2, here's the 3, here's the 4, then the 5 and then the 6. It actually, in fact, is a spiral. And it's a spiral that goes this way.



If you go over to the 6th Design Color, you will see that the spiral 1, 2, 3, 4, 5, 6 goes the other way [orange lines]. So you have one spiral going this way, you have another spiral going this way. These numbers are the Tones. So, what we're looking at is the relationship between the Colors and the Tones.

I'm showing you this—tonight is not a night where I'm going to get into explaining specific relationships in all of this because we have a long way to go. But you need to see this as an underlying theme in order to understand first of all why there are these structures, but also I need you to grasp what is going on in this inner architecture.

So, here you can see you have a spiral this way and you have a spiral that way. Let's look at Taste. If you look at Taste you can see it starts here—1, 2, 3, goes to



the 4 here and comes back like this [*pink lines*]. So you have a spiral like this. If you go to the other side to Sound you have a spiral that's going the same way.

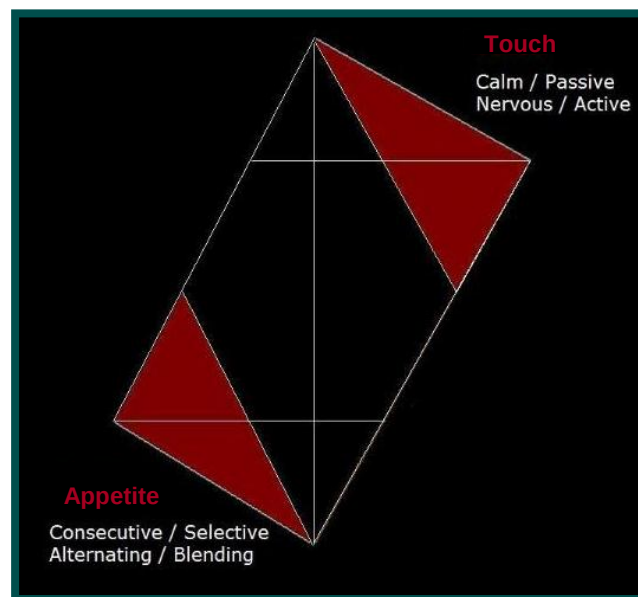
In other words, what you're looking at wherever you look is that you're looking at six intertwined spirals polarized, four going in one direction, two going in another direction. And all of this is the potential in this inner structure. So, what's actually happening is that there is this tremendous field of energy and energy movement. And as you will see when we get down to it the actual environment for these numbers represents different qualities of the way in which Tones will impact specific Colors.

But I want you to grasp this inner architecture of this neutrino stream moving through and seeing that it's going through different kinds of processes. And all of that is leading to a field of energy. What we're going to see is that there are specific chains that work in certain ways.

The 1st Determination: Appetite

Let me take you back, I think that's a powerful enough tease to begin with and let's deal with today's subject matter, to begin with the 1st determination. When we begin with this 1st determination we have this theme of Appetite. Obviously, when we're dealing with determination we're dealing with both internal and external phenomena. An Appetite for experience is in many ways the external polarity to the Appetite for something specific to take into your vehicle.

But what I want you to see in this is a number of things. Every single one of the determinations has two binary keynotes, and you can see them here. So, for example, Appetite—you can see it as Consecutive / Selective or Alternating / Blending. What you're looking at is the internal and the external. Internal determination—Consecutive or Alternating—so there is the binary; External determination—Selective or Blending—that's the External environment.



So, let's think about that for a moment. How interesting, for example, the difference between Consecutive and Alternating. Think about just eating and think about Appetite. Here you have two different ways in which that can operate. That is, for example, only being able to eat one thing at a time, only having an Appetite to eat one thing at a time, only having an Appetite when there are many things that are possi-



bilities to eat. For the beginning of this work I'm simply going to deal with surface things.

But what I want you to see is that there is a real difference. There is something else as well, that for example if this person is going to have certain medication for a certain problem they have, there are obviously two different ways in which that can operate for them—either on the Consecutive side or the Alternating side. In other words, it may be much more successful to give them different things to take at different times for the Alternating than it is for the Consecutive.

By the way, we are going to be able to see which is which in a person. Again, this has to do with the relationship between the Color and the Tone. In other words, it's through seeing what the Tone/Color chain is going to be that we're going to see where the predisposition is. Again, remember, we are looking at predisposition. We're going to see the predisposition for the Consecutive or the predisposition for the Alternating and we're going to be able to see specifically which it is.

My assumption, by the way, is that it's likely that there are people who will have Appetite determination who will have a natural tendency to both sides, because it's one of the things in one of the tonal attributes. But generally speaking it will be one or the other and we are going to be able to see where that is.

If we go to the *External*, when we're looking at the external we're looking at the predisposition to align to differentiated environments. It's a predisposition to be in an environment that is correct for one. And you can see that there is this binary that is Selective environment or Blending environment; in other words, two very, very distinctly different aspects. If you think about the personality of the 1st Color, which is fear, you have communalist and separatist. There are the same basic dynamics that are there, but of course this takes on a form principle level, being Selective about environments. This can be an example where there are some people who are so sensitive to the wrong environments that it can be physically detrimental to their health. And being very Selective about the environment, the need for very specific environments is all part of this basic determination.

Yet, on the other side of it is the Blending, any kind of mixing of things. And of course, you can see this relationship to the internal. In other words, you can see how the Alternating is a kind of internal Blending, the mixing of things. You can see that here when you're looking at this form of determination you can see that one is much more rigid and the other is much more open. It's a basic binary that's there.

And of course, when we're looking at this from the Personality point of view, we have seen that it's very difficult to pinpoint which side is which because most human beings go back and forth at the Personality level. But at the Design level it is actually something that can be fixed. In other words, it's not a matter of saying, "All right, sometimes they're Consecutive," or whatever, and knowing precisely what to service because you can go direct to what the determination is intended to be.

The greatest dilemma, the real dilemma is what happens in transference. The whole thing about correctness always brings us back to the surface. But, it's only when the



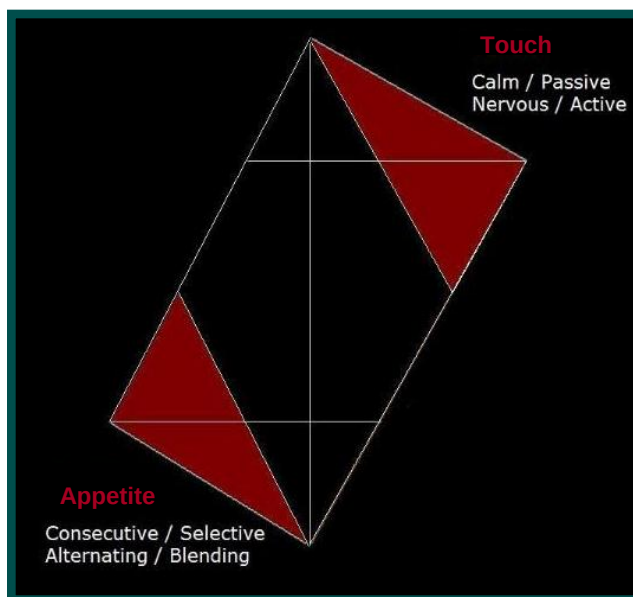
LESSON ONE

Appetite: 1st Design Color

surface is still, that we have a real chance to do our work on the inside. It's so essential for the vehicle to operate correctly. This is the only thing that can continually align it to its base. That is, continually align it to where it is solidly in its particular determination.

It's one of the things to understand about this diagram is that any aspect of a Color that is not the base—the 1, 3, 4, 5, 6—these Tones that are not the base Tones, they are already much more predisposed to transference. It's just simply the nature of it. There is already this movement away from the base. And everything is being held by the bases, by these very special 2nd Tones. And when we get to looking at Tones you'll see that the 2nd Tone is something really extraordinary. In many ways it's equivalent to what the 4th Color is, as being an unusual element within the construct.

But let me go back to the illustration. Here, what we're looking at is that the determination transference is something that is very, very disturbing physically. Just think about it, if you're predisposed to be different and the only way you're going to be different is by being rooted continually into what your base determination is, in this case the Appetite. And this is the only thing that is going to allow your form to



fulfill its potential, that you can see so clearly that the moment that transference takes place is the moment that this is not what you're doing with your body anymore. So, it's not the themes that the brain is getting. And remember, this is one of things that is so important about internal determination is that this is about the way in which your brain works, and the way in which your brain is focused, what is important for it, if I can put it that way, what avenues is it going to use to deal with experience.

This being, if this is an Appetite being, this is not a being that is going to be healthy operating through touch. It's not. And it's

not because touch is bad. It's simply has nothing to do with the way in which they are predisposed to be different which means that they have moved into a field in which they are being homogenized. And it means that their vehicle is no longer being treated correctly. It isn't being treated correctly in terms of what it is internalizing and it is not being treated correctly in terms of its external environment; not at all.

The moment that you move to the transference, obviously you move to different thematics. And of course, this is one of the things that we're going to see is that if you're looking at somebody who has Appetite determination and they are in constant transference, in all likelihood you're going to see that they have nervous problems.



These are people that can have lethargy problems. These are people that can be overactive. Their vehicle is over stimulated. And obviously, ultimately, it is going to be unhealthy for them.

More than that, the moment that the vehicle displays homogenized form. The moment that that homogenized form is subject to wear and tear, the way that they're going to be approached in terms of healing is going to be related to their transference and has nothing to do with their nature. And obviously, it is not going to be able to help in any way, or ameliorate the problem for them.

The Importance of Experimenting with the Design

We have to see two sides of the story. We're going to study in these years a very deep, deep level of understanding the mechanism. Yet, we cannot forget the surface and the simple in dealing with our clients. After all, this knowledge is important because it can be of value to other people. And our ability to be able to relate to the other on the surface and the guidance that we can provide them is an essential ingredient in what we can do to be of value for them.

One of the basic things is that you cannot help anyone unless they are experimenting with their design. And regardless of what level of awareness or personality development they may have, how essential it is to understand that their vehicle needs to be quieted—it is how I think of it, this constant tension that is part of the not-self body. I'm accused of being very reclusive and I am. But I'm also a Manifestor with my kind of aura. Occasionally I'll go into my local village and I have a cup of coffee or lunch there and the auras are so disturbed. I have three open motors so I get this intense frequency.

It's so obvious to me that what I'm feeling is the transferred determination and how shattering that is for the vehicle, at least in terms of the aura. How the aura is unhealthy as a result of that. And that you can feel the malaise, I don't know how else to describe it. I don't go out very often for that very reason. But anyway, it is quite something.

So, we have to see in dealing with our clients that we are going to have to make sure at a therapeutic level that they are supported in the experiment of operating correctly. This is something that is essential. Without that as a foundation it's very difficult to be able to be productive with them because so much of the dilemma begins with not operating correctly, the power of the not-self, or the power of the transferred determination. I think that transferred determination is a greater destructive force than the Personality's not-self.

It's obvious to me that when somebody experiments with their design, even if their Personality is having dilemmas with the whole process, the fact is that you can see a transformation in them anyway despite the passenger because you're directly impacting the vehicle. The moment that you can take anybody and align them to at



least the proper surface function, you can then begin to take away the constant reinforcement of the homogenization.

Realigning People to Their Predisposition

Think about the way in which this theme works. The determination: A genetic predisposition to form differentiation. So we are designed to be predisposed to be different, but how? We are conditioned to be predisposed to form homogenization. That's what the conditioning is doing. That's much more, at least from my perspective, much more damaging than what happens to the Personality and its not-self from the Personality level. The fact of the matter is, the moment that the form is homogenized, the risk is not that you've got a screwed up mental life, the risk is that you've got a screwed up body. And that you're not operating the way you should, and your brain is not operating the way it should, and this is something that can be devastating. So much of the healing begins with simply trying to realign people to what is their predisposition.

I'm struck by something. I never liked the idea of the Judeo-Christian myth that we are not born perfect, that this is our great trial. I've never seen it that way. I see the perfection. And yet, I must say how odd that when you get down to the Design level and you look at this, you see something rather remarkable. We are predisposed; nothing more, nothing less. It's fascinating to think about that. And you can see from the history of our civilization, of our specie for that matter, that that predisposition hasn't been an enormous advantage for awareness and consciousness and well-being. It hasn't. It's quite something.

So, this business of being conditioned to form homogenization, this is the great medical super threat. This is the thing that starts everything going wrong. The heart and soul of the lack of well-being on the physical plane is a conditioned predisposition to form homogenization. So when we have a client who comes to us and they are ill, it is absolutely essential for us to remind them that this is just a predisposition. We are predisposed to be perfect and healthy.

It is seven years now, knock wood, since I've been ill. The last time I was ill was in 1998 in Sedona, Arizona. It's an interesting thing about the alignment of your form. That the alignment of your form is something that brings extraordinary benefits, extraordinary well-being. It's not that I can set myself as an example because I can't, we're all unique. But it's really something to understand that the disease, the great sickness out there is this conditioned predisposition to form homogenization.

So, not belaboring the point, but it's an essential one. We have to see that with our clients it must begin with the basics. If they're not ready to operate at the basic level of the experiment, there is little that we can do with the insights and the therapies that we could possibly offer. They have to be there first.



The Conditioning of the Internal and External

The second thing is to think about the Internal and External and the way in which that conditioning leads to the dilemmas of the form. If you are being conditioned to have a homogenized brain function, wow, it's spooky, it's like big brother. It's like planting electrodes in everybody's head and having them all hear the same things running through their mind all the time, if you take that to the extreme. What we're looking at is this pressure to conform the way in which the brain organizes the functions of the vehicle. And ultimately, the way in which the mind is going to operate.

And yet, you can see what for me is a deep, deep spiritual level that we are predisposed. There is this predisposition that drives differentiated brain function. This is our predisposition—to have a different brain. Think about it. Think about—I don't want to insult anybody, but sit down and think about the people that you meet and you have coffee with and you chat with and you see on occasion and so forth and so on. Aren't they all alike—what they think about, what they're concerned about, what they're talking about? Aren't they? Well, they are. It's sad, but true. This is the homogenization process and it's a killer.

Why do you think we get so excited by genius and these individuals that suddenly emerge out of nowhere with something really incredible. It's like, wow, it's still out there. But it's all of us. This is the great dumbing down of humanity—this homogenized brain function. And again, healing begins with correctness and correctness at the most basic level—operating according to your Strategy and Authority. This is the key.

One of the advantages with people that are sick is that they don't come to you because of their Personality. They come to you because they have a vehicle problem, and like any medicine, they'll take it. It's what human beings are like. So, there is a real advantage. "Look, you've got to do this. Otherwise, there is no chance in being able to help you. You do this." And then you begin to lessen the degree of which homogenization can take place; you begin to open up the possibility of being able to return them to their base.

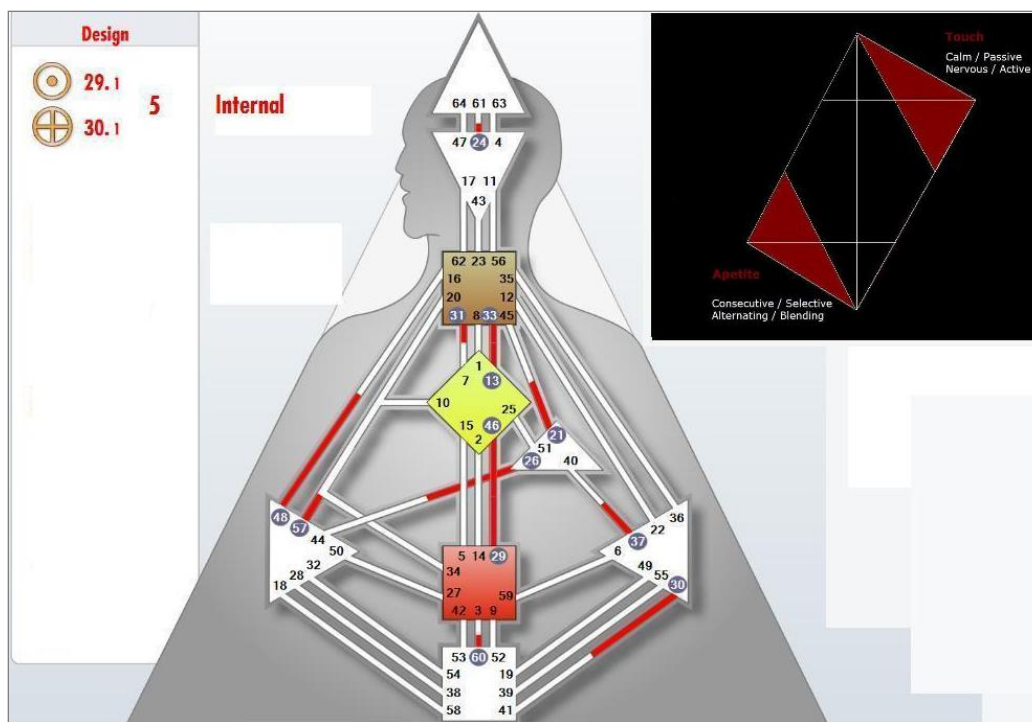
One of the things that I'm going to discuss a lot is how do we bring a client back to their tonal base. And remember that the tonal base is always going to be this outline of one of the six aspects of the hexagon. So, this tonal base is something very important because this is the pure alignment to one's natural determination.

So, everything begins with understanding that anything we can do—think about it—for the client begins with they have to follow their Strategy and Authority. There is nothing else we can do. It has to begin with that. It's very important to grasp that because what we can offer are ways in which we can align them to what is their base and how their base actually operates. For example, is it operating Consecutive/Selective? Is it operating Selective/Blending?

Remember, that when we get to look at it in a chart *[below]* we get to see, and I'll put up the example now just so you can have a look at it, when we put it out in a

chart and we're looking at the internal we also have to see that there is a specific nature and dynamic to the way in which that operates. What we're talking about in analysis here is going to bring us into an analysis of the value of Sun/Earth in terms of what it means in terms of the Internal. And of course, what the external is through the Nodes.

The Nodes and the Sun/Earth, this Cross of Life, takes on a very specific meaning here when we're dealing with determination because we are looking at the Internal and the brain function with the Sun, and we're looking at the External. And more than that, what we're looking at is the conditioned ability, the openness to conditioning that is there in all of that. What level of openness to transference is there in the client, and how is the transference going to operate.



Appetite Determination

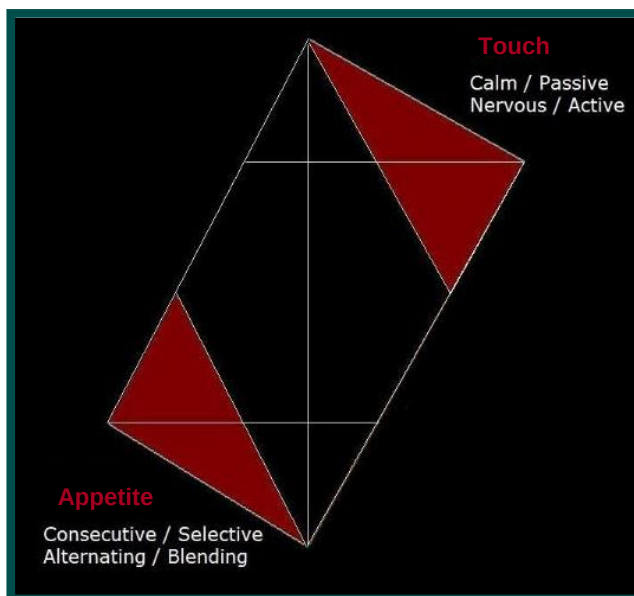
When we're looking at the determination we have to see that this Appetite determination that the real dilemma is that the being's on the other side. That the being is in the touch, is homogenized as conditioned to be predisposed to be calm/passive physically, to be nervous/active physically, something totally different from the way in which the theme of Appetite determination works.

Everything about a being that comes in with Appetite determination has to do with what they take into their body as sustenance, it is absolutely essential for them that



it is correct what they take into their body to eat. And you'll see in the lower three, that is the 1, 2 and 3 of determination, we will see how important it is—the quality, the nature, the type of food. And if this being isn't taking in, let alone that they're not taking it in correctly, but they're not taking it in at all in that sense, there is no focus on that. And the way their brain is attuned through the homogenization is that it is through the 4th determination of touch that everything works, that their well-being works.

There is something else. When you look at Appetite determination you see Consecutive/Selective with that Sun/Earth, and Alternating/Blending is North Node/South



Node. In other words, not only are we looking at this in terms of seeing the basic keynote through its additional binary, but understanding that it's specifically related to aspects within the design.

Of course, that ultimately is the final step in our journey, that as we go down to come back up, to get down to the basement to come back up, what we're going to be able to see is that as we move from Base to Tone to Color we're going to be able to see the way in which the inner determination, the way in which that is focused on certain organs, certain glands. It is focused in certain places within the vehicle. And at the surface we're

going to see that those particular organs or glands or whatever the case may be, that that's where the attention has to be, that if those areas are healthy, then the vehicle as a whole is healthy.

So, this whole chain is something that is enormously exciting to look at. And we're going to be able to map out these ultimately complete chains so that we can go from the neutrino entering in through the Base, coming out through the Color and ending up as whatever, a biology, and being able to read those specific tracks so that we can then design both from an allopathic and homeopathic and holistic point of view the kinds of things that will be of value, relative to that chain. And all of those chains—there are a lot of them—are going to lead us to the ultimate recognition of the mapping of this predisposition to be unique, and this predisposition to be physically unique.



Determination Therapy

I find it extraordinary. We know that, in a sense. We know that other than the occasion of twins or multiples, that we see that there is this distinctness between us. And yet, we have enormous commonalities that we express as certain kinds of body types, certain kinds of bone types, certain kinds of facial shapes. I think about the phrenology people who play with the bumps on your head to find your uniqueness.

It is clear to me that the more it seems we look alike, the less successful we've been in terms of differentiating. It's like one of these fears of the clone world. That's really spooky because you know that differentiation died. Yes, there will still be differentiation at that level because unless all of the clones come out at exactly the same moment at exactly the same place, there will be always differences. However, I want you to grasp that everybody is predisposed to being a unique physical body, a truly unique physical body. It is the potential.

It's one of the things that always fascinated me about the thyroid. The thyroid is a differentiation machine. It's the closest we come within the vehicle to an instrument that really demonstrates this predisposition to differentiation. And it's so important for us to grasp, this is the whole road and the road is physical.

I do love the form principle. It's physical. If the medium is perfect, then the interface is going to be wonderful. Give me this perfect vehicle with its perfect function. And when I say "perfect" all I'm saying is the correctness of its unique predisposition to be differentiated so that it is differentiated, then the self-reflected consciousness that will emerge out of that will be appropriate. It just will. It lies within the form.

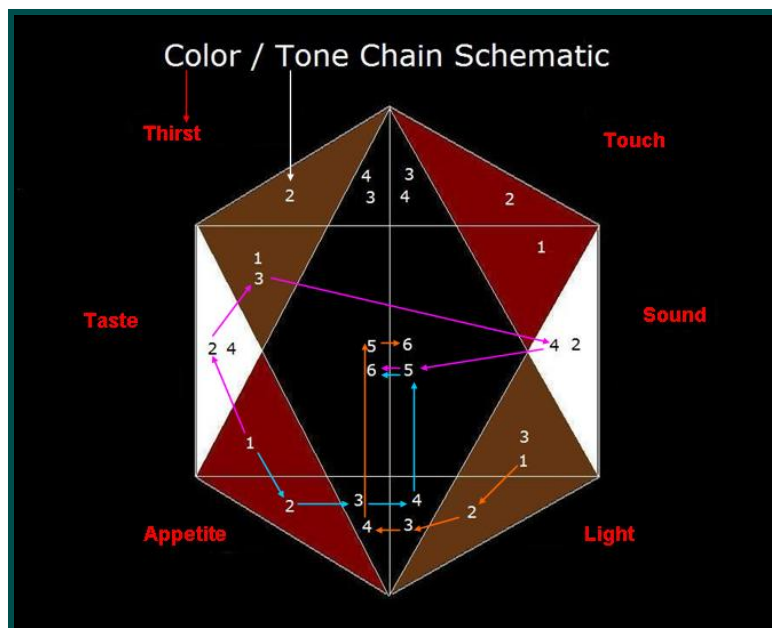
And of course, my whole thing is that it seems to me from where I sit that we can actually begin to see how we can help people reach this goal. And it's like Design on the surface, in a way. You don't have to awaken to benefit from Design. You don't have to be perfectly differentiated for your body to benefit from determination therapy. I think this is the thing that's so important is that the more we move any vehicle towards it predisposed uniqueness, the more we enrich the life of the passenger. We're pointing towards a healthier vehicle, and more than that, that the vehicle aligns to its purpose.

The purpose isn't simply the Personality's assumption of purpose. It gives the Personality something to do in the back seat. Our purpose is embodied in our forms. This is the vehicle, this is the Holy Grail, the great vessel, this is the magic, this instrument is the magic. And here we can see that the instruments are not homogenized. They're not intended to be. We are each intended to be these holy chalices of absolute perfect uniqueness. It is our predisposition. Oh, do I love that—our predisposition. Our job I think is to make it possible. Well, we'll see, anyway.

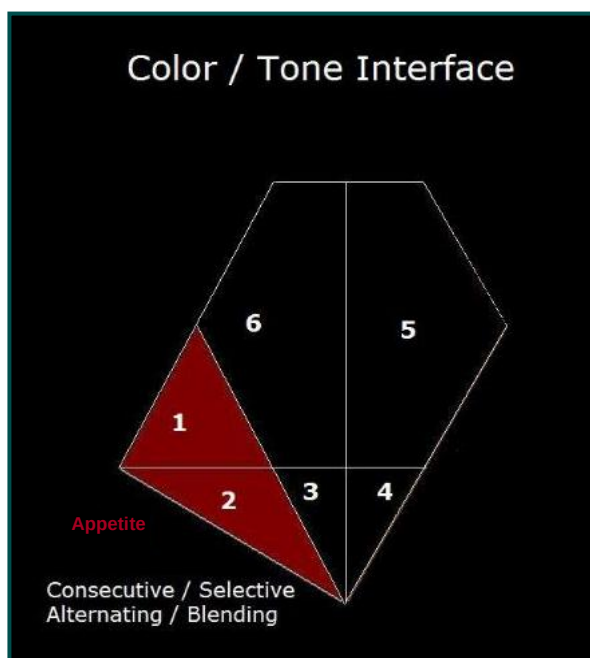


Color/Tone Interface for Appetite Determination

In the illustration that I have up now is the Color/Tone Interface for Appetite Determination. It's very important to see that this spiral of information is really a way of grasping how complex any of these determinations are. When you're thinking about the Tones, if you can imagine the way in which—this illustration is better *[right]*. In looking at this illustration, what you get out of these six particular Colors all operating out of their bases and the spirals they create, that actually what you get is three double spirals.



That is, for example, I showed you how the Appetite is going this way *[above, blue lines]* and Light going this way *[orange lines]*. They form a double spiral, a helix going in different directions, like a double helix. The same thing is true of Thirst and Touch. So, what you're looking at are three different double cycles. You're looking at three different concentric circles.



If I take you back for a moment to the Color/Tone Interface *[left]* what you need to focus on at the Tone level here is that the Tones are actually divided into three groups. The 1st and 2nd Tones are Splenic. The 3rd and 4th Tones are Ajna, and the 5th and 6th Tones are Solar Plexus. It's really something to understand that the way determination is going to operate is that it is going to operate through one of these particular tonal qualities.



And also to see that when you're looking at all of the Color/Tone relationships and these three concentric circles—next week, because I have a different set of illustrations I'll be able to show that to you—if you're looking at these three concentric circles that are in there, you can see that in every single one of them this 2nd Tone, which is Splenic, it is this Splenic Tone that is the root always of this.

Survival

Now, the reason I bring this up or just point it out and I just want to give you more familiarity with this is to see that the perfection of being predisposed to being differentiated in form is a matter of survival. It is one of the things that is the grounding of what is the 2nd Tone. The 2nd Tone is deeply connected to our potential to survive.

It's something to be so clear about is that this is not just a question of helping people that are ill, it's about understanding that we are all here to be aligned to our uniqueness because that is our guarantee of our survival in the sense that, I've mentioned this in gray courses, we basically emerge with a kind of predisposed time on the planet. And I say predisposed because other things can get in the way. If you could take a vehicle from the beginning and not have anything, disease or car crashes or whatever, happen to it, and it would live out the fulfillment of its potential it has a limit of how long it will survive. That would, in most cases, be a nice ripe old age.

Transference

The reality is that this is what the 2nd Tone points us at. In other words, this unique differentiation of the form is what is healthy for us. It is our basic survival. It also means something else. There is less wear and tear. Every time that you transfer away from your determination there is more wear and tear on your vehicle. There just is. It's my assumption, by the way in case any of you are interested, is that if you operate correctly and I mean from birth and you have all the advantages of being helped to align, remember I see the major dilemma is transference. I think all of us at some point will realize that this is the dilemma.

So how do we stop transference? We know that transference always takes place. In other words, because we are only predisposed there is always the presence of transference as a potential. So, the moment that you're operating correctly at the surface then you lessen the power of transference to keep you transferred. In other words, as long as every decision, because it's really rooted to decisions, as you make each decision the correctness of that decision realigns you to your correct determination.

My assumption is that when we get through this process we're going to be able to come up with therapies, remedies, whatever you may call it, companions that will



help keep the alignment to your base even stronger between those decisions, because it's between the correct decisions that the openness to transference is there.

But this is the key. It is really the whole story for us. And one of the advantages that we can have in being able to understand the chains is to be able to provide that service that will help maintain that being in their base. And it's these base Tones, and I don't mean to confuse terminology because we deal with Base in another language here. I will have to give it another name, whatever we call it, the foundation Tone or whatever it is, this 2nd Tone is going to be a key to our work because our ability to bring people to that, being able to realign them to that is something that is going to be very important in providing for well-being.

Appetite: What You Take In

Ok, I sidetracked enough there. Let's go back to our story. So we have somebody who has Appetite determination. The first thing that we know is that their foundation in life is about what they take in. Not simply a matter of what they take in, but what they need to take in also has to be available. And that's something to think about.

This duality that we have between the internal and the external—for example, let's say that internally it's very important for you that you have some particular herb and if you can't be in a place where that is available, that's a problem. And it's something to understand about the relationship between the inside and the outside. And that the inside and the outside are going to be different. It's just one of those things that we have to deal with in the complexity of all of this, after all.

You can and will have a different Color for your Nodes as you do for your Sun/Earth. And of course, obviously that is going to add to the dilemma because it is trying to find a way to bring those two aspects together, and to bring them together in a healthy way. So, it becomes something that's quite complex.

Internal: Consecutive and Selective

The Appetite determination, let's talk about the Internal. When we talk about the Internal we're talking about the Consecutive and the Selective. So, let me move along for a moment and again, this example of this chart was what I used at the close of the first semester just to keep some continuity. Here we're looking at the internal determination and we're looking at the Consecutive and Selective.

So, the first thing is that it's essential to see that the whole theme of the Consecutive and the Selective, this theme is here. And when we're dealing with the Internal we are dealing with this Consecutive. This is very important. So, for example, think about it in terms of the 29. The 29 is a 'yes' gate, it's a gate to entering into things.



LESSON ONE

Appetite: 1st Design Color

Of course, what is healthy for this being is to be entering into things one thing at a time, one thing after the other. Or perhaps there is a variation.

In other words, when you're looking at the structure here you can see that the whole Internal is that it's absolutely essential that they're operating either on one side or the other. Remember, it's not like there will be sometimes this and sometimes that. It's not the way we are designed. It is one of the true subtleties. And again, it is something that we are going to see through the way in which the Tones interact with the Color level. But it's one or the other.

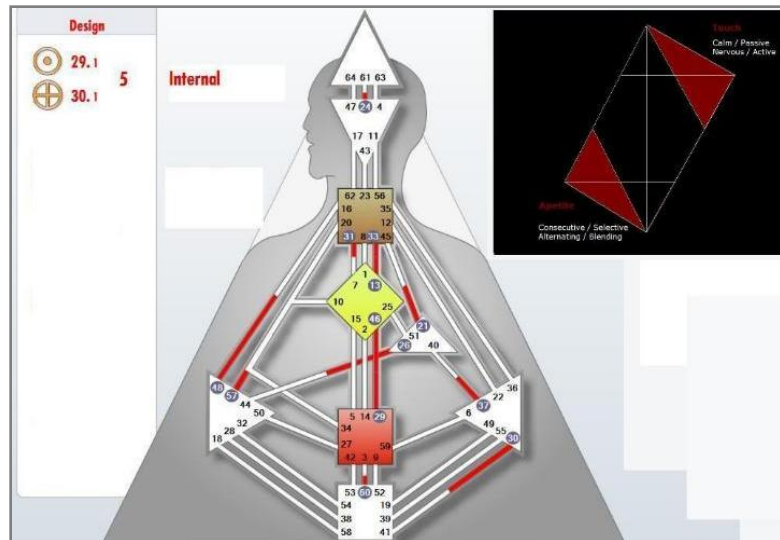
Let's take the example that it is Selective. We know from the analysis that it is Selective. Then

here we can see that there has to be a real concern about the way in which one enters into activities. More than that, the 29th gate is a sacral gate. Obviously, as a sacral gate it's also connected to the reproductive organs. In other words, we can begin to make all kinds of associations about how this is operating here on the surface.

But it's something for us to see that, and I'm making no attempt by the way to do any kind of analysis. This is for later. I just want to give you a sense of the layers of the complexity and again to just see the track that we're going to follow. My real concern in this semester is that we have a deep understanding of the determination and the way in which it operates and its relationship to Tone so that when we go into the third semester we can go into the tonal level and at that point begin to start to build a story. That is, a Tone/Color to the line story.

But here I just want to give you a sense of realizing that our advantage point is the surface. In other words, when we're dealing with a client this is where we begin, we begin with their surface because that's what we get. And we have to be able to see clearly the way in which their surface operates and the way in which these themes, their determination themes operate.

You can see, for example, that if we just speak about the overall quality, this Appetite for experience as an example. And obviously, this is a definition. You'll see like in the case of the 30th gate where it's not defined that this is an aspect that's deeply open to conditioning. Any opening to conditioning is an opening to transference, any opening to conditioning is a vulnerability or a susceptibility to transference. So, we have these layers that we're going to have to move through. Again, there is no way

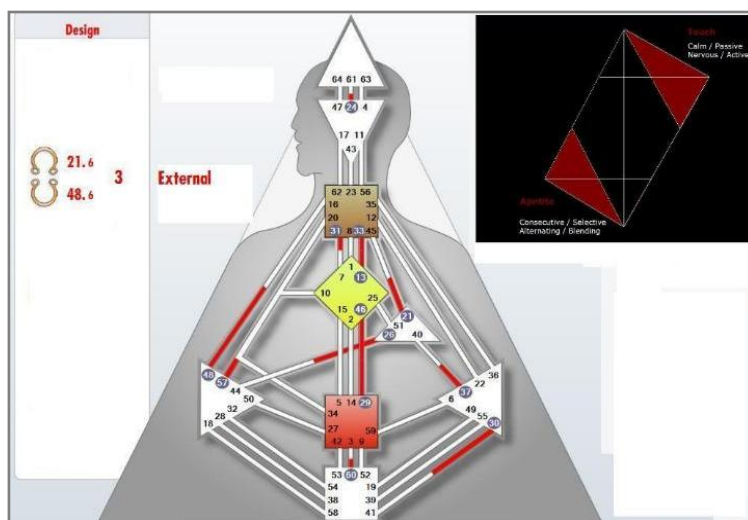




that we can move through until we have the underlying comfort with the way in which the structure operates and the way in which each of these different determinations operate.

External: Alternating or Blending

The other side is if we're looking at the External. Remember, in looking at the external we have differences between the first three and the last three; in other words, the difference between hardscapes and landscapes. So we have a very complex environmental analysis that becomes possible. And whether they're going to be Alternating or Blending, whether they're the kind of beings that need to be fairly conservative in the environments that they live in, in terms of a lot of change would not be



good for them, but simply a comfortable routine. These are the kind of people that can go from house to work to shopping to home and all of that is very fine. And then you have the other side of that where you have the Blending side where there is a real need for environmental mix.

Remember, when I am speaking of environment I'm not simply talking about the hardscape or the

landscape as a physical environment, I am talking about the environment in a holistic sense. In other words, it's not simply the place but it's what populates the place. It is the beings that are part of the environment. This whole business about the external is that in our predisposition to differentiate our form there are specific physical connections that are correct for us. And those physical connections are connections that we are only going to find in certain environments, environments that are also correct for us.

So, it's really something to grasp that once we have somebody who can be committed to their strategy that slowly but surely we can align them and give them support mechanisms that will keep them in what is correct for them. We have to see it, though. We have to see the way it works on the surface. So, for example, the Alternating and the Blending, let's say it is the Alternating and we're dealing with something totally different here when we're dealing with the Nodes.

I have an extraordinary fascination with the Nodes. They've really revitalized some of my deepest insights in the knowledge. Just working at the level of nodal personality and what that means, the seeing, what you see in life, the world that you think



you see. When you see the Nodes at the unconscious level, they're very profound. This is not about the way you see. In other words, it is not a limitation of perspective in the sense of the Personality. It isn't. It is almost like a homing device. It is a predisposition to align to a correct environment.

So, the map is written for you. You can see that if you look at the 48 you can see right away what the attraction is going to be, what that external fulfillment is going to be, the big thing is going to be the 16th gate in this being's life. And it actually may be there and coming from the Personality and we're seeing that. As I said, I don't want to get into the analysis. I just want you to understand that that 48th gate is looking for that environment of depth. It's not just looking for it; it is naturally attuned to align to it the moment that it is there. But you have to get there. And how do you get there? You get there when the totality, the quantum of Design and Personality is operating correctly.

Isn't it extraordinary that it all comes back to something so simple—decision making and what a correct decision really means. It's sort of like I can do better than Linus Pauling—sweet Linus, he was the vitamin C guy—take vitamin C regularly, it will keep you healthy. I tell you what will keep you healthy, keep on making correct decisions. Every correct decision you make aligns you to your predisposition to be differentiated. It's really something to grasp. Every decision, every tiny decision in your life this is where your well-being is rooted. It's in each and every one of these decisions.

Aligning the Being to its True Nature

As I said, the work for us, once somebody is operating correctly, the work for us is to help align what has been a conditioned form to its true nature. And to be able to understand what to do by being able to see what the particular preference is. It's like what Design does. You read somebody's chart; you're just reading their differentiation. It's just that.

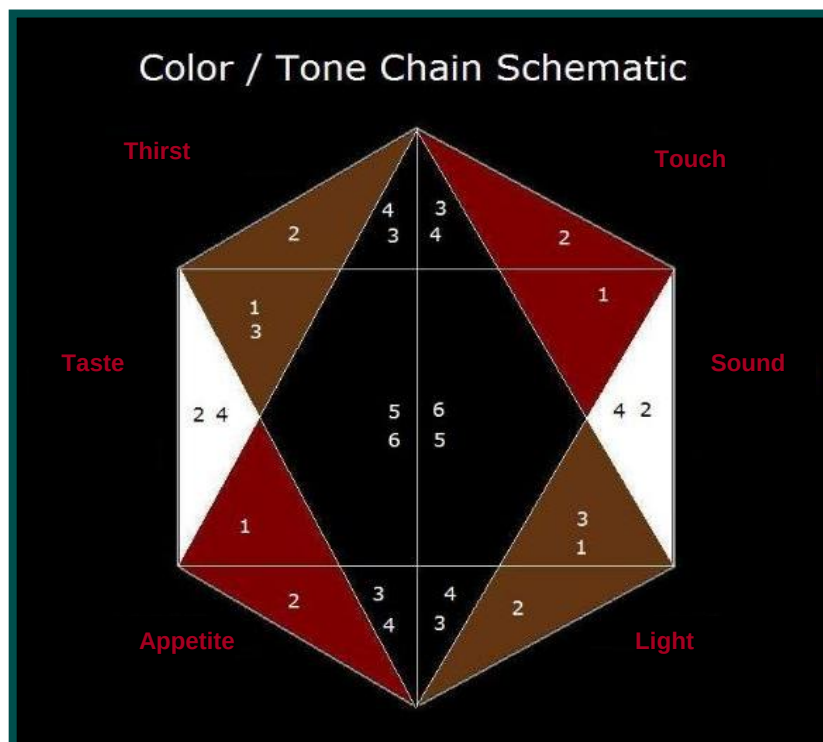
And here we're going to read the correct determination chain. And when you see the correct determination chain then you're going to be able to give advice, which is both philosophical and physical that is going to help that being hold to their Tone foundation, to hold to that in between the decisions. Obviously, where this becomes enormously important is for non-energy types. It's enormously important.

I think that it's true anyway that the beings that need these mechanisms the most are non-sacral to begin with. The thing about the Sacral Center is if you're a Generator and you are operating correctly you're already doing enormous work at aligning your vehicle to what is correct for it. But if you're a non-generative being, then you don't even carry the life force itself which means that it's all deeply conditioned. If you're a non-energy type, specifically a Projector or a Reflector, there are many, many gaps in timeframes between decisions and it's absolutely essential to have some kind of mechanism to be able to align you to what is the correct determination. This is, in great part, what the benefit of this knowledge will be.



So, we have been through what is a very complex introduction to the whole business of Color and Tone and their chains. We have begun with looking at the 1st determination. Over the next five weeks we will look at each of these Design Colors and get a deep basis or foundation in them so that we can enter into the next stage and the next depth.

I have wonderful illustrations for you so I think you'll really enjoy our next class because I have some wild ones, including trying to illustrate this vortex that is there



inside. Many, many years ago, I think it was in the very first training that I did in Germany, I was given a drawing of the energy vortex of the Sacral. If you look at the Sacral Center you see the way that the channels go through it, it's really something to imagine what kind of a vortex that Generator really is. And I hope most of all from today that you have this sense of how dynamic and varied is the inner structure of the crystal. And that this is really what we're engaged in, figuring

out that inner structure, from that being able to develop everything that is a by-product of it.

One last thing before I take my break and I come back for your questions you'll all have access to these illustrations tomorrow. This is a wonderful chart to look at. It really is. The dynamics of the spirals that are in here and the symmetries that are here are very, very special and very unusual. The more you're familiar with this particular overview of the Color/Tone relationship I think it'll be very helpful for you as we move along in our process, particularly when we start talking about the Tones and the way in which they operate because it's a lot to keep in mind. But this illustration is something that really deserves good meditation and contemplation.

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Lesson Two

Taste: 2nd Design Color

Internal and External Determination

We're going to look at the 2nd Color. But before we get to the 2nd Color of Taste a couple of things I want to go through. First of all, I want to go back to these definitions and make sure that—they're sort of like a mantra. And I think because we are operating on new ground and that the terminology is unfamiliar, I think it's very important to keep it fresh.

Determination and Determination Transference

So, let's talk about this determination: A genetic predisposition to form differentiation. This is the thing that is at the very bedrock of what we are examining. In other words, what we are trying to see clearly is what is the genetic predisposition to form differentiation. And once we understand what it is, that is, once we have been able to see it through its chains, then the ability to be able to devise both holistic programs to maintain this predisposition, and at the same time to help people who have operated as not-self to realign to what is their correct predisposition.

You can see determination transference is the fundamental binary to determination. Rather than a genetic predisposition we have a conditioned predisposition. Again, it's clear to see that at the root of the dilemma of what it is to be awakened both physically and in terms of the mind of the passenger that we are dealing with the phenomena of conditioning. The way in which conditioning changes the way in which our biology functions. I think probably the most startling thing to really grasp is that the conditioning impact of somebody in your aura, when you are not operating correctly, is a conditioning impact that is more than a psychological dilemma. It's more than dealing with somebody's way of trying to turn your thoughts or your emotions or whatever the case may be you're really talking about the way in which, at least temporarily, the wiring operates in the physical form.

This conditioned predisposition, as opposed to genetic, leads not to differentiation but it leads to homogenization. It is here at the physical level that we see the fundamental dilemma of what it is to be an incarnated being. The dilemma is: Are we going to take the road of differentiation, or are we going to take the road of homogenization?



It's interesting to note, because it's very important to keep these things in perspective, that the road to homogenization has been the victor. That's just one of those things to recognize. It's like studying ancient history. If you study ancient history it's actually quite astonishing that you don't get to study very many people. There are these exceptions that stand out, usually because of the power they hold for whatever reason, but the great flotsam and jetsam of their societies they're totally undistinguished. We know very little about the common person of 1,000 years ago, 2,000 years ago, and 3,000 years ago, and so forth and so on. We know something about the rights and the dilemmas of those that are exalted and most of it probably is lies anyway because history was written by those that were part of the court.

What I'm really getting at is homogenization has been part of the way in which we have been designed to operate until we can get to a point of transcendence. It's something to see. It's like the blame game. You can't blame the first half of your life for being fucked up because you honestly didn't know. There's no point in blame in that. And there's no point in looking at humanity and wondering what it would have been like from the beginning if everybody was differentiated, because obviously that's not the way the evolutionary process works.

I like the Eden myth for nothing more than it's a grand metaphor. This metaphor of going out into the world and finding knowledge, well, it's not like it's under the next stone. It's a long process. So there is vast ignorance over vast periods of time that deter humankind's ability to truly differentiate.

What is fascinating for me is that we are given the predisposition; that is in our nature. This is the thing that is beautiful and the thing we must hold onto. In other words, we all have a predisposition in our form to be perfect. That is, to be the perfect differentiated being. And even those among us who are deeply involved in this process, experiment in this process, we still have gone through very long periods in our lives, myself included, where we were not-self and where our form was homogenized in one way or another.

The thing to understand about the body, it's why when I first began to introduce Human Design one of the things that I talked about and continue to talk about is the seven year cycle. It's an ongoing process. The seven year cycles of cellular renewal. It's quite a job to realign the form to the predisposition of its differentiation. For many beings, being caught, for example, in the auras of those that are there in their lives, can end up being unable to leave behind the conditioning power that homogenizes their form. And the homogenized form is a dead-end street. It really is.

It's so interesting to think about that, is that though the plan is towards homogenization, pure homogenization, total homogenization has never been something that has been viable and could never happen. It could never happen because of the genetic imperative. If everything is homogenized then the gene pool is really messed up. You need to have the differentiation in order to enliven the gene pool.

So, it says statistically that out of the mass of incarnating beings moment-by-moment entering onto this plane, that there are always those that are predisposed to



have greater form differentiation than others. Now, don't ask why. It's always nice not to ask why. These are the fractal lines of hierarchical development. One of the saddest things, at least from the perspective of somebody like me who is a teacher, is the recognition that the nature of our planet is such that the best you could ever dream for is a half differentiated planet. That would be the best; that would be the balance. And yet, we all well know it doesn't work that way.

If you look out in society as a whole, I was looking at statistics today, for example, for the State of Spain. There is this incredible statistic that there is something like 15 million people that earn 12,000 euros a year, that's about \$18,000 a year. And there are 3,000 people that earn about 1 million dollars a year. This is just salary people; this is not entrepreneurs so it's not to be judged on the nation as whole. It's just something to understand about the way in which society is hierarchical. And it's not just simply hierarchical in the material sense. It's hierarchical in the intellectual sense—not everybody is going to get a Nobel. It's hierarchical in the awareness sense.

So, there is a dilemma out there. And one of the things that is so interesting about the health potential of PHS is the ability to move people away from homogenization who in fact in many senses can never truly escape it. That is, to realign their form towards therapies that will in almost the Ayurvedic sense balance the negatives, or in the macrobiotic sense, the negatives with the positives. Anyway, I didn't want to get into a long drift about that. I just wanted to make sure these themes are there.

Internal Determination

Then the 2nd binary, that is, the relationship between internal determination and external determination, these two areas are enormously important to where we have to go in our process and truly have to be dealt with differently. In other words, they are truly different things. This balancing between the demands of what the intake of the vehicle requires, what the vehicle needs inside as opposed to what the vehicle needs on the outside.

Internal determination is the Sun/Earth in terms of what it relates to specifically. This is a predisposition that drives differentiated brain function. I cannot stress how important it is to understand what the binary of internal determination is. Think of it: A conditioned predisposition that drives homogenized brain function.

Think about the planet out there. Think about the 600 million people that can barely read if at all. Think about the impact of homogenized brain function. I think you get the drift. One of the things to really understand is that dysfunction in the vehicle isn't simply a matter that you've got a planet that's sick, because that's not really what it's about. There is an astonishing vibrancy to the survival instincts of a human being. But then again, the thing that makes a human being "superior" to other mammals is our brain functions, the level of strategic consciousness that we have. Without strategic consciousness there's no way for us to master the material plane.



So, it's essential to grasp that this internal determination, this predisposition that drives differentiated brain function, the less differentiated your brain function it's not simply about intelligence. Grasp that. It is about you having a self-reflected consciousness that is correct for you, that is correct for your vehicle. When we're talking about the Design, again, we're not talking about mind. We're talking about the way the brain functions, which means that we are talking about the pituitary glands and their relationship to the thyroid. We're talking about information transference. We're talking about hormone production. We're talking about the quality of it. We're talking about the level of chemical information that is inherent in the messaging that is taking place. We're talking about the synaptic roots that are going to be taken. And whether they're going to be taken in, whether they'll be taken this way or that way, all of this is about brain function and how easy it is for us when conditioned to move towards this homogenized brain function. Slowly, when you look out at the 6 billion people you'll begin to see that the homogenized brain function is in evidence out there, deeply in evidence.

External Determination

External determination: A predisposition that aligns to differentiated environments. We are objects moving in space. And we're really, in a sense, going to talk about that today. We are objects moving in space. We have specific geometries, specific geometries that we ride on specific fractal lines.

Our form is always seeking alignment, always. It's not just seeking alignment, it needs that alignment. Just think about it this way, think about it in terms of a moving object and resistance. What resistance does to a moving object is slowly but surely it wears it down. So, what we do is that we devise ways to deflect the resistance. So, we create an airfoil. We drive the air around our moving object and we reduce the resistance.

Basically, what you're looking at in external determination is a predisposition to avoid as much resistance as possible. So, your body's consciousness—remember we are talking about body consciousness; a design crystal is a consciousness crystal. It's not the way we understand consciousness through the Personality crystal because this is directly connected to our self-reflected ideas about what we think mind is. This is body consciousness, and that your body has within it a radar, sensory, neural mechanism, all these things, they have different mechanisms in order to be able to check out the environments around it and to seek out those environments that are correct for it. It's inherent in the vehicle. But you can see what happens with conditioning. What conditioning does is that it conditions what we're going to align to and puts into homogenized environments.

About 10 years from now, or next year, it's very close, I mentioned it awhile ago but I have forgotten the date exactly, that for the first time in human history there are going to be more people living in cities than living on the land. You can see what happens when you have a predisposition to homogenized environments that are conditioned by a world of not-self. It's very easy to see that. The denser the envi-

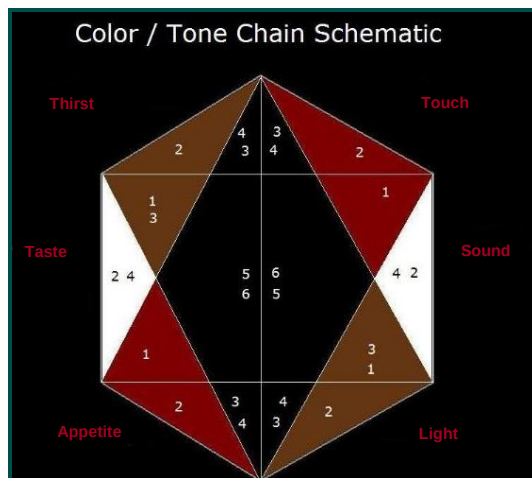


ronment, the more conditioned the environment is, and the more everyone is homogenized through that environment. So you have all these homogenized brain functions in all these homogenized cities. What a lovely thought.

How the Crystal Functions

All right, I just wanted to do that little review with you to keep that fresh for you. Let's go into what I think is one of the main challenges for me, to try to get across to you is the way in which the crystal operates. After all, that's our job; that's the job here in PHS is to understand the way in which the Design crystal functions. Last week I gave you this illustration to give you a sense of the interplay between the layer in the process that we call Color with the tonal layer which is the level below Color in the structure.

It was just to give you a taste of that. What my hope is, is that if I can show you this illustration, I hope you all see that, I'm really pleased with this illustration; it's one of my favorites. It's quite something to try to come up with ways just to be able to illustrate some of these concepts. What I want you to understand is that what



we're looking at when we're talking about Color is that we're only talking about a frequency in a certain place in the crystal. It's a frequency in a certain place in the crystal. And it's a frequency that's there as the result of neutrinos pouring through the crystal.

When you have the neutrino stream going through the crystal, the inner structure of the crystal spirals the effect. What you basically have is that there are six spirals that are operating within the crystal. They don't all operate in the same direction, and they don't operate in a balanced way in the same direction. It's like if you can think

about the way in which, let's take the example of a single neutrino on its journey through a Design crystal. That single neutrino is going to enter the crystal by the Base. So, when we're looking at our levels we have Base, Tone, Color and that is the limit of what we can call crystal—Base, Tone, Color. Remember that. It's very important to grasp.

When you talk about line you cannot talk about crystal. You can talk about body or passenger, but you can't talk about crystal. You can talk about the unconscious, if you will. But remember that the way in which the quantum that is us comes into existence is that the magnetic monopole pulls together these two crystals and pulls them together into a quantum.



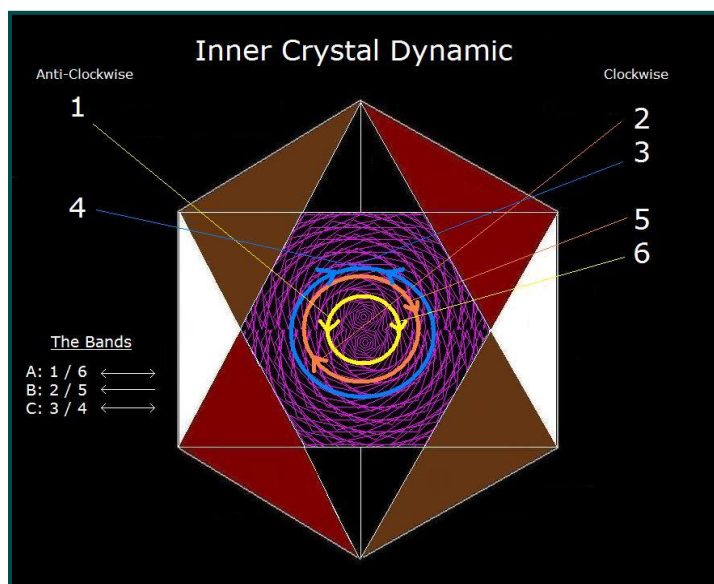
The way it pulls it together is that it latches on to the end frequency, which happens to be the Color frequency. So, for example, if you're looking at the way that neutrino is going to pass through the Design crystal it is going to come in from the Base, it is going to go to the tonal level, and then from the tonal level it is then going to go to the Color level. And the Color level is the last frequency.

Basically what's happening is that it's the spin, in a sense, of the neutrino that is giving off a frequency and it gives off a different frequency in different places as it moves through the Design crystal. It's so important to grasp this as an inner image so that you can begin to understand how our programming operates.

The Prime Design Crystal

When you're looking at the Design crystal, it is officially called the Prime Design Crystal. And it is a Prime Design Crystal because the body is full of Design crystals. There are billions of them, every single cell, for that matter, coming in and going out. All of those Design crystals are communicated to, all of them; all of the body's Design crystals are communicated to through the influence of the Prime Design Crystal.

It is the Prime Design Crystal that takes in the basic programming, and that basic programming—think about what we just looked at, this predisposition to be differentiated. There are no two crystals alike. They're not alike. So there is a difference in the inner structure of each of and all of these crystals. It is these various differences in the inner structure that is in fact the predisposition. In other words, as the neutrino is moving through the particular crystal the frequency that is the by-product of its movement through the crystal is unique.



It begins with being shaped, if I can use that language, from the Base to the Tone and when it finally gets to the Color frequency which is where the neutrino leaves the Design Crystal. It's at this Color frequency which ultimately is going to be very, very important in our studies because it is this Color frequency that the monopole is going to latch on to, that the monopole is going to pull together into this extraordinary quantum that we call our lives.



So, let me take you into this illustration a little deeper. Again, none of this in essence, is to scale or anything, if you know what I mean. This is not necessarily what a Design crystal is going to look like. I'm just abstractly trying to give you a way to see the process. By the way, the spirals inside are made up of 61 hexagons, just in case you're a number spiral freak and there are two of them, it's a binary spiral. It's important for us to grasp that there are some very, very interesting things that is going on in this process.

So, first let's talk about, again we're only talking about the Color level here, we're talking about the exit level. When we get eventually to working with the Color/Tone relationship then I will take you into the tonal frequencies and the way the tonal spirals work in relationship to the Color spirals.

The Beginning of a Color Process

It's quite something to grasp all this. So, don't feel overwhelmed at any given point because we will work our way through it. But anyway, let's talk about the beginning of a Color process. Everything is layered. So, when you're coming up from the Tones, or whatever, when you're getting to the Color frequency there are three bands. And there is an opening band, there is the central band and there is the closing band. And you can see these bands are listed as A, B and C. The band that is closest to the tonal level is the 1, so we're talking about the 1st Color, and the 6. And you can see that they are going in opposite directions. This is something very important. You can see that the 6 is going clockwise and you can see that the 1 is going counterclockwise.

You can see up here under the anticlockwise and the clockwise that you do not have a 3/3 balance. The reason you do not have a 3/3 balance is because of the 4. Remember one of the underlying themes of transference is that it is the 4 that is responsible for transference, and if it were not for transference, the monopole would not be able to grab on and hold us. So, because of the 4 we end up with an unbalanced configuration.

But let me complete the image. You have the 1 and the 6 and you can see that they are point/counterpoint with each other, they go either way. And if you go to the outside you can see the 4 and the 3. This is going to be the closing of that; you can see it's the same thing. In other words, you have the anticlockwise 4 and you have the clockwise 3. So, you have this inner one, which is the first level above Tone. You have the outer one, which is the last level that is before the quantum of line. Then in the middle of this, and in essence if you're looking at this orange band here and you can see that they both come from the clockwise side you can see that they're both running in the same direction, it's almost as if this middle one runs from the Tone level all the way up and these two are like rings around the bottom and rings around the top. So, if you could imagine a pipe and you could imagine that the pipe is the 2 and the 5 then the bottom ring around it would be the 1 and the 6, and the top ring around it would be the 4 and the 3. I hope I haven't confused the hell out of you, but anyway.



It is a very complex spiraling system that is going on. What is interesting about it is that there are specific relationships here that are quite unusual. There is nothing unusual about this central band that is operating all clockwise. That's the 2-5. And of course, the 2-5 already have a relationship because they are natural harmonics in the way in which the Colors operate with each other. But when you're looking at band A, which is the low band, and band C which is the high band, when you're looking at them they're very different. This is a 1-6 relationship, it's not like that's something we see, nor do we see the 3-4.

In fact, at the Color level, obviously because of the way in which these bands work, there is a relationship between the 1-6 and the 3-4 that is a new relationship that in many ways needs to be explored. So much of that relationship is about the demands of the 4 in terms of the way it transfers. And you can see that in the harmony of the 1-4 that the 1 has certain qualities that are similar to the 4, though it doesn't have the endless transference dilemma that the 4 has.

Inner Crystal Dynamics

This inner crystal dynamic, it is from this point that the vehicle is informed. I guess this is the most important thing that I want to bring out at this point. We'll be looking at a lot of inner dynamics and they will get even more complex because we will eventually bring in both the Tone and the Base. But what I want you to see is that in terms of the body, the Prime Magnetic Monopole does not deliver the information to the cellular Design crystals when it becomes the unconscious. In other words, it is not about the information going to the vehicle through its line positions. In other words, it has nothing to do with the quantum because as we well know the quantum itself is just an illusion. It's just an illusion held together by the monopole despite however attached we happened to be to our particular illusions.

However, when we're talking about the way in which the biology of the body is programmed what we have to see is that it is this final frequency, the Color frequency that is sending the information to the vehicle. That is, sending the information to all of the other Design crystals, all of the cellular crystals that are there in the body. That's something very important to grasp. In other words, when we're going to be looking at working specifically with aligning the vehicle to its true frequency, because that's what this is all about, there is a predisposition to a specific frequency and it's only homogenization that moves one away from it, so we're aligning people to what's their correct frequency, what that means is that their Prime Magnetic Monopole is then going to be giving out correct information at the cellular level. And you go through this process where you go through this renewal process that takes place over time.

It's why I endlessly remind everybody to follow their strategy. This is one of the things that truly benefits the physical vehicle. But more than that, to begin to see what it's really benefiting. It's benefiting the capacity of the Design crystal to fulfill its function which is to differentiate. That is literally what it's all about.



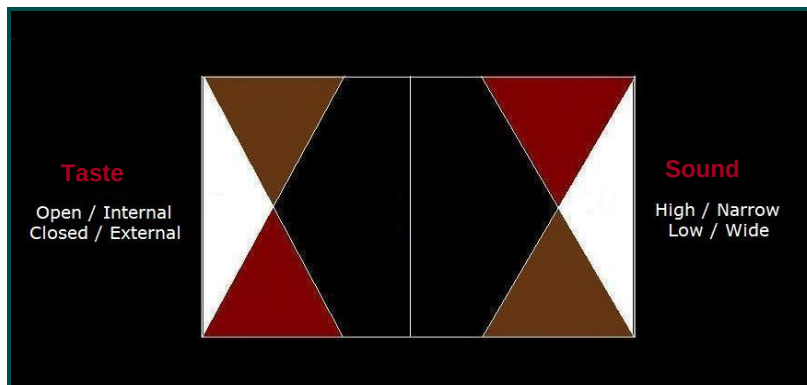
But anyway, in this particular examination what I really want to show you is that we have this—people are always asking how the information is passed, how does the information move. It's not simply a matter that here's your Design data when you look at somebody's bodygraph, it's really about understanding what that Design crystal actually does and the way it actually functions. Because it's only when we begin to see that, that we begin to understand the dilemma is that we need to realign human beings to what is their natural frequency, because it's all frequency.

So, that's your taste of inner crystal dynamics. We'll also, and it will be a continued point of discussion as I go through outlining the overview for each of these Colors, each class I'm going to introduce another level of information like this so that slowly, but surely, we can begin to have all the tools we need to really grasp the way these things operate. It's a good one to meditate on, and particularly this relationship that is here where you see this imbalance because this imbalance is very, very important. It's very important.

It also says something very important about the 2-5 and the continuity of the 2 and the 5 and how important these two particular determinations happen to be, because they are the central spiral of the whole Color system. They're the most consistent aspect of the Color system; just something to think about. Let's move on.

2nd Design Color: Taste

We come to the 2nd Design Color and we come to the determination of Taste. This is an area that is particularly fascinating for me. Aside from what I was just looking at,



and here we are looking at the 2-5 as an example, and the significance of it, the balance that is there in the way in which the construct works. That is, the way in which the Color dynamic is built into the graph. They're extraordinary mirrors of each other; very

beautiful mirrors of each other. As a frequency, this is the central spiral of the way in which the whole Color frequency operates.

When we're looking at Taste, I don't want to get into what were the general conversations about Taste and looking at the various olfactory functions and all of these things because I'm much more interested in laying out for you these new keynotes in order for you to have Color keynotes that specifically relate to both internal and external determination. These are essential tools for analysis for us; and to be familiar



with these keynotes is one of those things that is important. Obviously, as we work through it and use the language enough it will settle in.

So, in talking about Taste, again keep in mind that we're looking at two different binaries here. When we're looking above we are looking at the Sun/Earth so we are looking at brain function. When we're looking below we're looking at the Nodes and we're looking at the environment. When I say Sun/Earth and Nodes I'm just talking thematically.

An Open/Closed System

So, let's take a look at brain function and taking in, and think about Taste in terms of what it's really about. We have this open/closed phenomenon. Everything about being open is so important at the mental level. In other words, for brain function this is a way of—the 2 has two sides to it. What it takes in transforms it in the deepest possible sense. Yet, at the same time what it takes in can be so dangerous. So, Taste is an open/closed system. That is something very, very important to understand.

It is open in terms of what it takes in. It is closed in terms of its external environment. In other words, one of the things to see about 2nd Color determination in the externalized world is that it is closed off from the external. In the external world it is closed off. And that's very, very important for it. These barriers are necessary in the external environment.

It is the tendency—we're dealing with binaries, after all—it's so important to see that everything about Taste is that the vehicle itself needs to experiment with what goes in, and needs to avoid the experimentation on the outside. So, when we're dealing with Taste we're dealing with something very interesting. It is about building barriers and breaking barriers. You can be open on the outside but external, or closed on the inside. There are all these binaries that are working here, and it's all about barriers.

The most important thing to understand is that in terms of what you take into the vehicle that everything is a discernment process. In other words, it's not about this thing or that thing is the perfect thing, it is try this and see, try this and see, try this and see. In other words, it is a developmental process in order to establish what the barriers are actually going to be.

The 2nd Color has a Natural Resonance to the 2nd Tone

One of the most interesting things, the Taste being the 2nd Color, is its natural resonance to the 2nd Tone. If you remember from our previous illustrations, and I will go back and show you that if you look at what's called the base line, or the founda-



tion line, in the hexagon for each of the Colors you'll see that the Tone that is always running along the foundation line is the 2, the 2nd Tone.

So, when you're dealing with the 2nd Color, there is a very deep resonance to the 2nd Tone. One of the things about the 2nd Tone is that this is a Splenic Tone and it's very much connected to identification and alert systems. One of the things to see so clearly about Taste is that one has to submit to many things that aren't correct in order to find what is correct, which is just an interesting way of looking at the way in which this determination operates.

For example, if you have a 2nd Color child, a 2nd Color baby, just because it likes a particular applesauce doesn't mean that you should just stay with that. In other words, that child needs a number of options. It's very important for them, particularly at an early stage in their development to be able to go through the Taste Selective process and then to be able to wean it down and put up barriers against what isn't correct for it.

You'll see that a 2nd Color determination baby will very quickly indicate to you that they don't want a repeat of this thing or that thing. But they will be very, very open to the test. Even if they go through a number that they don't like you'll see that they're still going to be open to the test. It's very much about what they are. And then, that refining process takes place.

At the outside world, this is much more barriers that are pre-structured that need to be broken down ultimately. Yet, at the same time those barriers become physically very, very important; very important in terms of controlling access from the conditioning field of the outside.

Whenever we're dealing with Color we have to deal with what transference does. There is a very profound difference between 1, 2, 3 and 4, 5, 6. It is the opposite side of the spectrum. It is the binary, or the polarity. In the case of the 2-5, this is a very, very profound binary.

What is so interesting for me in sound is that there are two qualities here, that is for the brain high frequency and for the body low frequency. And what I mean by that is for brain function - high frequency, and for relationship to the environment, a low frequency. What's so curious about that is the way in which that looks when you step to the outside, because when you step to the outside you get the external environment. The external environment is about narrow and wide. In other words, high frequency, very narrowly streamed. And of course, ultimately, this is the way our brain functions. This is synaptic firing of energy. This is a very, very high very fast frequency on a narrow band.

Yet, for the body what is necessary is a low frequency spread out over a wide area so that it is a much less evident, this is a need for not so much quiet as distance between noises. We live in a noise world; it is not a sound world. It is actually a noise world because it is filled with so many artificial sounds. There is a great deal of noise that operates in the environment. And what is interesting is that there are certain high frequencies that are very, very disturbing for the brain. There are certain very



deep, low frequencies that can be very uncomfortable for the body. Again, it really comes down to the quality of the environment.

Transference Shows You How the Physical Body Can be Distorted

But think about what the transference is. The transference really shows you how the physical body can be so distorted. Instead of being open to what you're taking in, there is this narrowness to a specific frequency and you're not going to let anything else in. The body isn't going to get what it needs. It isn't going to get the spectrum that's necessary. It's not going to be able to align itself to what is correct for it and put up barriers to what isn't correct for it. It just won't happen.

This is the whole thing about the nature of transference anyway. And of course, at the mundane level, because I have discussed this at the mundane level, you get somebody who thinks that the mantra is going to make a difference in their life, or playing Mozart is going to sooth them, when in fact it's only going to make them sick. That it's not the sound that's going to make the difference in their life. And it's not the sound that's going to make them feel better. It's amazing how many people have 2nd Color determination who think that listening to music is healing for them. That's about as insane as you get. But in fact, that's true.

What's so astonishing about that is that if you take that to the extreme, and I do have at times an absurdist sense of humor, it turns some of the greatest composers of all time into destroyers of bodies. There is sweet Mozart rolling in his grave because you've got all these 2nd Color determined beings who think that listening to Mozart is going to make them feel better. All they're doing is homogenizing their form and losing their potential for differentiation. Transference is something that is enormously powerful in distorting the vehicle.

Experimenting with the Design is Necessary

Again, I remind you we cannot work with anyone who is not experimenting with their design. That is, it is not possible to heal a body. It is not possible to align a vehicle to its predisposition to differentiation if the vehicle is being run by the not-self. Then you're already dealing with somebody that is deep in transference literally all the time. And obviously, they have diminished brain function. That is, it's not about intelligence; remember it's just narrowed into a homogenized construct where they're stuck in their limitation. The more homogenized the brain function, the more difficult it becomes to break out of the mold. It becomes a Catch-22.

Again, it is something to see very clearly about the psychological power that is in the hands of those that seem to be available to heal others. In other words, those clients that will come to you need to be clear that the first message that they're going to get is, "I can't help you until you do this. And I can't help you until you do this at least for awhile. I can't do anything for you."



It takes us back to I think the most fantastic thing about Human Design that on the surface is the great healing. Step-by-step, as yourself, decision upon decision, every decision aligns you to what is correct for you. Every decision aligns you to your predisposition. Every decision that is correct aligns you to your predisposition. Every decision that is not-self aligns you to a conditioned homogenization.

So, in dealing with clients this is a beginning step. Then we can look at how we can help them because obviously their form is infected with not-self homogenization. It's not an easy thing to break that. It isn't. And of course, to align them, or re-align them to their predisposition means to move them away from their tendency, which is to sound, and move them to the correct determination, to the Taste determination, and enter them into that process. This is always a dilemma for us, that without the experiment the vehicle isn't ready.

No Choice

No choice is an incredible thing. It is always so clear to me that people who go through various processes, regardless of the way in which they're thinking, there is a choicelessness in all of that. This is just the fulfillment of their process. Somebody who is truly going to be transformed physically by this knowledge it has to be natural for them to enter into the experiment. This is where it begins. It doesn't matter whether they're spiritual, and it doesn't matter whether they're looking for the truth, and it doesn't matter whether they know about any of this, it doesn't matter if they're aware or not. Truly it doesn't. If they're unwell and they want to be healed they will listen, at least temporarily. They will experiment at least temporarily, and if it works then they will continue in the process and you know that they are on their way to being transformed.

It's a reminder for all of us that 70 percent of the work is to get the people to experiment because that's the key. Whatever work we do with them is only going to be effective as long as they are maintaining that. And yet, what we can do can be truly extraordinary the moment that they are in that experiment.

Transference Deadens the Spirit

Transference is devastating what it does to the vehicle. It really is. It's a deadener. It's deadening the spirit, it really is. Everything about the potential of the Personality, everything about the potential of self-reflected consciousness is determined by the quality of brain function. If you're Taste and you're listening to Mozart to inspire your brain—I don't mean to hammer on poor Mozart—but it's not doing you any good. And it's so common.

Transference is the great sickness out there. It really is. And of course, what's happening is that you're changing frequency. And this really is the key. You're chang-



ing frequency. And the moment you're changing frequency there is something that is not you anymore. There is a deep imbalance that is taking place in the way in which you are intended to operate.

The Crystal is Perfect

This is the whole thing about the crystal. The crystal is perfect, the structure is perfect. The neutrino going through is just going through. And yet, how amazing it is that we can be conditioned, primarily conditioned, at the level of Color away from our true nature by changing the frequency there. It's the same thing, by the way, with the Personality crystal. The conditioning is so deep. This transference level isn't something that you have a handle on. Nobody has a handle on Color level. There is no conscious access to anything that is below the line. We're not designed that way.

So, the deepest malaise that exists in humanity is something that's just simply there below the level and it is a simple thing. Not only is it a simple thing, it's not a bad thing. I'm trying to get to my long-term point in this introduction to crystal dynamics. The vast majority of crystals of consciousness that have ever incarnated are not going to be awake or aware, or truly healthy. The advent of Human Design, the mystical presentation of this knowledge in 1987, it's clear to me that it's only since then that there is any possibility for anyone to truly transcend because the key knowledge, the basic knowledge is available.

And yet by being clear about the nature of the world and understanding the endless hierarchies of the construct it's also obvious to me that this is not for everyone. It's one of my standing jokes. The knowledge I share with you is perhaps some of the most extraordinary knowledge available on the planet. But there are 20 of you in the classroom. You know what I mean? It's just not the way it works.

Being in Transference is Natural

It is really something to grasp that we have had a very, very short opening of a window. We are coming towards the end of the round. This is the last global cycle with the inherent 61 in it, the ability finally to penetrate through to the inner truth. Here is this opening; here is that opportunity ultimately to be able to hold it together. In stating that, I want to make a point about the fact that being in transference is what is natural. Being not-self is what is natural. That has been the conditioned evolution of humanity, the homogenized humanity that ultimately will go sterile, which is basically what it's all about.

So, the work to be done is that those beings that are on your fractal line, those are the ones that can be transformed. Those are the ones that are ready; those are the ones that have that opportunity. There is a great test, it's a very simple test—if they



live the experiment you know they're ready. It's very obvious, not everybody is ready to live the experiment.

Brain Function and Open Internal

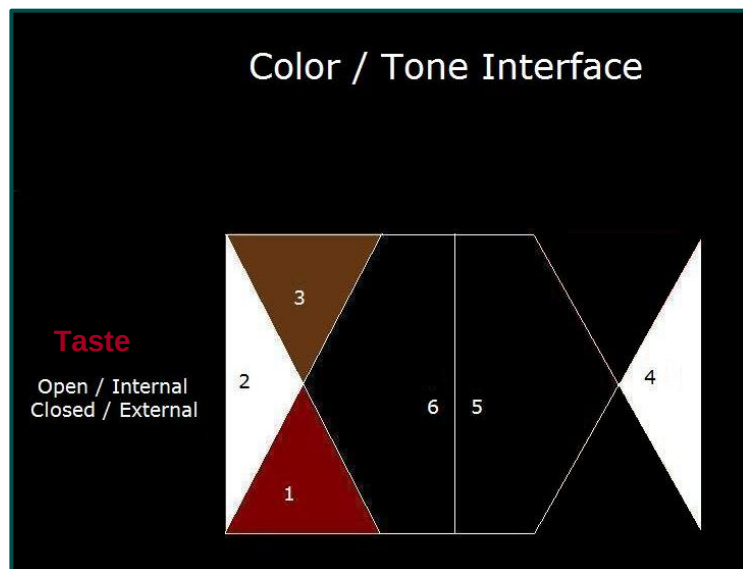
Taste looks like a left moving fish and sound looks like a right moving fish; it seems kind of fishy to me. But anyway, I don't want to get into Piscean humor right now; but nonetheless, it does have that fishy look, doesn't it? I can't get away from that.

Let's talk about some things about Taste for a moment. First of all, about the brain function and the open for the internal. It's so important this understanding of the open internal, the closed external; this is the purest quality of the way in which this determination operates. It's interesting, it is operating in the sense that it is primarily—let's talk about the internal—primarily open. I talked about sampling different tastes, different qualities going in until there is a natural alignment to what is your favorite, what's the one you like the best, whatever the case may be.

However, what's really important to grasp is that the openness is actually a way of becoming closed. It's so interesting. In other words, the 2nd Color brain function cannot for a long period of time be multi-exposed. In other words, that would be unhealthy for it. So you can see in an awful lot of people who have 2nd Color determination who are transferred over to sound they end up with a differentiated intake, a spread. I shouldn't use that word because it will confuse it. They'll take in a

lot of things they will never have truly honed down that taste, because the whole thing about being open is so that you can figure out what to be closed to.

It's almost like the immune system itself in the way in which it operates as an archetype. Again remember this connection in the pure resonance between the 2nd Color and the foundation quality of the 2nd Tone, is the way in which the immune system needs to experience things coming into it in order to recognize whether it is useful, valuable, or whether it's dangerous and so forth and so on. That it's a learning process and that the vulnerability of taking it in is remedied by recognition and then there is a resistance that is built up.





Important for Children

Here when you're dealing with the 2nd determination what you can see is that this is very, very important knowledge for children. All of it is, obviously, all of it makes a difference in the way we raise our children. In dealing with 2nd Color determination with a child, though, there are very, very obvious things that are necessary.

One of the things that I notice is that there tends to be homogenized tendency in children to orient to only certain things, and I think a lot of that is the transference to the 5. I think it's the transference to the 5 that distorts all of that. There is no real growth process. In other words, they are closed instead of being open because there is a natural tendency to be closed. The barriers are necessary.

The other thing is that in terms of the vehicle and its elimination of resistance you can see that it seeks out being closed in the external world. In other words, where we derive at the 2nd line resonance, and talking of line where we get the theme thematic that we call hermit. In other words, what we're looking at here is that the closed-off environment is a healthy environment to begin with.

You can see that both the open and the closed have ultimately different goals. The open is there to determine what needs to be closed off. The closed is there waiting for what will, in essence, gain access and open it up slowly. So you have the two sides of the coin.

So it means, for example, that these babies, these children need to have a very protected environment. For example in the first 3 ½ years, the first 3 ½ years all of the synaptic development takes place in the brain. As a matter of fact, there is an enormous rush of brain development, then by the time that children get to 3 or 3 ½ years old there is a cut back. In other words, synaptic roots that had been opened up get closed off because they don't turn out to be viable for the ongoing development.

It's essential for these children that for the development of their brain function how important variety is for them, to be given opportunities for various tastes. I'm not just talking about variety of dishes or types of food as much as I'm talking about archetypes of tastes. Again, that's something that we'll go into later when we look at all these things in chains. But whether it's going to be sweet or bitter or sour or whatever, it's really much more in that kind of categorization. But it's very important for those children to have all of the possibilities in order to be able to discern, differentiate, say, "No I don't want those; this one." The only way they can react that way at that point in their life is that it's a natural body thing to like this and not that, and so forth.

The other thing is that at the external how important it is for those babies to be protected. The exact opposite of the 5th Color baby whose low frequency, wide environment, take them out into the great outdoors, take them to the park, let them hear the birds chirp and blah, blah, blah is the worst possible thing for the 2nd Color determination baby that needs to be really sheltered. They go out in a carriage that



is bullet proof and has screens and all that kind of stuff—really protected until they are ready to take in the world bit by bit.

Again, to really see what that means that at the very earliest age, this is—I don't want to put it into the terminology of tragedy because it sounds like Shakespearean drama, but nonetheless whenever I look at things at this level there's a shudder that goes through me because I think about these zillions of babies that are on the planet that are going to have a 2nd Color determination and they are not going to be necessarily given the advantages they need in order to differentiate. They will not have the closed environment that's very important for them. They will not have the openness and variety. After all, think about how homogenized the way in which we feed our infants are. It's absolutely extraordinary.

I have the same thing with my dog all the time. Our dog eats food. It rarely eats so-called dog food. It just eats food. There is this assumption that all creatures have to eat out of a tin because they sell you their food in tins. It is the same thing about the way in which we feed our children. You go into the supermarket and there's this jar and that jar and they're basically the same things that have been puréed and this is what you're supposed to give your baby. You give it this and you give it that.

I always thought that it was astonishing—all kinds of food have been given to my children to try even when they were very young. It's just something that's interesting about, for me, diversity of diet is one of the most important things to enhance mutation. It's obvious to me that 2nd Color babies have the potential of being deeply mutative or simply having it all cut off. In other words, that mutative potential can really be sterilized.

Again, we're talking about the form itself. And you can see the translation of this. It's not like you can say to the baby, "Look, follow your experiment," because you can't. That's where the tragic part comes in, you can't do that. The baby needs an ally. The baby needs an ally that is aware and conscious.

Guides for Mothers/Preventive Knowledge

One of the things that I think is a long-term goal of mine is to be able to prepare a guide for mothers for their children in their first seven-year cycle, which is the first Saturn quarter. Knowledge like this, being able to provide such an insight and a benefit is something that will be enormously important. And I see the pediatric side of PHS working with the health and well-being of children, that this is an area where we can be enormously helpful in being able to nurture differentiation in these children, and to be able to nurture proper brain function.

I don't think humanity grasps how clever humanity can be, in a sense. We have this enormous homogenized brain function in homogenized environments in which you have cities today where you have 25 million people living. Talk about the most out-



rageous conditioning aura box you can ever imagine, and you've got it. It's just there.

So, when you're dealing with these themes I want us to look at as well at what can be preventive knowledge, to prevent these things before they happen, to stop the potential for the negative impact of homogenization and to be able to do this for the benefit of children. They all are, by the way, because if I talk about each of the determination Colors within the context of the infant, again you'll see this is a specific formula. It's obvious the need to be able to get this information out and to be able to help benefit these children.

The Highest Possible Potential for Awareness

The other thing is, what happens when you provide a child with the right alignment to proper brain function, what happens on the other side after the quantum. In other words, what are the advantages to the Personality self-reflected consciousness? It is clear to me that the moment that you align brain function to its predisposition to differentiate is the moment that you provide the passenger with the highest possible potential for awareness. In other words, it's not being limited; its potential for unique awareness has been established. It's only a matter then of whether the passenger or not can surrender. Whether the passenger can let go of the illusion and simply use its self-reflected consciousness to experience the world.

Simple Rules to Enrich the Lives of Children

It is my feeling, and it's more than that, it's a knowing that I have. Give me a 2nd Color determined baby and a mother that's willing to follow the simple rules of this. Isn't it always amazing, it is to me, that it's always simple. This is very profound stuff. And yet, my tendency as a messenger is that I realize that only simplicity is something that is transferable. It's so easy to transfer this knowledge to a mother. It's so easy to say to her, "Look, let your child decide what it likes. So make sure that it has a cross-section of things to sample. Don't just settle on this kind of applesauce. Buy a couple of different brands. This kind of thing, different tastes, different things, and through the range of what Taste is." Not a difficult thing for a mother to comply with.

On the other side, is the protectiveness that's necessary for the child, but not at the point of excluding the potential of opening, and for the mother to simply understand those simply ways of dealing with its child. And if you add to that surface knowledge that the child is this or that, Generator, Projector or whatever the case may be, that it has this open and that open and so forth and so on, empowered with that knowledge a mother can do what all mothers want to do—enrich the lives of their children. It's only natural. And to offer them a greater possibility than they had themselves. Any of us that are parents—that is the bedrock of our connection to our



offspring. They are, in the genetic sense of the word, our continuation in the world and we want them to do well and be empowered.

I would like children to have full potential of their brain function, wouldn't that be nice. And when you think about this language that we're using, when you think about what internal determination is about and you let that really sink in deep, what that means to have the way in which your brain organizes, puts out, takes in information, to have that homogenized into the lowest common denominator is a very, very frightening thing, and we do it all the time. That is, humanity does it all the time, does it to their children all the time, and does it to each other all the time.

Transference is a Scourge

Transference is a scourge. The moment that we can realign beings to correct decision making we begin this process. And when we can give good information, solid information, I think this combination of conception mechanics and being able to look at determination dynamics in babies and being able to give concrete advice based on that whole strand of information—the conception information, the Color information and ultimately the Design information—this is the best stuff that any parent could ever be offered. It's Doctor Spock without any bullshit. It is basically, here is the formula for being able to enhance the potential of your child both in terms of their inner development and in terms of what kind of environment is correct for them.

It's like the sound child. If you put the sound child in a narrow, or in a small room, it's going to be very unhealthy for them. If you have a 5th Color determined child, give them a convertible sofa in the biggest room in the house. There are certain things to grasp about the relationship between what's best for the inner development of any child, and what is essential for the well-being of their outer development in their relationship to the world around them.

Two Things to Remember

So, today we touch on something that's very important. There are two things to keep in mind about today's class. One is to really think about the way in which the crystal works because we have to be able to see the relationship in the inner dynamic, not simply looking at the spiraling of Color, but the spiraling of Tone and the spiraling of Base and how they all work together. This is what we're going to see in the chains. In this way to really understand how we are programmed and how the information gets out.

The other thing is to begin to recognize that one of the most powerful tools we're going to have, and one of the most rewarding aspects of our work in terms of being practitioners of PHS is what we can do for mothers of young children and the guidelines that we can give them. Specifically, because we won't always have conception data, but the guidelines that we can specifically give them in terms of determination



and its relationship to their specific design—how best and how in the healthiest way not simply to look after the Personality development of your child, but to do something really deep and profound. That is, to help them align to what is correct for them in their world, and to bring to them the full potential of what they were endowed with, the full potential of the neo-cortex that they were given. The full potential of the consciousness that is possible in them.

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Lesson Three

Thirst: 3rd Design Color

Internal and External Determination

External Determination

Welcome to the 3rd Design Color. Before we get into looking at Thirst I really want to talk about external determination for a moment because there are some things I would really like to say about the way in which external determination really determines so much the very nature and success of our lives, which is quite an extraordinary thing.

When you're looking at external determination you have this predisposition that aligns to differentiated environments. So, again we go back to this basic of what you can read intuitively when you look at somebody's design is that if you look at the activations in the design you can see that as the predisposition to being self, to being correct. And yet, you can also see the overwhelming amount of openness to conditioning that is there in everybody's design.

When we have on one side the predisposition that aligns to a differentiated environment, on the other side we have a conditioned predisposition that aligns to a homogenized environment. Again, the impact of conditioning is enormous.

Let's begin for a moment to think about what external determination really means. The vehicle is a consciousness. I think this is one of the things that is so important for us to understand about the examination of a Design crystal. We tend to think of consciousness in relationship to the Personality crystal because it makes it easy for us, it's how we're communicating with each other and it's the way in which we process the mental plane. So we have this assumption that this is what consciousness actually is.

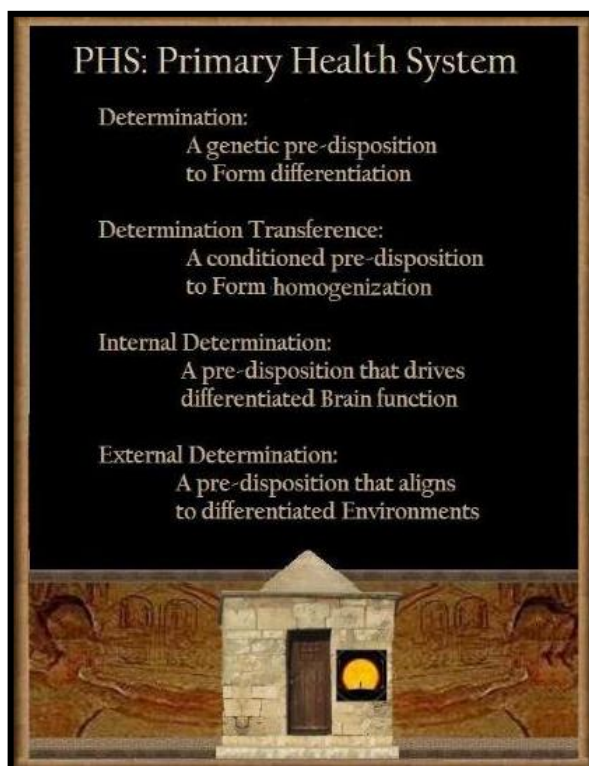
It's difficult, I think for those that have a close relationship with mammals, for example, there is this beginning, or inkling of the possibility that consciousness can be a transcendent field, that there's consciousness in other things and other forms. But it's really important to understand that we are a binary consciousness. We are a binary in terms of the aspects that make up this quantum that's the whole that is us.



The Inner Crystal Dynamic

It's something to understand about the Design crystal. When we move to the inner crystal dynamic, see that the Design crystal is going to function in the same way as the Personality crystal. It's going to be receiving the neutrino stream. And in receiving that neutrino stream as the neutrino information enters in through the Base it will leave through the Color. It is leaving off an information source that is being

interpreted by the inner structure of the Design crystal. It is this interpretation of the neutrino information through the Prime Design Crystal that all of the physical programming of the body takes place.



When you think about the complexity of what it is to be a human, what this bio-form is really about, the hundreds of millions of cells, the zillions of neurons firing, the whole construct, it is so extraordinary, it is so enormous. And yet, when you come out of the womb you don't fall down as a puddle. There is this inherent consciousness in the form itself. And it takes an enormous intelligence, and I'm very careful in the use of this word. It takes an enormous intelligence to guide all of these bio-functions.

When we think about the Personality crystal, the only thing the passenger is dealing with is the by-product of the

form construct. You've got a certain kind of brain with a certain kind of hormonal consistency in the vehicle with a certain kind of perceptive gifts, whatever they may be, and given the physical limitation of that construct the Personality, the passenger then takes advantage of whatever it can as a self-reflected consciousness out of that form principle. So, the intelligence that is running the vehicle is really extraordinary.

No Choice

So, I want to go back to external determination. I had an interesting experience yesterday. I dropped by online and I was talking to some new students in Design. It's always interesting for me because I don't get that opportunity too often. I had a question and answer period with them so that they could just ask me questions. Classic questions come out. The first question that came out, everybody's question was for me to give them some kind of explanation of No Choice.



When the question came I was just giggling, because it's an enormously complex thing and yet it's very simple, and at the same time if you don't see, it's very hard to grasp. It just is. One of the things is about the way in which life works because ultimately when I say there is no choice there is this ultimate question about, "Do I have a choice to follow my strategy?" Answer, "No, there is no choice. There is only the illusion of choice." "Do I have a choice in studying or not studying, in living the experiment or not living the experiment, being correct or being incorrect?" Answer, "No. No choice." And boy is that difficult for human beings to swallow. The vanity of the passenger, after all, and it's not a healthy vanity; it is not-self vanity.

The Physics of Flying in Space/Fractals

Let's think about predisposition for a moment and think about the life process, and think about what actually happens to us. Everything about existence is movement. It's one of the oldest preambles that I have in any kind of course that I've taught about Human Design is to talk about the fact that we are moving in space. I think that the not-self tends to nod off with concepts like that because it doesn't seem to fit into the way in which they see the world. They don't see themselves flying in space. They don't see everything moving. They don't understand that the very vehicle that they have, that even in the greatest illusion of stillness that they might have that they are vibrating at an incredible rate. And that vibration in movement is just singing its way across the cosmos. We are all flying in space.

I think one of the reasons that the not-self mind has difficulty with the physics of flying in space is that it comes with consequences. The consequences are that within the construct of physics as we understand it is that all movement is uni-directional, and has been uni-directional since the big bang, since the beginning of the cosmos. In other words, everything has been moving outward and away from everything else, and has been doing so at an incredible speed.

There are no options in the geometry of things. There are fractals, though. And there are alignments in the geometries. There is a huge dance that is taking place. And in that dance there are always those that you're going to meet on your fractal. And those that you meet on the fractal they're the ones that they're either ready for you or not, or you're either ready for them or not. It's one of the most fascinating things.

Think about it. Let's say that, as is obvious, you're all on my fractal. Let's say that for argument sake, because it's only for argument sake, let's say I had never met the Voice and the by-product of my being on your fractal chances are we probably, if we ever did meet, it would be inconsequential. In other words, when you're moving in space and you're moving along fractal lines and whether you're right angle or left angle or juxtaposition it makes no difference. With a right angle it will simply bump into you. With a left angle you will see it coming, whatever the case may be. In other words, everything about existence is about the interaction, the interconnection of all things.



Remember, this is the great work of the monopole, is to hold not simply each and every one of us together in the illusion of our separateness but to hold it all together in the illusion of oneness. As much as the universe in its speed from moving outward from the big bang is trying to separate everything and monopoles are desperately trying to hold it all together again, trying to find this balance.

The Importance of Being in the Right Environment

So, one of the things to understand about external determination, because that's really my point here, is that if you're not in the right environment, you are not going to meet the right forces. And even if you are in the right environment and you meet the right forces, if they are not fulfilling their potential, well, it's just ships passing in the night. And yet, it all begins with being in the right place and your body knows where that place is. And there is real difficulty here. The real difficulty is that internal and external determination can have deep conflicts between the two of them. We're dealing with Color and the Color of the Sun/Earth is invariably, not always, but invariably going to be different than the Color of the external determination. What the body seeks is very different from the way in which the brain needs to be looked after. In other words, there can be inherent conflicts in this.

But it's absolutely essential for us in our work to realize that the advantages of transformation and transcendence in this life have, in essence, more to do with physical external determination than internal determination. Now, that isn't to diminish the importance of internal determination, I don't want to do that. But what I want to make clear is that this alignment to the differentiated environment and all that means is aligning to an environment that is correct for you.

Without being able to get to that environment, you're not going to be able to meet what is there for you to meet in this process. And if what you meet is ready to meet you, these are encounters in life. These are transforming relationships; however one experiences them, whether they are mundane or spiritual, whether they're lovers or friends, whatever the case may be.

Physical Determination: Aligning the Vehicle to the Correct Environment

So, for me, when we look at physical determination and we begin to analyze it I don't want you to lose track of what we're really talking about, is that we're talking about aligning the vehicle to the correct environment. And that the correct environment isn't about an address, a correct environment as we have been looking at and as we will see, because today I will give you a complete graphing, differentiated environment has a holistic quality to it. In other words, it's about many, many aspects of the environment.



Remember when we're talking about a differentiated environment you're not talking about a selection between this room or that valley, which is part of hardscape/landscape as generalized themes. What you're talking about is this room and who may enter into it, or who is already into it and that landscape where there are others who live there or not. In other words, one of the things about the differentiated environment is that you're aligning to an environment that is going to be advantageous for you in your relationship with others.

From the very first moments that I looked at Human Design and health it was obvious to me that well-being is a transpersonal phenomenon. We understand that in a crude way, in the way that germs are passed from one person to another. But for me it's so much deeper because we see that from the auric level and the conditioning level and all of these other things that we can see within a design view. So, the environment becomes something that is absolutely a number one priority for healing the vehicle.

It was very exciting in April of last year when we were covering the subject of Color. One of the things that came through me at that moment was this kind of clinic where you would have literally six different kinds of physical environments, because healing is something that is going to be so environment related when we're dealing with our work. In other words, what you're going to discover is that so many of the clients that you will have that one of their biggest dilemmas in life is that they're in homogenized environments.

When you enter into a homogenized environment, you enter into an environment that does nothing for you. It does nothing to align you to your predisposition because it's gone. It conditions you to homogenize to an environment that in fact may be extremely unhealthy for you. Then everybody else is also in that environment. It's what we have in cities today.

So much of lack of well-being in urban environments is the urban environment. And it's not because this thing is toxic and that isn't, because there are all those things as well, but it has to do with the level of homogenization in which it's not possible for you to be predisposed and live out the predisposition of the differentiated environment. You end up in some skyscraper with filtered air, shaded light and computers running and static carpets and cubicles and this is the way you have to make a living. And you end up with all kinds of problems that are eventually are diagnosed as other things when in fact so much of it has to do with the external determination.

Now, it isn't to say that there aren't beings where that's fine for them, and there are. But it's certainly not going to be the vast majority of them. It's clear to me that the traditional health of rural people, even in the last thousand years where there were hygiene problems and occasional plagues and things like that, but the basic well-being of the rural being, that the moment you had the industrial revolution and the moment you pumped people into factories was the moment you ended up with all kinds of illnesses and the spread of illnesses has so much to do with the environment.



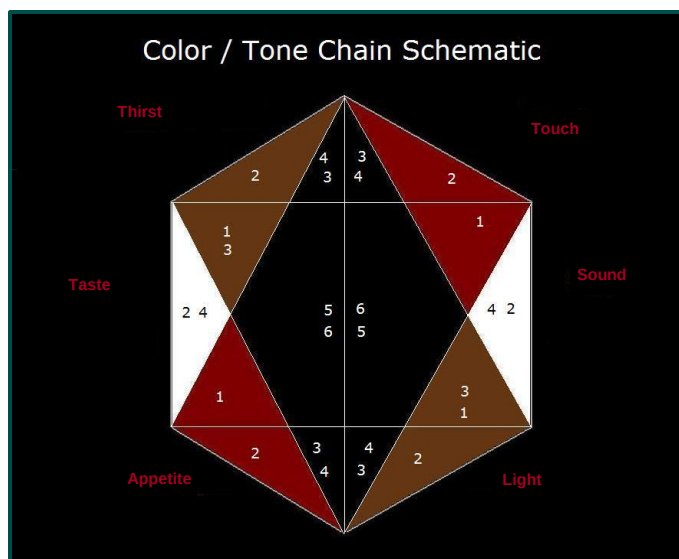
And the potential of any human being and this is my real point about how difficult it is to bring human beings to the potential of awakening, because you have to be lucky. And if you're not lucky, then the only thing that can help you is to be aware and correct. But you have to be in the right environments to meet the right forces. If there is a fractal line for you that is to lead you to any kind of transformation or transcendence you do not get there on your own. There is a whole string of fractal connections, signposts along the way, allies along the way; it is part of the process.

And it goes back to the environment. And it goes back to the surface in the sense that Strategy and Authority is of enormous value in aligning the vehicle. It is the first and major step in aligning the vehicle. But you also have to see that even when you're following the correct strategy you can end up in situations where you're trapped in an environment that is unhealthy for you, you just are.

One of the things that is so important for us is that once somebody has entered into the process and has entered into the experiment, then there is the possibility of slowly, in some cases, aligning people to what their predisposition is, aligning them to certain environments, getting them to experiment with those environments. So, I want you to keep an eye on external determination because it is very much an important theme for us.

3rd Color: Thirst

We come to today's Color and we're going to be looking at Thirst. Again, you can see here the polarity of Thirst to the other side, to light. Keynoting can be magical sometimes. It can be very inspiring. There is a whole series of keynoting that has to be worked out for us as we move through this process of moving from Color to Tone.



The Color/Tone chain is incredibly important because without our understanding of the relationship between Tone and Color there is no way to tell whether the Thirst as an internal predisposition is going to be keyed to the hot or to the cold. It's something that I have mentioned from the beginning and it's very important to keep this in mind. I am showing you the

double binaries. I'm showing you the double binaries as physical potentials for either the internalization, the predisposition to brain function, or the externalization, the predisposition to environment alignment.

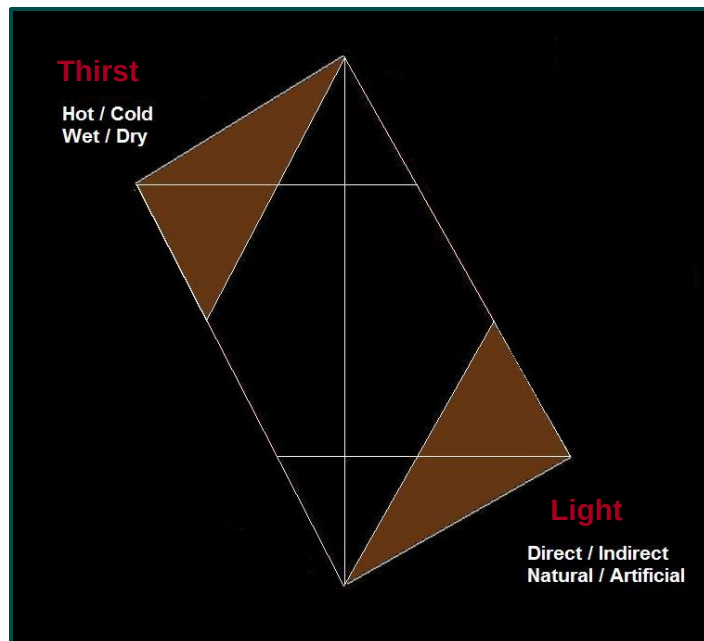


Theme: Hot and Cold

So, for example, here brain function, in terms of what is taken into the body that the real theme here is hot and cold. So, for example, it's not so much how much liquid is involved. The real theme for these beings is whether the liquid is hot or the liquid is cold. For example, let's say that your brain function in terms of internalization, its natural predisposition is for cold liquids, that's its natural predisposition. If it's conditioned to take in hot liquids, and I can imagine everybody thinking about babies now, at least I do automatically. If they're conditioned to take in hot liquids it is going to have a homogenizing affect rather than a differentiating effect on the development of the brain, or the way in which the brain is going function in terms of the impact on the hormonal information and all these other things.

Again, like so much of the knowledge, it is a simple keynote but it's incredibly important because there is no gray area. This is the interesting thing about how binary operates here. The way we're going to know whether it's cold or hot is through the relationship to the Tone. But again, I have to go through and describe how Tone interacts with Color in order to be able to explain how we are going to actually do the analysis. But I do want you to understand that's what's there. That is why in this illustration of the Color/Tone chains you can see that these inner fields are very, very important, all of them. And they're going to be part of the way in which we diagnose in terms of the internal and the external where the accent is.

In other words, like looking at detriments and exaltations, or this and that in lines, we're going to be able to see firm this or that. These are fixings. So what Color does is that it sets up a fixed predisposition. And it sets a fixed predisposition for either the hot or the cold. It's always been something that is interesting for me to think about because there are so many ways of looking at things. I'm deeply attracted to the 3rd Color; that is, the way in which I'm designed. My mind is a 3rd line mind. It's interesting for me to see that I have enormous difficulty being attracted to cold liquids. It's one of the rarest things to see me, even on the hottest days I drink coffee. So it's just interesting the way in which these things work out.





But it's very important to understand that hot/cold brain function is the key to the material plane. And boy isn't that an odd thought, but it really is something to think about. We know that when we go through the resonance of the 3rd Color to the 3rd line and we get to the obvious, the trial and error, but the discovery and material quality of the 3rd line because it is deeply, deeply material. And it's interesting to note that this is the by-product of the hot or the cold. And it's very interesting. It means that, quite frankly, if you're somebody that is both hot and cold in the liquids that you take in, chances are that you're diminishing your opportunities on the material plane. I don't think anyone has ever said that. But nonetheless, that one is beauty for me; I really like that one a lot.

Externalization: Wet or Dry Environments

Let's think about the externalization. What you can see here in the 3rd Color is that there is this predisposition to align to either wet or dry environments. So, for example, as I tried to point out, it's not so much environment in the sense of just thinking about buildings or whatever. It is a holistic perception of environment. And the wet/dry environment could also end up being having a lot of emotional beings around in the wet environment and a lot of very cool Splenic beings in the dry environment because the environments themselves bring certain other beings who are aligned to them.

Here in this 3rd Color is the predisposition to the wet or the dry. So for example, when we have the Tonal keys we're going to be able to look at the mapping for this 3rd Color design being. And in looking at the mapping we're going to be able to see that hot liquids and dry environment, or hot and wet, or cold and dry, whatever the case may be.

The other thing is that the hot and cold is probably is also about the reaction or need for warmer or colder places that are very healthy. Temperature is going to have a lot to do with the way in which this color is going to operate. It's going to be there.

When we're looking at the internal and the external, what you need to see is that these are binaries and these are binaries that are fixed. They are fixed binaries. It's not like you're going to go back and forth. The thing that's interesting about that is that when you look at transference at the Design level it's so costly. When we think about motivation, I'm talking about the Personality for a moment, when you've got the false motivation this is a self-reflected consciousness game. It's just about the way the Personality is going to see. It doesn't change the potential of the self-reflected consciousness. It doesn't change it.

But when you have transference at the Design level, you're changing the vehicle. You are moving away from what is correct for the vehicle completely. And you're moving away from it, in this case from the Thirst to the light, and you're ending up with a totally different determination, a fundamental movement towards what is incorrect for you and taking in what is incorrect for you.



When you understand what that means, it means that you move to homogenization in both areas. In other words, you begin to take into the vehicle what will homogenize the brain, basically dull it down. That is, move it to the common denominator and move it away from the differentiation. When you are in transference at the Design level in terms of external determination you end up in the wrong environment. That is, the conditions are wrong. It may be wet once in awhile, or dry or whatever the case may be, but the reality is that the whole pursuit of the vehicle, because the vehicle moves.

It goes back to where I started. It is one of the great mysteries; it's one of the things to really grasp. Close your eyes and imagine that you're just flying in space. It's movement. And as you're flying in space, if you're not operating correctly you build up resistance and that building up of resistance changes where you're going, what you bump into, what you meet.

The moment that the vehicle is moving away from what is its true alignment, its true geometry and fractal, the language of Human Design is loaded with geometries. The geometries that are there in the angles, the geometry that is there in the Nodes, it is full of this direction in life. It's what it is. It's what it's all about; it's all about movement. So moving to the right thing, moving towards the right thing, this is absolutely essential for our process.

First Step: Operate Correctly

Again, the first step is that you operate correctly. That is the first step because that begins the whole process of aligning the vehicle to the vehicle's authority. But I think that you can begin to see that there are so many conditioned habits that even as you're moving to what is correct for the vehicle in terms of its authority, you're still carrying the homogenized conditioning that has pulled you away from your predisposition.

In other words, you're still hot and cold. That doesn't make any difference if you're any other Color. But if you're a 3rd Color Design it makes an enormous difference, it just does. So, what we have to deal with then is an experimental therapeutic approach. That is, their experiment. So for example, let's say that they are cold. That experiment of no more warm drinks, no more hot drinks. What you will see out of that is that along with operating out of their authority they're going to start to feel so much better.

That feeling so much better has an enormous impact. After all, this is brain function. So as they're beginning their experiment to operate correctly, as they begin to align to the right intake for their predisposition they begin to gain the advantage ultimately in the way in which their inner chemistry is operating so that the self-reflected consciousness begins to gain an insight.



It's aligning them to the perfection of their physical direction. The same thing is true for the environment. The environment becomes something that is much more difficult. It's one thing to say to somebody, "All right, hot drinks. You have a 3rd Color Design and hot drinks are what it is for you. You experiment with hot drinks and you follow your strategy." That's not a difficult thing to get across to somebody.

However, when you're talking about environments, take for example people who are living in northern climates that are living in flats that have central heating and you end up with environments that are deadly dry. They'll blister your lips in an afternoon. There are so many beings that for part of the year, for example, are in very, very dry environments. If you're a 3rd Color and you're here with a predisposition for the wet, that's going to be devastating for you.

Design Nodes Moves You to Your Purpose

It also is going to mean that as long as that is the consistent environment you are not going to meet those forces that are correct for you. You're not going to reduce the resistance on your vehicle; you're not going to be able to enhance whatever your geometrical potential is in this life because nothing is bringing you to your purpose faster than your Design Nodes. They are moving you physically to where your purpose can be fulfilled.

If you're there in that environment and you're predisposed for a damp environment, you're in real trouble. Yes, you can recommend to them that they get some really good humidifiers in order to put liquid into the air. You can recommend that they take Turkish baths where there is lots of steam and dampness, whatever the case may be there are things that can be recommended. But again, it's much more complex and will be in certain situations than simply about what kind of intake. The environment, as you will see, is always going to be a greater challenge for us in order to be able to provide alignment therapies, to be able to provide alignment practices so that these beings can begin to see the advantages of proper externalization.

Again, it goes back to that fantasy of the kind of clinic where you have the dry area and you've got the damp area. You have these different environments so that you can do the work in the right place. Think about what that means at a very basic mundane level on the surface. Let's say that you have a 3rd Color Design client and their predisposition is for dry and cold, they come in to your office and it's very damp and you offer them a hot cup of coffee. Right away you can see that nothing that you're really going to do with them particularly is going to be successful. It's just not. You're doing precisely what is incorrect for their vehicle. And you can bet that this is going on every day, all the time, in every kind of clinic you can imagine all over the planet.



The Simple is Magical

Again, simple is magical. These are simple themes. As we progress in this you will see that they're not so simple. There are so many nuances of each of these general thematics. But on the surface, the simple surface, if you're not taking the right intake, if you're transferred to the other side, remember that when you have a client and they come to you and they don't know anything about Human Design, let's just start with that premise. They're not well and they're a Generator and you tell them, "The first thing you have to do is that you have to experiment with response," and you explain what that is and you tell them what to do. And you tell them that you can't help them until they have experimented with that for a couple of weeks and then for them to come back, something like that.

If that experiment is holding, if they manage to stay with it, what is actually taking place is that they are moving away from the conditioning of the transference. This is what happens to you when you're operating correctly. It's one of the basic themes of making decisions as yourself always aligns you to your correct Color, it aligns you to your correct motivation, and it aligns you to your correct determination.

But that doesn't mean, in terms of determination, that it is aligning you to whether or not you're on this side or that side of the basic binaries of internalization/externalization, because they have been conditioned throughout your life. They have been conditioned from the moment you came into the world and came into your parent's environment, from the way in which you were treated as a child, the way you were conditioned.

A 3rd Colored child, a 3rd Colored baby, what is with the 3rd Color baby that isn't here for hot, is only here for cold. Should it be breast fed? The answer is no. But you can imagine how many human beings have been nurtured incorrectly. Not just simply in terms of what their intake is, but they come into environments where they're helpless. They're not in charge of whether it's wet or dry. They're not even aware that's an element in their existence.

Our work begins with Strategy and Authority because it pulls the powerful transference conditioning away. So at least we're moving them in the right direction. In other words, we're moving them back to what is their core and what is correct for their vehicle. And then begins the process through the analysis, obviously down to the Tonal level, through the analysis to be able to see what their natural predisposition is, on what side of the binaries they are, either in the internal and external, and then to be able to prescribe for them what they need. This is the key.

So at the simple level what I'm hoping that you'll get today is that I'm beginning to show you the way in which we are going to do the surface analysis, to begin our process of providing therapies for clients. In other words, to do the basic reading, the most important one, it's like your type reading when you first get a reading and you learn your type. This is the equivalent at the Design Color level. In other words, getting this fixed—ok, this is what is correct for them.



Relate to the Client According to Their Design

Again, one of the things you always have to keep in mind is using the knowledge in the way in which you relate to the client. What I mean by that is that for example according to type, you can't just simply tell them this is what you have to do. You can ask the Generator or invite the Projector, so forth and so on, would they like to try this. Would they like to try that, whatever the case may be.

It's very important to pay attention to whether they are right angle or left angle, what their profile is so that you can understand how not to create dissonance with them, to be able to communicate with them and to communicate with them in an efficient way that is respectful to their design. But the key is to realize something about the first step. This first step, the following the Strategy and Authority, that experiment. This is to eliminate the Color transference; this is to help them align to what is their correct Color.

In the same way when you begin the experiment, it also helps the Personality to align to their correct Color. This is all about that process. But even like the Personality, when it is aligned to its correct Color doesn't mean that the Personality, yet, the passenger as such, has the awareness to be able to break through. The same thing is true in terms of the Design. In other words, that the vehicle begins to move away from its central conditioning element, transference, but in doing so it then needs to be assisted. It needs to be aligned to what is its true predisposition, its predisposition internally and the predisposition externally.

Light: Direct or Indirect

Let me just give you a brief look at this on the side of light. You can see that we have for the internal, direct or indirect. This is something very important to understand about light therapies, the kinds of things where people use light to help people. It's something interesting to note that there are those that need direct light and need the direct contact with the light. Again remember that what this direct light or indirect light is actually feeding. If you're a 6th Color design it is feeding the way in which you are predisposed to operate as a differentiated being through your brain function; in other words, the way in which your body is orchestrated, the way in which the life is orchestrated.

Here is a classic example where the 6 is an unusual element. It's an unusual element because—let's imagine that I could speak of Color as if it was able to talk to me. Color doesn't know that there is mutation going on, on the surface. Think about that. Remember what Color is. Color is the exiting of neutrino frequency that is captured by the magnetic monopole and held together in the illusion. The illusion is where the mutation is taking place. That is, the mutation, the transformation of the Solar Plexus system and the coming of the Rave child, and the 6th line mutation that we talk about so much on the surface in Human Design, the tripartite process that Color doesn't know that that's going on. So, there is a process that is happen-



ing to Color as a by-product of the surface mutation that is impacting on the way in which Color is operating, at least in the way the 6th Color is operating.

But what is very important to understand about light is that in many ways light is always about the environment. And you can see that in this language, this keynoting of direct or indirect. Think about something. If you're somebody who is a 6th Color and your predisposition is to differentiate through indirect light you have to be very, very careful about going out and lying down in the sun, as an example. That's something that is very, very unhealthy, incredibly unhealthy. These are basic things.

It's interesting for me because I live in what is a beach society. Basically, Ibiza is an island resort with all kinds of beaches. It's one of the horrors of the summer season to see kilometers and kilometers of human beings all greased up turning red in the sun. There is this enormous amount of information that is trying to convince everybody that the sun is dangerous, skin cancers and all of these things.

The sun is particularly dangerous to 6th Color beings that have a predisposition to indirect. These are the human beings that you put them out in the sun and even though they have a hat on and sunscreen and everything else they're susceptible and it is something that is very dangerous for them. These are things that the kind of keys that we have for the various Colors that are really going to allow us to give general experimental direction.

Clients Must Accept Knowledge Voluntarily

One of the things that has to be very clear to all of you, and obviously we have years to go yet, that when we get to the end of this road, whoever is going to be served by us they will be served voluntarily. In other words, this is something that they will always be given the opportunity to accept or not, to partake in or not. It is always something for them to decide based on their nature, based on whatever their authority happens to be. It is very important.

When you point someone into what will be environmental experiments you really physically are going to change their lives. There are consequences to them discovering that it is true, the consequence of dealing with their environment, dealing with who is in that environment with them, and all of the many other things that come into play. It is one of the keys for us in our work that the authority that we can offer is only an authority that is a by-product of acceptance. Otherwise, this is very dangerous business for anybody who is going to enter into an experiment in which they are going to change their physical environment.

Send MMI Charts

By the way, something that I would like to do is that I'd like all of you to send me an MMI.rave of your designs because I think that I would like to point out to each of you



over the course of this semester some things to think about in terms of your physical well-being and to engage any of you that want to experiment with it to engage in realignments in terms of experimenting with environments. I will do the reading of your mapping. In other words, I will do a Tonal analysis so that I get exactly what is your binary so you actually have a chance to experiment with it.

I think that as we go along I think we all have to be guinea pigs, our own guinea pigs in the verification process, and it's really essential. The best thing to do is send it to Sarah at office@jovianarchive.com. That way I'll get it all in one file. So just send your .rave to her and sometime over the next couple of weeks, when I have a chance I will go through and check out all of them.

By the way, timing is always a movie. Some people have very good times; other people don't have very good times. Color is a four-hour window. One of the things that I won't do is that I won't ask any of you in which the Color is within 10% of the cusp, because it's too risky. What I mean by that is that if you pull up an MMI and you click on the aspect, the Node or the Sun, you'll see the percentage that the activation is within the zone, percentage within the activation of the Color zone. When you're looking at that, if it's 10% or less or if you're at the 90% point or more, unless you're really certain about the time it could really be off. There's nothing more dangerous than suggesting to somebody that something is theirs and correct for them, when in fact it may be inaccurate. Don't be surprised if I leave you out if I see that it's too close to call.

The other thing is you might send a note along with the chart indicating how good the times are, or whether you're confident in the times or not. Remember, this is really a criteria. Even at the Design level, we've all discovered that, there have been throughout the years mistakes with the line level. I still get people who want to give me times in which it's on the hour. So, it's something for us to consider that there is also an inherent limitation in the fractal of those that we can properly serve because they're going to need to have relatively good birth data. As always, keep that in mind. But please because I will not remember that I've done this, so don't forget to send your charts and an indication of time values. I'm sure all of you would be interested anyway in seeing what is your predisposition. You'll be the first people on the planet to ever have such a thing.

Astrocartography

By the way I was talking about those horrendous urban environments, those kinds of glass cubical office spaces or whatever. You can also see that if you've got a 6th Color and you're predisposed to the artificial, it's like this one is perfect sitting in the car and this one is perfect sitting on a rock. But nonetheless, one of the things to really see about environment is how much the externalized, as well as the internalized, has been conditioned through the way in which your Penta right from the beginning, your family, the part of the world that you're living in, all of these things. It's one of the most extraordinary things to understand.



Years ago, I don't know who that was, I think it was some Swiss Astrocartography it was called, it's still around, it's some kind of astrological system to be able to indicate where is the best place on the planet for you to be, if not the best place, the best place for this or that or whatever the case may be. Because I can remember people asking me about this years ago and I told them it would be great, but just use your design as if it was your birth data and you'd have a better idea where your body is supposed to be.

But the fact is, what place is really correct for you is quite a fascinating subject to begin with. It's really something to understand that if there were to be a grand realignment it's like a Busby Berkeley musical, if everybody could get the right dance step, be in the right place, all of those things, we would all be shifting around into quite different environments. It's just one of those things that is fascinating, and to begin to see that you have these, in essence, 12 different kinds of environments. It is these 12 different kinds of environments that represent archetypes for alignment for the fulfillment of purpose. We go back into all of these familiar numbers.

Chart of Color Breakdown

Let me move forward here. So, what we have here is a graphing so that for the first time you can sort of put all of this together into one kind of view, something that I like to do and it's useful. The basic breakdown, the Colors are going up 1 to 6; you have the internal—I'm using the Sun, it's a Sun/Earth, obviously North Node/South Node—you have the external here, you've got the Color keynote and name. And then you can see the two different strains as they move up—the internal and the binaries of the internal, the external and the binaries that are there of the external.

To begin to see something about the whole mapping system; that is, to begin to see that what we have here is not—we have 24 elements. You're always going to be pulling out of those 24 elements you're going to be pulling two. That is, the alignment of one side with the other side, the way in which that's going to operate.

The other thing, of course, is that what we're not looking at here is what happens when we have differentiation in the sense that we've got very different Color for the Sun than we do for the Nodes. Of course, there are going to be inherent conflicts in that. Most of the problems have to do with how transference takes over. For our

#	INTERNAL	EXTERNAL	COLOR
6	Direct / Indirect	Natural / Artificial	Light
5	High / Low	Narrow / Wide	Sound
4	Calm / Nervous	Active / Passive	Touch
3	Hot / Cold	Wet / Dry	Thirst
2	Open / Closed	Internal / External	Taste
1	Consecutive / Alternating	Selective / Blending	Appetite



purposes we have to consider transference as a non-issue if we have a client that is experimenting with their Strategy and Authority because you can't do anything until you have that.

It's laid out and obviously you're going to be able to have a chance to contemplate this. Tomorrow it will be posted in the resource area so you'll be able to pick it up. But I just want to go through this for a moment and just talk about these different environments and to see how important it is for us to recognize—design is for the individual. It's there to bring the potential to any individual to find its uniqueness and to be able to find its purpose. And in that sense it is very, very self-orientated and alone. There is no other way than to begin alone.

Yet, the very moment that you begin to be correct alone you realize there is no such thing as aloneness and that there is no way that you're going to be able to maintain the integrity of your process in the connection with the environment that is around you. It's one of the first things that you recognize.

My great fear, not a fear, I don't know what to call it, I realized that I would have to deal with not-self, that all my earliest allies I would meet them as not-self. I wouldn't know if they were good allies for seven years. I wouldn't be able to tell; I couldn't trust anything or any interaction that I had with any of them. It's always been part of the understanding and the recognition of that. There was nothing else to do. You can't be a messenger and not give anybody the message. And you go through that process.

Here is something that opens up a deep, deep, deep understanding that our pathway in this life, our potential to be lucky ones, to be the awake, aware, healthy ones is about our fractal lines, it's about our geometries. It's about who we interact with. Oh yes, there's this stuff about what we take in directly and we will go into deep analysis of what it means in terms of what we're taking in and how we're taking it in and what all that is about. And obviously, there is no question that the establishment of proper internal functions is obviously essential.

Nodes: Road to the Fulfillment of Purpose

But you see, you can be perfect here, absolutely perfect. But if you're not over here, nothing happens. This is the road to the fulfillment of purpose. Oh, there's nothing like Nodes, I tell you there's nothing like Nodes. They are so fascinating to me. They are only pathways, after all. They're not objects. They're geometries themselves. The moment you're looking at the external process, and you begin to understand that the thing that shocked me, I'm here to be shocked, is when I understood that it's where my body goes that makes the difference. It's where it goes. My body was way ahead of me. I suddenly discovered that my body was disappearing from North America. I was dragged along on the ride.

The body—it's where the body is, it's where it is. This is so incredibly important. And it's not just where, but it is the quality of that where, the quality, the physical



quality of that environment. When you get it you begin to see how—the ancients had this thing called ley lines, that there are these energy mapping lines that are all over the planet. Supposedly all of these great things have been built on ley lines, from Stonehenge to Saint Peter's Cathedral to the Temple of Mount, and so forth and so on, there are all these lines.

There's a Perfect Environment for Everyone

It's really something to grasp that there is a perfect environment for everyone. There's a place that's just for you. It doesn't mean that it can't be around the corner or across the street or where you happen to be. It's simply that it's something to really grasp that everything about awakes and awareness and the potential of the Personality has to do with not just how we are physically endowed and operate, but how this physical form, what kind of environment this physical form lives in, and that there is a specific environment. It has a very, very, very specific quality. And when you see it connected to the Tone it's amazing because from the Tonal level it tells you what aspect of your nature is enhanced to its full potential by being in an environment that is correct.

It's like Personality Nodes. It's about the way in which the passenger sees. It's just about the seeing. And you have to be able to see the right things. You can't see them unless you're detached. You can't see anything until the not-self mind is no longer in control of the decision making because as long as your mind is in charge of decision making you are blind. You only see what your mind wants you to see. You don't get to really see what's there.

So, everything about well-being is that we're going to see that there are two approaches and that these are the binary approaches that we're going to need to use with anyone that we're going to be able to help. And that is to align them to what is internally correct for them as a thematic, because these are thematics at this point.

Tone Determines the Color Frequency

We're going to see that when we get to the relationship between what has been—if we go back for a moment to this illustration it's really something to understand that when the neutrino energy is going through, it's not energy, it's physical, when the neutrino is going through the crystal as it moves through the infrastructure we have frequency that is created. And the first frequency is the Base frequency. And the Base frequency moves into what is the Tonal frequency. And the Tonal frequency, as a by-product of that, as the neutrino is moving out of the crystal this becomes the Color frequency. It is the Tone that determines the Color frequency, the tone frequency that ultimately determines the quality or the nuance of the Color frequency.

When you're dealing with Tone you're dealing with the sensory dynamics. In other words, correct environments, the correct environment for you and me is not so



much correct in the sense that is correct for everything about us physically, what it does is that it enhances the potential of what our tonal specialization is. In other words, what sensory capacity is, is what we are here to be focused through.

So, when you're looking at the way in which these operate, again to understand that the generalization that is here in these terms, that beneath that you have the specialized aspect that because of its specialization, hooks only to that specific side of whatever the binary happens to be. The thing that is amazing, at least for me, is that it can be mapped.

I had this wonderful experience today, it was really a delight. I have a new house. My landlord has all this land and it makes him very rich because he has all this land. But he can't grow enough oranges on it for it to make him any money. Not enough that it's worthwhile to pay workers and all of that stuff; those days are over.

He doesn't want to sell it. His family is one of the original Catalan settling families on the island who came here about 350 years ago. His family name is on signposts all over the island, so he doesn't want to sell it. He's an interesting guy because his generation, he's my generation, he became a doctor, he's a dentist, so he had one foot in a very sophisticated world and another foot in a very primitive world. He loves to ride around in his tractor and play farmer, he's quite cute. So I've had this interesting experience of him asking me what I do and me introducing him to Human Design. It's a wonderful thing to watch the beginnings of the veil dropping, beginning to see through things and see the mechanics of things.

The Future of Healing

I realized that these simple keynotes in so many ways this is the future of healing, we're going to be able to have the generalized mapping that we need. What we will lack and I guess that's the most important thing to think about, is the variations that are by-products of any of these directions that we see that somebody has to take.

For example, there are all kinds of nuances, all kinds of therapies that are directly associated with these general themes, which one, in which situation. Having a general mapping is going to allow us to be able to give an overall recommendation for direction. But ultimately, we're going to have to incorporate the whole holistic environment. In other words, holistic knowledge to be able to see how else we can be of benefit to them in aligning them to this principle and hopefully as this process matures we will have more and more professionals who enter in from both the homeopathic, allopathic, people in the healing business to bring their expertise to the synthesis. This is something that is so important.

In other words, we can give a very clear mapping, and a very clear mapping that indicates generalized themes. But ultimately, for the sophistication of our process we're going to need all kinds of different applications that are a by-product of seeing this surface configuration.



The most important thing for me in all of this, I watch it very carefully and I'm in my own long-term experiments with this knowledge, it is so obvious to me how beneficial it is. It's something I keep on saying and I say it without—I hope I don't get jinxed, but I'll knock wood—I haven't been sick in seven years. I haven't been sick in seven years because I'm correct. I'm very, very much aware of my form principle and very detached in the way in which I watch my form operate. I long ago, for example, lost morality when it came to my form. In other words, as a freak in my design anyway, I operate in an unusual way that I've always been terrified of being homogenized.

But it's clear to me from my own experiments that there are enormous advantages when we can go beyond just Strategy and Authority and truly begin the process of healing the body, and healing the body in terms of healing the inner function and healing the environmental connection, this predisposition to differentiated environments, how important this is to nurture the eventual transformation of anyone. It is not enough to say, "Ok, you get this on the inside because this is correct for you on the inside, and then not have the right environment." There is not going to be perfection on that road. As a matter of fact, it is deeply limited. And it's more than—they are not equal, they are different; that is, internal and external. And it's not about measurement.

But really I want to keep in mind if the end goal is simply to be healthy, physically healthy, then the internal means everything. If the end goal is to be healthy and transcendent you can't do it without the external being correct. You can't. This is something that is so important. And my mundane concern is how do we physically meet clients. For example, it's obvious to me that in order for a PHS practitioner to deal with somebody correctly they have to see their design before they meet them. They really have to have an opportunity to see what they're getting into and to see what kind of environment is necessary—what is the best environment for working with them.

Maybe by the end of this three-year program some zillionaire will give us money and we'll build a multi-dimensional, multi-environmental clinic. But the reality is that this is going to be a very interesting aspect of how we operate professionally. You cannot bring all these people into the same room. You realize that, you cannot. It's a fascinating concept to deal with. How are we going to deal with that, what is the way to compensate for that? Well, we'll get there.

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Lesson Four

Touch: 4th Design Color

Internal and External Determination

Hello and welcome. Happy Valentine's Day—if I don't get carried away with 30-29 polarities, which are very tricky, but anyway—we do have a special menu tonight. In many ways you can consider this an introduction to the 4th Design Color. It is enormously complex. As you will see, it's quite something.

It also gives me an interesting opportunity to just relate some kind of—I like to tell stories—so, some story telling about my own process because I have a 4th Color Design Sun/Earth and I have a 6th Color Design Nodes. So, I'm very familiar with the peculiarities of the 4th Color.

The 4th Color Makes it Possible to be Human

But nonetheless, we have quite a journey so I will get to it. I have mentioned and it has been something that I have been discussing throughout the earlier PHS programs that I offered as introductions when I was beginning this whole process of preparing to teach ultimately Primary Health System. One of the things that I pointed out was the peculiar nature of the 4th Color. The peculiarity of the 4th Color not only from the Design point of view, but obviously from the Personality point of view as well.

The dilemma of the 4th Color is also its greatest gift. It is its greatest gift in the sense that it is the 4th Color that in essence makes it possible for us to be human. So, this is something very, very deep to grasp. What I mean by that, to put that into proper perspective, in discussing the way the Magnetic Monopole operates, that is that the special quality of the Magnetic Monopole to be able to pull together these two very different, let's call them data systems, to pull them together into a holistic quantum that we call our lives.



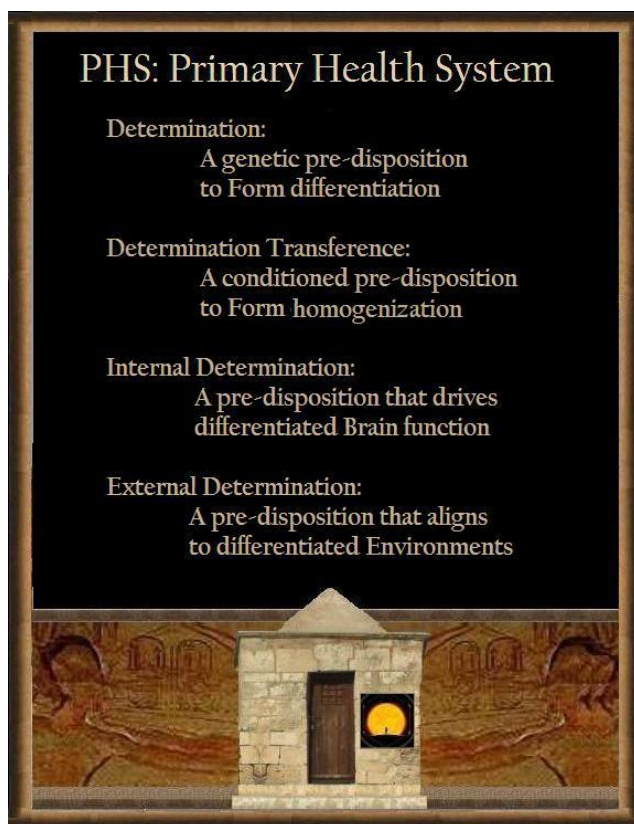
The Phoenicians on Ibiza

I've always been fascinated by the two calculations in Human Design. I don't know how many of you know this story, but for me it's one of the most beautiful stories about my process of being transformed on the island of Ibiza. Ibiza is a Mediterranean island and as such was impacted by all the early Mediterranean sailing cultures. The first one to impact the island was the Phoenicians. The Phoenicians were rather extraordinary people. We still honor them today because we use their alphabet. That is, they gave us the alphabet.

It's interesting for me, it's always been interesting that where they were honored for that contribution they were ignored entirely for their spiritual contribution. Their

spiritual contribution was really the thing that I find the most unbelievable in a way. The Phoenicians had a very strange idea. The idea that they had was that we were born with two souls—one for the spirit and one for the body. The Phoenicians had two burial rites—one for the spirit and one for the body.

In the ruina that I lived in where I had my experience, my encounter with the Voice, just behind the ruina was an old stepped down Phoenician well. When I discovered this, because I had no idea about the Phoenicians and their dual soul concept, I didn't know anything about it until three years ago. It's quite something. I had been following a writer in a local magazine who was doing the early history of Ibiza. I had picked up a book of all of these various essays on early history of the island that she had put together into a volume.



I get into this place where she's discussing the ancient Phoenicians and suddenly there is this incredible, for me it was absolutely incredible, here was a culture that actually understood that there were two crystals, and it was really amazing. It was really extraordinary that it was here on this island where their influence was so deep, where the Goddess of the island was a Phoenician Goddess that I would end up having this experience in which I would be told of this binary crystal, binary consciousness program.



The Magnetic Monopole

But the real miracle, and I think the element that is ultimately the key to understanding the nature of everything, and I think ultimately it will be the key to being able to realize the balance between relativity and quantum, and being able to find a holistic understanding of the totality, lies in the Magnetic Monopole. There is nothing more magical, mystical and incredible for me than the Monopole and its activities. What is so extraordinary, because without it we do not have a life, is that it is the ability of the Monopole to be able to take the energy frequency leaving each crystal and being able to grab on to it, and I do not know how, grab on to it and hold these two things together in what we call our lives.

The thing to realize about the Monopole is that once the Monopole has brought together these two elements, only then does the surface emerge. In other words, only then does the illusion in the maia emerge. That is, the line, the gate and so forth and so on. Where the Monopole has its ability to attach and to pull the two elements together is from the frequency of Color. And yet, it isn't from all the frequencies of Color. It is from the frequency of the 4th Color.

The 4th Color for this reason has no, let's call it a true base, it has no true home. It is always in movement. And yet, it does realign. All correctness aligns Color. Yet, it doesn't stay there. And not only doesn't it stay there but it has the unusual capacity of avoiding the obvious. In other words, one would assume that the 4th Color will naturally transfer to the 1st Color. As it turns out, yes that happens quite a bit in that sense. As you will see the secret to being able to understand the way in which the 4th Color operates can only be seen through the Color/Tone chains.

The 4th Color and its Natural Transference

I'm going to show you another image and I'll go back once again to the former. In this image this is the very special way that the 4th Color relates to various Tones. These numbers you're seeing in here are tonal numbers. You'll notice in those tonal numbers they're all binaries—there are two 1's, two 2's, two 3's and so forth and so on.

One of the ways that we're going to be able to operate in terms of understanding the way in which the 4th Color works, is that we're going to be able to see where the predisposition is in the 4th Color in terms of its natural transference. Not all natural transference will be to the other side, that is will be to the 1st Color. There will be people who specifically, for example, will transfer from the 4 to the 2, or the 4 to the 6, or whatever the case may be. Then the journey back, in that sense, to the core of the process.

It also says something about the way in which the 4th Color can be understood is that the themes of the 4th Color are generalized themes rather than deeply specific.



I'll get to that when I talk about it. But, it's something that we have to come to grips with that this transference that's there in the 4th Color, that what we're really looking for in terms of our ability to be able to heal the other is that we need to be able to bring them to the general process of the Color itself.

Keynotes: Calm/Nervous and Active/Passive

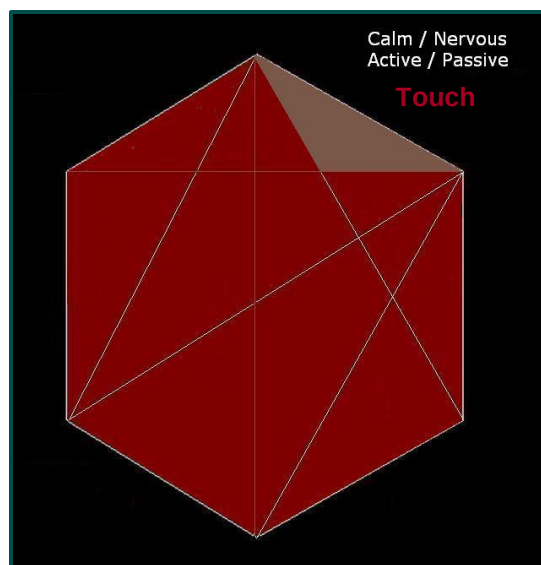
Let me take you back for a moment and then I'll give you an example. You can see here, first of all, the keynotes. Remember that the upper keynote—calm/nervous—this is the potential binary that is there in terms of the internal, the internalization, the internal determination. When you're looking at the active/passive, this is the binary for the external determination. Remember that we do not move back and forth. That's something to really grasp. In other words, what side of the binary is going to be correct for you is something that is going to be determined by Tone.

General Keynote: Touch

So, we have these two different aspects. The heading, or the general keynote for the Color, is Touch. This is where the 4th Color becomes particularly complex. Let's look at the internalization for a moment. I'm a 4th Color Sun/Earth and a 6th Color North/South Node on the Design side. So, my life, my being in essence and the quality of my mental functions, the potential of my body to be able to operate correctly so that the potential of my neo-cortex, the potential of my whole brain system operates at its most efficient is determined by this binary of either the calm or the nervous.

Remember, we are talking about what you take in. We see very clearly that when you're looking at the lower three, because we're not talking about trigrams, but when you're looking at the 1st, 2nd and 3rd Color that you can see that it's very specifically oriented towards, in most instances, sustenance, food, what you take in, the food, the liquids, whatever the case may be. But it's really about how you feed yourself specifically in that sense.

But the moment that you move to the 4, the 5 and the 6, the upper Colors, because Color has a direct relationship with line, this is both through resonances and harmonies, that it's very important to understand that the 4th and 5th and 6th Colors have a different quality to them that we could bundle together under the general





heading of transpersonal, in the same way that we would do that with lines. It is slightly different, but nonetheless, it's helpful to see this.

The Circumstances of Taking Things In

In other words, when you're looking at Color 1, 2, 3, it is very much about the person alone and their intake. When you're talking about 4, 5, 6 it's quite different. It is as much about the circumstances of taking things in as anything else. In other words, it's quite different. It has very much to do with let's call them geometrical lines. If you're not operating correctly those lines don't work well for you. This description of circumstance is something very important to grasp.

So, let's take my example, my 4th Color Sun/Earth, the binary is calm/nervous. It isn't so much about the being, being calm or nervous as much as about the circumstance being calming or—nervous is a difficult word in this context because nervous is important, I need to put that in there, and yet at the same time it's also about being stimulated or it's an energy that is there that is not there in the calm circumstance.

Let's take the example of eating. When I was growing up the family dinner table was a kind of argumentative war zone. I don't mean that in a totally negative sense, I just mean that you were expected to make intellectual contributions that could easily be hammered. There was always a certain tension and nervousness about sitting around that table and having an evening meal. I'm somebody whose 4th Color operates through the calm. That is my predisposition.

The Calm Circumstance

My predisposition is for the calm circumstance. One of the things that I cannot tolerate, for example, is a lot of stimulation when I eat. I don't like a lot of chit chat and conversation. I like peaceful eating. It is the very calmness of the circumstance that is correct for whatever I take in, because I'm going to transfer. And I'm going to transfer a lot. It means that I can end up transferring to the 1, to the 2, to the 3, because even when you have a primary transference point, it doesn't really matter, it's simply the first one you go to and you can end up crawling around in many of them, for the not-self it never stops and it becomes very, very confusing. And it's not about whether you're transferred and you're taking in the hot or the cold, or the Consecutive or Alternating, whatever the case may be. The fact is that's not going to be detrimental to your health if the circumstance is correct.

In other words, if I am in a calming environment, and this is something that's very important, if I'm in a calming environment, the fact that my 4th Color is transferring and I'm suddenly fixed on just taking in things that are hot, as an example, this is one of my themes. It's one of the things in transference that I'm well aware of as a 4th Color Sun/Earth. And yet, as long as the circumstance is correct everything is ok. In other words, it is not doing any damage to my being.



This is something that brings the exception to the nature of the 4th Color because the 4th Color cannot truly be fixed. As such, it is built into us that as long as the general theme of the Color is present in the circumstance, this is the key, and then the transference is not something that is going to be detrimental. But the moment that one isn't operating correctly in terms of the circumstance, then everything that you take in can be detrimental. Of course, it can be very difficult because you're all over the place. This is what happens to so many people who are 4th Color is that they keep on going through changes in the way they eat and all kinds of things looking for a solution to whatever their physical dilemma happens to be and they don't find it because it's the circumstance.

The Nervous Circumstance

Assume for a moment that you're somebody that is 4th Color and you are fixed to the nervous. Again, I want you to see that nervous most often brings to mind a negative. I really want you to take the negative out of the nervous for a moment and just see it as stimulated and being stimulated. It's one of the things that you see, for example, in certain carnivores—the cat, there's nothing worse than having a house cat—the other night my cat brought in a bunny, for God sake—there's nothing worse than that. It's appalling because they go through this process of creating all of this tension; they go through this long kill process. Most people think that it is a cruelty of the animal, but it isn't. It's about their digestive system. They need to build up a certain stimulation in order for them to be able to digest the food.

It's one of the things that is horrendous about house cats that are pets, is that because they never really get that opportunity, and most of them don't, my cat lives in nature out here so it gets a lot of opportunities. But the typical house cat doesn't get that opportunity, so you don't get that kind of stimulus that is developed. Guess what you get? You get very, very, very smelly waste from the cats. Cats have notoriously horrible smell to their waste. That is simply the typical urban pet cat that never gets this constant stimulation that is necessary for them to crank up their digestive system so they're really able to process all of the food and process it well and get the best out of it.

So, one of the things to understand about the nervousness is that this is a totally different circumstance. This is the kind of person that is going to feel terrific with a crowded place and lots of noise and lots of action and things going on, eating while they're arguing and all of this stuff, and all of that is terrific, because for them that is the way that when they take something into their vehicle they can process it directly.

You know what happens with these people? They're always being told by others to calm down, that it isn't good for them, relax, why are you getting so excited, you're getting red in the face, you won't be able to digest your food, all of these stories. And of course, they're just stories. The magic of what it is to know your personal health design because that's what it's all about. And it is this theme of the circum-



tance that changes everything. The 4, because it can never fix, it's the only way that the 4th Color can be healthy. It's the only way.

Ra and his Experience in 1983

It's so interesting for me that when I disappeared, it was in 1983, I arrived on the island. I went out and lived in nature and I lived totally alone. I went through a very long period where I just lived off the land. I have never been in such a calm circumstance in all my life. It was the gate that opened up the potential in my brain, the functions of my brain to align me over the years that I was involved in that process, to align me to the right predisposition in terms of brain function.

It wasn't that I was aware, I was not. I was the typical ignorant nihilistic intellectual, I certainly was not aware. But my body had been pulled in what was in fact a magical process that I had no understanding of; my body was pulled into an environment that was incredibly calm. I had left behind the tension of western society. At the time that I had disappeared I had gone through three bad marriages in a hurry. I was in a high profile, high anxiety, high-tension business world, and all of a sudden I was sitting on top of a mountain all by myself day after day after day after day, and it was an enormous transforming event.

It was more than it just transformed what in a sense is unseeable. That is, the transformation of brain function. I would only notice that years later when I was getting very close to the experience. I had some very powerful mystical experiences that opened up things to me that had never been possible in the way in which I understood, could see or could grasp things. I can remember sensing that something bizarre was happening because I suddenly seemed to have a level of intelligence that I had never possessed before; truly, never possessed before.

But it did more than that. It led to the calming of my vehicle, my whole body. Part of that process was that I stopped eating. A lot of this stopping of eating, was there was frankly not much to eat. And I began to go through very long fasts. My first one was 18 days. I eventually was able to go a very long time—6½ weeks—without food, still and calm in my vehicle. My Personality was at a loss as to what was going on, truly at a loss. This was simply for somebody who was going to bring the form principle; I was in a form thrall in being brought into the right conditions. It stayed with me throughout this process. It is still something that I avoid like poison, those situations where while I eat I'm disturbed. It is unhealthy.

Touch

Let's think about something. Why is the Touch there? Touch means a lot when we look at it in terms of the externalization, and we'll talk about that. But the Touch is something that is absolutely essential for us as healers. One of the things that we need to be able to do is that we need to be able to either calm these beings down, or



stimulate them. If they're not correct, they need to be calmed or they need to be stimulated.

Touch is something that is really extraordinary. With your touch you can bring somebody to a point of total relaxation, to the point of sleep. And with your touch you can put people on fire. And it's really something to grasp about the healing aspect of this, is it's not for those that are simply intellectually gifted in the knowledge. It really isn't. There's a special quality that's necessary. There are those that with their touch can bring both. That is, there are those who bring calmness, and they're one side of the Touch field. On the other side, there are those that can stimulate you.

One of the things that is so interesting about the Touch is that in dealing with it in the internalization it points directly to one of the most ancient of all healing systems. It points to acupuncture. It points to the ability to penetrate into the body because after all touch is touch, this is just about contact. Being able to penetrate into the body and being able to either calm or stimulate in that sense. I think that one of the many, many directions of PHS as we move into the future is that this is an area where the knowledge of acupuncture can be of great service.

It is also about those that use pressure points with their hands, are able to manipulate pressure points, put energy into others through various pressure points. It is something that can go as far as things like Reiki, and whatever. It's very important to understand that it's about creating the circumstance, and it is the circumstance that allows for the transference not to disturb the correctness of the being.

In dealing with the 4, we are truly dealing with something that is very unusual, it is truly unusual. As we penetrate deeper into an understanding of it, something that will come when we look at the Tone chain, we can begin to see, perhaps, truly begin to see how the Monopole is able to hook into this frequency, what makes this frequency so unique and attractive. It's also something else. It is deeply, deeply attractive.

The Not-Self with 4th Color Internalization is Unhealthy

Part of that is its capacity to be able to taste all the forms, literally taste all the forms. And taste all the forms without being lost in them. Again, I'm talking about those that are correct. I'm certainly not talking about the way in which the not-self operates. Of course, what we are going to see is that the vast majority of people who will carry the 4th Color in their internalization are truly going to be unhealthy people. They really are going to be unhealthy people.

The moment that you bring correctness into their lives, and the moment you bring the right circumstance into their life, and part of that obviously is that they need to be deep within the experiment. But at the same time, they're going to have to be helped. We know what it is for adults to enter into this knowledge, what deconditioning is all about; this is not an easy process. And they're going to have to be



helped. And this is an area where the Touch is something that the healer has to have a deep capacity for. Frankly, I think that 4th Color internalization and in fact probably the externalization is a totally different practice than anything that we do with any of the other Colors because it is so different in the way in which it functions.

Externalization: Active/Passive

Let's take a look for a moment at the externalization. Again, you can see this active/passive. But you'll notice something. The calm would go, in terms of the continuity of this, not necessarily, it would be depending on the Tone, but you can end up with the calm circumstance in an active environment. You can end up with a calm circumstance in a passive environment. It isn't like everybody is going to have a 4/4, so this is just something as a thought to think about the complexity of that. As I said, I'm a 4/6 so it's actually quite different for me. My externalization is a very different business.

Again, returning to the externalization, if you look at the active and the passive, one of the things to see is that when I talk about the therapeutic, as an example, take the example of somebody who needs to be calmed. Now, obviously, for them the passive environment is something that will be nurturing. It is something that will enrich the potential of that calmness, in the same way that the one that needs stimulation obviously the active environment is something that is important.

But it says something a lot about what kind of a life the 4th Color externalization will live. The passive environment is not simply that the environment itself is, how shall I say this, not very stimulating, but it also means that the beings that inhabit that environment, this holistic externalization, that they themselves are going to be passive forces. In operating correctly you're going to get that environment, that passive environment. And obviously, in that passive environment the potentials in terms of what one does in this life physically are very different from those that will have the fixing to the active side, and what is correct for them in terms of their alignment to the external environment is that they need an active environment out there.

In the way in which I'm taking you through these Colors, I really want you to be careful not to imagine that the commonality is that you have the same Color Sun/Earth as you do for your Nodes. In fact, there are enormous variations. The theme of touch in the environment, the active environment is a hands-on environment. The active environment is an environment where bodies are touching, where there is constant tactile interaction. The beings that go to work in these giant office buildings and they climb into an elevator with all kinds of people, or they sit on the commuter train with all kinds of people, they go into crowded supermarkets with all kinds of people, and there is all of this body contact that is there. It is an active principle in their lives.

On the other side, when you're dealing with the passive environment, there is very, very little contact. So, you're dealing with environments in which the tactile is enormously different. When you begin to pull together your internalization with your



externalization, you begin to see right away the environmental consequences of your process. This is one of the things that is so astonishing to me; I guess that's the only word I could use.

Environment is the Bedrock

If you had asked me a year ago, I hadn't even presented these things yet, what was more important, brain function or environment, I'd say brain function. It's absolutely astonishing to me that that is truly not the case. It's the same thing that I understand about every one of us in our process of experimenting to differentiate. It's one thing to take this knowledge in, it's another thing to actually live it in the world around you because the world around you is filled with conditioning. It's filled with the not-self, it's filled with all kinds of deep transference pulls, it's filled with old habits, it's filled with old relationships, it's filled with old memories, it's filled with all of those things.

The environment is the bedrock of this process. It isn't to say, obviously, that brain function is not significant, it is deeply significant. But my story that I started with, that story was about place. You cannot separate these things. I teach you to separate externalization and internalization so that we can understand it. But to realize in the life this is all just jumbled up together. It's one thing, ultimately, in the way you live; they're connected to each other. You can't have one without the other. You can't internalize without being in an externalized environment, obviously.

As I mentioned, I have a 6th Color Design Nodes. When you look at the 6th Color the externalization, and the 6th Color being light, is about natural and artificial. I'm linked to natural; that is my fixing. Transference, the 6th transference is very straight forward; it transfers to the 3rd Color. My whole developmental life, even into my first ten years in Design was constantly being disturbed by the way in which the 3rd Color transference impacted my environment.

I have a 3rd line mind in terms of on the surface; I'm deeply attracted to the 3rd line process. In not being correct in my life, and obviously coming into the world where one is choiceless, it's not like these hip New Age people who think they choose their parents, it's a choiceless process, I came into the world in Montreal, Quebec in Canada. It's so interesting for me that in terms of my environment, transference for me takes me away from the theme of natural light and it takes me into the wet and the dry.

I was mentioning in some class I haven't been ill for seven years. The last time that I was sick was in Sedona Arizona, one of the driest places on the planet. It was terrible for me. When I left Sedona we ended up in Southern Germany, in Bavaria, which is endlessly wet whether that is rain or snow. It really wasn't good for me. The circumstances of my process demanded those steps. Despite the fact that I entered into them correctly, I could feel the impact on my vehicle. That is, my vehicle wasn't as healthy as I had known it to be. It is very easy to rationalize that as age, that's one of those things. I arrived in Sedona when I turned 50 and I spent the



next four years both in the United States and in Germany, and those years had a detrimental impact on my vehicle.

What was interesting for me about those years is that most of the work that I did in Human Design at the intellectual level was establishing the foundation that I had already been working on all the years since the beginning. And it's only since my return to the island, which was approximately four years ago, where I returned to the natural light; it's only since then that I have been inspired to expand my teaching, the by-product of which is all these IHDS programs.

When I think about my mystical experience, one of the things that I was taught by the Voice, and something that I practiced for years after my experience, was that I would open up my eyes to the sun for approximately an hour a day and take the light directly into my body. It was part of my process; again, a transforming and healing event in my life.

Internalization and Externalization, the Bedrock of Transformation

When you begin to look at these two elements, this internalization and this externalization you begin to see the necessary harmony between them, regardless of what the Color happens to be, to understand that this is the bedrock of transformation, this is the bedrock of holistic well-being. This is the movie. It is what it is all about. I want to caution all of you. I think you all understand—the shock that anyone has the first time that their Design is revealed to them—and as you know by now that was only the surface—there's something you're going to have to deal with in all of this. For some of you it may be easy and for some of you it may be a drama, is to understand something that when it's revealed to you what your fixing is in terms of your externalization it can have an enormous impact on your life. I want to make sure that you really understand that.

The Disruption that is Possible When Changing One's Environment

The perfection, all of you are adults who have entered into Design. I know many of you; I know the amount of time that you've been in this and your dedication to it; in most cases the correctness that I've met from you in this process. But remember that what we're talking about in PHS is we're talking about the perfection of our predisposition, the true alignment of our vehicle to what is correct for it. Seeing that you need to work with your internalization is not disruptive to your life. But to see that the dilemma that you are in the incorrect externalized environment is something that can bring quite a drama.

I think it's very important to understand that. And it's important to understand that not simply for you because it's my responsibility to warn you, because I know what this kind of thing can do. Never again will you take me into the wrong environment. I understand what the impact is, and the impact is extraordinary. The moment I



went into the dry environment, I lived in New Mexico first before I moved to Arizona; the moment that I moved there, in that environment, my eyes began to deteriorate. They just began to deteriorate. It's something to understand that the perfection of your form requires the right external environment.

So, it's something to consider. It's also something that we have to take into consideration in relationship to our clients. That is, it is one thing to recommend to somebody that they stop depending on the cold intake and really change to the hot and it'll change their life. It isn't really going to mean anything unless there is also the transformation in the environment. It's that environment that means everything.

Of course, one of the things that we're going to have to consider is that, that is very, very disruptive. The not-self is so easily disturbed. It's quite a thing to say to somebody, "Look, you're not living in the right environment; you need to change that." Not everybody can. There are all kinds of dilemmas. People have families, own homes, have careers that they established in certain places, and this and that and all the things that go with it. So, this is really something to keep in mind.

When you get to the point where you seek perfection you also have to accept that it means that you need to shed everything that is incorrect. I know clearly that that is not for everyone. I think for all of you this will be a real jumping off point in your own process to see very clearly for yourself whether or not in your own process, in your own experiment, whether you have aligned yourself to the environment that is correct for you. I assume that all of you are speculating anyway in looking at your Color and Color transference in the binaries that are there.

But this is really something that I have been chewing on for weeks now because I suddenly grasped as something that is just so obvious to me, is something that I've understood in a different way for a long time. That is, the affinity that each of us has in our geometries for a specific place. That lesson is taught to us by all of the open G's. It's the great teaching of the open G that place means everything. And it's not simply that it means everything for them, it's obviously accentuated in the open G because there is this inconsistency to the way that it operates.

Authority is Only Correct in the Moment

But I want you to grasp something that when your authority says to you that it is correct for you to be in an environment, it isn't necessarily the correct environment. It's simply correct for you in that time, in that moment, to be there. In other words, it's not going to be seriously detrimental, but it is no perfection. And it's really something to grasp.

So, we're on the threshold of something that in many ways is probably the most difficult aspect that we're going to deal with in terms of our work as healers. Again, it is easy to dispense medicine, whatever the medicine happens to be, whether it's words, or this or that or whatever the case may be. But it is another thing to say,



"Where you are is not good for you, and you have to be some place else. And this is the kind of place you have to be."

I will get all of your feedback when I deliver all of that to you, and you can let me know what it's like. It's something that I've gone through a very long process of coming to grips with and understanding deeply. It was interesting for me because—my Kiron return, the cross of my Kiron return is the 2/4 variation of Contagion, the hermit/opportunist. From the moment that my Kiron happened to me the one thing that I wanted to do was stop traveling. As a messenger, when I began my process I traveled endlessly for ten years, I barely stopped. It's one of my standing jokes with my eldest son that in his first seven years I saw him for about two of them, added up together over that period. I was constantly out there traveling and being in environments that were incredibly unhealthy for me. I worked sick over and over and over again in those years. It was a constant process for me to be ill when I was teaching. I was always traveling.

When my Kiron return came and the 2/4 came into my process that's when my young son was born and he brings a specific activation that turns me into the Stylite. If you look at the 12.1, that's me. My son has the 22nd gate and he has Uranus in the 22nd gate. It turned me into a recluse. So, here I am deep, deep, deep in the campo, I don't travel any more. It really is not something that's for me. I've never felt so good in my whole life. It's wonderful. I have all this natural light, I live in a world of calm, and the ongoing perfection of my own process keeps rolling along.

I want each of you to grasp that you are the first PHS clients. And where you go with that information is something that's really going to speak about what the future is for the way in which we can heal others. That's something. That's quite something to contemplate.

The 4th Color Base is Open

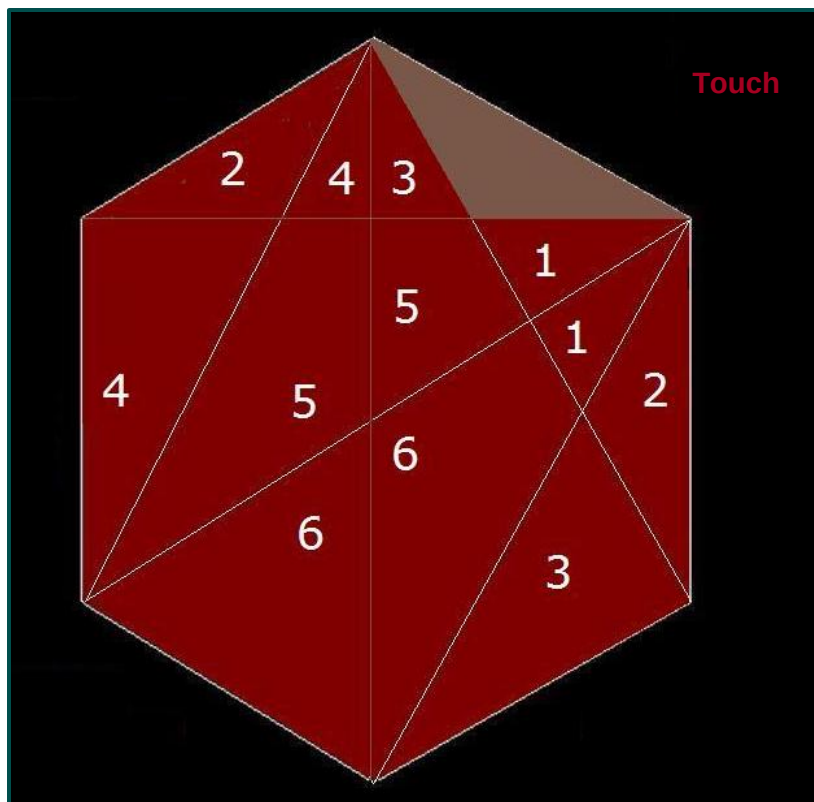
I wonder if you can see the obvious *[image next page]*. I hope you can see the obvious. It's something really extraordinary about the 4th Color. It's the thing that makes it so different. It's really something. When we looked at the other Colors, did you notice when we looked at the Tones related to the Color that all of the geometrical configurations had a number, all of them. Particularly important as I mentioned to you when we were looking at the beginning of that process, I explained to you how important the Base was. This was the place where you could really see the alignment directly to the pure nature. But you'll notice here when it comes to the 4th Color that the Base itself is open.

Now, for me, this is where the Monopole connects literally. This is where the Monopole has its ability to hook into the 4th Color. And that it is a technique that is different when we examine the relationship of the Color to the Tones in order to find, for example, the fixing and also at the same time to be able to see where the natural tendency is in terms of the transference. The transference obviously, is something that is significant. If we understand where they're transferring they're going to



think—most 4th Colors do—they're going to think that if they change what they take, for example if this is internalization, into their body is the thing that's going to make the difference instead of the circumstance.

We need to see both what is natural for them to take in, because remember they will experiment with all the possibilities, what is natural for them to take in as the trans-



ference because this is the most extraordinary thing about the 4th Color. That is, it doesn't matter whether you are transferred or not as long as the circumstance is correct. In other words, as long as the fixing circumstance is correct.

You can also see this in a way with the externalization. In other words, as long as the circumstance is either going to be active or passive depending on what the being is, it isn't going to be a big deal that there are different environments that it's going to connect to.

After all, you're going to have the transference at the environmental level as well so that the theme of the circumstance is something that is absolutely essential to grasp when you're dealing with the 4th Color. It is, in essence, what the 4th Color is all about.

But the beauty of this is how different it operates. This slot here, we are going to examine the whole configuration in order to understand there is a difference between this 2 and this 2; they're not the same thing. They're similar, but they're not the same thing. And we're going to be looking at it from the perspective of the Tone.

Again, remember when the neutrino information is entering into the crystal it enters in through the Base and it comes out through the Color. So the Tone is the great operator, in a sense. It's the middle zone between the incoming information and the outgoing frequency. So, we need to examine all of this in order to come to a point where we understand how this works. This is the key.



The World of Physics

It's my feeling that—I have, let's call it an ulterior motive. At heart my great love is physics. It's something that has fascinated me since I was about 15 years old. I have a deep knowledge of it. The world of physics right now is in the deepest dilemma that it's ever been in. That is, it's caught in a binary. It's cruel to be caught in a binary because when you're caught in a binary you know that it's not this or that, but you don't know what else there is.

We have these two domains in the world of physics. One is the domain of relativity, and relativity is something that within its own context has been verified. And we have the domain of the quantum. And within its own context it has been verified. And yet, you can't put the two of them together because they don't know how. They don't know how the holistic whole is created. They call it the Unified Field Theory, looking for something that is able to encompass everything and bring it into one theory, one concept. This is the work of the Monopole.

And for me beyond the health interest that I have in all of this is that this is the closest I'm going to get to maybe discovering in my own process how the Monopole does it, how the Monopole hooks into this zone. Because you see, this to me is a microcosm of a great macrocosmic principle, the thing that holds the totality together, the thing that holds everything together.

We have what is called The Big Bang. That's the way the physicists describe the initiation of what they call the universe. Basically, what you have is one mighty explosion, because that's what it was. That mighty explosion was so powerful, was so incredibly powerful that everything that you can imagine has been moved by it and continues to be moved by it outward. The best way to describe that is having a balloon in your hand and putting dots on the balloon and blowing it up. And suddenly every dot is moving further away from every other dot.

This is what our universe looks like. The physicists call it the Expansionary Universe. So everything is moving away from everything else. If that goes all the way as a construct it would mean that ultimately everything would move so far away from everything else that everything would die, everything would die in the cold, in essence.

The Process of the Monopole

Now, think about the process of the Monopole, because it's fascinating. The Monopole is a mono-pole. There is no such thing in terms of what we know, there is no such thing. There is no such thing as a mono-pole. And yet, it is a mono-pole and it only attracts. So, the first principle, and the first principle that you're taught when you meet the G center and the Monopole, the first principle is that it holds us together in the illusion of our separateness. This is what the Monopole does.



But it doesn't just hold us together. There are Monopoles in everything. Every single Design crystal has a Monopole. And the moment that that Design crystal is in a form, the Monopole separates from the Design crystal, the form has its process and when the process is over they reunite. This is the essence of all existence. Everything that is form is endowed with Design crystals and Monopoles.

Now, if you were Newton you would call it gravity. The great joke is, of course, is that nobody knows what gravity is. It's just a name to describe a phenomenon. But nobody knows how it works. It's amazing, because this is the Monopole. And it's not just the Monopole holding us together in the illusion of our separateness, it's the Monopole holding the earth together in its illusion of separateness, and the Sun together in its illusion of its separateness, and the solar system together, and on and on and on until we have the whole enchilada. You have the whole thing; the whole biverse held together in the illusion of its separateness. This is the one life, this is the totality, this is it, and it's all Monopole.

And the secret? It's right here. In this place this is where the Monopole attaches. I think that there is a possibility—I know that it's easy, at least for me in that sense, to get to the health of all of this. But as I said, I have my ulterior motive. How does it work? How does the Monopole hook into this aspect of the 4th Color? And in knowing how the Monopole hooks into this aspect of the 4th Color we begin to understand how we can bring the formula of relativity and quantum into an illusion that is greater than the sum of its parts, held together by this. This is an amazing place. I think about it a lot because it's like one of these magical doorways and you know that when you start walking down that pathway you're really going to be surprised. There's really something incredible down here.

So, just this illustration—see how different the 4th Color is, how differently it operates. And at its very core to realize that at its deepest, deepest essence there is no chain, there is only the link outward. That's why it doesn't matter where you are in the transference, as long as the circumstances are correct. The circumstances mean everything. And if the circumstances are correct, then the 4th Color becomes a gateway to great knowledge because so much can be taken in, and taken in, in a healthy way. Whereas, when you're dealing with any of the other Colors they have to stay with their Base, they have to stay with their primary aspect and not be caught in transferring all over the place and constantly being aligned back because that is what is healthy for them; and how different it is for the 4th Color.

I could almost descend into Rave Cosmology right now with what is the mystical potential of this. It's almost as if we are getting close to perhaps the greatest question of all, how does life work and why is it possible. Nobody knows that. There are extraordinary things that human beings simply do not know. And the mystery of life? All the living forms on this planet, all bio-forms on this planet are endowed with Design and Personality crystals. They're all held together in the illusion of their separateness, all life is that way. The real magic of being the essence of understanding what it is to be, not simply what it is and how it works and why it works the way it works, the deepest mysteries are right here in this illustration. It's one of my favorites. It's really quite incredible.



The Great Sampling

Ok, so we're dealing with the 4 and you can see how many variations are possible. So for example, let's say that we're just talking about the internal for a moment, and let's say what is correct in terms of circumstance is this stimulated nervous circumstance. As long as that's there, it doesn't matter whether you are here or here or here, it doesn't matter what it is that you're taking in, it doesn't matter, none of those things matter. And yet, they do. That is, this is the great sampling. One of the things about the 4th Color that should be obvious now is that since it is the agent of bringing all of your Design information into your bodygraph, because that's what it is, since it's the agent then it has to have access to a great many things. And it does.

This potential of the way in which it transfers, remember even primary transference, so you've got a primary transference, let's say your 4 goes to the 2, that's your primary transference, the fact is you're still going to dabble with the 1 and the 3 and the 5 and the 6, though there would be a pattern for that and we can see how the pattern works. But this is the deep quality of the 4. And you can imagine what that means in terms of the nature of the brain function. It is not as specialized. It's differentiated in not being as specialized. But it's something to grasp about the way in which, for example, the internal Colors operate in relationship to brain function—highly specialized.

By the way, this doesn't necessarily mean that it is a limitation on the consciousness as it is ultimately experienced by the passenger. Don't think this is better just because I happen to be delighted with what the 4th Color is, how amazing it is. It's not about better; none of these things ever are. It's simply about what your incarnation is about. What the differentiated purpose for you is all about. And in most cases you can see how specific it is. And that the dilemma is always on the other side. Again, to see how different that is when you're dealing with 4th Color. It really is something else.

A Different Approach is Necessary for 4th Color Beings

We have to see that we're going to have a very different approach that we're going to need to take with 4th Color beings. I go back to my fantasy about environments. Actually I think it was one of my oldest friends in Human Design, Peter Schober in Austria, it was his inspiration that we build a clinic that has all these different environments—six different geodesic domes, or something—you'd need 12 actually. You have all of these different environments and there you have your particular client who happens to a 2 external and you want to put them in the right environment, so you put them in the right environment.



But then you get the 4. The moment that you have the 4 everything is different. They can go into any of the environments, any of them. It wouldn't make a difference in terms of their well-being. But how they go in, what they are like when they are in there, their frequency, this is the thing that makes the whole difference. So, we have a very different kind of counseling process.

The other thing is, the whole business of the therapy involved here in terms of touch and how special this work is, there are some people that can put their hands on you and the impact is extraordinary. It's really something for us to grasp that this is a very, very special element in this work. And you can see how different that is from appetite, taste and thirst. The moment you get into the upper you can see how different these things are.

And the Touch? It really is a whole different way of dealing with the being; and that to see that the goal is not the same. It's not about relaxing people and calming them down; that may be one thing. But this ability to crank people up, this ability to stimulate them and for them to understand what they will find so difficult to understand as not-self is that it has nothing to do for them with what they put in, and it has nothing to do for them with where they are.

PHS: Primary Health System			
#	INTERNAL 	EXTERNAL 	COLOR
6	Direct / Indirect	Natural / Artificial	Light
5	High / Low	Narrow / Wide	Sound
4	Calm / Nervous	Active / Passive	Touch
3	Hot / Cold	Wet / Dry	Thirst
2	Open / Closed	Internal / External	Taste
1	Consecutive / Alternating	Selective / Blending	Apetite





Being Attuned to the Frequency is Important

Let's say that one of you out there, many of you, whatever, have a 4th Color external. You're not going to have to go through what may be difficult for somebody else who doesn't have a 4th Color as an external and has to deal with the reality that they are not in a correct environment and have to do something about it. If you're a 4th Color and you're not in "the correct environment" it doesn't mean anything. What matters is what the circumstance is. What is your frequency? And here is where you see the enormous difference between the lower three and the upper three.

When you're dealing with the lower three you can see that the frequency is very much concretized. When you're dealing with the upper frequency it's very different. Of course, it's the establishment of the right frequency, so whether it's the frequency that comes through Touch, whether it's the frequency of sound, whether it's the frequency of light, it's being attuned to the frequency that is so important. And for the 4, it's everything; it's absolutely everything.

It's the same thing for the environment. If you're fixed to the passive and you happen to be in a Blending, 1st color environment and all kinds of people and stuff and whatever, as long as you remain passive, it's all ok. It's the circumstance. Not only that, boy are you going to learn a lot about that environment.

Remember that when you take the Design and through the 4th Color, through that magical section that you pull it into its holistic whole with the Personality, that you get to a point of understanding that the right environment ultimately opens up the potential for the consciousness. And when you're dealing with a 4th Color, if it can maintain its correct frequency, then it's going to be able to take in an enormous amount of environmental information, a cross section of information because ultimately the 4th Color has this responsibility of being able to interpret the entire crystal, being able to interpret what is there in the crystal is the conduit through which the information of the crystal is brought into the bodygraph.

It doesn't matter, by the way, whether you have a 4th Color or not. Otherwise, anybody without a 4th Color would be dead. It is simply the way in which it functions. And the way in which it functions in your Design crystal. It doesn't matter whether you're this Color or that Color, it is through that aspect in your crystal that the Monopole hooks in, period, and takes in all the information and brings that information into the bodygraph.

So, the well-being of the 4th Color, that is, the ability to be able to refine the frequency will do something rather extraordinary, it will have a very, very powerful impact on other human beings. And it will have a powerful impact on other human beings not directly, but through very, very subtle conditioning. Because the correctness of the 4th Color through the subtle conditioning, because we are all being held together in the illusion of our specie, will begin to open up greater and greater possibilities for the correct development of humanity. It is an amazing place to be.



The 4th Color is the touchstone. For me it's the place of the mystical Aliph where all things can be seen and understood. It's like the Holy Grail. It's one of these incredible places. We're getting very close to it.

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Lesson Five

Sound: 5th Color Design

Internal and External Determination

Here we go with round five of our journey through Design Color. We actually come to an extraordinary place in many ways. This place that we arrive at is this 5th Color. This 5th Color is very odd in the way in which it operates. In some ways it's quite similar, and only in a sense, to the way in which the 4th Color operates. That is, what we know about the 4th Color is that it is always in transference, which means that quite literally it can have a relationship with any of the other Colors. It is really something to keep in mind.

Again, we will talk about circumstance and the importance of circumstance in order to be able to maintain the right influences in terms of the way in which the body functions. But the 5th Color is very odd and it's odd for a different reason which has nothing to do with its relationship to other Colors. It is a standard transference binary. That is, the 5th will transfer to the 2 and we will take a look at that.

The 5th Color and its Relationship to Tone

But there's something deeply significant about the 5th Color that we're not going to see for awhile because it has to do with Tone. The interesting thing about Tone is that when you're looking at Tone just from the surface, basically with Tone you have the 6 different variations that are binaries themselves. The 1st and 2nd Tones are Splenic, the 3rd and 4th Tones are Ajna, and the 5th and 6th Tones are Solar Plexus. That is, that is their underlying relationships and I don't want to take that any further. But, there is within each of those six Colors a very fixed relationship to a particular frequency and aspect of what we would call awareness systems. That is, Spleen, Ajna and Solar Plexus.

However, there is something very interesting about Tone. That, when you're dealing with it and I guess it's inherent in its name, is that when you're dealing with Tone there is a unifying force. There is a unifying force that is in fact an aspect of every single Tone. That is, it is an underlying aspect that is beneath the 1, the 2, the 3, the 4, the 5 and the 6; it is an aspect that impacts all of them. This is the aspect of Sound.



So, we have a very unusual relationship between the way in which the 5th Color operates and its relationship when you move the 5th Color into the Tone chain. As you will see, it gets very, very complex the moment that you're dealing with these upper Colors because they have very, very unique properties. We have already seen the unique property of the 4th Color in reference to other Color. Here, we have a very unique property of the 5th Color that has a relationship to every single Tone. Of course, that makes it quite unusual in the way in which it operates in terms of the body.

It also means that in our overview discussion, because these are basically just overviews of these Colors, in this overview discussion we can't even begin to touch on how complex, in fact, the 5th Color actually is. That is, for example, if we want to talk about the 5th Color in terms of therapies, in terms of the way in which we're going to use the information to align vehicles to their predisposition to differentiate, we're going to see that with Color, the Sound of the 5th Color is enormous.

Sounds Can Adjust Programming

In other words, there are, for example, certain sounds that are specifically Splenic. There are certain sounds that are not only specifically Splenic, but they're specifically either one tone Splenic or two tone Splenic. When you're dealing with the 5th Color you're dealing with the potential to be able to use sound in a way that is quite extraordinary. In other words, if you're looking at the resonance between Color and line and you think about the 5th line just in terms of its general keynote, which is universalization, the 5th Color represents the underlying potential to universalize. Within a certain context, what that really means is that through sound, adjustments can be made to the programming that is underneath the Color.

I'll repeat that because it's really extraordinary. With sound you can work with and you can align any Tone, what Tone leads to, the underlying infrastructure upon which our whole physical nature is built. And no other Color, that is, no other Design Color with its keynote can do that. In other words, think about the way I describe the way the crystal operates. The way the crystal operates is that you have a neutrino feed going through. It goes through the Base and it comes out the Color. The Tone is the medium field; it is the central structural field.

One of the things that movement suggests, or at least my description of that movement suggests is that it is an entirely one-way street. In other words, that it's always moving from the Base to the Tone to the Color. Generally speaking, that's true. But it's not true for the 5th Color, and it's what makes the 5th Color so interesting.



Sound is a Healing Agent

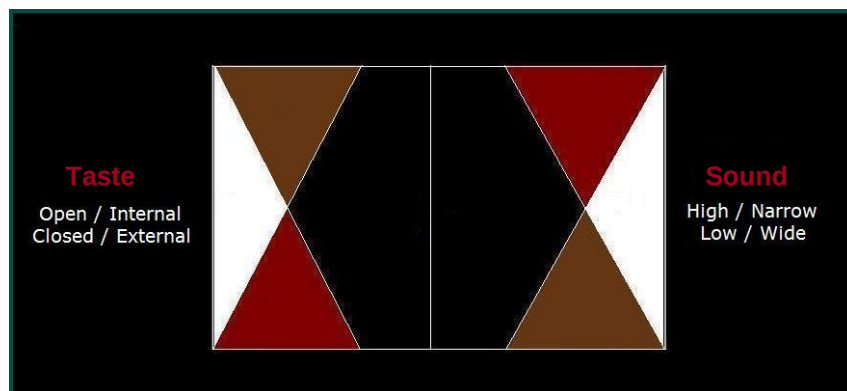
One of the things that we're going to see is that sound is something, and again, when I say sound, we're talking about frequency. There are sounds that we cannot hear. They are either too low for us to hear, too high for us to hear, too soft for us to hear, whatever the case may be. There are all kinds of sounds. One of the things to grasp about the power of sound is that sound is an enormous healing agent. When we talk about the alignment to, if you're a 5th Design Color, what is correct for you in many ways has much more powerful and immediate health benefits than the alignment to any other Color. Because in its ability to be able to tap into the tonal level and impact the tonal level, that alignment to your 5th Color that is correct, there is an immediate adjustment that takes place at the tonal level.

When you're working with the other Colors you're simply trying to align to what is the specific tonal input, because, as you will see, this is the way that it works. You get a specific tonal input. The difference in the 5th Color, with Sound is that not only do you not get a specific tonal input, because you don't, but the Color actually selects, and that's a very funny word to use because I don't want that to be misunderstood, that the Color in its correctness will go from one tonal quality to another depending on what is necessary for the vehicle to operate correctly.

So, in dealing with this 5th Color, it's really quite spectacular. But, we're only going to really begin to see the depth of that when we get past this Color introductory stage and we begin to look at the chains in the way in which the chains operate.

Transference to the 2nd Color can be Devastating to the Vehicle

Let's get down to the business of what we're dealing with. This relationship between taste and Sound, just as the 5th Color and your alignment to the 5th Color can be so extraordinarily healthy for you; the transference to the 2nd Color can be devastating for your vehicle. That sounds very dramatic, and yet, it's essential that I express it that way because it is rather dramatic. This is a place where Color transference can be very, very detrimental to the health.





So, for example, whenever you're looking at a Design 5th Color being, and I'm not talking about whether we're talking about the internal or externalization, just as a general theme, when you look and see that you have the 5th Color, it is very important to recognize something. In terms of the not-self out there, beings with the 5th Color are going to end up being at greater risk of illness, of disease, of vulnerability to all kinds of things, and it can go from vulnerability to having their bones broken, as much as vulnerability to not being able to identify viruses that are entering into their system, and the collapse of their immune system.

Now, again, I'm making this dramatic so that I can really make the point. But the point is one that is really essential to grasp that when you have this 5th Color if you're ignoring your Strategy and Authority you are really ignoring it at a great risk. You just are. And it's something to grasp.

So, you have the game of the Gods, the large print giveth, the small print taketh away; this is the way that it works. On one side you have this extraordinary capacity to align yourself to what is physically correct for you, and to really find the differentiated well-being that belongs to you. But the transference immediately breaks all of that down, completely breaks that down. Obviously, that is something to pay attention to.

The 2nd Color

The other thing is that the polarity to the 2nd Color, the 2nd Color does not have an expanded relationship to Tone. It is fixed; or will be fixed to the Tone that is specifically related to it. You're going to be moving away from this playing field in which there is a direct relationship between being aligned to your differentiation and having that impact you in all the areas that are necessary, regardless of whatever the Tone structure happens to be. There is a specific Tone in terms of schematics and chain work where you see that sound is related. But in fact, it is connected to all of the Tones. But the moment that you move across all of that gets cut off.

When you think about the 2nd Color, and remember when we were looking at the 2nd Color we were talking about the root of barriers that emerges in the 2nd line, this open/closed that you can see, this internal/external, all of this potential that is there, this closing off, that here is where all this closing off comes from. There you are with your 2/4, 2/5, 5/2, 6/2 and you learn about your profile and you learn about the 2nd line, and about the 2nd line and its barriers and all of these themes—the hermit and shyness, and waiting for the call and all of that stuff—but the fact that the 2nd Color has this closing off mechanism, which eventually becomes what we call it the line level, the hermit and all these other things, this is the direct result of its relationship to its binary of sound. The 5th Color can connect to all the Tones. The moment there is transference, the barriers arise.

Of course, when we're looking at the world, we're not looking out at a world that's correct. If you think about that really carefully, and if all of the 5th Color beings were



correct, which is a lovely fantasy, and they were all aligned as they should be, we would no longer have a 2nd line that was called the hermit, that was about shyness and there would no longer be any barriers. It would be something totally different. Now of course, if I was into Human Design science fiction stories, it would be a great science fiction story to write in terms of what would these beings be like; what would the 2nd line be the moment that you take away all of the barriers.

Normal is Dysfunctional

So, it's really something to understand about how extraordinary the underlying themes are, all of these underlying themes that are there in the Colors that we're examining, how they have an extraordinary impact on the way in which the holistic being emerges. It's not a 2nd line for nothing. There is a reason, through infrastructure, why there are barriers there. And the thing to recognize about this is that when you're looking at all the profiles, you're basically looking at profiles that have been conditioned to operate according to dysfunction. This is a not-self world. The whole mutation of humanity is taking place in a not-self environment. That is what is "normal."

I love it; my eldest son walked into my room today with a t-shirt on. On the t-shirt it says "Normal people scare me." I thought, how delicious, because what's normal is really dysfunctional. So, it's very interesting to speculate. It's why I'm always so curious about Design people when they go through their seven-year process. That's when I really begin to pay attention to them in the sense of paying attention to them intellectually. I begin to hear things that resonate to an obvious difference. It's clear to me that this is a very special perspective, and how rare it is. And to understand that I've often described profile as a costume that doesn't fit when you're not-self and how it begins to fit as you operate correctly.

But it's not just that the costume begins to fit, the costume takes on a different appearance altogether because the general frame of that costume is held up by the not-self. If you meet the not-self and they're a 1/3 and you describe their profile, it's them and they know it because it's so conditioned by what the not-self phenomena happens to be. We all know that each and every one of these lines operates very differently the moment you're operating correctly; they're very different. The 3rd line doesn't become a tragedy, and it doesn't, it's a process, and it changes the perspective and all of the things that come the moment you get out of the mental authority and you begin to operate correctly, and you begin to see that these aspects in your nature—it's like for years people have talked to me about detriments as if detriments are bad. Their concern and their worry about detriments. Detriments are just the "that" to some "this." It's just as I've said over and over again it's one of the very poor selection of words that I came up with to describe things, because it has left the impression that detriments are bad.

Yet, if you read the detriment lines and you look at the way they work in the not-self, they do appear to be negatives. And it's only when you get to a point where you're operating correctly that you begin to see that, that so-called detriment that



you have is you and is an integral aspect to the way in which you operate, and when you operate correctly so does it and it is no longer a negative at all. It is not part of the “this” and “that.” It’s the magic of correctness. The magic of correctness is that it brings you to singularity. That’s what it does. It takes you out of the “this” and “that.”

The 5th Color is not Limited to its Fixing Tone Relationship

But anyway, I don’t want to digress anymore than I have. Let’s get back here and take a look at Sound. Ok, so what is this really about? Let me take you back to the generalized chart here. Let’s take a look at the internalization first. Of course, internalization is symbolized by the Sun/Earth on the Design side, and when you’re looking at the 5 you see that here is the basic binary. Again, remember that when we’ve been talking about all of the binaries, we have been talking about the fact that a binary is fixed to one side or another by a Tone.

This remains true for the 5th Color. In other words, the 5th Color is going to have a Tone that will fix it to “this” or “that.” But it doesn’t mean that the 5th Color is limited in its relationship to that Tone only. That is the Tone that is responsible for the fixing, that’s the one-way street, that’s the movement if I can describe it as upward, the movement from Base to Tone to Color. It is the one-way street whether one is going to need the high or the low; whether the high is correct, or the low is correct.

But, the way in which it operates when one is correct on one side or the other of the binary that’s fixed, is that this relationship between the Color to the Tone is not limited to that fixing tone. In other words, that the Color is going to be able to operate in a way by taking advantage of all of the infrastructure that lies below.

Again, that’s not something that I can explain to you theoretically without good diagrams and all the other things that will come with our Tone chains. But I do want you to grasp that. Going upwards it’s fixed. So, if you have an internal 5th Color, your Sun/Earth, you’re going to have a specific Tone that will mark you as either this side or that side. But the way in which the Color is going to operate when you’re correct is not limited to simply that input.

Of course, we’re going to see that that’s very important. Remember, if you think about Tones for a moment and you think about the fact that what you’re dealing with is that you’re dealing with different systems whether that’s Splenic, Ajna or Solar Plexus. Now, without getting too detailed if your particular Color is being fixed by a Splenic Tone that is a very specific relationship and it eliminates the potential of—it puts all the emphasis on the way in which your vehicle is going to operate correctly within the realm of the Spleen.

In the same way that if you’re somebody that is impacted by 3rd or 4th Tone, Ajna Tones, then the focus point for the way in which the Color is going to operate is through that Ajna realm. But when you’re dealing with the 5th Color, this is the thing



that's so fascinating about it, is that there is no limitation in terms of its access to infrastructure. In other words, it is going to have a relationship to the Spleen, the Ajna and the Solar Plexus as well.

5th Color Design Can Lead to a Connection to the Rave Children

I've been asked a lot—I think you Cathy have asked me that question more often than most, your interest in Rave children—about our ability, about Homo sapiens ability to be able to communicate in one way or another with Rave children. I have consistently said that is something that is going to be exceedingly difficult. One area where it can be possible is at some level, and again it's going to be much more than simply just having the right Color, but having a 5th Color on the Design side is something that can lead to a connection to Rave children that is quite different. And a communication that isn't like communication that we understand. But there is a frequency capacity through the 5th Color that is really extraordinary.

Circumstance and the Upper Colors

Let me get to the basics here. Last week when we were looking at this extraordinary 4th Color I talked to you about and introduced to you the term of circumstance. Circumstance is something that is very important to keep in mind when you're dealing with any of the upper Colors. When you're looking at the lower Colors, this is a very much a personal self-related, in terms of the vehicle, process. For example, let's say the 3rd Color and we're talking about the difference between taking hot in or taking cold in. For example, let's say that you're supposed to take hot in, and you're transferred and you're not, the fact that you might be in a hot environment is helpful. But it isn't going to keep you healthy. It's helpful; but it isn't going to keep you healthy.

But the moment you're moving upward and you're moving into the upper Colors, then you're moving into a totally different domain. That is, what will lead to what we call the transpersonal. You can see the transpersonal dynamics in both the 4 and the 5 now. That is, the transpersonal dynamic in the 4—obviously, this is how the whole being is brought together. But more than that, the very concept of its continual transference, its interconnectiveness with all the other Colors.

The Relationship between Line and Color

Think about the difference, because it's really cute, in line analysis between a 4 and a 5. When you talk about a 4 you talk about the ability to externalize to those you know. That's why 4's need their networks. When you're talking about a 5 you're talking about the potential to universalize to those you don't know. That's basically their difference.



Where does that come from? It comes from here; it comes from the Color. Again, I hope that going so deep into Color and our ongoing process that it provides you with a really profound inspiration in terms of how to look at the line above and begin to understand how the line is formed by this process; that is, our grasp and understanding of the way in which lines work. If somebody asked you a year ago, “Why does the 4 externalize?” Not how it externalizes but why it externalizes, you didn’t have an answer. You now have an answer.

When somebody says to you, “Why does the 5, or how does the 5 universalize?” again, the how is something that we can explain, but why it does it, why particularly does the 5 do that, the answer lies underneath. And this is true for the way in which all lines are built. They’re built on this structure. When we’re dealing with the 5th Color, we can see that where the 4th Color has a transpersonal relationship to other Colors, that is it’s constantly transferring to other Colors, and in that sense this is the familiars, externalizing to those you know—they’re part of the same family, they’re all Color. And the 5 is a Color that has this same ability, but with all the Tones; and of course, the Tones are different. The strangers, if we can put it that way.

Here you can begin to start your intuitive process in terms of understanding at a very, very deep level. Not just taking the face value. I had to teach you from the top down—and when I say “you,” the last 19 years of my work in Human Design I’ve been teaching from the top down. And when you teach from the top down, there is no way of truly explaining why to anyone. There is simply what I told them over and over again—don’t believe me, experiment with it, watch it, check it out for yourself, and see that it’s valid.

Now, we’re getting to a place as we enter into this realm where it no longer has to be given out as try this as an experiment, because it is no longer about how it works and that the moment that you see it does work that way you’re convinced, this is about not only how it works but why it works this way. It’s really something important to grasp. We’re looking at infrastructure here, we’re looking at the underlying thematic that we then get to experience on the surface. So, to begin with the 5th Color has this unusual quality of its interrelatedness and connectedness to all of the various Tones.

Circumstance is an Essential Ingredient to Well-Being

Ok, circumstance. Because we are dealing with an underlying theme, here as we’ve just looked at in the 4 and 5, that leads to what we call the transpersonal, and that the transpersonal is what the holistic being who is suffering who comes to see you, is dealing with, they’re dealing with the line themes and the gate themes and all those other things they are on the surface, that it’s very important to understand that for the 4th, the 5th and the 6th Color, though as you will see next week again, each of these upper Colors have their own peculiarities, that when you’re dealing with the circumstance, that is the connection to the other, the presence of the influence of the other, is a part of the well-being. It is an essential ingredient to the well-being.



And the quality of the environment, not what the environment is, which is the external, but what you take in from that environment, the quality of what you take in whether it is related to what is your predisposition.

Internal Sound: High/Low

So when we're dealing with the 5th Color of Sound we have two themes here. We've got the high and we've got the low. The first thing about that is to think of it at its most simple level, and think of it in terms of decibels. And what I mean by that is very loud sound and very soft sound. Just as a beginning point we can talk high decibel/low decibel. We can talk high frequency/low frequency; any kind of spectrum of the way in which sound operates.

How does that operate practically? When we're talking about the Sun/Earth we are talking about the internal. We're talking about what we take into our bodies. And what we take into our bodies, the primary thing that we're looking at is that we're looking at the sustenance that we take in. We saw that in the 1st, 2nd and 3rd Color that the focus is specifically on the quality, or the frequency of the kinds of things you take in; whether you're going to take in food that is hot or food that is cold, whether you're going to be open to certain things that you take into your body or closed off and not eat certain things, whether you're going to be someone who needs to—you're in a restaurant and they put three things on your plate and you can only eat one after the other—these kinds of things. This is very, very direct about the food going in and the circumstance for it.

Transference: Focusing on What is Going Into Your Body

But we saw last week that when you enter into the upper Color range that the circumstance becomes the key and not specifically what you're taking in. And remember that the 4, the 5 and the 6, their transference is to the 1, the 2 and the 3. In other words, the moment that you're a 4, 5 or 6 and the circumstance is incorrect, is the moment that you're focusing on what you're taking into your body and that is not the solution. As a matter of fact, it doesn't matter what it is, it isn't going to be good for you.

So when we're talking about high and low—I live on the island of Ibiza and the local people are traditional farm people. If you spend a lot of time around farm people, you'll notice something about them. They talk very loud. It comes from millennium and millennium of conditioning of yelling across the field and all of these kinds of things. I grew up in French Canada in Montreal. My family had a country home north of the city in a rural farming area. These were some of the loudest people I had ever heard.



It's a delight here in Ibiza. You go into a restaurant, not a tourist restaurant, but you go into a restaurant that's frequented by locals. The moment you open that door and you walk in, there is an unbelievable din; din is the only word that I can use to describe it. It's so loud it's unbelievable. It's unbelievable how loud it is. If you're somebody who is fixed to the high side, this is a great place to have dinner and it doesn't matter what the heck you're eating. It isn't going to make a difference what it is you're eating. The intensity of the sound environment is what's important.

You notice this with families. There are some families that when they gather around the table they eat in silence. And there are other families when they gather around the table they're very, very noisy. Again, this tends to be conditioned by whatever the preferences are. Usually it's transference, usually it's 2nd Color beings who transfer to these things and it makes a mess out of everything. They say, "Everybody has to be quiet, otherwise I can't eat." And then they put the wrong food in themselves.

But it really is something to understand about being a 5th Color being is that there are some people that can live in big cities on busy streets. I'm always astonished by that. I'm a 4-6 in terms of my Design Color, so I have a very different perspective on all of that. I look at apartment buildings that are built beside big highways and I think to myself, "my God, how can they do that," it's incredible.

It's Not What You Eat; It's the Circumstance that Makes the Difference

Yet, to recognize that for some beings, obviously those beings that are 5th Color that are fixed on the high side, that the sound level in their lives is so important to their well-being. I was mentioning about the house cat, how the house cat needs to go through its cruel routine in order to build up the proper juices in order to be able to digest the food correctly. The thing to understand about 4's, 5's and 6's is that they're terrible food discriminators, unless they're transferred. So, if you've got a 4, 5 or 6 Color internal and you're fussy about food, you're transferred, it's as simple as that. These are beings that can eat absolutely anything. It doesn't mean they have to eat absolutely anything. It simply means that it's not what they're eating that makes the difference; it is the circumstance that makes the difference.

I did this for years, I would have couples who were split definitions and I would say to them, "It's very important for you to go out and eat in a public place where you can be private, where you can take advantage of the other auras and whatever." Imagine that you're somebody who is on the high side and you're all alone in this life, which means that you're going to end up taking in food and taking in food potentially where there isn't enough sound. So, this is the kind of being where you would recommend to them do not eat unless the radio is on, the TV is on, you've got an iPod plugged into your ears, whatever the case may be, it's very important for you to have a lot of sound around.



Sound Allows Your Digestive System to Operate Correctly

It's not for any other reason than that the very quality of the sound itself, this is the thing that's so amazing, is what allows your digestive system to operate accordingly. And because the 5th color has a connection to all of the Tones it doesn't matter what you eat, it will take precisely what it needs to maintain your well-being. Again, this is something really, really to understand. This is a place where you get people who have an enormous amount of gas. If you're somebody that's on the high side and you have that quiet little moment where you eat very quietly by yourself and it's all silent you're going to end up with digestive problems. You're just going to be uncomfortable, you're going to be bloated, and you're going to have gas. And then, of course, the horror, you go to somebody because you tell them you have this problem and they give you terrible things that have nothing to do with what it's all about.

So, what becomes very important—by the way, it does not matter whether the sound is natural, artificial, it doesn't make any difference, it's the volume. It's so wonderful, simplicity is so beautiful. It's the volume—turn up the volume. You turn up the volume; these are the kinds of people, if you're alone, go out where there are lots of people and it's bustling and there are all kinds of things going on, it's wonderful for your digestion.

More than that, you can eat what you like. It's not like being 1, 2, or 3. If you're 1, 2, or 3 it becomes a very Selective process. As a matter of fact, only the 1 is relatively open to experimenting, but experimenting very carefully in its Consecutive or Alternating pattern. But the 2 and the 3 are very, very fixed. When you go 4, 5 or 6 they will eat and can eat anything. And when they're correct that's when you know that not only can they eat everything, so they should.

Mutation

Mutation is an extraordinary thing. In talking about the advent of the nine-centered being—1781, Uranus and all of these things that have been discussed—I have explained over and over again that this movement from the seven to the nine was about heat. Heat is a great mutative instrument. Everything that we have experienced since then, and you can see that macrocosmically in what we call global warming, is this extraordinary warming process, and of course, the raising of human body temperature.

Unfortunately, there is no way for me to prove that. I think one of the most extraordinary pieces of evidence for this entire knowledge would be to have consistent body temperatures prior to 1781 and body temperatures since 1781. And you will see that there was a real shift in body temperature; and not only in internal body temperature, but also in terms of the external body temperature. In other words, the way in which environments became more and more insulated, better and better heated, all of these kinds of things that go with all of that stuff.



But that mutation wasn't just heat. It was heat and something else; it was heat and food. There has been nothing more limiting, and you can still see that today, if you look out into the world, and I don't want to reflect any prejudices here, and you look to environments where people only eat what is produced within 75 kilometers, or 50 or 60 miles from their door, you are looking at beings that are unable to mutate. Mutation will pass them by.

The most extraordinary theme that came with the nine-centered being, coincidental to the depth of the expansion of the Industrial Revolution, was this expansion in our capacity to be able to operate world-wide trade systems that could move produce from different areas of the world. I have often commented on the fact that if you took Nebuchadnezzar, one of the great ancient rulers, and you could bring him into a supermarket in any big city, he'd flip out. Even at the height of the greatest of powers you still could not have the incredible variety that is available to us today. And when you think about what is in your refrigerator, when you think about all the places in the world, that all the things that you put into your body come from, this is one of the cornerstones of mutation.

When you look at the 55th gate, the 55th gate is about eating. The 39/55 is where we have all of these food disorders—anorexia, bulimia, and all of this stuff. The 55th gate is a food gate; it's a passion for food gate, or not. And to really understand that the driving force of the mutation that is moving us towards 2027, you can find in every supermarket. It's that vast array of information, because it's information, that's coming from all over the planet.

So, when you're dealing with the 4th, the 5th, and the 6th Color internally—remember I'm only talking about the internalization now—that they're designed to be able to eat anything if they are aligned to their predisposition. And not only are they designed to be able to eat anything, but it's very, very important for them.

Autism and Prostate Cancer Connected to Incorrect Diets

Of course, what we get now is a bucket of paint over a little spot on the wall. In other words, we've got this vast diversity of diet and so many of the wrong people, in that sense, are eating it. So, for example, all of you know that in terms of 2027 and in terms of the build-up to the mutation, I have talked about problems in the prostate and I've talked about problems of autism. Both autism and prostate cancer are directly connected to people eating a broad diet and they don't or shouldn't be doing so.

This is one of the great tragedies of the way in which mutation operates. If we were all operating correctly, if we were aligned, in that sense, you would see that 4th, 5th and 6th Color designs on the internal side are the forces that are here to bring the new mutation into the world. That's why we've got the 6th Color at the top, in that sense. This is a mutative driving force, and it's rooted in the ability to be able to take in a broad spectrum in terms of diet and to be able to take advantage of that.



In other words, it's a positive thing for them and not something that's going to be detrimental to them physically.

So, it's really something to grasp. Many people over the years, because I'm an old bad boy from the 60's, I have terrible habits. I drink my 8 or 9 coffees a day, and I smoke about three grams of hashish a day, and I've been doing this all of my life. I have very, very bizarre eating habits; all of these kinds of things. I'm as healthy as healthy can be and remain so. I don't get sick. It's really incredible.

All of that is that I've come to a place; it started three years ago at the second Ibiza event when I began to really think clearly that PHS was something that I wanted to give a lot of my intellectual energy to and I began to look deeply into my own. I realized that I didn't have enough calm in my life, and calm is my theme for internalization. I didn't have enough calm. It was incredible. When I became very, very rigid within myself this was an essential ingredient for me, it has made an incredible difference in my process. It's really something to grasp. Circumstance is so essential.

The Low Side isn't about Silence

So, for example, you can begin to see the relationship between somebody who is fixed on the high side, and somebody obviously is going to be fixed on the low side, the kind of being that needs quiet, that the quiet is something that is important. And it's not so much it has to be silence. It's not about silence. The difference between the high and low can be listening to the Rolling Stones doing *Jumping Jack Flash*, if you're high and listening to a Chopin Sonata at a softer volume for the low side. It isn't about silence. Yes, silence can be a part of it, just as noise can be a part of the high side. But very few people are going to be fixed to the extremes because remember that this special tonal relationship of the 5 moves itself around in its fixed area.

It really is simply about the quality of the circumstance. This becomes something that these are beings that have a very, very special gift ultimately. It's a well-being gift. They can have an enormously quick recovery. I'm speaking within the context of we have a client that's suffering, and so forth and so on. The ability to be able to align a 5th Color internal is something that is amazing. I think that we're going to have incredible success, and those of you that are 5th Color on the internal side, when I give you the fixings, and by the way I will give you all of your fixings when we finish all of the six Colors in the following class, the 7th class that we have this semester. We will be looking at all of our fixings together and I think that will be a very interesting class.



The 5th Color Can be Aligned Quickly

Anyway, with the 5th Color you can really move very quickly to aligning your vehicle because it's actually quite a simple thing, isn't it? It's just quite a simple thing. Obviously, operating correctly according to your Strategy and Authority, for the client this is a bedrock because otherwise it isn't going to be of any value. Again, realize that what we're talking about is the fine-tuning of the vehicle. In the larger sense, we're talking about transforming humanity, transforming the nature of holistic well-being, what it means to be healthy and not just simply how you become healthy, but why it works, and why it's important.

Again, some of our remedies are going to seem odd to the not-self. "What do you mean listening to loud music at dinner is going to be good for me?" But the reality is that when somebody isn't well, and remember that 5's transfer to sickness all the time, that they're willing to try. And they will see very, very quickly there is a difference, and the difference is in the way in which you process your food which means that ultimately the difference is in the energetic frequency that is available. There is nothing that brings that energetic frequency back up to its proper level, for a 5th Color, than the right quality, the right circumstance when they are taking things into their vehicle.

Remember, I'm not talking about all the therapies that we're going to look at that can use any of these Color qualities, the various therapies that are possible through sound, the different kinds of sounds and so forth and so on. I'm just talking about the simple, holistic practice of having precisely the right circumstance when you take food into your body.

Transference to the 2 Closes off the 5 to Many Things

The other thing is that the moment that the 5 does that, remember that the not-self is always transferring to the 2. That means that they're very closed to so many things. Not only they're closed to so many things, but they're only responding to one tonal instruction which limits what they can take into their vehicle. The moment that you move away from the 5 where you're supposed to take in this variety, and the moment that you're transferred to the 2 and you're closed off to so many things, you deprive your vehicle. And you deprive ultimately what you need energetically and in terms of your chemistry in order for your brain function to operate so that it's going to align you to what is your predisposition; it's going to align you to what your differentiation is meant to be.

It's very simple; but it has an enormous impact. And the other thing is that that client that comes to you that's been trying to live on seaweed and hogs ears, or whatever it is, there are so many bizarre things that 5's transfer to, can get into, that all of a sudden just by changing the acoustic circumstance, they suddenly can begin enjoy eating again.



Remember that the variability to be transpersonal, we're very glib when we're looking at the surface of the lines and we say, "There's this person who happens to be whatever," they can be like me, they can be a 5/1 and you say they're transpersonal. But, if they're operating out of that limited transferred diet, if that's their Color, I'm not just referring to the line, if you're closed off, the potential at the line level, what's going to be carried from the Color level to the line level isn't going to carry this potential to really fulfill your transpersonal potential, it's going to limit it. Of course, in limiting that, it limits all of the possibilities that come with the potential to fulfill your purpose.

So, this circumstance of the quality of the sound while you take in food, and the recommendation—for example, if I'm working with somebody who is a 5th color internal, not only am I explaining to them which end of this binary is theirs, but I'm also encouraging them to revitalize their system by opening up their system to different foods. Because what you're doing is you're slowly depriving your system of what's necessary in that transference.

Of course, you can see that for a 5th Color, because of its broad range and relationship to all the tonal areas it needs to get information from a broad spectrum of sustenance that is going into its vehicle. For these beings, if they have the right circumstance they're going to discover that not only can they digest what they thought they couldn't digest; they're going to enjoy it. And they're going to derive from that the energetic level that will be so important for them.

External: Narrow/Wide

So, we shift away from the internal and in shifting away from the internal we move to the Nodes and we move to the necessary environment. Remember this is a predisposition to align oneself to an environment that brings out your differentiation. We see that circumstance is the key in terms of the internal. In other words, the volume, one way or another, is going to create the correct circumstance so that one can have the very diet that permits the transpersonal potential to emerge, and at the same time obviously aligns that being to what is correct for it in terms of its brain function.

But as I mentioned a number of times now, the physical environment that you're in is so important. It really is the touchstone. Here when we're dealing with the physical environment we're talking about the narrow and the wide. It is literally that. It is something interesting. For example, the narrow is that these are beings that would be enormous—let's take the example of somebody that would be a 5-5, and again, that would be something that would be enormously rare, but I just wanted to throw out an example for you, the high volume would be something that would be essential for them, for example, so that they could digest properly.



But there would be a big difference between whether that took place in a narrow or a wide environment. The small room, for example, in which the acoustics are going to be very powerful, can be an enormous advantage for the high end. Whereas, the wide-open space, it's much more difficult to be able to create the volume intensity.

The Transfer Trap: 2nd Color Internal/External

But, let's move away from the relationship to the internal side and just talk about it in terms of the external and in terms of what that means that your Nodes are going to have a 5th Color. There is a trap in this. The trap, of course, is always the same; that is, it's the transfer trap. It is the trap to the transfer to the 2nd Color and the transfer to the internal/external environment because there is a similarity here.

What is so important for the Sound being is that the environment has a natural, though it will fluctuate, has a natural tonal quality that is either focused (narrow) or diffused (wide). This is the key in terms of the 5th Color being in terms of the environment of the 5th Color being. The first thing is that in operating, the typical story, Strategy and Authority, obviously you're going to begin to align your vehicle to a geometry that is correct for it. But the real key is environments in which you either have to deal with focused sound all the time, or whether or not the environment is diffused.

So for example, let's say that you have the tonal fixing that brings you to the wide. By the way, we're talking about the Color and in talking about the Color I want you to grasp that not only does the 5th Color have this extraordinary relationship to all of the Tones, to what sound is, that of course this is also true here. So, one of the things to see about 5th Color beings is that their acoustic environment is the environment that leads to transformation in the world. This is the thing that fascinates me about the whole five color business. It's not my design. And yet, at the same time, I'm a 5th line being, so there are so many things about this that I understand in that relationship. What I am as a 5 is only possible because of this.

Focused or Diffused Environment

So, the physical environment is about whether it's going to be focused sound or diffused sound. I mentioned, as an example, living on a busy street where there is a lot of noise. Living on that busy street in an apartment on that busy street can be either narrow or wide. For example, let's say that you're living on that busy street and you always have the windows open and you're constantly getting the focused sound pouring into your environment.

On the other side, if it's diffused you can actually still be there, but the kind of person that lives in a building in which you don't open the windows and they're double



glazed and sound proof and you do not hear at all the intensity of the environment around you, that the environment is diffused.

One of the things that's so interesting about the wide people is that—remember that the 5th Color is really tricky because it has all these tonal relationships. If you put ear plugs in your ears as a wide being, then you can be in any environment, as long as the sound is diffused. In other words, again we're dealing with this very complex theme of circumstance. It's not like being a 2nd line being that you either have to be inside and closed off or you have to be outside and open to everything. It's not like that. It really doesn't matter in terms of whether it's this kind of structure or that kind of environment, what kind of people are in that environment.

For example, if what is correct for you is the wide side, then if you have to walk through a crowded, loud focused environment every day just muffle your ears. Put on headphones, whatever the case may be. The moment that you diffuse the sound environment, the environment is correct. It's quite something to grasp.

So, when it comes to your personal life, when it comes to where you're going to live and sleep, or where you're going to work, then it becomes very, very important whether or not you're going to be in this focused, acoustic environment, or you're going to be in a diffused environment. But the environment itself is not the story. Any more than the environment itself is not the story for the 4, and will not be for the 6. All of this is about the circumstance, whether one is aligned to the environment correctly.

So, when you're dealing with having a 5th Color Node, right away you have to see what the huge dilemma is—again, I want to reiterate this, any 5th Color in transference leads to physical problems and can lead to very deep physical problems. The 2 doesn't know anything about circumstance, it's not about the circumstance. It's about the thing itself. So, for the 2, if they're fixed to the internal, these are hermits and the outside is a risky thing for them. Don't take a walk to go to the supermarket, go from your house to your car. This is healthy for you, much healthier for you. But it's very, very fixed.

Of course you can see that because there is this similarity and it's very deceptive because they're not similar at all, because the difference is that when you're dealing with the upper Colors because of circumstance, being fixed into a specific environment, being pulled to the 2nd side, so you're pulled into the internal, that doesn't mean anything for you. You can be indoors, outdoors, on the wide open plains or not, it doesn't make any difference where you are as long as the acoustic environment is correct. That's all that matters; nothing else matters.

We're going to be able to have an enormous impact; this is why you have so many problems physically. You have so many 5th Colored beings. Again, when you look at the fact that we've got more than 6 billion on the planet, about 6.4 or 5 or 6, God knows how many people there are, and you begin to equate that to a simple breakdown in numbers you can see that there is a fantastic number of beings who are going to carry the 5th Color either for their Sun/Earth or their Nodes.



Then you look at all of that and you realize here is the great—if we could sound wise acoustically align all 5th Color internal/external to what is correct for them, the hospital business would collapse over night. The thing that keeps all of those medical institutions and all of these people working and all the pharmaceutical companies and all of these things, they would choke if they knew how simple it was to eliminate the need for them. And you have this enormous transference.

Again, remember that when the upper Colors are not following their circumstance, we do not get the necessary mutative qualities that we need; we don't get the holistic well-being. Think about if you're a 4th Color and you don't operate correctly. What that actually means is that the holistic you is not being held together well. It's quite spooky when you think about it that way. And when you're dealing with a 5 and you're dealing with this 5th Color, if they're not in the right circumstance, then there is no opportunity to universalize anything, literally. The creative, mutative engine that drives the heretical process, all of those things, the thing that keeps the world open to somebody like me, all of that would disappear.

This is one of those things to really grasp. And of course, given that there are all of these hundreds and millions of beings like that, you have hit or miss situations when you come to the acoustic. You've got children that are internally designed for the high volume, high decibel, high frequency, and they end up in a family that is high volume, high decibel, high frequency and everybody else in the family spends their lives being sick, and this one child is healthy as hell and happy and loves it because it's perfect. And you're going to get that—the serendipity, and this is the serendipity when it comes to the acoustic, for most not-self beings, this is the luck of the Gods, if they're going to be all right and most of them aren't.

Most of them have problems because again, you have to see that the moment that you transfer from the 5th Color to the 2nd Color, barriers come up. And the barriers are not legitimate barriers; you're not a 2. They are artificial barriers that interrupt what is the natural flow of information back and forth between the 5th Color and the full tonal spectrum.

Any Environment is Ok

So, when we're dealing with the external, what we're talking about is a circumstance, we're talking about a quality within the environment that allows any environment to be ok. That's the magic. You can see this dilemma, the 1, 2 or 3 need a very, very specific environment, it's very direct. The 4, 5, 6 need to be able to experience all environments, but to experience them within the proper circumstance. It's quite fantastic.

Then you see the dilemma of what transference is doing. Not simply the transference from the upper six down, but the transference from the lower three up. These beings aren't meant for that. So, you've got the 2nd Color being who wants to have soft music at dinner. And that's not what it's about. They are here to be very fo-



cused on what they are opened and closed to specifically in terms of what they're taking into their body. A real attention; taste, after all, is the story for them.

Mozart isn't going to make their digestive system work better. A little salt might. As we'll see, the various Tones will show us these various qualities of what aspect of taste is important to align them, and so forth and so on. What will close them off, what will open them up. But think about them being transferred to the 5. They end up being caught up in the sound environment. And they end up in the illusion in the sound environment that they can go out for dinner and have the thing that they like at home, and they can go out for dinner in a crowded restaurant and eat the same thing and it's going to be good for them, and it makes them sick as hell because they end up in an acoustic environment that dominates them because they're transferred to it, their vehicle is transferred to it. And they don't have a natural connection to the tonal quality underneath when they are transferred like that.

The 5 and the 2: Health Dilemmas

It's really an empty—the 5 and the 2, this drawing, this lock system in here, the 5 and the 2, this is where almost all of humanity's health dilemmas lie. It's here. This is the big story. This is where you really have not only dysfunction, but worse than that. You have the genetic replication of the conditioned dysfunction. I don't want to get too deep into all of this, but if your vehicle isn't operating correctly and you mate with somebody, obviously there are aspects of you that are part of what is going to be this new life. It is here in this box that you get the transference genetically of the kinds of things that we would, quite frankly, like to eliminate—the genetic engineers looking for ways to stop the chain of long-term genetic diseases running through families. But the source that we're going to see for all of that is right in here. This is where the difficulty lies. This is where you have in transference the most dangerous impact on your physical well-being.

Just to close off because I have to give you my other fish, you'll notice that we've got—I love that with touch and Sound that we've got these two funny fish going in different directions—the magic here is that as I mentioned to you the 2nd Tone is very significant. In simple terms, just so you don't think that's a great mystery, it has to do with survival, this basic survival theme, immune system, it's part of the Splenic tonal construct, but the thing is that here when you're looking at the sound quality, there is no preference, let's put it that way. As I said, when the information is coming through, there will be a tone that will fix the Sound. But the Sound will be able to then take advantage of and integrate with all of the Tones, all of them.

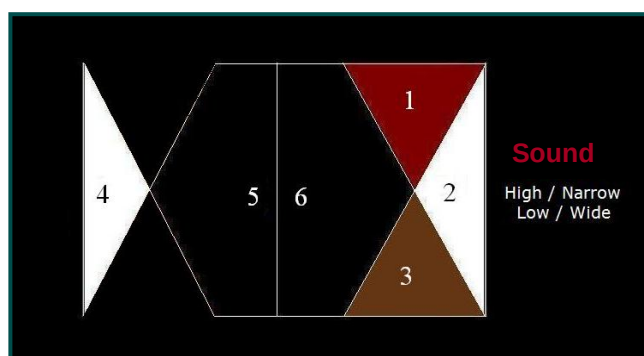
Sound: The Synthetic Field for the Whole Tonal System

So, this particular quality—again, when we get down to the tonal level it will be a lot easier structurally, because I'll be at a place where I can move upwards instead of downwards, where structurally you'll see what that means, why Sound is what it is.



Because, again, in any study of Tone and I know here in this class there are quite a few of you that have taken my early Tone classes, to really grasp that Sound is the synthetic field for the whole tonal system. When the Color Sound doesn't operate correctly, the whole tonal system is impacted.

That's why you get this extraordinary potential in transference at this level to really being ill, to really creating a lot of very, very serious problems. And the joke, at least for me, it's a black joke, but it's a joke, is how simple it is to fix it. That's the thing that's really incredible because it truly is simple to fix it. It's quite something. It is a matter of understanding one's acoustic domain. It's about understanding the necessary acoustic circumstance and the quality of the acoustic environment that all that is necessary is to honor that and everything is ok.



Again, what it does is something rather miraculous. That is, it allows that 5th Color being to eat anything they want and it's good for their brain, whatever it is. It allows them to be in any environment. How else could they universalize? This is the underlying theme of universalization, or the root of universalization. There is no limit. Not only that, but the combination of the expanded diet and the expanded environment leads to an expanded global awareness, a larger view, a more holistic view of the planet as a whole.

It's all sound. In the beginning was a noise. It's all sound; it's all frequency. It's the thing that's so extraordinary. And it's one of the things that you can really see here in this movement upwards, what it means to understand that the secret for the 4, 5, and 6 is all about frequency. Touch is a very down-to-earth frequency. It's the basic frequency; it's the basic transpersonal frequency, and it's slow. Your tactile appreciation is slower than your hearing appreciation. After all, sound travels quite fast. It's 700 miles an hour or something; but anyway, it's fast.

So you move from touch, which is sort of very slow and very basic, and this is the capacity to influence the other Colors, this is the hook in. And of course, the touch makes it so incredible because if—here's a funny thought for you—if the Magnetic Monopole used the 5 as a way to pull us together we'd be kind of like Star Trek creatures, that wouldn't have any bodies, and would be kind of ethereal and floating around and whatever the case may be. Which is a nice joke, I'm sure some of you



appreciate that one. But because we're pulled together through the 4 we're concretized in a form.

Sound: The Universalizing Level

The next level is sound, sound is the universalizing level. Touch you can influence the person next to you; or maybe you can shake hands and kiss a lot of babies in an afternoon. But sound? My sound right now is traveling over thousands and thousands of kilometers of this planet, the universalizing potential, in that sense. And then we get to the numero uno, the big one, we get to light; we get to the absolute of speed in the universe. We get to something that is so incredible in terms of a frequency that it's hard to imagine, it's hard to understand what that frequency really is. It's all frequency.

And all you're looking for within the construct, the 4, 5, 6, wherever you have it, internal/external, is that you're looking for alignment to your correct nature within that frequency. This is what we call circumstance, so that you are aligned or attuned to the correct frequency. And whether that's your alignment or attunement to the touch, to the Sound, to the light is not the point. The point is the alignment itself.

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2	Open / Closed	Internal / External	Taste
1	Consecutive / Alternating	Selective / Blending	Apetite



The Lower and Upper Parts Have Different Themes

So, we have very, very different themes that divide the lower part and the upper part. Then you begin to see why we end up with a lower and upper hexagram, the lower trigram and the upper trigram. It didn't come out of nowhere. Again, you can describe how I've done it for 19 years, how the lower and upper trigram work and how they have a harmonic relationship to each other and blah, blah, blah, but it's only here that you can begin to see why that appears on the surface. It appears on the surface because there is an enormous difference between the lower Colors and the upper Colors.

Again, this is not about good or bad, this or that, or whatever the case may be. It is about the fact that these are dynamically different from each other, and yet, deeply connected to each other. That is, connected to each other in what we call harmonies where in fact it's really harmonies at the line level and here it's just a matter of just calling it transference, the various transference modes that are built in.

So the upper Colors, circumstance and the lower Colors, this is the thing, the direct thing. And this is the huge difference between them. And obviously it means that the way in which we're going to work with lower Color beings and upper Color beings, and of course you're going to have combinations of both and all of those things, it is obvious to me that my transpersonal nature, on the surface as a 5/1, has been deeply, deeply enhanced by the fact that I have upper Color both Sun/Earth and Nodes. I'm a 4-6 in terms of my Color configuration. That opens me up to, if the circumstances are right, the potential to develop deep mutative potential and a deep mutative potential that fulfills what on the surface holistically is my transpersonal purpose.

I do love Design Color.

~



Lesson Six

Light: 6th Color Design

Internal and External Determination

Ok, before I begin I have to tell you about my extraordinary experience over the last three or four days because it has been quite something. I have gone through the experience of tasting what it's like to be a PHS practitioner. I was developing the materials for what will be next week's lecture. Basically I went through all of your designs and investigated your designs both from the surface, but also from the context of what we have been working at so that I can give you the fixings of your design Colors in terms of your Sun/Earth and your Nodes.

Obviously, in having that opportunity where I had so many designs that I was able to work with, I was able to see fascinating things. At the same time, having a very deep insight into every one of you, which was interesting in itself. That is, I'm so used to looking, as we all are, at the nature of somebody's design from the Personality side. It is the language that we use because the Personality is so deeply connected to mental processes and it's a language that's very easy to settle into.

But Design language is different. And Design understanding is different. It was really a treat for me to go through your designs and to see them in this way. Many of you I have done readings for over the years and it was particularly interesting with those of you that I know that way, to see you this way. And to see the necessities of the internalization and the externalization and where the actual fixing is and then looking to see what the patterns were. It was an extraordinary experience.

I think that the other side of that is how precise it is. That is, in going through each of the designs basically I was watching my mind lay out what would be my professional approach, if I can put it that way. In other words, how would I present this information to a client and what would be the keys in being able to do that. It was fascinating to go through this process and see that the whole language of that is no longer mechanical explanation, but mechanical direction. I think that was the most fascinating thing for me in the way in which my mind was operating.

You do somebody's analysis and basically you're laying out how things work. But when you get to PHS and you get to Color fixing you're telling people what they should be doing. It's very interesting. It's very different, because you can't say to somebody what is physically correct for you is "X" environment because it's more than that. If you want to be well, that's the right environment. And rather than de-



scribing why it's the right environment, the emphasis is actually on getting to that environment, which is a very interesting difference in itself.

So, I don't mean to tease you with all of this because I'm sure you're fascinated and you want to know; but nonetheless, we have to finish our journey and then we're better equipped to look at the whole story. By the way, if you look at the scheduling originally the scheduling was that I am going to be doing next week what was actually scheduled for four weeks from now because we have to do the transferences between the Colors, which is three lectures. But I've given you so much of this as a setup it would be unfair to hold it back from you at this point because there is no point in doing do.

So, I've switched that around so that I'm going to do the determination and Tone lecture, that will be the one that I will actually do next week so that you all have a chance, not only to see your fixings and for me to give you general keynotes, because the whole exercise next week is that I will go through every single one of your charts, and I will give you basic keynotes about the way in which the fixings operate in you and general direction. It's something that's really interesting.

I mentioned the last time I was looking for all kinds of patterns. There are no discernable patterns yet. It's interesting to see how many different combinations of Color/Tone Sun/Earth; Color/Tone Nodes actually exist. It was just very, very interesting to go through all of your designs that way. And for the very first time, because it had never been done before, other than doing that for my children and my family, I had never done that for anybody and never looked at anybody in that way. It's incredible to simply look at somebody in the way in which they are fixed to operate. It's quite something. Let's finish our sixth Color and next week we're going to have a real treat.

The Difference between the Lower and Upper Design Colors

There is something that I would like you to think about before we actually get into looking at the 6 for a moment. I want to talk about the difference between the lower three Design Colors and the upper three Design Colors. There's a real divide here. And the divide is very simple, it's very basic. What you're looking at when you're looking at the lower Colors is that you're looking at specific conditions.

Let's talk about the internal first. Everything about the internal is about what you are taking into your body. The vast majority of that has to do with the food and drink that you take into your form. But this is about what you're taking into your body.

When you're looking at the lower three Colors, these are set conditions. What you take in has to be hot, or what you take in has to be cold. It is directly connected, like the 2, what you take in you are open to this or you are not. The open and closed, the barriers that are set up, the limitations that are set up on what you will take in. It's the same thing with the Consecutive and Alternating. It is about the



conditions upon which you take anything into your body. Obviously, we can go beyond just food and drink as what we take into our body, but I just want to keep this simple for a moment.

If we look at these lower three we're talking about direct conditions. And the moment that we move to the upper three we are looking at circumstances. In other words, we're looking at the circumstance; we are not looking at the direct condition. And that's very, very different. Because when you're looking at the lower Color, specifically here in the internal, it means that diet, what one specifically takes into one's body becomes important.

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When you look at the upper Colors what one takes into one's body is not important; when I say, not important, using common sense. In other words, a general investigative, perhaps even odd diet isn't going to make much of a difference with the upper Colors as long as the circumstances are correct.

But the moment that you're dealing with the lower Colors you're dealing with very, very specifics of what you are taking in. It doesn't matter what the circumstances are around you. If you're a 3rd Color it doesn't matter whether there is noise or not, it doesn't matter whether there are a lot of people or not, all these kinds of things that can be part of the circumstance doesn't make any difference. What makes the difference

is whether it's going to be hot or cold. And that you're going to see, because you're all going to see your fixings, how much pressure there has been on you throughout your life to transfer away. And to transfer away not simply from the fixing that is correct for you, but to transfer to its binary first before you transfer out; in other words, moving from hot to cold before you move away entirely.



There is a dilemma that we have whenever we think of transference. As I said, after next week, rather than the way it's scheduled we will go through the themes of transference because this is where we're going to see all of the main physical problems. What you're really looking at is when the lower Colors are transferring they end up paying attention to the circumstance and ignore the dietary specifics, or the intake specifics.

Of course, here where you have the upper Colors where the circumstance is so important for them they ignore the circumstance because they're looking for the specific. They're looking for that thing—"Oh, yes, I'm supposed to have hot meals and this and that, that is what really makes me feel good. And I like spicy food," and so forth and so on.

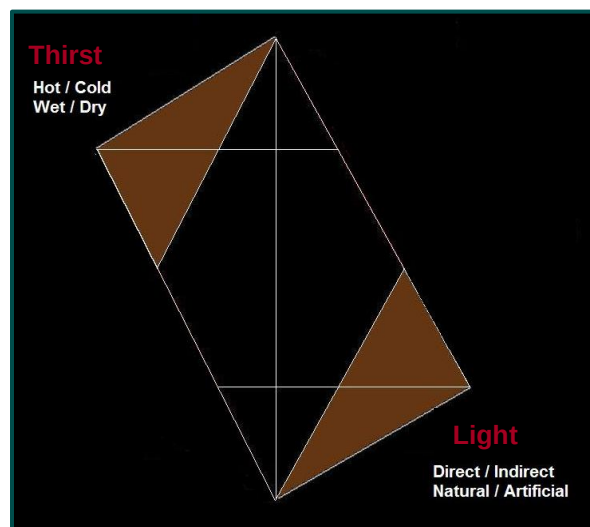
The moment that you're looking at transference, you're looking at automatically disturbing the way in which the body operates. That's the deepest key. You're automatically disturbing the way in which the body operates because you're going to move away from the basics. And it's a big jump. The difference between the lower three and the upper three, this is a big jump.

So, it's something to keep in mind. We have the specifics, or what I like to call the conditions here in the lower Colors and we have circumstance here in the upper Colors.

The 6th Color: Light

So, let's move along and take a look at our theme for today which is in many ways deeply complex, and this is the theme of the Color of Light. I think you've noticed something that when you're looking, and I'll take you back for a moment, when you're looking here at the upper Colors and you go from touch to sound to Light what you're really dealing with is a cranking up of the frequency. In other words, touch is a very concretized frequency, then you move into the speed of sound and then the speed of sound is dwarfed by the speed of light.

So, there is really this very, very different quality. Whereas, the 4 is more hands-on, the 5 is more the whisper in your ear, but 6 is where the great illusion is. This is the place of the Light. You'll notice that there is no dark Color, if I can put it that way.





So, we come to the Color of Light. We have a dilemma. The dilemma is that Color is very conservative. What I mean by that is that Color can remain stable in its evolved nature, the way in which the energy moves through the infrastructure of the crystal, and it can stay very conservative within the limitations of that structure and not evolve while at the same time what it leads to, that is, the quantum that exists when you pull Design and Personality together, that the monopole does, and you suddenly have the emergence of line and gate.

The moment that you emerge into the illusion mutation is possible, because it's the illusion that's undergoing the mutation after all. It's really something to grasp; it's actually very funny. But anyway, it's the illusion that's mutating and the illusion is us. And we know there is a mutation that's taking place. That is, ever since 1781 and the advent of the nine-centered being we have been going through a very deep and mutative process that is leading towards an evolutionary shift in the genetic line.

That mutation is deeply connected to the 6th line. That is, in terms of the way in which it operates in the program, the 6th line is the mutative experimental line. So, my conversations and teachings of what it means to be somebody who has a 6th line in your profile, the burden of mutation that you carry in this life, you are the first true Uranians. After all, the rest of us who are not 6th line beings, someone like myself, we only go along for the ride because we're being conditioned by all the 6th line beings on the planet. We're still not naturally 6th line beings, because after all the only true 6th line beings will ultimately be beings that are born with a mutated Solar Plexus, that's quite different.

So, there is a mutation that's taking place at the 6th level. And we know that the 6th line now represents this tripartite 84-year Uranian cycle. Yet, underneath you still have a basic binary that's at work. You can see the fact is that Color hasn't come to grips with yet, if I can put it that way, that there is something going on on the surface, which I find to be really fascinating. In other words, that this whole mutative thing that's taking place, this is all in the illusion field. And it's not there in the Color, at least as far as I know and as far as I can tell.

When we're looking at the 6th Color, like any of the other Colors, there is a relationship between Color and line, and an obvious one. It is a resonant/harmony relationship so that the 6th Color resonates to the 6th line. In some ways, it can only resonate to that 6th line for so long. And I think this is one of the things that is really extraordinary is that at the surface level where everything appears to be happening, there is an enormous shift taking place. Some of that has to do with the fact of how successful the illusion has been so far, that the potential of mutation at the line level is something that can actually be sustained, or at least it seems that way.

Internal: Direct/Indirect

When we're dealing with the Color itself, to get down to the basics, let's look at the internal first. When we're looking at the internal, we see that we have this basic



binary of direct and indirect. It is through Tone that we are able to fix any individual's determination, whether they're determined to the direct or to the indirect.

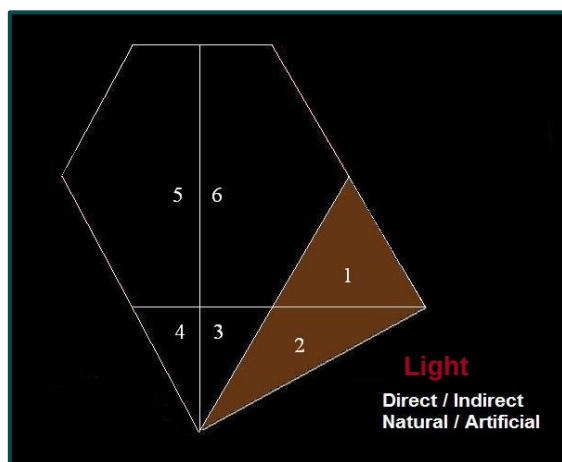
Remember that we're talking about circumstance here. We're talking about Light. When we're talking about Light we also have to see that this represents not simply the light frequency, but all of those higher frequencies that are even beyond our ability to see. In other words, frequencies like microwave frequencies and the like.

For example, there's been a great deal of discussion about the effect of the portable telephones, cell phones, that because of the energy that they give off, the high frequency energy they give off that there are people that claim that it does brain damage and whatever.

If you're somebody who has the 6th Color and this is your internal and you happen to be fixed indirect it's probably something that can be very damaging, in fact. In other words, there is a sensitivity to the circumstance of the highest frequencies beginning with light.

Direct Light

Remember that when we're talking about the internal we're talking about the circumstances surrounding the timing of taking something into your body. Of course, the circumstance is about Light. There's something very fascinating about the 6th Color that I think is very, very interesting. If you, for example, have the 6th Color and you're fixed to the direct side, the worst thing that you can do is eat at night.



That is, after the sun goes down; it's just not a healthy thing.

Other than the fact that you're going to have some people who are going to be 6-6's and it may be possible that they have a fixing to the artificial and they can have artificial environmental light that is direct on them and may in fact may be healthy for them. But that's going to be a rarity. You're not going to find a lot of those examples.

The fact is that, if you have a 6th Color internal that direct light is something that is very important for you. In other words, to eat in the light; and whether that's putting your seat beside a window so that you can have the light on your body while you eat. The fact is that the direct light is something that is very, very healthy for you. And it isn't going to matter what you eat. This is the dilemma.

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Think about for a moment the transference here. That if you're going to transfer from the 6 to the 3, the moment you transfer from the 6 to the 3 you get into this



business, you get into “I should be having this kind of food or that kind of food, or this kind of drink or that kind of drink,” that that becomes where the attention goes in terms of the body. This is not what it’s about for this person.

Remember, the lower Colors don’t care about circumstance. At least they shouldn’t. In other words, if you’re a natural 1, 2 or 3 what is healthy for you is not a matter of whether there is calm or tension or nervousness or stimulation in your environment, it’s not about whether there is loud or soft background noise, music, people talking. It’s not about the quality of the light.

Food is a Difficult Aspect of the Experiment

You can see how this is going to deeply impact the way in which somebody operates. If you’re not operating correctly—the most difficult aspect of the experiment to live as yourself is with food. A number of years ago, and it didn’t work out and it was really too bad, but that’s life, no choice, I really wanted to have at one of the Ibiza events an environment where types would be conditioned to eat correctly.

Look in your refrigerator and if you’re a Generator is that what you’ve responded to? Were you asked? Do you really know what you like? Do you really know what is good for you? Have you checked it out? Have you gone through a whole question and answer over your diet?

The restaurant was a wonderful idea because you would have a waiter who would know everybody’s type and would go over to the Generators and would let them know all kinds of things that were available so that they could make a response. “We have this, this and this, would you like that?” “Unun.” “Ok.”

And of course, for the Projectors, all the Projectors would be given an appetizer when they arrive. It’s always good to give a Projector a little gift, it makes them feel good. Then you let the Projectors enjoy their invited little thing and you let them enjoy it long enough so they can see everybody who is Generators begin to get their meals. Because a Projector really doesn’t know what to eat until they see everybody else’s food. And they look around and they look at this plate and they look at that plate, and then they know which one is for them.

Of course, this is not the way Generators and Projectors operate when they go into a restaurant. And it certainly isn’t the way they operate when they go into the super-market or anything else. Food is really a trip. And no place does the not-self mind gain more power than its ability to tell you what it thinks you should eat. It’s one of the ways in which the not-self mind controls us. That’s the way it tries to wrap itself around you. If it can get you to eat what is incorrect for you—I remember the old hippie adage, you are what you eat. If your not-self mind can get you to put into your body what is not correct to put into your body it has gained an enormous victory.



It's very, very easy within the transference for this to take place. And the vast majority of humanity, you can see where illness is, at least I hope you can begin to see how devastating it is to transfer from circumstance to conditions, or from conditions to circumstance. It immediately is doing the opposite of what is necessary for your body. It's extreme in the way in which it operates. The moment that somebody who is in upper Color leaves the attention of the circumstance, is no longer aligned to the circumstance, whatever they put into their body may be bad for them. It doesn't matter what it is.

In the same way when they're operating correctly they can put anything into their body—again, if it's correct—and it won't make any difference as long as the circumstance is correct. You can see what's going to happen to the lower Colors. What's going to happen to them is that when they are not correct they're only going to be paying attention to the circumstance and they're going to fill themselves up with anything they think they like, which is going to be devastating for them because it's very specific what is good for them and what is not.

Transference at this level—it's one thing for your Personality motivation to transfer. The only thing that it does is continue the malaise of the mind and the true lack of awareness of the mind. But when you're talking about transference in the way in which it operates on the Design side, you're talking about a complete turnaround in the way in which your vehicle is supposed to work.

Remember, that what we're looking at, for example, in internalization is that we're looking at the necessary chemistry to bring us to the right kind of differentiated brain function, to open up the potential of being able to have awareness in this life. The moment that you're doing that, it's not just that you are taking away from the quality of brain function, but you are limiting the viability of your whole vehicle. And sooner or later it's really going to create problems for you. Sooner or later at the physical plane it's going to do so.

Strategy and Authority Aligns the Vehicle

Again, it always brings me back to the same mantra that I hammer you with all the time, which is Strategy and Authority. It is Strategy and Authority that aligns the vehicle. It aligns the vehicle to decision making that's good for the body. Obviously, this is a big step forward. Going through the process of analyzing all of your charts and analyzing all of them through the internal and external and the fixings, it was clear to me that what we have is the ability to really speed up the alignment of the vehicle to what is correct for it. In other words, not wait for the vehicle over its long deconditioning process of seven years to ultimately align you to all of those decisions that are correct for you.

And I'm not suggesting, by the way, that this in any way shortens that process. It doesn't. It's just about making the body healthy; that we can speed up the well-being part of the body. Not even so much speed up the well-being as we can arrest



the malfunction. We can begin to build a healthy vehicle by being able to guide the client correctly in terms of the internal and the external.

The more that I look at it, because every time I was looking at any of your designs I was also looking at the not-self of that, what is the transference of that. How impactful is that on the vehicle—it's enormous—the moment that you move away from the conditions and the moment that you transfer to circumstance, or vice versa, it's just enormous. You automatically do what is not good for you. You automatically put into your body what is not good for your body. So, that's all the more reason to make sure that everyone that you deal with, with this knowledge that you hammer them as well.

It was curious because as I mentioned I will start doing the first Design Color readings and just looking at the language of presenting that, if you're not actively experimenting with your design this is not knowledge that actually can be really helpful. As a matter of fact, it may in fact be detrimental. It's essential that the vehicle is already being aligned to its true inner authority and the consciousness that is running it, that is, the Design consciousness that is running it.

So, back to the 6; on one side we have a fixing in which the direct light is something that is very important. On the other side we have the indirect light. Again, this is a matter of it seems—this is what I liked actually in going through all the charts, was seeing how the diagnostic language is simple. This, for me, is what makes the Voice holy in my life, is that these simple truths are extraordinary because they are so easily transferable. This is the wonder of it, otherwise there is no universalizing. The fact is that despite the complexities of how all of this works, the reality is that the answers are simple. Just as saying to somebody who is a Generator, respond, that is the most simple and profound thing that they will ever hear in their life; and it's true.

The same thing is inherent in this. In other words, if you're here to take into your body in direct light, then be in direct light. It will really be good for you. There are so many different ways in which each of us are designed to metabolize, to take the food in, to transform it into the necessary nutrients, ingredients, all of the things that are essential for our survival. And more than that, to be able to do so with utter efficiency so that there is exactly what is necessary for the differentiation of one's potential. And it's a very simple thing. They're all different. But each one in itself is simple. This direct light is something that is very important.

Indirect Light

And the indirect light is the same thing. This is the kind of person that they like to sit and look out the window with a view, and they think that's so wonderful for them, and they think it's so terrific. And here they are with a fixing that's indirect. And everything they put into their mouth they do not process correctly. It's very simple. It's a matter of sitting on the other side of the table, just getting away from the direct light.



And of course, it also says a lot about the very nature of the vehicle's ability to handle light. Obviously, somebody who can take direct light is very different from somebody who is only here to take indirect light. The various ways in which they operate in their lives and the various things that they do are very much conditioned by those things.

When you are taking into your body, the circumstances need to be correct. Again, as I said, this is not about laying out the how of an understanding, but the PHS practitioner is offering a strategy. We're offering a well-being strategy, a strategy that is there to align one to one's differentiation. So, the strategy that one is offering to somebody who is a 6, who's fixed on the direct side is, "Just try this as a part of your ongoing experiment. Make sure that when you eat, when you drink that you're in the light. That's all; be in the direct light." It's that simple. It will make an enormous difference.

Remember that as they come to you as not-self they've been down here in the hot/cold world. This is where they've been with remedies and all kinds of things. All down here; they've had nothing to do with this. Not only that, but they're taking in much, too much liquid. So many people who have 6th Color internal they're going to end up being fat 3rd Color because they're simply going to take on a lot of liquids that they can't necessarily get rid of. So, they end up building up a lot of body mass. It's going on all the time.

You have all this transference going back and forth, and the moment that you do that it's going to have its immediate impact. And not simply an immediate impact on the vehicle, but the net result is an impact on the way in which the consciousness is going to operate.

The External: Natural/Artificial

If we move over to the nodal side, we have the external. Remember, we're talking about alignment; we're talking about the importance of being aligned to the correct environment. That correct environment is not simply architecture. It is landscape or hardscape; it is the human beings or the life forms that populate that environment. In other words, it is a holistic external that we are looking at. Not just simply walls, floors and ceilings. That's very important to grasp.

In looking at the external here we have the binary of the natural and the artificial. It really speaks for itself, doesn't it? An environment of natural light is very different from an environment of artificial light. You can see how wonderful it would be if you're somebody that has 6th Color fixing to the artificial and you're working in one of those horrendous cubby-holed office buildings with nothing but artificial light and you spend your life going up and down in elevators to flats and shops and whatever the case may be, and live in a world of artificial light. That's terrific; perfect. It would be perfect for you.



But instead of that, you're going to be down here transferred over to the wet and the dry; transferred over into different kinds of environments. The humidifier freaks, or the dehumidifier freaks. They're invariably 6th Color Node people. I know that so well. I mentioned that to you last time that I have a 6th Color Node on my Design side and my fixing is to the natural. The worse thing in the world for me is artificial light. As a matter of fact, in my whole deconstruction phase that took place in the 80's when I disappeared and came to Ibiza, because I had no resources whatsoever I couldn't even afford candles. I just lived the natural cycle. I just lived with the light. I woke up with the light and I went to sleep when the light was gone and I was never so healthy in my whole life, never so incredibly physically tuned as I was in that process. It was absolutely fantastic.

Yet, I know how the wet and dry how that is something that the moment I get into that is the moment that I get into real problems. I talked about how going to the American Southwest that was so incredibly dry how unhealthy that was for me and how unhealthy that period was for me. It was the last time I had any major illness. The moment that I'm pulled over and away from what is correct for me, and the moment I went into those dry, hot areas, I ended up inside under artificial light with air-conditioning on. It was devastating to me physically. Well, devastating; I'm being dramatic. It was not good for me. I was not as healthy as it was obvious to me that I could be.

When I returned to the island and returned back into what is a life that is mostly in the light, again there was this transformation in which I've had all these years of real well-being. And also the fact is that three years ago when I started all this early development of this PHS program I began to pay much more attention to my own Colors and to my own fixings and really looking at my own process and then doing what I've always done over the years is look at my family, go through all of this to give myself some kind of experience with it before I would begin such an in depth process of teaching it.

So you can see that it will make an enormous difference in your life, and it really does. That person that has the fixing to the natural side, it is obvious for them it is very, very important for them to be in well-lit areas. It's very important to have environments where they don't have to turn on artificial light. Daytime environment, for example my new studio has a big window that faces to the south, so I have natural light that streams in all day and it's not necessary for me to put on artificial light. And I always notice the difference. I prefer a house that's dark than to actually turn on artificial light. It's something that I'm keenly aware of.

Obviously, we have the practicalities of our lives. These keys are keys that are so important for us to aligning us. Without well-being, what have you got? Health is really everything because it's not just about feeling good. It's about understanding that when your vehicle is operating correctly, so are so many things, a lot of other things. And ultimately those things are deeply, deeply important for the way in which we're going to function over all.

So there is this movement here between the natural and the artificial. It's interesting because when you think about the artificial environment and you think about the



natural environment you're also talking about a world that looks different as well for these beings. The fact is that in order to have a lot of natural light you tend to be further away from the zones where you have this huge build up of shadow. And you have this whole build up of the modern city, the modern urban zoo, these places of streams and streams of aura boxes with people just stacked on top of each other.

You can imagine how devastating that would be for somebody who has the 6th Color that is fixed to the natural and this is an environment they're in. There are some cities in the world that you rarely get to see the sun because of the nature of the pollution that is there. And of course, these beings are operating as not-self so their concerns are very different. They're running around looking for the wet or the dry. They're running around trying to have the right thing for them. It's the kind of people that think that, "I know what's wrong with me, all I need to do is go sit in a bath for an hour and everything is going to be ok," all of these various things that come out of drifting across to the transference, and drifting across to the other side. The moment that you do that that's the moment that you stop all of the potential that is there in you.

We're dealing with something that is deeply revolutionary. In order for us to be able to work with all of this I already see from my own experience over the last three or four days, already see that it is going to be very easy to be able to give the surface language and the surface direction that's necessary in order to begin that process of alignment.

The Difference in Working with Lower and Upper Color

What we're also going to see is that there are many nuances. And more than that, there is something really to grasp about the difference in the way in which we will have to work with lower Color and upper Color. Obviously, when we're looking at lower Color and the internal we're dealing with a lot of things. In other words, we're dealing with processes that are going to take time.

2nd Color: Opened/Closed

For example, let's take the 2nd Color because it's a classic example. You can see here that we have a binary between the opened and the closed. Remember that the 2 is something that is very special. It carries within it natural gifts. Those natural gifts are gifts that emerge when there is correct alignment. Here, in this sense, correct internal alignment.

There are two things. Let's say on side we have a client that's fixed to the open side, and on the other side we have a client that is fixed to the closed side. What the open means, is that the open means that they are open to most, but not everything. In other words, this is not open to anything that they can take into their vehicle. In other words, there is a discernment process in the open.



What is important about the open is that the open is here to try something once. It's very important. In other words, the proper internal process for the open fixing is that you try things once, and once is enough to know whether you ever want to do that again or not. And in this way, the 2 builds its painter's pallet of different things that it enjoys, that it enjoys the taste of. But that's a Selective process.

I think in many ways it can be done almost—it's like tasting things, tasting tests and things like that. But it is a process that you cannot know immediately. You cannot say to them, "Well, you should only eat this, this and that," because that's not the way they work. If they were operating correctly, from the moment that they came into the world there would have been a diversity that would have been offered to them and their choice and refusals would have been respected.

If you have a baby, you know what that's like. You want it to eat its whatever, squash, prunes or whatever, and there is the baby sticking its tongue out and doesn't want it and is spitting. If this is an open 2, this is great because all it's saying is, "Ok, you don't like it. All right, you won't get any more of that. Let's try something else." So there is an exploring process that has to take place with the open 2.

The Closed 2

Let's say you have the closed 2. The closed 2 is something else. That is, the closed 2 needs to be aligned to one thing, or one theme, and it's a very different process. In other words, you cannot ask them to experiment. What you can do is find out what they do allow in. In other words, what they have allowed in as not-self. Then begin a process of trying to see through whatever their authority is to clarify whether that is of value to them.

As you'll see, we'll be able to go deeper than that and we will be able to see through the Tone chain, we should be able to see, an insight into where in the spectrum their intake is focused, because it is focused. Now, obviously all of that takes work. It's not just as simple as saying, "You have this open fixing here and this is the way it works," this is a process that they have to go through, and a process that they have to go through consciously and with their authority.

The Upper Color

But the moment you move into the upper Color you can just say, "Look, change the circumstance," that's very different. It's an instantaneous, change the circumstance, experiment with this different kind of circumstance and you will see that whatever you take into your vehicle you're going to be able to successfully digest it and process it. It's totally different from the approach that we're going to need to take with the 1, 2, and 3.



The other thing is the therapeutics that is aligned to all of this. Again, this is not the time to go into any deep discussion about this, but it needs to be repeated. Obviously, there are all kinds of therapies that are connected, particularly with the internal, to each and every one of these; and whether they are different kinds of food, diet, therapies, and all the different things that are available through all of these different fields that I've discussed before in other PHS courses. Also, those are going to be things that are going to be useful, and they're going to be particularly useful when we're looking at the lower Colors.

What we're going to see with the upper Color is that in changing their circumstance you more radically change their lives. This is the big difference. When you're working with the conditions of the lower you're just dealing with finding and working through to get the right ingredients, the right sustenance, and the right materials into the body. It doesn't necessarily in any way change the way in which they operate in terms of their normal habits for their dinner time, whether it's this kind of environment or that kind of environment, whatever the case may be.

But the moment you're dealing with the 4, the 5 and the 6 you're dealing with specific circumstance changes. So if you're somebody like me who is a 4 and fixed to the calm that can really change your life. If you've got a tension-filled relationship or you're in a circumstance with people who like to talk a lot and argue a lot at the dinner table you're going to be deeply uncomfortable and it's going to be very unhealthy for you. All you can do then is demand that calm, which may create its own problems, after all.

Circumstance requires another dimension. So in one way there is a lot of work for the PHS practitioner in dealing with the 1, 2, 3 and much more work for the client in the 4, 5, and 6. In other words, it's just interesting the way in which the dynamic of that actually operates; again, always operating in this curious binary.

Being in the Right Circumstance

So, in dealing with Light, again to come back to the understanding of the circumstance that it is about the right circumstance, it is about being in the right circumstance when you take anything into your vehicle. As long as you're aligned to that it doesn't matter what it is, you will be able to digest it, it will be good for you, and it will be effective in aligning you to your differentiation. This is one of the little miracles, being able to see so clearly how we can work in relationship to the two of them.

And as I said, what I will do next week is that I will give you a taste of the approach, because I will give you each a little capsule that goes along with it. It's really great stuff, by the way. It is so fascinating to just begin to see how we're really fixed. And to share it with all of you, because in essence this is the first real experiment giving you this information and watching what happens to you when you take this



information in, and the way in which that is going to operate over the time we go through our program together.

Using an Objective Scientific Approach

It is something very important to keep in mind that we need to approach it with a certain objective scientific approach. That it is a good thing for you to really dig into and document what has been your transference and how the transference has been lived out, and what it is to align yourself to the correct internal and external, if it's possible, and to see what the transformation is, to see the impact on the way in which you feel your energy level, your general well-being, the strength of your immune system, all of these things. I am convinced that when you align yourself to your fixings that you align yourself to well-being. This is the beginning of an enormously exciting experiment.

Mutation

Let's talk about mutation for a moment because there are some things to really think about. When you look at the evolution of our specie, when you look at the way in which not simply our specie, our whole genetic evolutionary history, you see that we have moved from what was millennium upon millennium upon millennium of Splenic reliance, relying on the Splenic system and its basic responses, its immune system survival responses and strategies. That out of the Splenic system all of the ways in which we understand intelligence, this is where they came from, whether it is the judgmental, logical, the individual and its intuitive or the tribal and its instinctive, all of this is Splenic.

There was an enormous leap that took place. It's not simply a matter of saying, yes, here comes the neo-cortex. But this enormous leap was this leap from the nose and the smell to the eyes and seeing. I've talked before about this profound relationship between seeing and the construct of the maia as we know it. That is, our understanding of the world since we have been mind-vision oriented is totally different than those human beings that were still oriented to their Spleen. It's like your mind trying to figure out why the Spleen will say yes or no at any moment, there is absolutely no way because there is no way for the mind to understand the Spleen. They just simply operate differently on different planes.

There have been some interesting books—the one I think of is *The Bicameral Mind* which is an interesting speculation on this transition from the Splenic where everything basically was in the hands of the Gods to the Ajna and the eyes and all of a sudden we began to create our own world. After all, that's what our eyes do. Where you see is what you see. It's like people used to say to me, "Well, what about twins," I was talking about birth time. I would always say to them the same thing, the moment they look in a different direction they're different. Aside from anything else, I didn't want to get into long discussions of Color, Tone and Base, but the fact



that you look this way and I look that way, we're already different. It's just the way that it works.

Solar Plexus Mutation

Anyway, we have an intellectual dilemma. The intellectual dilemma is trying to approach what is taking place in Solar Plexus mutation from the perspective of mind. It isn't going to work. We have receptors built into the various stages of our development; the Splenic receptors that are constantly attuned to the olfactory environment and the humming of the acoustic frequency. And then we have the mind with its light receptors and the way in which the light receptors are organized into a fantasy of what world and life is all about.

But we have a mutation taking place in the Solar Plexus Center. That means that there are receptors in the Solar Plexus Center that we don't know anything about. One of the most extraordinary things about the serendipity of my work in scientific research, what they are discovering in science about the Solar Plexus today is incredible—more neural activity than the brain, and so forth and so on. But those receptors, what are they all about? It's not going to be smell and it's not going to be seeing. There will be an acoustic remnant because it is the one thing that holds it altogether, it is the Base frequency.

But the receptors are for something different. It is a much higher frequency. This is something that is so interesting because when I began today talking about the 6 I talked about this extraordinary difference between the way in which the crystal operates and what happens when the crystal is quantumized with the other crystal and you get the emergence of the illusionary being, and that there is this deep mutation that is taking place at the 6th level.

Mutation at the 6th Level

Whatever that mutation is, there is a trinary that has to emerge. We know that whenever we talk about or look at any 6th line being's life. We know that the binary stage, which is the Saturn cycle followed by the roof cycle, that this was the traditional binary through the history of humanity. What is new is the coming off the roof, the post-Kironian experience. This is what's new. Not only the newness of the post-Kironian experience but the fact that there is expanded time for activity in that.

Of course, that is also determined by the quality of the well-being of humans. If you're going to be healthy into your 80's you have the best of the post-Kironian phase. In other words, you get the full process, and you get to go through that process. Anyone who achieves the Uranian 84 and in many cases today that's really young, there are more 100 year olds than ever before by loads, there is this enormous potential that is waiting there.



But what is it? What is after the observer and the observed? What comes after that? You spend your first 28 years observed, in that sense. Crashing into things, making mistakes, screwing up your relationships, whatever the case may be—wrong careers, wrong this, wrong that—all the stuff that comes with the 3rd line phenomena. And then you go up on that roof and you become the observer, you become more aloof, more distant, you pull away, you find your grounding, you get to hold on to that roof, and all is well. You begin to look out into the world in a very different way and see the world in a different way. But you're more detached from that world. And you move from the inherent pessimism of the Saturnian 3 to the potential optimism of the roof phase.

Rave Children

Then what? Think about the Light in the 6th Color. You have the direct and indirect. But what about the light you can't see? And what about the light that's at a higher frequency? Who is to say that Rave children won't be able to communicate through microwaves, as an example? Who's to say that's not possible?

We're about to enter into a transition that is very profound because it is a transition away from what we can grasp, if at all, and that is the illusion of the mind and the eye. The moment that you're looking at the coming mutation of the Solar Plexus, or the ongoing mutation of the Solar Plexus and the way in which that's going to operate in Rave children, there is going to be something else that is going to be present, and something else that we don't know.

The moment that we had our mind vision, the moment that we looked at Splenic creatures we immediately saw they were inferior. Isn't that something to think about? It's true, after all. The moment that we left behind the Splenic world and we entered into our maia world, only we can share that world. And we can only share it with each other. We're the ones that are giving everything their names. Dogs don't give us names. We just have smells. We give them names. We call them this and that. They're already beneath us.

The Mutation is not about Seeing or the Light

This is the way all of these old hierarchical structured mystical beings with their chains of life and all of this stuff. At the top was this mental eye. It's like looking at the eye on the pyramid on American money. It's this great mental eye looking out on the world and being superior to everything else. Oh, boy, do we have a comeuppance coming. We really do. This mutation isn't about seeing; it's not about the light. It's not about the light at all. As a matter of fact, I imagine they'll have very poor vision.

It's interesting because everything that I can see about them physically, because I have been paying a lot of attention thinking about what they're physically going to



be like. One of my goals in Rave Cosmology is to really lay out a kind of check list of symptoms and things to look for so that we're going to be able to more easily identify these children; for example, having flat musculature in the face. This is something that will be easily recognizable. That is, you're not going to have this high toning of the facial muscles, and for obvious reasons.

When the eyes stop being the key to awareness, the world of the eye stops being interesting. It's like the understanding of an environment of somebody that was born blind. They understand the world in a totally different way. Of course, their realm is acoustic mostly. But it's really something to grasp that Rave children won't even live in our world any more than we live in the world of the dog or the cow or sheep. It's quite something to grasp.

What that's going to be, what that can be—and it's clear to me that when I look at the Color and I see that the Color is a lock, there is no mutation taking place in the 6th Color. It's a lock, it's a binary. So there is some kind of a quantum that has to emerge. I try to articulate that in analytical language when I'm doing somebody's Kiron return, this quantum that I can reduce to being a role model means that you operate as a singularity. That is, you're not this or that, because you are rigidly correct. Being rigidly correct is a singularity.

Of course, everything about the 6 is that it has this huge binary process that it's intended to break. You notice that in mysticism this yearning for the three—the three in one and all of this stuff, you find this whole three business, the trinities, you find them all over the place. Here we're looking at this grand trinity that has to emerge. It is more than an internal that is direct/indirect.

And in that sense, when I think about them and the way they take in sustenance, for example it's clear to me that they will not be able to digest meat of any kind. That is, the flesh of creatures of any kind, whether that be fish, fowl, mammal, it doesn't make any difference. They will not be able to digest any of that. These are going to be vegetarians if they're going to eat anything it is going to be vegetation.

The Refinement of Energy

However, there is something about this new Solar Plexus system that will also refine the way in which energy is used. Think about how much energy it takes to fuel a human emotional system. Think about it. It takes very little energy to fuel the Spleen or the Ajna, as a matter of fact. They're not even motors. And both the Spleen and the Ajna have to go looking for motors, it's not easy. It takes very, very little energy in that sense.

But the Solar Plexus with this huge motor there? There are enormous demands to fuel that, this human experiential way and all this stuff that goes with the emotional system. It is the place where we're constantly looking for food. The food, the pleasure, all of the things that come with this humanness, all emotional, has to be fed. What happens when you turn off that motor? You just turn it off. It's totally differ-



ent. And if you turn off the motor what is the drive to eat and how much sustenance is actually necessary and how efficient will the metabolizing process be?

Raves will not be Fixed

I have a suspicion that Rave children will metabolize out of the Solar Plexus rather than the Throat. That's just a suspicion. There's something enormously different about what is emerging. It is a matter of your inspiration, my inspiration to look here at the limitation, and to look at the limitation of what is here in the basic binary and to understand that this is us, this is human. In that context it's correct. It is the underlying binary. You are fixed as a human to this or that.

But I don't think that these fixings are going to hold when you're dealing with the Rave. I think there's something else. I think this third way of awareness is going to have its unique instrument of that awareness. It is not the holes, it's not the open mouth and the tongue and the ears and the nose and the eyes. It's something else. It is the whole outer skin, the epidermis, the covering, the aura. It is so much about the way in which the aura will feed and be interactive in terms of the way information works.

Another sensory organ, another sense that is not a sense that we have—it's like everybody always talks about the 6th sense, that extrasensory perception, ESP, all of these kinds of things. I live ESP all the time. I have a 43/23 and my son has the 43 and no 23. When I'm sitting in the car with him, I can think something and two seconds later he says it. But that's just the way conditioning operates. That's not what I'm talking about. I'm talking about something that is beyond what our senses are. And this is what is emerging in the Solar Plexus Center.

Transcendent Feeling

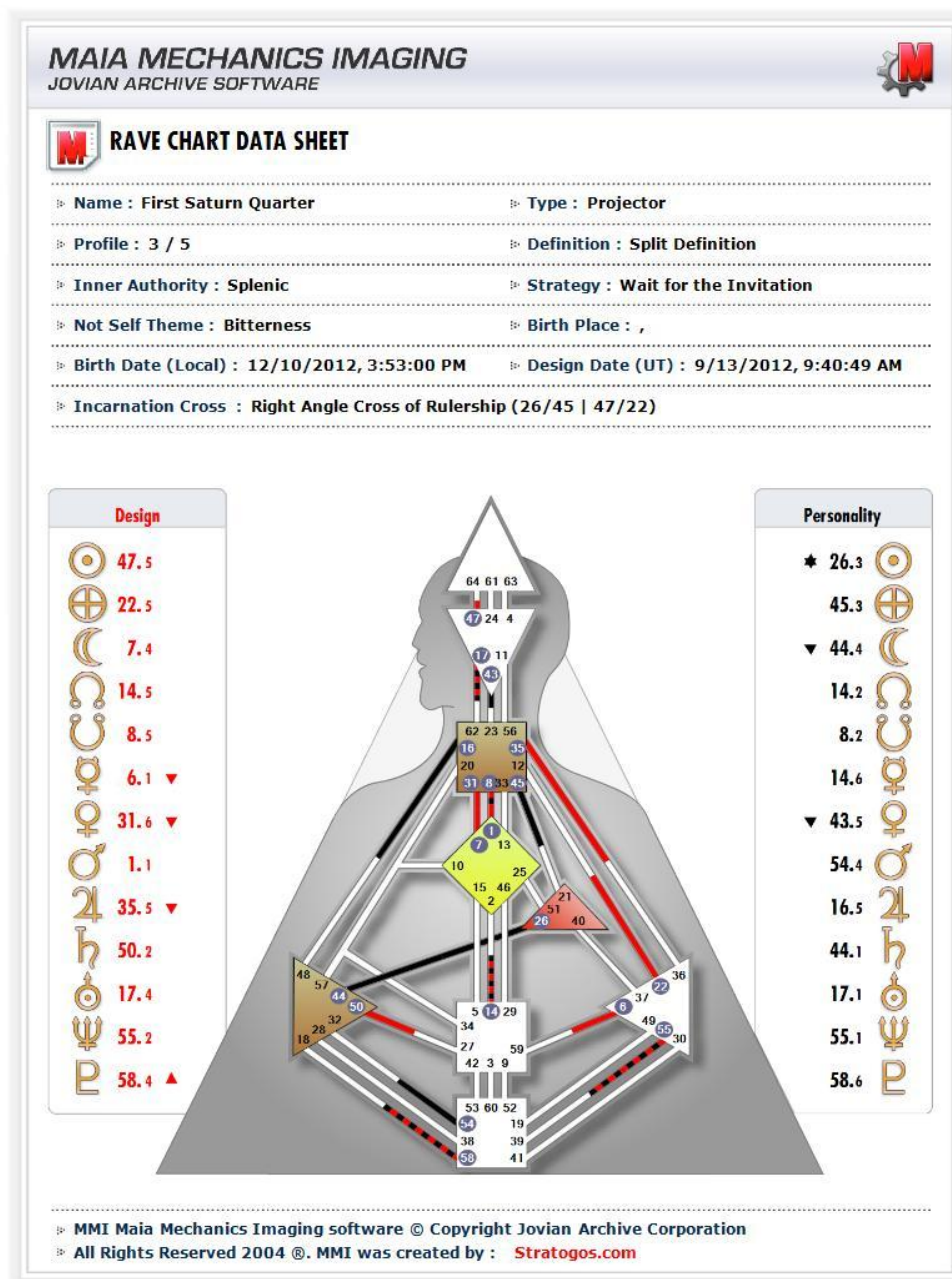
It was interesting lining up the illustrations for today. I really caught myself for a moment looking at these binaries and wondering about the transcendent of that. For example, the external, the natural and artificial light. What if there is no light for them, not in the sense that we understand it, because light is something we interpret through our eyes. But, what if they see in a different way? That is, it's not seeing, it is transcendent feeling, and transcendent feeling, and that's just a term, I don't know in essence what it actually means, whatever a sense can be that can interpret input that we are not capable of interpreting. It goes on all the time. There is so much input that is moving through us that we are not capable of interpreting because we simply don't have the sensory dynamics to be able to do so.

So, there is more than just simply thinking about the fact that we have these new kinds of beings that are going to be emerging. But, to speculate on a number of things—that we will not share the world with them because we won't live in the same world, any more than we share the world with the lower forms of life, because we do



not live in the same world—it's really quite something incredible to think about. And it speaks volumes about how difficult it may be to interact and be of value to these beings other than simply being able to bring them together because that is the only way in which they're ever going to have a chance to have any success in their process.

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LESSON SIX

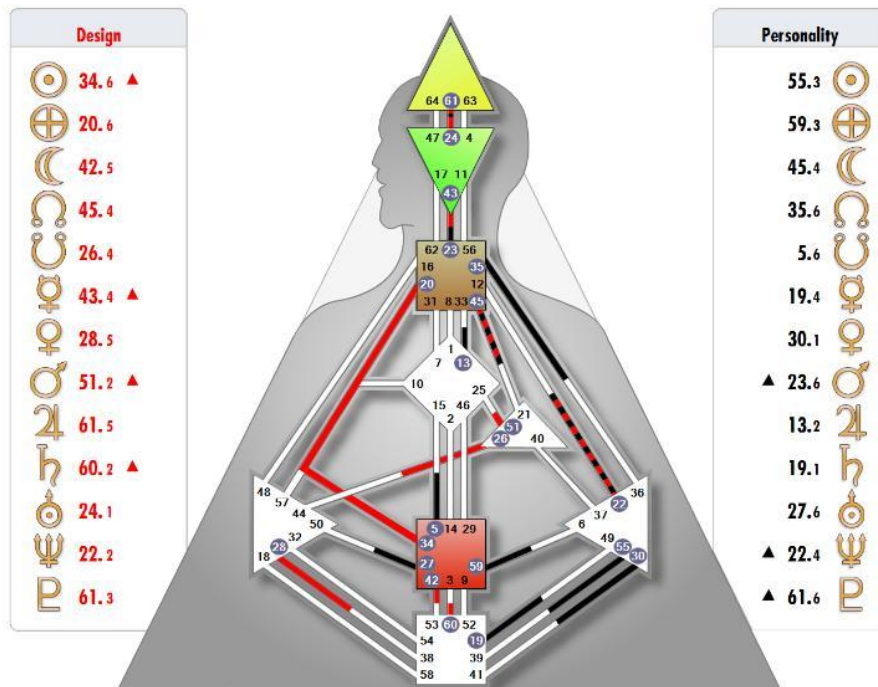
Light: 6th Color Design

MAIA MECHANICS IMAGING JOVIAN ARCHIVE SOFTWARE



RAVE CHART DATA SHEET

Name : First Saturn Opposition	Type : Manifesting Generator
Profile : 3 / 6	Definition : Single Definition
Inner Authority : Sacral	Strategy : To Respond
Not Self Theme : Frustration	Birth Place : ,
Birth Date (Local) : 2/21/2021, 8:09:00 AM	Design Date (UT) : 11/26/2020, 5:21:41 PM
Incarnation Cross : Right Angle Cross of The Sleeping Phoenix (55/59 34/20)	



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Lesson Seven

Tone/Color Fixing

I've been looking forward to this. I love these kinds of moments. I'm an Arian, so for me, to introduce something that is new, practical and valuable is very exciting, and I do love my revolutions. So, let's get on with it.

I have to give you a preamble first before I get into looking at all of your charts. I will do the very best I can to make sure I get through at least the surface of all of your charts.

Basic Division of Tones

I'm going to show you the simplest level of Tone/Color fixing because it's quite complex. But in order to see the fixing, the fixing is a generalization. The subtleties of the fixing, and we'll talk about that next term when we actually begin to look at Tones themselves, there is a great deal of subtlety in the way in which the fixing is going to operate. However, the general theme of the fixing is something that is what I'm going to introduce you to and what I'm going to be discussing in terms of your own charts.

The first thing we're going to do is we're going to take a look at the basic construct here of Tone. Remember that the thing that's interesting about Tone is that Tone is something that operates in binaries. That is, 1st and 2nd Tones are Splenic binaries, 3rd and 4th Tones are Ajna binaries, and 5th and 6th Tones are Solar Plexus binaries. As I said, next semester we will explore that in detail because if I get into that now I'm never going to get into what we're here for today.

It really has a great deal to do with the way in which our senses operate, and where the focus is going to be in our sensory system. So, having a tonal quality that is Splenic is actually quite different in the way eventually it gets to the surface and the way in which the Tone has its impact on the way we operate as a whole.

But for our discussions today we're more interested in something else. We're more interested in a basic division that exists in the Tones, a basic division that we see operates through all the sixes. It's one of the jokes of Design is that you've got the beast—6 lines, 6 Colors, 6 Tones. Those sixes all have a basic division that is inherent in them that actually begins at the tonal level. It begins at the tonal level in terms of this is the first six. We all know that Bases operate as a 5, and those of you



that took my last Base course in Ibiza last year, Bases actually operate in three different fields despite the fact that there are 5.

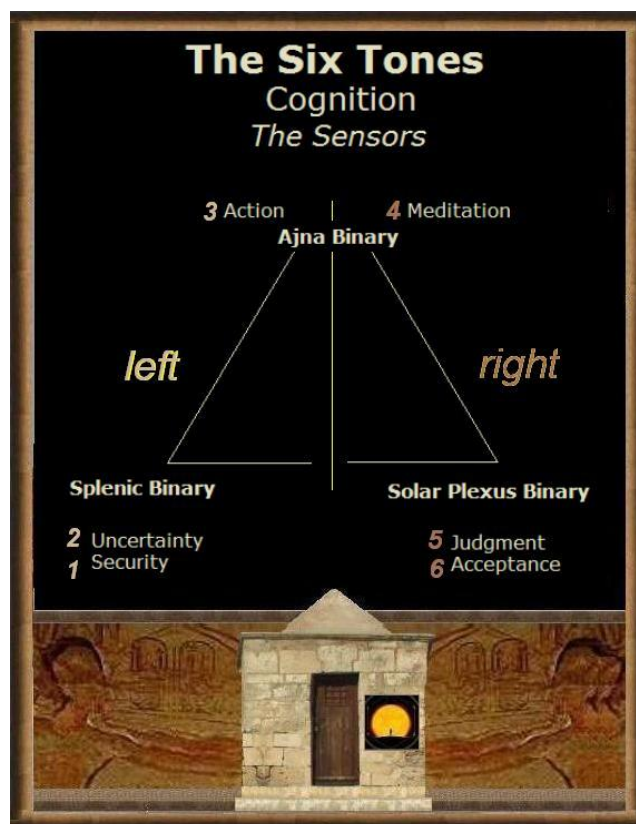
But, the first six is the tonal level; and that six is moved from the Tone, to the Color and then ultimately to the line. This is why we end up with what we call from the surface a hexagram, and this structure of the six, in the six that is divided into a basic trigram. Remember that the fact that there is this hexagram on the surface is only because there is something that created it underneath. The theme of the sixes is very important because it is a way in which there are relationships between these levels. That is, there is a tonal relationship to Color, and there is a Color relationship to line that operates through what we call harmonies and resonances.

Left and Right Tones

When we're dealing with lines we're dealing with an infrastructure that we refer to as trigrams. I've already indicated to you that when we're dealing with Color we cannot do that. We can only talk about lower Colors and upper Colors. When we come to Tones we're not going to talk about upper and lower Tones, we're going to talk about left Tones and right Tones.

What am I going to do with names? This is how it was revealed to me, so I stay with it. I don't want to confuse people on the surface with left angles and right angles, because quite frankly it doesn't have anything directly to do with left angles and right angles. Nonetheless, when we're going to talk about Tones and we're going to talk about the basic tonal binary, that the basic tonal binary is left and right, and it is holistically brought together tonally. That's something that we will look at in detail when we talk about Tones themselves.

The first thing, and the only thing that's really important in our discussion about Tone today is to simply understand that there is this basic division between left Tones and right Tones. Left Tones are the 1, 2 and the 3. Right Tones are the 4, the 5 and the 6. You can see that the 3, 4 is a split binary. This ultimately is very significant. It's one of the reasons why the 4th Color acts so strangely and why ultimately it is





the 4th Color that is the gateway to bringing us together holistically, Personality and Design, into the vehicle. That is, the Monopole being able to access the two crystals through that 4th Color.

Part of the reason that the 4th Color operates that way is because it is part of this split binary. It also is ultimately the division that is there between what we will call personal and introspective, and transpersonal and extroverted. In other words, the splitting of the 3.4 Ajna binary has an enormous amount to do with the way in which we look at ultimately upper and lower trigram. But again, we'll get to that in its proper time.

So, what I want you to keep in mind and only keep in mind is that we are dealing with very simple terminology here: Left Tones—1, 2, 3; right Tones—4, 5 and 6.

The next step in this is to see the interrelationship, that is, the tonal fixing that exists between left tones and right tones and the way in which they impact Color. And the way in which they impact both internal Color (the Sun/Earth) and external Color in terms of the North Node and South Node. It is an easy formula on the surface to work with. In other words, with left Tone, with the construct here, you're dealing with left fixing. Right Tone you're dealing with right fixing.

So, it doesn't matter, for example, if you're somebody who has the 6th Color and you have the 1, 2 or the 3 you're going to have left fixing. If you have the 6th Color and you have the 4th, 5th or 6th Tone you're going to have right fixing. It's a simple formula. So, it is left Tone, left fixing; right Tone, right fixing.

Again, there is a real subtlety, and you'll see this when we get to the tonal level because this is going to lead to us being able to diagnose, at a very accurate level the subplot of each these fixing dimensions, because there is a subplot depending on whether it is 1st, 2nd or 3rd Tone. Or a subplot whether it's 4th, 5th or 6th Tone. And remember if you go back to the Design Color illustrations where you have all of the Tones laid out in the geometry, the geometry of each Color so that you see the six Tones laid out, this is where in investigating Tones we're going to be able to see how the subtlety in the Tone has quite an impact on the way in which the general fixing is going to operate.

The Basic Formula: Left Tone-Left Fixing/Right Tone-Right Fixing

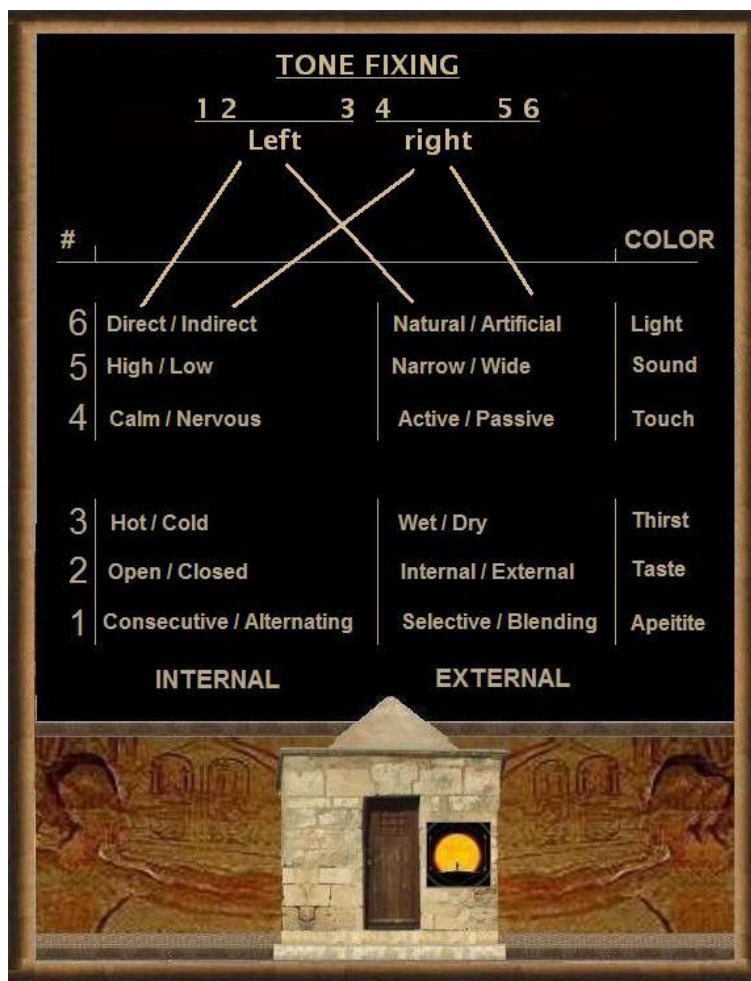
But the first place to start—it's like my work with Rave Psychology and Color transference—this is the equivalent, sort of, of Color transference. In other words, it's the first step of being able to have an analytical structure that one can begin to both diagnose and make recommendations. So, here is the basic formula. The basic formula: Left Tone, left fixing/ right Tone, right fixing.

Now, as I said what I'm going to do is to take you through all of your charts, all of you that are here. In taking you through your charts I am very briefly going to touch on the themes that are there. And just to give you a little bit of inspiration, or



a little bit of my general insight. Obviously, I'm not going to be able to give a lot of detail, there are a lot of you and that's a lot of charts to go through in our time.

The other thing is that when you come back tomorrow for your resources, not only are you going to get this group fixing package with all the charts and these illustrations here. But I'm also going to include transcriptions of the six Colors that we have just gone through over the last six weeks with all of the information about the fixings on this side and that side, so you don't have to laboriously go through your recordings to try to get information not so much about your own, but looking at charts of people around it.



It's very, very important that you apply this information for your own study by looking at the charts of people that you know. And getting used to being able to see the correlations and begin to have a superficial view of what it means and what can be done about it. So, I'll make sure you have the written material on the six Colors so that you have the different sides, the different Color binaries and that you can access the information.

So without further ado, because I don't want to tease you and it's going to be a journey, let's start. By the way, it is alphabetical according to your first name. So, you can figure out where you're going to be. The list is right there on the screen on the left. It'll basically be the same run through. I am susceptible to error in putting

together 20 odd charts and running these through my MMI and putting in the information myself, so do double check and make sure that I have the right information for you. I went through it twice, so I assume that it's correct. But nonetheless, it's always good just to make sure.



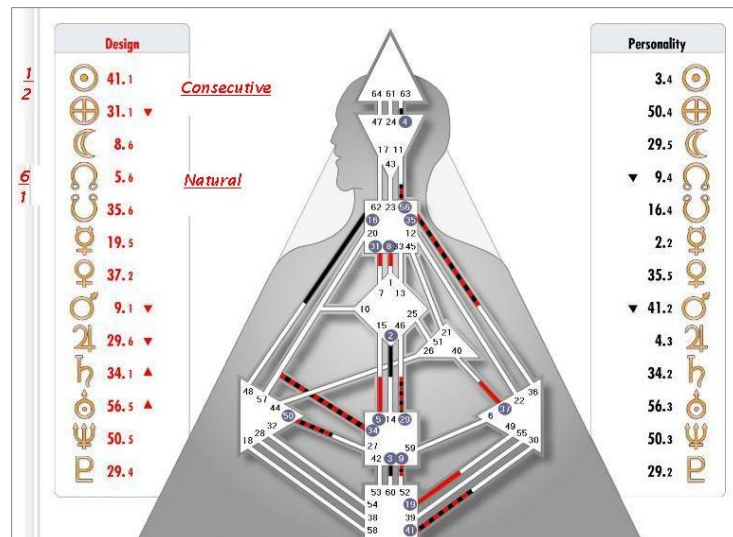
Example Chart 1

Internal: 1.2 - Consecutive

The other thing is that you'll see that there is a simple way that I've constructed this. You can see that they have a 1st line unconscious Sun/Earth, this 1 over here is a 1st Color and they have a 2nd Tone. Again, the same thing over here, don't confuse the line with the Color. Here you can see that they have a North Node/South Node is a 6th line. If you look over here this is not line, this is Color, so they have a 6th Color and underneath that 6th Color is the first Tone.

Remember, the way our formula works. So, here you have somebody who has a 1st Color and you can see that when you're looking at the Tone you can see that this is a left Tone. So, left Tone is to left fixing. If you look at the 1 over here you can see that when we're dealing with the internal here's the 1 and you can see that there are these two possibilities, there is the Consecutive and Alternating. And you can see that they have the 2nd Tone, which is left Tone, the left Tone is going to be a left fixing, so it's going to be the Consecutive. I assume that that's pretty straightforward. Like all things in Design, once they're revealed they're actually very simple.

Let's take a little meander here and see what we're looking at. First of all we're dealing with a 1st Color. In dealing with the 1st Color we're dealing with what goes in. The thematic of it is Appetite. We can see that because we're dealing with a 2nd Tone and we're dealing with a left fixing, we have the Consecutive.



One of the things that is very important about this is that in your eating, the worst thing that you can do is alternate between the mashed potatoes and the meat, if I can put it so bluntly. It's very important for you to eat Consecutively. In other words, if you have three things on your plate, eat one after the other. And in eating one after the other, rather than going back and forth and Alternating between this one and that one, you will see that to begin with this is going to have an excellent effect on your digestive system. It's very important for you to see that you're not here to mix your food. You're here to eat one thing at a time, finish it and go on to the next thing.



So, that's the first thing about the internal. Remember something about any of the things that I'm going to discuss tonight, aside from the revolutionary aspect of this, don't be misled by the simplicity of the diagnoses or the recommendation, because like following your strategy and how simple that is, the very simple of this has a profound biological impact.

All of you are witnesses in all of this. You're witnesses, you're patients, you're students, and you're all of it wrapped up into one. It's very important for those of you, it's your geometry to experiment with whatever it is that is laid out for you today, or what you discover yourselves, it's very important to check it out. It's very important to see the difference. And seeing the difference is many, many things.

We're talking about digestion after all, we're talking about the way things move through your body, so the health of that, the timing of that, all of the things that have to do with the way in which we process, the energy that you feel after a meal, how you feel after a meal, all of these things are important to look at. So, here it's very straightforward and it seems like a very simple thing. However, the consequences of it, and the consequences of ignoring it are really profound.

External 6.1 Natural

Let's move over to the external. Again, the external is about our predisposition to align to proper environments. Proper environment is an environment that encourages your differentiation, your uniqueness. Here we're dealing with the 6th Color, we have a 6th line, and we have a 6th Color. When we are looking at the 6th Color we're looking at the theme of light. In looking at the theme of light we have a 1st Color, so we have left Tone. We're going to see that there are interesting consequences of having both, for example, left Tone Sun/Earth, right Tone Nodes, there are many, many configurations we're going to be looking at. It's going to be quite something to see the way in which these chains ultimately operate. So much of this will simply come from experience.

We're dealing with a 6th Color and we're dealing with a 1st Tone, so we know that we have left Tone so we're going to have left fixing. When we have left fixing, again just to take you back to the illustration here is the 6th Color of light, here is the external field, here is the natural and artificial and the theme is the natural.

Natural light is something that's very important. It's not just about being out in the sunshine, and be clear about that. What it means is not to be in environments that cut you off from light, that you need natural light. In other words, the kind of house you live in. If you live in a house that has small windows, has bad positioning, you have to turn on the artificial light all the time; this is something that is fundamentally unhealthy. In other words, it's very important to take advantage of natural light.

For example, if there are important things for you to do it is much more important for you to do them in the daylight than anything else. Remember that we're dealing with these themes of circumstance when we're dealing with the upper Color. And



the circumstance of natural light is something that is very, very important for you and very healthy.

So, when you're in enclosed environments, when you don't have the opportunity for enough natural light, then you're not going to be in environments that are going to be conducive for you. That is, environments that will align you not simply to your differentiation, but in being in the natural environment and being in that natural light, the people you're dealing with are going to be correct for you. In other words, there is more likelihood, let me put it that way, that you're going to be dealing with forces that can allow you to align yourself to what is correct for you.

So, here we have the two themes. The theme on taking food in and how important it is for that to be Consecutive, and the environment, that natural light is a key. So, if you're laboring at night and you're working at your desk and you've got all this artificial light on, you're going to see that the results are not going to be as successful as simply being able to operate in daylight. And daylight becomes a very important theme.

I have the same thing. That is, I have a 6th Color with a left Tone fixing when it comes to environment. It's so obvious to me that as the sun goes down—it's interesting in these classes that I'm doing with you, this is not my ideal time. I do this because so many of you are from the western side of the United States. It's unreasonable to ask you to get up at 6:00 in the morning. For me to work in the late of the day is not something that feels good for me. Now that the days are getting longer I have much more energy and I don't have the artificial light on in my studio and it makes it much easier for me to do my work. And it's something I'm very, very aware of how important natural light is for me.

Example Chart 2

Internal: 1.2 - Consecutive

I assume you jumped at it, but anyway, 1st Color Appetite. Again, this is a left fixing, it is the same thing, it is the Consecutiveness. This is something that's very, very important. I don't remember exactly, there are certain Eastern philosophies that talk about how dangerous it is to mix certain foods, and in some cases to mix any food. So, one of the keys for you in terms of your physical well-being is the importance of this one thing at a time. Eat one thing at a time.

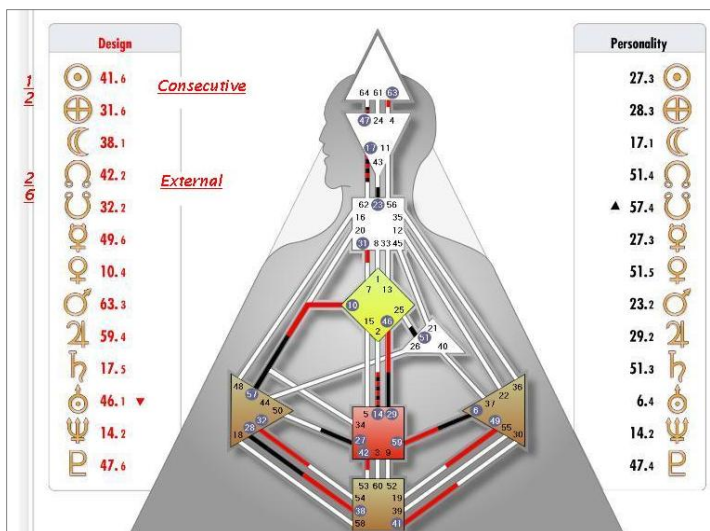
It's interesting the way in which we are raised. You can see how many people, for example, who are going to have 1st Color Consecutive, you can see how many of them have been raised in environments where their plates are covered with things and everything gets mixed together. You always know that there are certain children that hate it when you put things on their plate and you mix the things together. For the Consecutive being how essential it is one thing at a time.



External 2.6 External

When we come to the external we're dealing with the 2nd Color, we're dealing with taste. We're dealing with the 6th Tone, which means it is a right Tone so we're going to have a right fixing and this is going to be the external. That's something that's very important. The external environment is not about always being outside, because it sounds like that. What it really means is how important it is for you to go into different environments. In other words, not get locked into one particular environment. This is the internal.

The external is very much getting out and getting around. It doesn't matter whether you're going into places or not. But the thing is that it's always going to be important for you to be mobile. For example, your success in the work that you do, part of that is about being available to do things in different places. And that your ability to go to externalize, is something that is very healthy for you.



Just remember that when you are externalizing don't get caught up in mixing your food. It's like these two things are bedrocks of your well-being. For example, the unhealthiest thing for you, let's say you have some kind of—I think that has even happened to you, you break a leg or one of these things, you're a 3/6—this is the kind of thing where to be locked in the house bedridden, those kinds of things, are absolutely terrible for you in terms of recovery. In other words, even if it's difficult and uncomfortable it is better for you to move around when you're not well than it is for you to close yourself in and expect that your immune system is going to work to your benefit in that situation. Your immune system is going to work better for you if you pretty much keep to your similar patterns as best that you can.

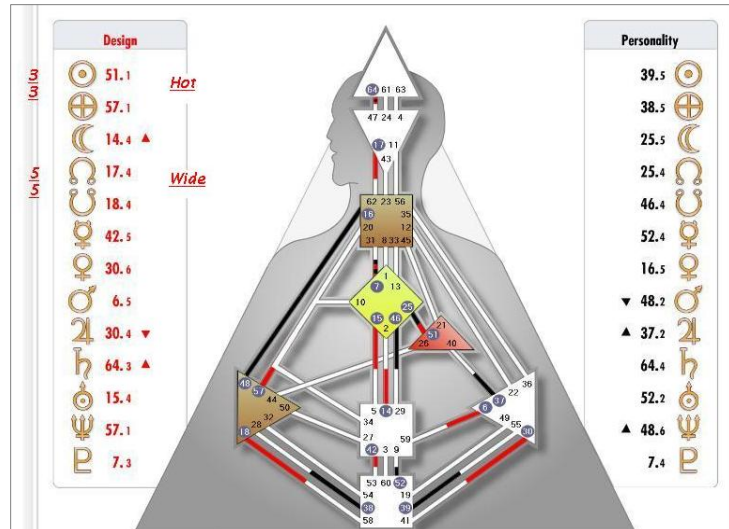
Example Chart 3

Internal: 3.3 - Hot

We have a shift here and you can see that we're dealing with an interesting one. We have a 3.3 above and a 5.5 below. If we're looking at the 3rd, we're looking at thirst, so we're looking at that whole liquid realm and we're looking at a left Tone so we're going to look at a left fixing, and the fixing is hot. It's very important that what you



put in your body is warm. One of the things that you should really stay away from, and I know for some Americans it's a horror to even hear that, but anything that has ice cubes, ice cubes are really a threat to your physical system. They're really not good for the way in which you process information, the way in which your brain works; warm food, particularly warm liquids. Warm liquids are something that are very, very important for you to have every day and stay away from the cold. Stay away from particularly cold liquids. It doesn't mean you can't have a sandwich once in awhile, or a salad or whatever that isn't hot, that's not really the point.



But it's very important that your meals are warm meals, particularly in the morning. If you're somebody that's into having a breakfast in the morning, then it should be a warm breakfast. Again, it's the importance of hot liquids for you.

And obviously, I'm only dealing with it here in the very, very specific context of taking things into your body. But of course, you also have to see, and we'll talk about that in detail, liquid in your environment, warm baths, and the kinds of things where the warm liquid is more than just what you're putting into your body.

External 5.5 Wide

The next thing is we go to the 5th Color so we go to sound. Of course, we're dealing with a right Tone so we're going to have a right fixing and this is wide. Wide means that the worst thing for you is to have two stereo speakers pointed at your head, like the stereo speakers of your computer. Point them away from you. In other words, you need to have dispersed sound.

For example, you're not somebody who should use headphones. Headphones are not good for you. This is a very narrow field. Remember when we're talking about upper Color we're always talking about circumstance. It doesn't matter what the environment is. But you don't want to be in an environment where you are the focus of the sound, and where the sound is going directly at you.

It's very, very important for you that there is this diffusion, that the sound is diffused. You don't want to be in environments where you get locked into very, very loud sounds that become a focus. The kind of sound that you can't get rid of that's nagging at you. You're the perfect person for one of these Chinese water tortures,



this kind of thing where you have a sound that is much, much too narrow and you're here for the wide or the diffused sound environment.

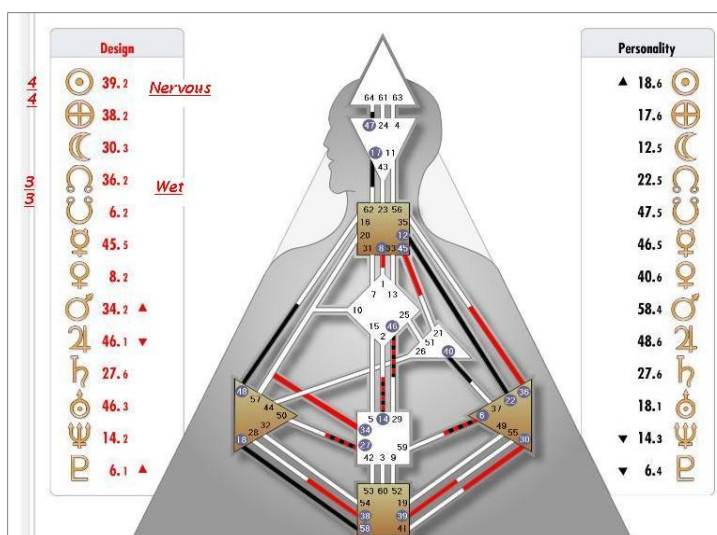
So, two things: the hot, the liquids, very important for you; and the sound quality. Don't wear headphones, don't point speakers at you. And if somebody is yelling at you walk away. That's what I can tell you.

Example Chart 4

Internal: 4.4 - Nervous

We have 4th Color and we have right Tone, 4th Tone, so we have a right fixing of the 4th Color. This is nervous. Remember, we're dealing with circumstance. One of the things for you about digestion is that you need stimulation in order to digest. You're like my friendly jokes about cats that they need to work themselves up to be able to digest their food properly. One of the things for you, let's say that you're eating alone and everything is very quiet. That's not particularly good for you. You need stimulation. For example, one of the easiest ways is read something while you're eating, or watch television or something if you're alone. But make sure that there is stimulation when you're taking food in.

The other thing you can do in restaurants, those kinds of places where there is activity around that it's very important for you. If you're in a family environment turn meal time into a time of stimulation, encourage conversation. It may not be necessarily good for somebody else, but it's wonderful for you. You need the stimulation while you eat. This is something that will really make a difference in your digestive system. If you're fantasizing about having those calm, quiet peaceful meals, you're really transferred.



External 3.3 Wet

Let's take a look at the external and we have a 3rd Color. In dealing with the 3rd Color we have a left Tone fixing, so we have the wet. Again, this is very specific about environment. So, someone last week made a joke about getting ready to pack their



bags not knowing what was going to happen. When you're dealing with lower Colors and you're dealing with lower Color fixing it's very specific. It's not like the circumstance of upper Color. It's very specific.

So, for you it's very important that you are in a humid, wet environment. For example, if you're in a relatively cold country, you're from Austria, and I know what places are like in the winter time in terms of the way things are heated. And you end up in an environment that is very, very dry it's very important for you to have a humidified environment, have a damp environment. It is good for you to be around water.

For example, in your house or your flat it would be a wonderful thing for you to have one of these household water fountains where the water is running and there is the sound of running water, or to have an aquarium with fish. It's very important that you have the humidity that you need. The worst thing for you is to go into dry places, go into dry climates. You really need places that are damp. You need the humidity.

What's so interesting about it is that the humidity of the environment guarantees that the right beings are going to be part of that environment. It's almost science fiction when you think about the way these things work, because it's really incredible.

So you have two things you have to deal with. One is that you need stimulation when you're eating. It's very, very important for you to have stimulation when you eat. The other thing is that you need to be in an environment that is humid, an environment that's damp, a place that's rainy, snowy. But make sure about the heating. Make sure that you have a humidifier in your room when you sleep. That's something that will be very, very healthy for you.

Example Chart 5

Internal: 3.5 - Cold

We have the 3rd Color and we've got right Tone fixing so we are dealing with the cold. This is very different. It's interesting because what I noticed in doing all of your charts is that there are very few similarities; there's a whole spectrum of things. How interesting it is the difference between—I think it was Example 3 who needs the hot and here you are and it's the cold that's so important for you. So, those ice cubes are wonderful things.

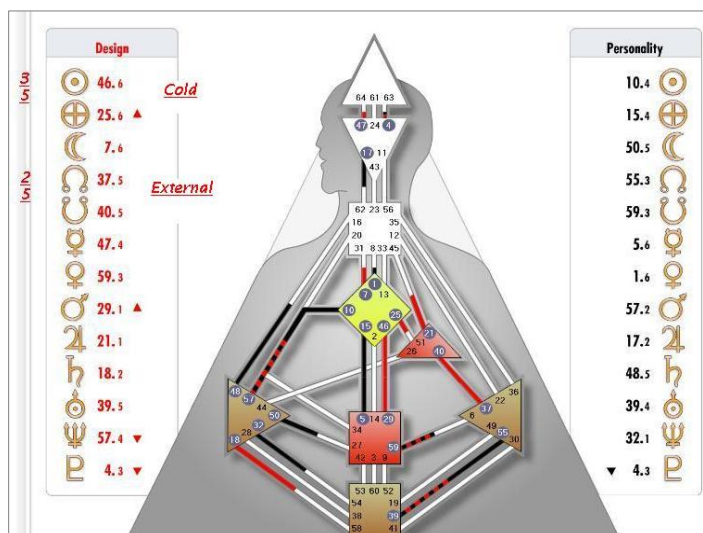
The other thing is stay away from warm meals. It's really something to experiment with. But stay away from warm meals. It's not good for you. It doesn't have to be cold, if you know what I mean. It's just having heated food, having heated drinks is not something that is healthy for you; it's not something that's healthy for you to take into your body. So, the cold is something that can be a real key for you.



External 2.5 External

When we look at the environment, when we look at the 2nd Color and we have right fixing and that brings us over to the external. You heard my description that I gave to Example 2, that is, how important it is for you to move around. And I know you well enough now to know that's something that you really do. It's something that's healthy for you.

But remember, my caution to Example 2 about when you're not well, or there is something the matter that under normal circumstances you would be told to stay wherever you are and not move around too much and whatever the case may be. Again, remember the importance of the external environment for you. It's really healthy for you to get out and get around. Even if it's minimalized, even if you have to take certain precautions, or whatever the case may be given the circumstances, don't forget the importance of going out into the world because that's where you really meet your opportunities, that's where things are really going to happen for you in this life in terms of the right people.



Example Chart 6

Internal: 3.4 - Cold

Another cold—the 3 and you have the 4. Remember, if we just go back for a second, you can see here we're dealing with the 3.5. Remember, what I told you at the beginning, I'm only giving you the surface of the way in which Tone fixes. That is, we have a general fixing so that we can see which side of the Color binary we're dealing with, and then within that fixing we have nuances. So, obviously, there is going to be a difference between Example 6's 3.5 and Deborah's 3.4. They're both right Tone fixing, but they're going to be nuance differences and we'll get to that when we get to our Tones.

Again, here we're dealing with the cold and obviously that is something that I think particularly when you're dealing with the lower Colors, the moment that you're dealing with lower Colors it is very, very specific. So, it's very important for you to experiment with not putting warm, heated food, or hot drinks into your body and experi-

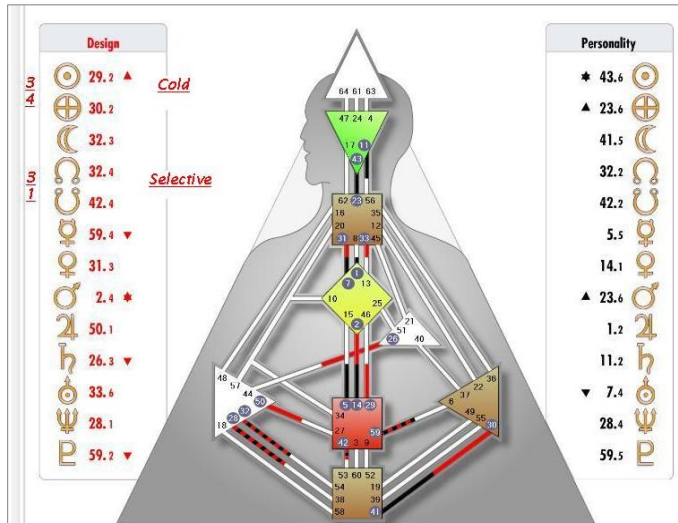


LESSON SEVEN

Tone/Color Fixing

ment with the cold. You'll see that it will make a tremendous physical difference in your life.

The other side of this is that we're looking at again the 3rd Color so we have a double 3rd Color. We're going to look at all these nuances as we move along. Obviously, there is a resonance here in the way in which these Colors are going to operate.



There is a harmony here in the way the Tones operate. So, here we're looking at 3rd Color and we're looking at a left Tone so we're looking at left fixing and we get the Selective.

Now, when you're talking about external environment the binary is Selective/Blending. There are some people that the best way for them is to simply mix in, blend in, disappear in the crowd, and wait and see what happens. Be part of a grouping. But Selective is totally different. In other words, it's the kind of thing where it's much better for

you to go out and meet a person than it is to go out and meet many people. In other words, if you're going to go out to meet one person it's ultimately going to be a greater value to you than when you go out to have an evening with three people, as an example.

So, it's something to keep in mind about the Selective environment, and also about environments where you can pick and choose. It really is about selectivity, it really is about...pardon me; oh, you're absolutely right. See what I mean. I'm sorry Deborah, scratch all that, tear it out of your memory, I do make mistakes. I don't know how I even got that. I got confused.

External 3.1 Wet

Ok, 3rd Color and it is left and it's wet. Pardon me. You even mentioned that to me the other day. That's really funny—with your cisterns. So, anyway, you know about the wet. The wet is very important. It's important to have the humidity, and you certainly have that in Ibiza. It's important to have the water around you and this is not a place where you need humidifiers, but nonetheless, it's very important that you stay with the damp. Remember folks, it is wet; it's not Selective.

Ok, so the cold and the wet. The cold is very, very important. Whenever I look at the internal and I'm looking at the lower Colors it's clear to me that these have very, very direct and very immediate effect if you follow the basic strategy of it.



Example Chart 7

Internal: 1.3 - Consecutive

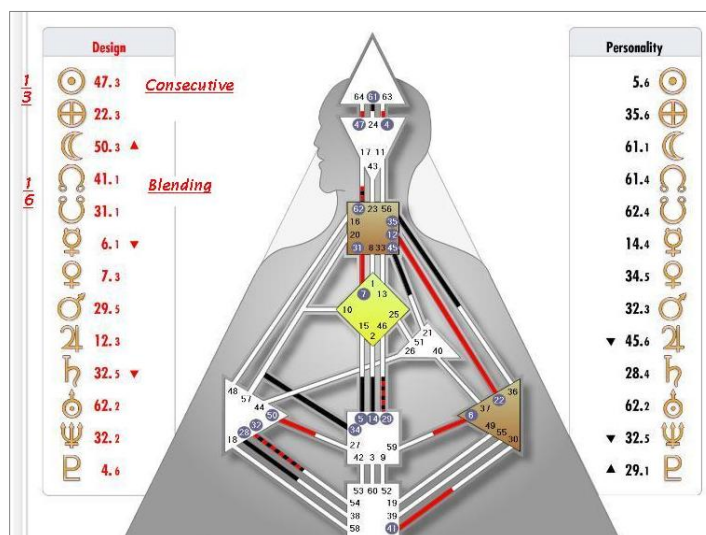
We have 1st Color and we've got left fixing, this is Consecutive. You've heard the Consecutive message now, it's very straightforward—one thing at a time. Don't alternate your food. Don't go from one thing to the other and back. However, the Consecutive is something that is really going to aid your whole digestive process. It's something to experiment with.

External 1.6 Blending

Here it's interesting because I was talking about that before in the wrong context. But here we have the 1st Color and we have a right Tone fixing on the 6, so we have the Blending. This is one of the keys for you in terms of fitting into environments. It's not about drawing attention to yourself. It'll come anyway. It really is about Blending in. Those casual environments where it's easy for you just to fit in and not necessarily feel under pressure or feel like you're the focus of things, it is very healthy for you.

The other thing is that this is the kind of fixing that is very, very effective in crowded places. They don't have to be packed, but the kind of places where there are a lot of people. To be around a lot of people, to blend into the shoppers in the mall or whatever the case may be, this is something that always will bring you advantages. It's in the blended environment that you're going to meet those forces that are really going to be important for you, and those forces with whom you are going to be important. So, Blending in is something that is really a key.

So, you have the Consecutive, taking food in one thing after the other and this Blending in the environment. You're not the kind of person where it's healthy to stand up on a stage and everybody is going to stare at you. It's much easier for you and much more effective to be in the audience and to be in the blended environment, and out of that you can actually have more impact with the person beside you,





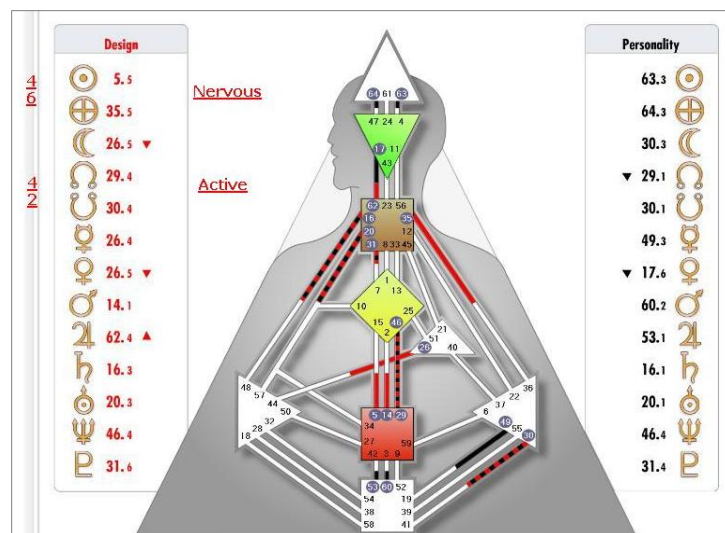
with the person behind you, whatever the case may be. But it's in that blended environment that things are really going to happen.

Example Chart 8

Internal: 4.6 - Nervous

Now, I'm really not so sure about all this time with you, so let's take this as an experiment of an experiment and see what happens. But nonetheless, I've taken your advice and done it for the morning 5:30. We have the 4th Color when we're looking at the internal and you're dealing with a right fixing, right Tone and so we're going to have nervous. Again, this is about stimulation. It is one of the keys for you in terms of your eating environment, that you need stimulation. It's not good for you not to have something to think about, look at, listen to, something to process while you are also eating.

Of course, the same suggestions that I made before, the kinds of things, reading, watching things, listening, whatever the case may be. Or going out into an environment where there is stimulation or having the kind of meal time with others where you have stimulation. People aren't just sitting there and eating in silence.



External 4.2 Active

We also have a double 4 here. The 4th Color for the external and we are dealing with the left Tone, so we are dealing with left fixing, so we're dealing with active. Now, this is very important. When you go out you have to go out for a reason, if I can put it that way. That is, this binary is active/passive. If it's passive you're outside for no particular reason, it doesn't matter, just enjoying outside, whatever the case may be. And you don't need a reason to go out into the world.

But the moment that you have the active you need a reason. In other words, it's not healthy for you to simply go out and not know what to do—go out and decide that you're just going to wander around. In other words, it's very important for you that when you do go out that there is a purpose in that going out, and that it involves you

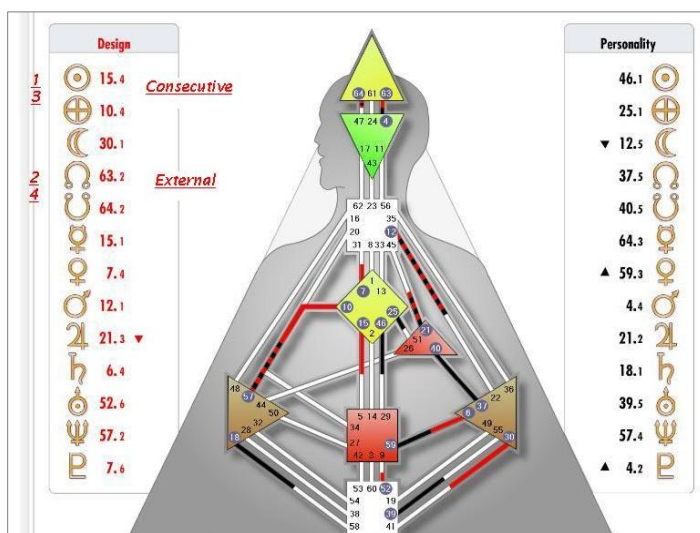


actively doing something. In other words, it has to be an active pursuit or an active process in terms of the environment. And if there is nothing for you to do out there, don't go. That's a key. If there's nothing to do, if there is no reason to go, and not a made up reason—"Well, I should get some fresh air,"—you have to see that going out there has to be a purpose in the going out for you. It's very important in terms of who you will meet out there.

Example Chart 9

Internal: 1.3 - Consecutive

We have a 1st Color, we have left Tone and we have Consecutive. It's interesting, by the way, the one theme that showed up a lot was Consecutive eating. It's very interesting for me because I think that binary Consecutive/Alternating really has an enormous impact on well-being. It's so obvious to me that when you see it in binaries this way and you understand it that they are fixed, you can imagine how many people who should be eating Consecutively or Alternating and vice versa, and I would think that most people are conditioned to alternate. If you look at the way in



which we are raised, the way our culture works, most people are conditioned to alternate. I think it is the Consecutive people that probably physically have suffered more because of that conditioning.

It is a very important factor in your life; eat one thing at a time. So whatever is there on your plate, enjoy each one, one at a time. This is something that is going to be deeply beneficial. Remember, when we're talking about the Sun/Earth we're talking about the predisposition to proper

brain function, to individuate differentiated brain function. To eat Consecutively is an experiment that's really worth taking. Because ultimately, there is an enormous potential for benefit in that, particularly in the way in which ultimately the self-reflected consciousness works.

External 2.4: External

If we go to the external, we have the 2nd Color and it has right fixing and this is the external. Remember my discussion just before about the external. How important it

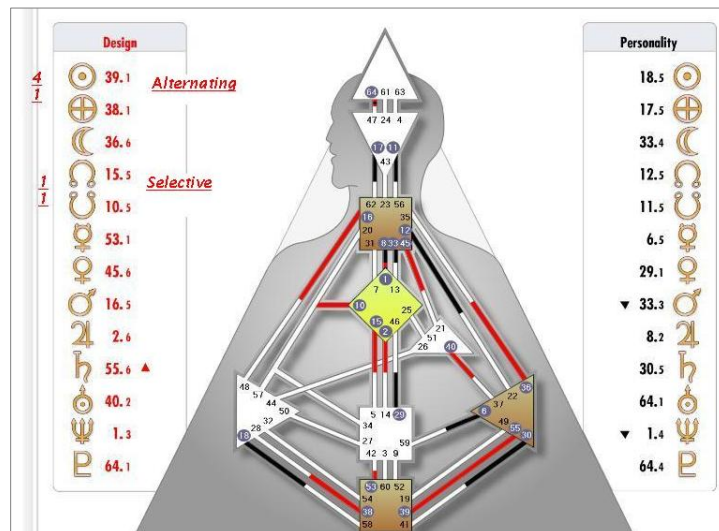


is to get out in the world, just get out in the world. Move around; don't always be locked into the same space. This is very important. It is this going out and being in the world that gives you the opportunities that can be there for you. You also have a 4th line unconscious, so it's very connected to opportunities coming to you physically in your life, the right people physically in your life. And this is something that you get through traveling through, moving around, going out the door, moving in your life.

Example Chart 10

Internal: 4.1 - Calm

It is 4th Color and it is left and it should be calm [alternating is incorrect in the illustration]. The calm, that's something that I know so well. It's changed my life, and I mean that in the deepest sense. As a matter of fact, if there is tension at any moment while I'm eating, I get up and walk away. I go somewhere and sit down and I let everything—I'm a Manifestor, I have Manifestor anger—I let things just move through my system. I don't put food into my body unless I am really calm. That



means a calm environment, an environment without tension. Two out of the three meals I eat a day I eat alone for that reason so that it is very peaceful, and it is very calm and relaxing. So the calming circumstance is something that is very important for you.

External 1.1 Selective

When we look at the external environment we have the 1st Color, 1st Tone so we're left Tone, left fixing, so this is Selective. When we look at the Selective it's very interesting for me, this difference between Selective and Blending. I think that it will speak a lot about therapies that we can do at this level. For example, Blending you can't do therapy with somebody by themselves; they need to be part of the group in order for that to be successful.



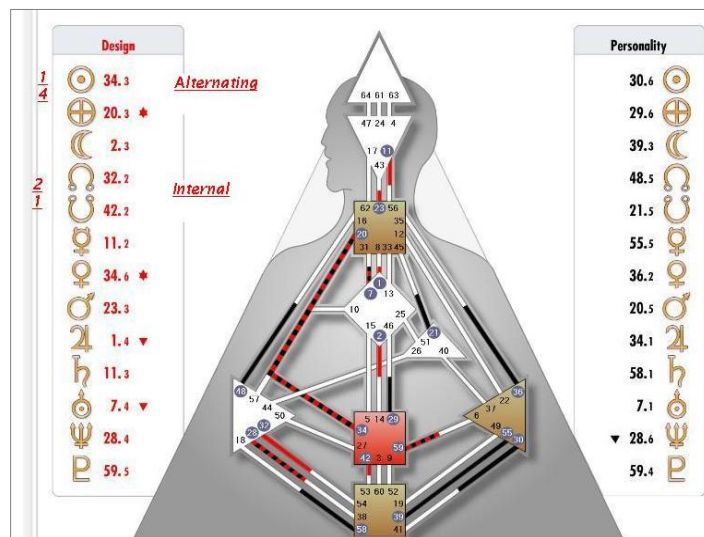
Whereas, somebody who has Selective it's very important that it's very direct, basically a partnership configuration in terms of two auras. So the Selective—being clear that for example that when you're going out there into the world that you're very careful about the environments. To be Selective is to go out and meet one person again is one of those things that can be very healthy. To go out there and sort of hang around and blend in is not something that is going to work for you.

It means also that you end up being very Selective about the people, as well, in the environment. It's not about just accepting that you can be part of the group. It really is about aligning, ultimately. So the Selective environment is a very important environment. It's also more predetermined, if I can use that language, than the Blending. The Blending is something that can happen quite naturally; whereas, with the Selective there is always a determination in that, to go towards a specific environment.

Example Chart 11

Internal: 1.4 - Alternating

Alternating, so we have another Alternating; Alternating is something that is very specific. In other words, to give the illustration of the mashed potatoes and the peas and a piece of meat, it's really about going from one to the other. It's really kind of like a ritual. It's not about finishing one of them first and Alternating between the other two and this kind of thing. It's really about one different thing after the other. This is something that is very, very important for you, very healthy for you in terms of the way you eat.



But be very careful about—we can get into a lot of subtleties here, but for example, be very careful about one-dish dinners, if you know what I mean, that they scramble everything up—meatloaf, shepherd's pie, or any of these kinds of things where you throw everything together and you put it all into one thing. That isn't a healthy thing for you.

It's much healthier for you to have little things that you alternate between than it would be to have all of that sort of mixed up together and thrown together. So, it's



very important that you have this kind of potpourri, you have all of these different things and you go from one to the other and to the other and in that way it's really going to be beneficial for your digestive system.

External 2.1 Internal

The other side of that is that in terms of the external we're dealing with the 2nd Color and we're dealing with left fixing so we have the internal. This is very, very different. When you're dealing with the external as we've seen there is this need to go out into the world, and how important it is to go out the door. But that's not the case for you. It's one of the things for you to be very clear about, is that when you're going out into the world you're actually going from one internal to get to another, rather than anything that's going to happen on the way. In other words, you're not one of these people where the journey is the story. What you left behind and what you arrive at is the story.

Remember that what we're really talking about is the suitability of the beings that you're going to meet when you operate correctly. In other words, it's in the internal environments that you're going to have what are the deepest connections for you in your process. In other words, if you're going to fall in love with somebody you're going to fall in love with them indoors, not outdoors. Or, you'd certainly fall in love with them indoors rather than outdoors on the way you happen to go from one place to another.

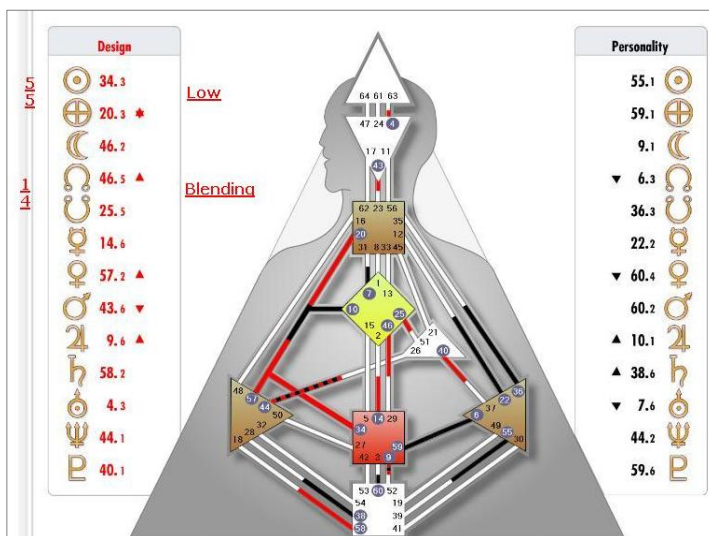
So, the internal becomes a very, very important field for you. Again, the dilemmas, the temptation of—right now you're on the roof and it's perfect to go from one internal to the other because on the roof you maintain your aloofness. That way you can keep the health of that system. It's going to be different when you get to your Ki-ron. There's going to be a lot of pressure on you. But it's very important to keep in mind that it's the inner worlds where you meet the beings that are correct for you and help you align to what is your differentiation.

Example Chart 12

Internal: 5.5 - Low

So, we have 5th Color and we have right Tone so we are looking at low. We're looking at low frequency and we're talking about sound.

The whole thing about low frequency is that the best eating is eating in silence. This is the best eating of all. It is perfect. However, if there is going to be a sound environment, your circumstance and that you have no control over, somebody else in your life or whatever, it's very, very important to make sure that everybody turns the volume down. That's really the thing.



The other thing is, and it's something that I think is universal with—I think we'll see that with low frequency fixing—is that anybody who ever yells at you, never have anything to do with them. People who raise their voice at you is something that can be very, very disturbing particularly during mealtime or whatever. So silence is very important for you while you eat. What I mean by that is I'm not really just talking about the environment being silent, I mean you being silent.

In other words, don't engage in conversations while you're eating. Just silently go about your business, pay attention to the glory of the taste of the food, or whatever it is. But it's very important for you not to get engaged. And certainly not to get verbally engaged. If you speak while you eat you really upset your digestive system. So, it's something that's a key.

External 1.4 Blending

In terms of the external we have the 1st Color and we have right fixing and the right fixing is the Blending. Again, Blending in is more important for you in terms of the right people to meet. This is one of the keys for you. And for all of us to understand about what the Nodes bring to us. They bring the right people into our lives. Actually, it's not so much they bring the right people into our lives, is that when we're operating correctly we meet them. We find them, or they find us. But nonetheless, it's all choiceless.

Blending is very important; for example, just learning. You're going to learn more in a group than you will one-on-one. You just will. You're going to learn more when there are other people around. You're going to learn more when the pressure just isn't on you. And so much of this has to do with pressure. Of course, ultimately we'll be able to see that we'll see all kinds of genetic continuity in all of the things that we look at. Blending is a way to get away from direct pressure. And here's somebody with an open Root, so you can see the way in which one thing can lead to another.

But nonetheless, it's very important to understand that Blending into the environment, not standing out, not being the one that gains the focus of attention; this is where you're going to meet the people that are really going to be of value to you in your process. When I say be of value to you, simply being in the right environment

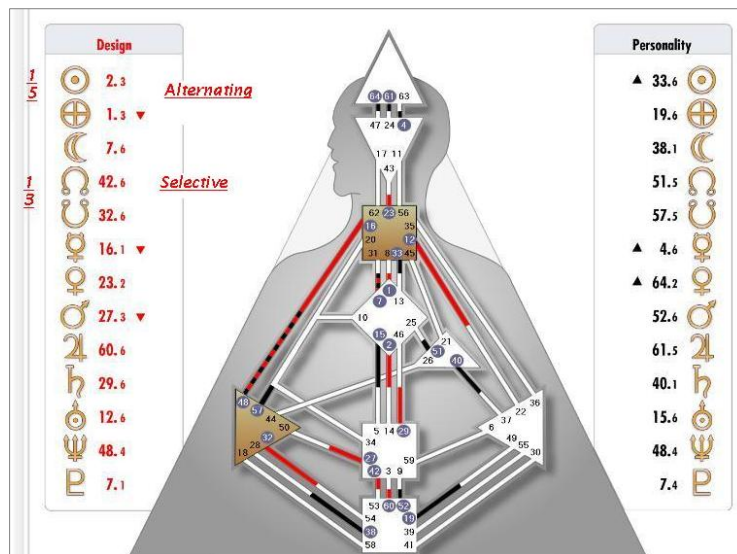


with the correct people, if you're operating correctly this allows you that possibility of being able to fulfill the purpose of the incarnation itself.

Example Chart 13

Internal: 1.5 - Alternating

Ok, let's see. First Color, right Tone, right fixing and we have Alternating. Again, as you've heard the Alternating is very important. Don't mix your foods. For example, if you're going to have eggs, don't make an omelet, have eggs and have whatever on the side, tomato or whatever and alternate, rather than having things mixed up together. That's very important; and obviously, not to get involved in the Consecutive. The Alternating is a very, very important theme for your whole well-being, for the digestive system and the way in which it operates.



External 1.3 Selective

In terms of the external, again you have 1st Color and we'll see these harmonies, resonances, they all have values. Here we're dealing with the left Tone and we're dealing with the left fixing and we have the Selective. Again, being in a crowd is not your thing, so don't be in crowd, and when I say that, by the way, I don't necessarily mean that you might not enjoy it, because that's not really the point. The point is that you're not going to meet the forces that are good for you in this life in a crowd, in a group; it's going to be Selective. So, the Selective environment, being Selective of the beings in the environment, this is something that is really a key.

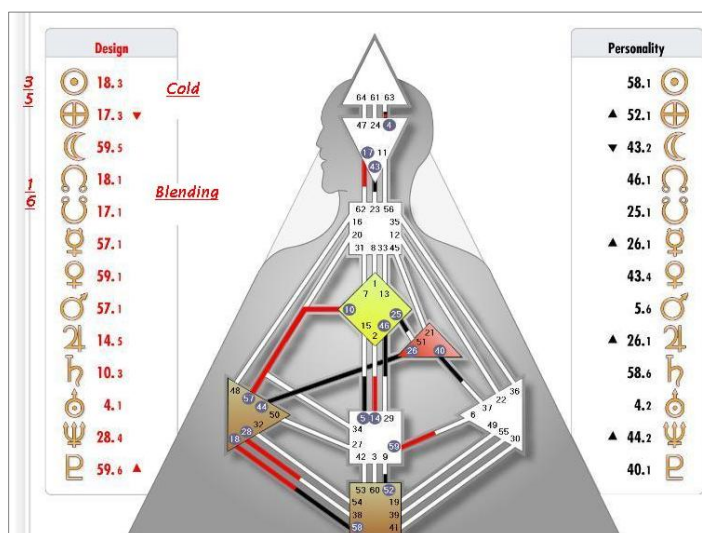
What I find so fascinating in all of this, because I have been watching my movie for a long time, is that I find physically that the impact was almost immediate for me, the difference. Again, all of you, it's really important to experiment with this. It's important for you to be clear in terms of your own authority of the experiment in this. But it's something that is really of value at a very, very deep level. Remember, I'm only describing the surface. Like strategy, this kind of surface has enormous impact.



Example Chart 14

Internal: 3.5 - Cold

We're dealing with the cold so we have 3rd Color and we have right fixing. Again, stay away from the warm meals, stay away from the hot drinks. Stay away from environments that are too hot for you. Don't overheat your space. But it's basically very direct in terms of you need to have the cold liquid, you need to have the avoidance of the hot, it will make that difference.



External 1.6 Blending

The other thing is that you have the Blending fixing. Of course, you're the exact opposite of just before. Your environment where you can meet the forces that are truly for you is those group environments, the blended-in environment. That environment is always going to bring you the potential of having the right people there, and having that, have the right positive effect on your vehicle, have the right positive effect on your form.

Example Chart 15

Internal: 4.2 - Calm

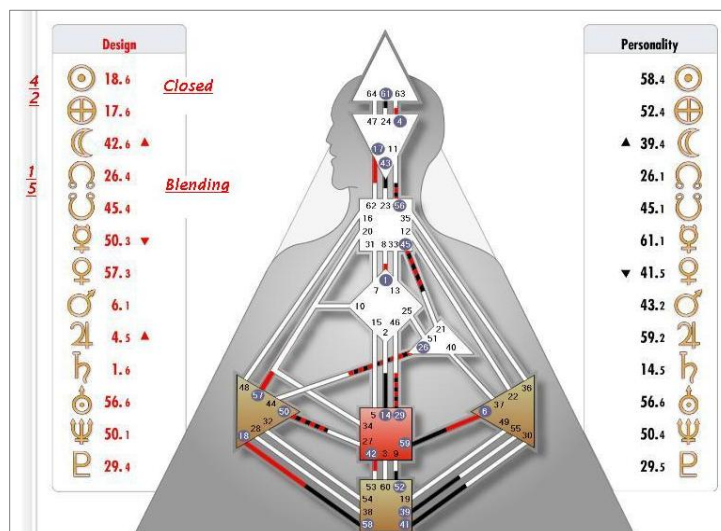
We have 4th Color and it's left, so it's calm [*closed is incorrect in illustration*]. My description from my own personal process about the necessity for calm at mealtime, it's a real key for you, being able to not being upset when you eat. I think for those of us who have the calm, it's usually our serendipity to have had families that we came into in which mealtimes could be a horror. They could be full of tension; they could be very, very uncomfortable environments. Of course, that sets up a whole long-term damage to the way in which the body processes food.



So, the calm circumstance is something that is absolutely essential for you in terms of meals. What I find is that it's much easier to achieve that by eating alone. But I'm a family man, so I have one meal a day with my family. But I find that eating alone is something that is deeply satisfying for me and wonderful.

External 1.5 Blending

We're dealing with the 1st Color and right fixing and we have the Blending. Again, this is one of those things where you can see that in the continuity with people. We have somebody here with five open centers.



in the blended situation, which means that for example in many ways you'll have greater success healing groups of people than you will have healing one person at a time. I think that's something that's been clear to me about you for a very long time. That is, you're very powerful with groups. They learn a lot from you; you're a good teacher.

I think that the blended environment is something that is really pointing you at a

different way of working with people. What I mean by that is not simply the obvious of teaching in a blended environment. In teaching you're a focus. But being in an environment where you can do therapeutic work with a group. That's something that can have a lot of impact. But anyway, the blended environment is really where you're going to have those forces in your life that are really going to mean a lot to you in terms of your own development, your own direction.

Example Chart 16

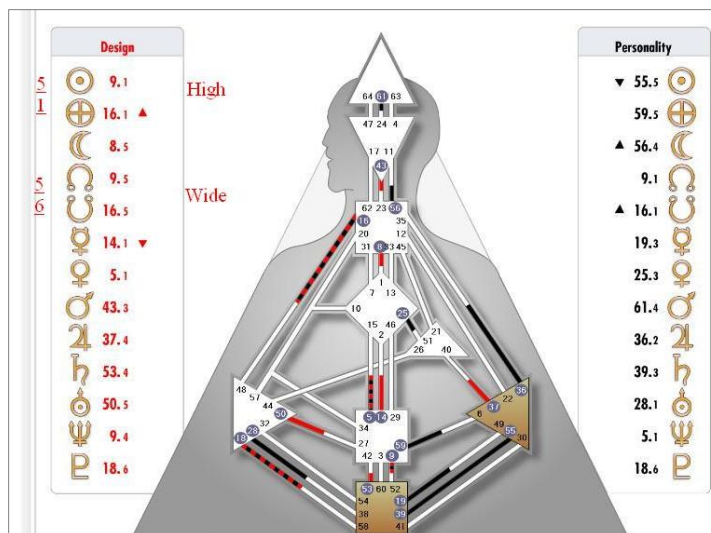
Internal: 5.1 - High

Fifth Color and left Tone, we're dealing with high. It's sort of like the way my son likes to eat. He turns on the stereo; it's so loud that the brain cells die—and I'm not suggesting that, I'm just having fun. But, noise is important for your digestion; funny how things work, but noise. And of course, it can be pleasant noise; it doesn't have to be unpleasant noise. But it's something to really get about sound when you eat. Either you eat in environments that are noisy, like crowded restaurants, or if



you're alone and you're eating then make sure there is good volume around, put on some music that you like or whatever the case may be so you have the volume that you need.

You can even do an experiment, interesting what we can come up with. If you set the decibel level of music at mealtime gradually raising the decibel level and doing that one day after the other you will soon discover what is the right decibel level for you—what really is comfortable while you eat, and more than that, the by-product of that, the digestive system, how your body feels.



For most of us it's your well-being; you really feel your well-being when you're correct in the external and the internal. You feel it right away. You can feel the difference in your energy level because after all when you're digesting correctly then you're going to get the maximum potential of energy from what you've taken in. So, the sound level is very important for you.

External 5.6 Wide

It's interesting because you're also a 5 at the external with right fixing. Of course, this is sound in the wide. Remember, I talked about this before, so don't have the speakers pointed at you. Don't be a headphone person. You need diffused sound. Those diffused sound environments are very important environments for you to meet the other, and meeting the other correctly. In your own environment, the volume when you're eating has to be up, but the volume has to be diffused. In other words, you can have it coming from another room and it's relatively loud, but there are nuances in all of this.

But it's very important for you, for example, you're the kind of person that while you're eating you can listen to music very loud, but you don't want to go into a concert hall or a discothèque where the same music is blared right at you. When I say that, it's not so much that's unhealthy for you, it's the external, is that you're not going to meet those beings that will continue your process of aligning to who you are. And whatever possibilities are there for you, you miss those possibilities because you're not in the right environment. Of course, because we're dealing with upper Colors we're dealing with the circumstance of the environment.

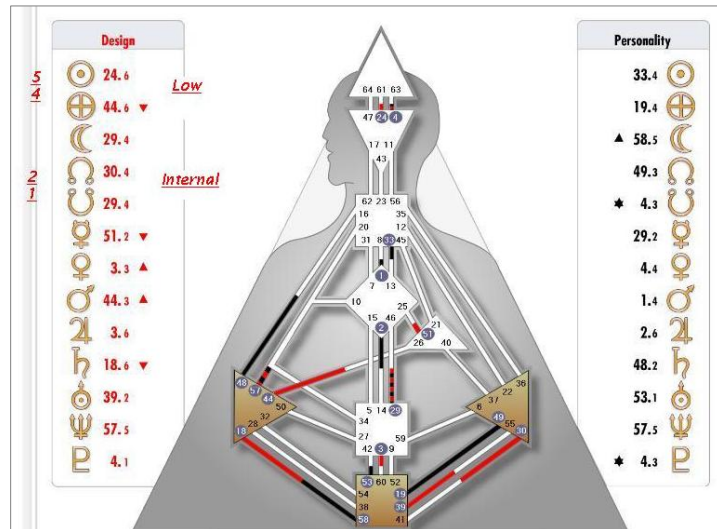


Example Chart 17

Internal: 5.4 - Low

We have 5th Color and we have right Tone so we have the low frequency, so we have the exact opposite. Again, either silence—the most important thing and this is really for your genetic continuity with your Throat—don't talk and eat. It's one of the worse things that you can do. Silence for you while you eat is very important.

It doesn't mean that people can't be talking around you. This is about internalizing. People can be talking around you, as long as they're not shouting and yelling. But the thing is that it's very important for you to be silent. Any talking while you eat is going to be unhealthy for you.



External 2.1 Internal

When we look at the Nodes and we're looking at the external we're dealing with 2nd Color. Again, you can see things like this; here is a harmonic relationship between Sun/Earth and the Nodes; the 1 to the 4, the 2 to the 5. Again, one of those interesting nuances that we can look at. Here we're dealing with the 2nd Color and we have a left Tone so we have left fixing so we have the internal.

Again, the internal, it's very important, it's not about the need to go out into the world to meet forces; it's about going from one internal place to another. In other words, it's inside environments that are going to be the most conducive for you in terms of meeting those beings that are correct for you. So, the inside rather than the externalizing process.

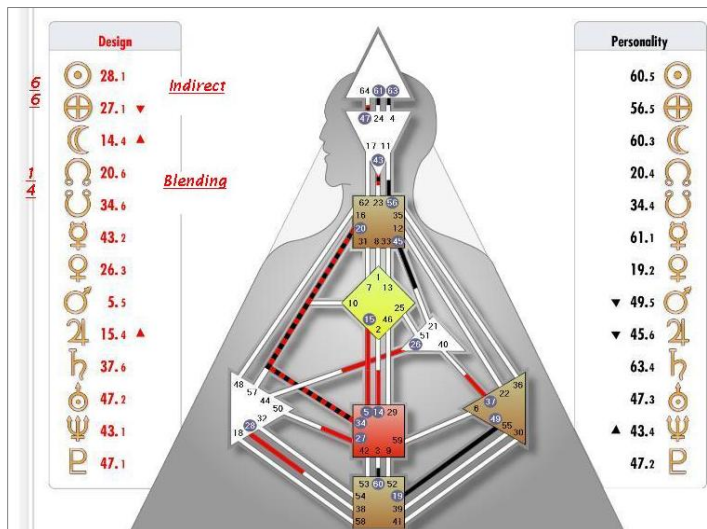
With the external, remember the difference. You're externalizing, you're also going from one place to another, there's no question about that. But you need to be able to go through this movement; it is part of what is your overall way in which you can function correctly. But if you're an internal person you don't go out unless there is specifically another place that you're going to. It's in those places that you're going to meet those forces that are correct.



Example Chart 18

Internal: 6.6 - Indirect

We have a 6.6; I think that's our first 6.6. Sixth Color and right fixing and we're dealing with indirect. Now, indirect is exactly what it says, indirect light. That means that there are a number of things, for example, don't sit in a window space where the light pours down directly on your body. In other words, you really need to have your body in those places where it's protected or it's shaded from direct light. It doesn't matter whether that light is natural light or artificial light. In other words, the typical kitchen table with a lamp hanging directly over the table pointed on your head, this is something that is really unhealthy. When you're taking food in, only indirect light; this will make a huge difference in the way in which your digestion works.



One of the things to think about in all of these things that we're looking at here in terms, for example, of the internal is to recognize that if we look at the science and the biology we're going to find those kinds of things that are related to that. For example, it must have something to do with the melatonin in the skin. There are all kinds of reasons why the indirect light is going to be healthy and why it's going to be a greater advantage in terms of your digestion than the direct light.

External 1.4 Blending

Of course, we have the Blending that we've seen a fair bit now. The 1st Color and we have right Tone so we have right fixing and we have the Blending. Again, it's in the blended environments that you meet those forces that are really important for you. Group environments are places where you're really dealing with the potential of being with the right beings.

So, it's always going to be more important for you than being Selective. When you're being Selective about who you think should be in the environment is the moment that things don't work for you. But the moment that you're blended into the environment you'll discover that on your fractal there are these forces that are around you in that environment that are going to be beneficial for you. Remember

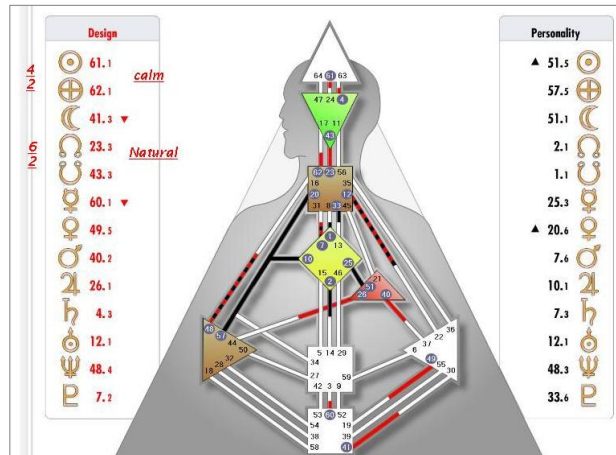


how important it is to have the right forces physically in your aura. It carries enormous importance in this life.

Example Chart 19

Internal: 4.2 – Calm -- External: 6.2 - Natural

As you can see I'm calm, and I've described that and the natural, natural light. I told that story last time. That was the most incredible thing for me about my transformation when I went through my deconstruction process in my mystical years was that I lived by the light because I couldn't afford candles or kerosene and I had no electricity. So, I woke with the light and I went to sleep with the light, even if that was 5:00 in the afternoon. It had an unbelievable impact on my life. It's so extraordinary. I love the light, I love the natural light. It's something that I've learned to see as really for me.



Artificial light always makes me feel uncomfortable. I find artificial light to really be oppressive. I'm the kind of person that when it gets dark and all the lights turn on in the house, I tend to wander around turning them off. I'd rather walk in a dark house at night than have this burden of this artificial light beating down on me.

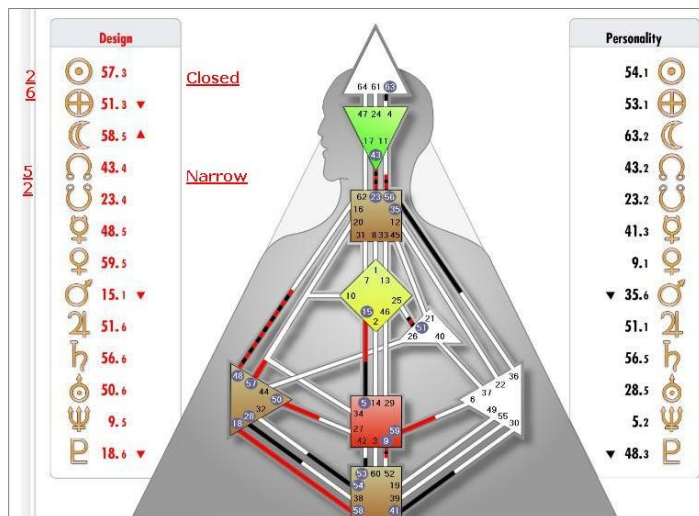
Example Chart 20

Internal: 2.6 - Closed

This is the 2nd Color, right Tone, right fixing. Closed is very interesting. This is about taste. There are things that when you taste them, if you don't like them you take them out of your diet forever. This is the secret of closed. You need to find those things, for example, they're basic things, people who like sweet, and there are people who like sour, people who like salty, whatever the case may be. But one of the things about closed beings is that ultimately they are really closed off to everything except that which is really their taste.



I mentioned last time that this was one of those areas where we're going to have to find ways to help 2nd Color internals that are fixed on the right side, ways to help them go through a tasting program. Whether that begins with a questionnaire about the kinds of foods that they like; but, getting to a point that they are closed off to



everything except for that thing that is truly correct for them. And it's very, very specific.

Now, it doesn't mean that you can't have a little bit of the other things that are in there. But the reality is, for example, let's say that you're somebody where the theme is salt. When we get to the tonal level we're going to see where the differences arise. Let's say that this is somebody who the main theme for them that is going to be of real benefit in

terms of their brain function is going to be a salty diet. It's essential that that is the main taste for them, even though they might on occasion have a little of this or that or whatever. But it is the saltiness that will be of value to them.

By the way, there are many people who transfer to this and it is incredibly unhealthy for them. In other words, they put too much salt into their system and it's a real problem. Of course, there are many people who have this configuration who can't take salt into their system and suffer problems because of it. So, here we're going to see that this is a very interesting area to deal with. We're going to see that there are many, many different therapeutic things, many different ways in which we're going to have to work to find where the real area is.

In your own process, you have to look at your diet, what you've been eating, particularly in the last years, and look very carefully for the taste that you enjoy the most, and the taste particularly that you don't like. Those taste qualities that you don't like, you need to eliminate them from your diet.

External 5.2 Narrow

When we go to the externalization we have a 5th Color and we're looking at left Tone so we're looking at left fixing, so we have the narrow rather than the wide. Now, the narrow is something that is about sound environment where the sound is focused at you. It's very important. For example, if you're somebody who is narrow and you're in a diffused sound environment you can feel very confused. It's like you don't really know what's going on. And if you go into a narrow sound environment where the sound is focused at you, then you really get it.



For example, a learning process, you're the kind of person that if you have the focused sound, your external world is about dealing directly with beings that are going to deal with you, very direct audio contact. It's also something that's interesting because all 5th colors, or all upper Colors deal with circumstance, and one of the circumstances that's interesting is your learning process. In your learning process you're going to learn more wearing headphones than you would by listening to the speakers. In other words, the narrower the sound beam, the more narrow the sound focus, the more that you take it in.

The other thing is that the narrowness of sound means that the way in which you meet beings on the outside is that the only way is one at a time. In other words, you need to have acoustic connection to people. This is one of the themes for you that is very important, not to be in a group where there are people around you and everybody is silent. You're the kind of person that going to a movie you need to have somebody that you talk to, and talks to you, not that just the movie is shining on you. In other words, it's very important that you live in a world of a lot of direct acoustic connection with the other.

Example Chart 21

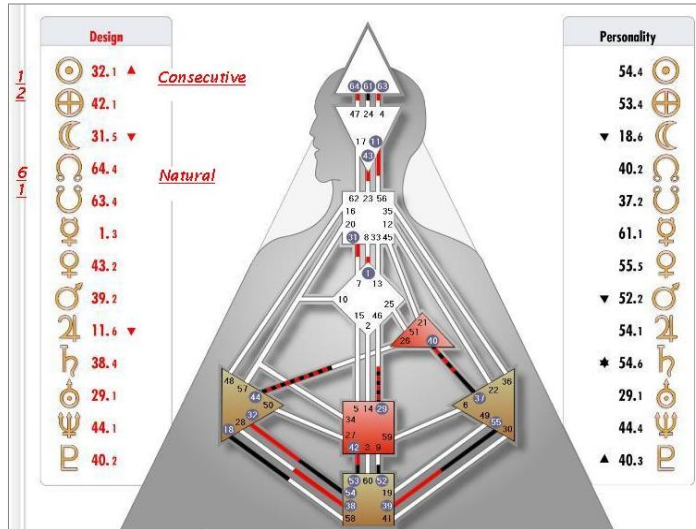
Internal: 1.2 - Consecutive

To begin with, 1st Color and we're dealing with left Tone fixing so we have the Consecutive. Again, pay real attention to this because this will really make a difference. After all, we're dealing with real basics here; we're dealing with the 1st Color, we're dealing with the 2nd Tone. Remember, as I mentioned in earlier classes the 2nd Tone is very unusual. It has very unusual properties that are fundamental to the way the Tone system works.

The Consecutive is a key for you—one thing at a time; don't blend your food, don't mix your food. Stay away from stews and goulash. Have one thing at a time, one taste at a time.

External 6.1 Natural

When you're looking at your environment, and it's the theme of light, it's the 6th Color, it is left fixing and this is natural light. It doesn't mean to say that you can't have a lot of natural light where you live, you can anywhere. But the theme of this is for you to see that it is daylight that is the key to who is right for you in your life, and that natural light is something that is very, very healthy for you. This is the environment where you're going to meet the people that align you to what is correct for you in your life.



So being very aware of the natural light is something that's important—to get things in that are important for you to do, particularly in your meetings with others or dealing with other people that that is something that you do in the daylight environment. In terms of your own personal environment you can do what

I do which is that I don't turn on any lights until it's absolutely necessary. Even when I do, I use diffused light that it's not really sharp. Artificial light is something that is just not for you.

2



Lesson Eight

A Tone Overview

Sharing this Knowledge

I want to make a few comments before I get into today's material. Those of you that are aware of the actual scheduled material you will see that this is not scheduled. I've had to deal with the consequences of an action that I'm used to now. That is, every once in a while in my process of opening up this knowledge, I give out keys. Obviously, all of you are very aware of the keys that were given out last week.

There is a risk in that. I understand the excitement because it really is remarkable stuff. As I suggested to you, it's very important that you do experiment with it and share it with people in your lives to get the feedback, to develop the beginnings of the language skills and the approach. But I want to make clear that it's not yet time to do that at a professional level.

I'm slightly redesigning what I'm going to be doing for the rest of this semester and as a lead-in to next semester so that at the end of this first year I can provide you with a certification for the overview level of Primary Health Analysis so that you can offer these things professionally.

But I do have a concern, and my concern is that I've always believed that you have to know much more than what you share; otherwise, you get to a place where you have no footing. It is one thing to explain to somebody that they have a fixing; it is another thing to actually understand why. And to understand why much more than in the context of what is the graphing, this graphing that we worked with last week. Obviously, this is simply a general indicator of fixing. But it doesn't say why there is that fixing and it doesn't say what's underneath that fixing and what the impact is of what is underneath that fixing.

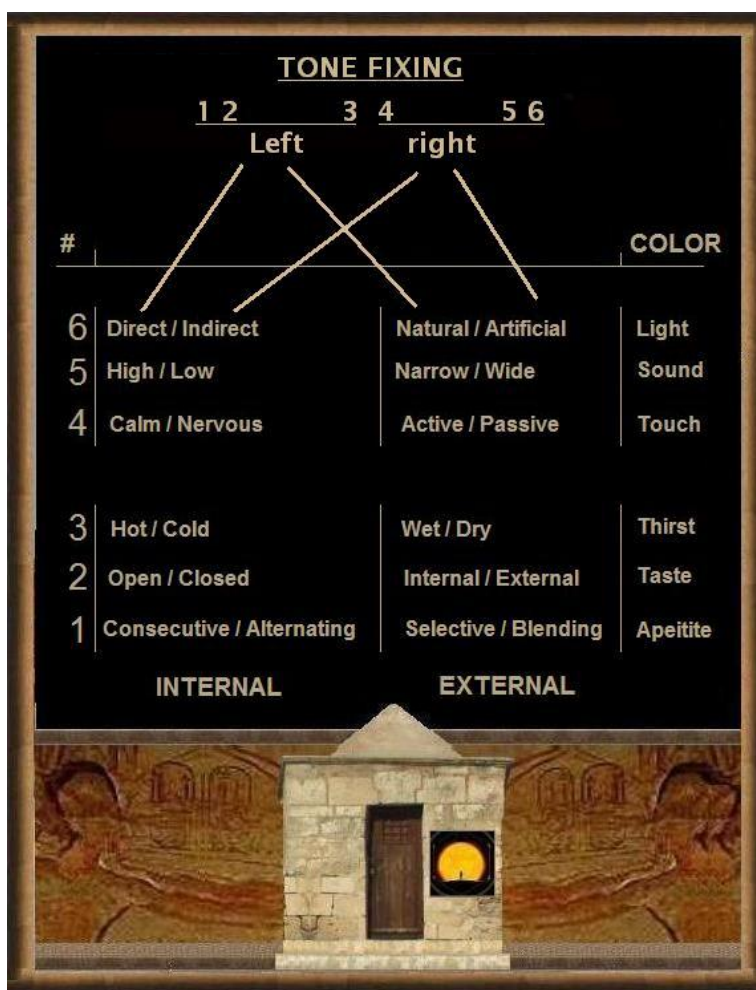
I really would like to caution all of you that the sharing of the knowledge as you receive it is something that I expect. But the professional presentation is something that has to wait for the right moment. It's clear to me that this is very important and it's something that is going to get out anyway. So I would rather that it is done properly.

Today I want to give you a sense of really what I'm talking about. Today was a really nice day for the Primary Health System. Today PrimaryHealthSystem.com and .net was purchased. Today the first DVD of my general introduction to Color that



was based on my lectures in Vienna has been released. They're now available at Jovian. That's a really nice layout of a very beautiful, very well put together overview. It was very exciting for me. It was my overview at the end of teaching you for the first 11 weeks. It was interesting to watch my synthesis put that all together in three hours.

The other thing that happened today is that I had the first of my Primary Health System readings. In doing that, what I worked with was the level beneath the Color and then moving through to the Color. So, I want to be able to give you a sense of what is underneath these Tone fixings.



A Look at the Illustration

This illustration, part of the illustration package that I gave you last week, was a way for you to be able to understand the basic construct. That is, the difference between

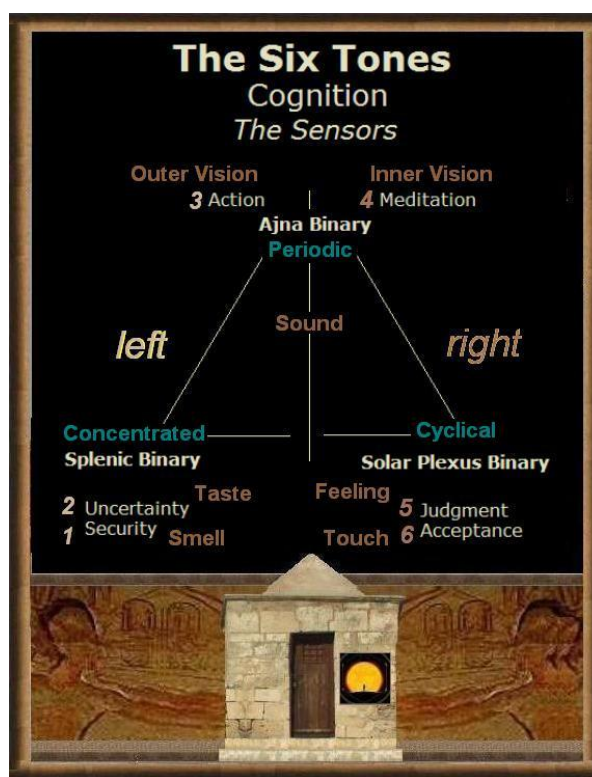


left Tone and right Tone. The very surface of the keynoting of left Tone and right Tones. But that was specifically there in order to be able to work with this graphing, to understand the left as the 1, 2, 3, to be able to see it schematically and the same with the right as the 4, 5, 6.

So, that brings us to this. But let me take you to another level of what this graph is to begin with. Please understand that today I'm going to give you a general overview that can lay the foundation for dealing with this at a much deeper level. But it's very important for you at this point after understanding the nature of fixing, and I've already had a lot of feedback how exciting it is in terms of the information that it's very important that you see and begin to get a sense of what are the deeper levels that are here.

If I move on to the next illustration you can see that there are a number of things that have been added. Let's take a little journey here through this particular graph. The real key here is the sensors. It's something to understand about what Tone really is. If you go back to the original description of what is in essence our purpose, that is, to discover and align to what is our potential to differentiate, that when you're dealing with the Tones, the Tones establish the key sense through which everything else is going to be possible.

It's really something to grasp about Tone, is that Tone lays the foundation for that area in you, as we will see as we get to the surface, that is primary in terms of the way in which you are to discern, the way in which you are to operate in a way that is going to bring you to what is your correct predisposition.



Left Side: Smell, Taste and Outer Vision

Right Side: Inner Vision, Feeling and Touch

If we're looking at these themes as themes of the sensor, we are looking at senses. You can see that the senses have a left/right process here. With the 1st Tone we have the sense of smell. I'm not going to talk about the basic keynote right now. I



want to focus you on the sense for the time being. If you go to the 2nd Tone you can see it is taste. The 3rd and the 4th Tones are very interesting. They are truly distorted mirrors of each other. At some point I'll really be able to explain to you what I mean by distorted. But for the purposes here you can see that they have this mirror of outer vision and inner vision. So smell, taste and outer vision are left. If we go over to the right we have inner vision, feeling and touch.

What we're dealing with here going around is that we're dealing with not so much what is specifically labeled as *the* senses. This is the language of the sensors. As you can see there are seven of them, and the 7th, if you missed it, is here in the center. This is sound. That's why when you're dealing with the 5th Color that is above you'll remember that I told you that the 5th Color has an unusual job in that it is the main key in linking tonal to Color level.

Of course, the 5th Color is all about sound. Sound is an attribute that is, in fact, an attribute of all of the various aspects that are here at the tonal level. So, we're actually dealing with seven different things when we're talking about the way in which the tonal sensors operate, that there are seven of these sensors.

The 1st Tone: Smell

We have again our basic division. For example, when somebody is going to be fixed by the 1st Tone, that 1st Tone is actually bringing what is going to be the primary sense or the primary sensor. The primary sensor is going to be smell. If you have the 1st Tone under the 1st Color and you're dealing with Appetite then you're going to know that one of the most important things for this being is how the food smells more than anything else. It is an underlying theme in the fixing.

So, recognize that a Primary Health Analysis is not simply about the way in which the surface of the Color fixing works, which is already quite something; but, recognizing that we go deeper in that. What we're going to see is that somebody that is in deep transference at the Color level, that there is distortion in their ability to be able to smell.





Their inability to be able to smell the way they were designed to be able to smell limits their capacity to discern what food is correct for them and what food is not correct for them. In other words, there is a much deeper level that underlines the fixing that gives us another point of reference. In order for us to really be able to provide legitimate recommendations we need to understand the underlying thematics. Not simply the fixing, but the thematics underneath that guide us to the key of how to operate correctly through the fixing.

You can also see here in the bluish color, I guess it is teal, you can see that there are three different frequencies to the triplicity that is Tone. Remember, Tone operates in Splenic, Ajna and Solar Plexus binaries. You can see that the Splenic binary is Concentrated, the Ajna binary is Periodic, and the Solar Plexus binary is Cyclical. Now, this is going to have to do so much with the way in which not only is information, and when I say information it can be anything from food to intelligence, is processed, but also the way in which remedies are going to be affected, the way in which these beings are going to need certain types of frequencies in therapies or care. All of that is rooted down here in the tonal level.

Tone is something extraordinary. It will take me nearly a year to really take you to the deepest level of Tone, because for us that deep level means that we need to understand the relationship at the very base. So I have to take you through the general, which at this level is no longer general, obviously, of Tones in this in order to get to the point where I can show you how the Tones are impacted by the Base and then we can put it all together.

Human Design is a Science

It's quite something. Human Design is truly a science. It really is. Again, we're at danger that we are moving from the top down. I truly want you to be careful with each layer that we peel off and with each set of keys that are given to you, recognize that until we get to the very bottom of the process, until we get to the Base which is the way everything operates because everything operates through the Base first. And by dealing with the Base, we're going to be dealing with the primary source of what the ultimate influence is going to be. And we're going to be able then to put together a synthetic and holistic imprint of what that being's differentiation pattern really is. It's very, very beautiful.

I deeply enjoyed my process today. I have quite a few people who have booked this and I'm going to be doing a lot of it over the next lifetimes, I guess, years. It's fascinating. It just is something that feels really good. So, I really want you to see what is here in all of this information. Just to be able to go through a deep understanding of what is in this graph alone is quite a journey.



Cognition

But I want to take you through and I want to give you a real insight. Cognition—this word, cognition—is really the key to the mystery or the magic of what Tone is. Again, think about Tone as a by-product of the infrastructure of the crystal. That's all it is. It is this middle zone of the crystal. As a matter of fact, if you can think of the crystal as a physical thing and you can think about being inside this crystal, that everything that's inside the crystal is basically the Tone. It is the entry that's the Base; it's the exit that's the Color.

So, Tone really represents the purpose of the crystal. It's why Tone for me is so mystical at the same time. That is, this is about cognition. You can see at the very root of the material principle is the goal of cognition, the goal of ultimately what we call not simply self-reflected consciousness, but awareness, to know. The ones who know are the ones who have the cognition.

So, this knowing is a deep, deep, deep, deep element in what Tone is all about, and what the goal, if we can talk in those terms, of what the goal of Tone is actually going to be. I think if you understand that description of the inside of the crystal as being the tonal domain, that this is a frequency field. It's why sound is universal. If you could put one of these quantum micro kinds of observers at that level and you could actually put a stethoscope to the crystal you would hear its sound. You would hear its music. You would hear its frequency.

When you imagine that the speed of a neutrino is slightly less than the speed of light which accounts for its mass, you're talking about something that is traveling at extraordinary speeds. Going through the crystal the frequency is quite something. We don't have the perception or the capacity to be able to hear such a thing, but this is the sound, or what is described in our language, as the sound domain of this crystal field.

Seven Ways to Cognition: The Seven Sensors

Tone is magical. In order for us to get to cognition there are seven ways. There are the seven sensors. Again, to really grasp that smell, taste, outer vision, inner vision, feeling, touch and sound, these are the seven sensors. And what that means is that each and every one of us has a singular, unique way in which we operate as a sensory being, and it is in the exaltation of that sensory capacity that we fulfill the potential of our differentiation.

It's really something. You see, the Tone provides you with the access point that brings the cognition. Here we're dealing with smell; we're dealing with the 1st Tone. And you can see in the blue that all of this, and again I will go into detail on each of the Tones, is about the immune system and the immune system's defense.



Immune System Defense: The Nose

The defense of the immune system demands intelligence. It is the first cognition; the defense of the being, the defense of the life. And it is smell. On the surface in the illusion of what we call a body, its archetype and only its archetype—there are other things in all of this—its archetype is the nose.

So, think about that person. Let's take a little journey. Let's say that we're dealing with somebody who is on the hot side of the fixing of the 3rd Color. And we know that what's very important for them is warm food, particularly warm liquids. Cold showers are unhealthy for them, these kinds of things. But something else, if we know that underneath, what is fixing it, is the 1st Tone then we know that the discernment process has something else that's very important that's connected to it. That is, how it smells.

For example, this is a child that if they have a cold and you have this nice aromatic, warm stuff that you can rub into them it's going to be a wonder for them. But they have to like the smell. That what they take into their vehicle they have to like the smell, the smell is what's going to be so important.

What you're going to see is that because they're in transference, everybody is in transference, at the quantum level in terms of the whole being not operating correctly, where you're going to see the first damage is the nose. It's the nose. And whether it's going to be problems with the nose, with breathing through the nose, with stuffiness, with allergies, with all kinds of things that can be associated with it, whether it is the diminishment of the ability to be able to smell properly, all of that is going to lead to a lack of discernment.

For this being it's not just about what is hot. It is about the aromatic field that is connected to it, that smell becomes one of the most important things for them. This is what is underneath. Understanding here what is underneath that really makes the difference because it points you specifically to where the signpost is for them. If these beings in their fixing are transferred and do not operate correctly, the net result is that where they're ultimately going to have the most severe damage is in their immune system, which means that that can lead to very, very serious problems in terms of their well-being in this life, obviously.

So, understanding the underlying sensory theme is very important, not simply as a way of being able to bring the nuance to the fixing and the Color that's necessary, but it's more than that. It becomes our diagnostic tool. It becomes the place of first sensitivity. In other words, it is where the problems are going to emerge first on the surface.

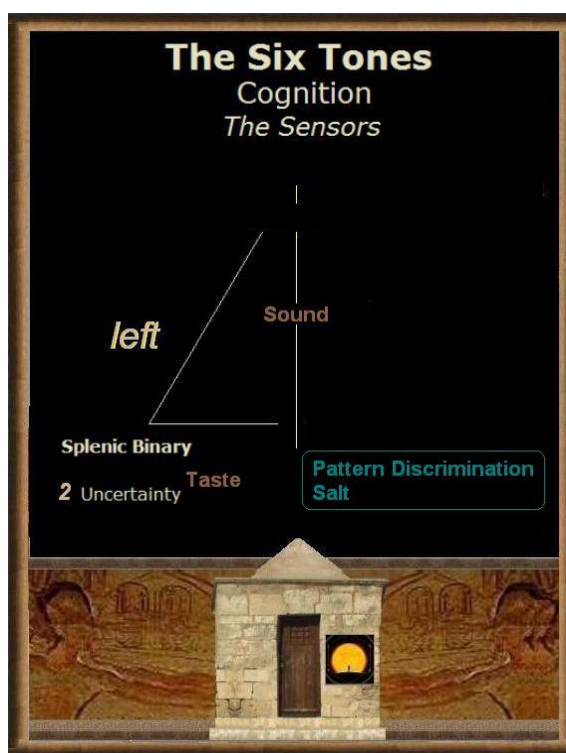
Of course, you can see that because the goal of Tone is cognition, that the moment that the tonal frequency is not being translated correctly, there is immediate limitation on the potential for cognition. Or for the potential in the physical sense for the ability to align to what is one's predetermination, what is one's differentiation.



The 2nd Tone: Taste

We come to the 2nd Tone and the 2nd Tone is taste. We already know the thematic of taste. If you look over here and see the 2nd Color, you see that the 2nd Color is the Color of taste. We've talked about its reference points, and I mentioned to you the real complexity of being able to develop the taste systems of clients in order to give them the correct recommendation. In other words, for the open to be open, but have closed; and for the closed to be generally closed, but have things that it's open to. Because underneath there is a dilemma. That is, it would be very easy if there was always a 2nd Tone under the 2nd Color, but there isn't always, obviously, a 2nd Tone under the 2nd Color. Then you would have the sense that is capable of discerning the taste. Of course, you don't have that.

It's one of the dilemmas that the 2nd Color has to deal with in terms of taste. As you'll see it is going to have to work its way through via a different perception, via a different sensory tool, rather than being able to establish the taste for them through taste as we understand it. The taste may be, in fact, what they see rather than what the taste is on their mouth. In other words, understanding taste as something that is deeply related to judgmentation. So that even if you get to the highest level and you get to the illusion and you get to the body-graph and you get to channels and streams, you have the stream of taste that runs from the 58 and all the way up to the 16. This is all about judgmentation.



Pattern Determination

So, here in dealing with the 2nd Tone you're dealing with something else. As you can see in the blue first of all you're dealing with Pattern Determination. Remember when we looked at the 1 we looked at the immune system defense. Here we have pattern discrimination. Defense is one thing. Remembering what you've defended so that you don't have to be concerned with it any more is something else.



In other words, we're dealing with a binary that is part of the Splenic binary and the Splenic binary, the Spleen and the immune system and the related lymphatic system. Something to understand about looking at the structure here is to really grasp something that each of these represents different kinds of systems. For example, out of the Spleen is the lymphatic system, the lymphatic system is going to impact absolutely everything within the body. In other words, there is a system within the Spleen that reaches out to the whole.

If you go over to the other side, to the base of this triangle and you go over to the Solar Plexus binary you're dealing with the nervous system. Here, when you're dealing with the Ajna you're dealing with the endocrine glands. You're dealing with systems that impact the whole vehicle. So, it's very important to see that these binaries aren't just casual binaries; they're deeply related to similar functions in different ways. They are in themselves kind of like mirrors to each other in the sense of being binaries.

So, where the 1st is security, the 2nd accepts the security because it can remember and it looks outward. This is the basis of taste, is this remembrance. And this uncertainty allows for an openness for what ultimately from Tone to Color to line becomes what we call waiting for the call. This uncertainty of waiting for the call is to alarm the immune system so that it can be defended. Ah, it's wonderful to see how the mechanism works.

Salt

Salt is one of those keys, it's a measurement. I think that given the way in which it can be looked at, I would assume that there are five different salt patterns for human beings. What I mean by that is that there is a basic norm and there are three levels above the norm and there's one below. We're going to see that the natural salt levels, what is truly natural for us, is different from what is understood today or prescribed, because it does not relate to specifically the differentiation, but relates to homogenization.

If you were to do an analysis of the amniotic fluid that the fetus floats in, there are no amniotic fluids that are exactly alike, there aren't. It is one of the things to really grasp about the holiness of salt. Salt is something that is truly holy. There is no way of judging the importance of salt within the construct that we have had traditionally; in other words, the dangers of too much, or the dangers of too little, or the dangers of the wrong kind, or whatever.

Five Primary Salt Measurements

What we're going to see is that there are these five primary salt measurements. And that within that we're going to see that exactly the right amount of salt for the vehicle aids the cognition. And aids the cognition of something that is truly remarka-



ble; that is, the pattern discrimination. Think about what happens when pattern discrimination filters upwards from the Color to the construct, to the vehicle. What it means is the ability to be able to discern differences. Now, this is the very foundation of maia. It is the very foundation of ultimately what can be self-reflected consciousness.

In other words, in order for us to have true cognition, we need to be able to discriminate between patterns. And that the input key is salt, that salt is the foundation of that. Obviously, that leads to all kinds of, as we will get to, it leads to all kinds of fascinating discussions about the relationship between this 2nd Tone. As I mentioned to you, the 2nd Tone is very, very special.

The 2nd Tone is Always the Base

When we get back to looking at the pattern breakdowns—remember my diagrams of the hexagon divided up into the tonal regions—I showed you how, because I don't have it in this illustration pack, the 2nd Tone is always the base. That is, it's always that base of that graphic construct. It is the base because cognition is determined. That is, there are many different kinds of ways of being able to display intelligence. But this particular tonal quality is something that is very, very special for us as human beings.

So, this pattern discrimination is something that is a major topic. We're going to have to look at a whole number of ways in which the 2nd Color can operate through various qualities of 2nd Tone. In other words, we're going to need to find 2nd Color, 2nd Tone beings in order to begin to really deeply understand the way in which we cannot simply see the differences in the mechanism, but to be able to help people align correctly. It's going to get much more complex when we go to different Tones, because again the sensor is different and we're going to lose the basic resonance that we're going to need to be able to differentiate.

I assume that that all sounds in some ways confusing. Let me see if I can really simplify that. We're going to discover that in the most general sense there are only five kinds of bodies. And five kinds of bodies in terms of the way in which differentiation takes place. In other words, that there are five differentiated paths.

We are Fixed to a Specific Base for Eternity

It's only natural to grasp that. Think about what the Base really is. The Base seems to break everything because it really is the foundation of the whole process. But everything about the nature of the Base is that the Base is a five. And the fact that the Base is a five and the fact that ultimately if you look at a Personality crystal which is inherently immortal, so the Personality crystal that is endowed in your Head Center has been in existence since the Big Bang, that Personality crystal is fixed for eternity. That is, you're fixed to a specific Base.



Five Archetypes

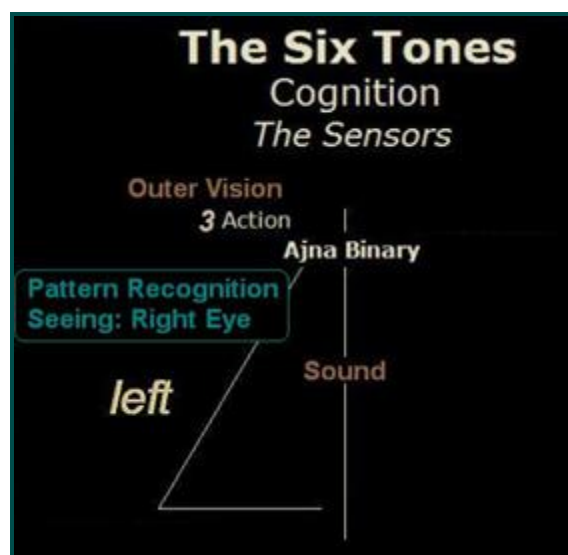
The Base of your Personality is the Base your Personality is going to have the next time if there is a next time for you. It's essential to see that in order to perfect five different perspectives—that is how it all begins with the crystal breaking up into its one of five frequencies—when it comes through the Base at the bottom, it comes in through one Base. It doesn't come in through five; it comes in through one Base. So it's very important to see that there are ultimately for the benefit of both body and consciousness, there are five archetypes.

The way in which we are ultimately going to be able to understand these archetypes and measure these archetypes is here, right here in this mystery of the 2nd Tone. It is the 2nd Tone that will guide us. It is here to discriminate among the patterns at the most basic level. There are four patterns that do not suit it. So, if we go to a 2nd Color being who is fixed on the closed, then we know that the archetype of their fixing is that they are going to be open to what is natural for them, and they're going to discriminate against the four others.

It's something experimental. I'm so deeply inspired by this work that I spend a great deal of time keeping ahead of you, I guess that's what it's about. Anyway, let's move on.

A Deep Chasm between the 3 and the 4

Now we come to something very different. The 3's and the 4's always carry the brunt of—even if you look at this triangle, you see that the triangle really divides 3 and 4 at a shared point. It really divides them. And even from the tonal level, and even to the upper and lower Colors, to the lower and upper hexagrams you can see that there is this very, very deep chasm between the 3 and the 4. It's absolutely essential. As it is essential that there are inconsistencies and fluctuations in the way the 3-4 operates at the line level, the same thing can be evidenced all the way down beginning here, beginning in the Ajna binary.





The 3rd Tone: Outer Vision

Again, we've changed fields, in that sense. We're still left. But you can see that the left and the right of the Ajna binary really operate very differently because they, in fact, fix very differently. It's like they've been split in half in a way. And when we're looking at the 3rd Tone we're looking at a keynote, or the sensor is Outer Vision.

Again, go back to that 2nd Color being who has taste. You're not going to be successful with them trying to get them to really smell the thing because their cognition sensor is outer vision. They have to see it. It's something else. In other words, taste for them takes on a broader level.

And think about those eyes. And think about if they don't see properly. That they've in transference moved away from what is their correct salt body. I will talk a lot about the salt body. It is magical for me, the importance of salt. It really is. Just to play with salt as a word, as letters, as a formula, to really understand the nature of what it is to be human, the last thing that has to be grasped is what salt means to us. Because it is disproportionate to just about anything else other than direct sunlight and oxygen means to us. It is the key to the fulfillment of our process.

So, here in the 3rd Tone we have outer vision, and of course outer vision is immediately going to point us towards, on the surface, to the eyes. And we're going to see very clearly that this huge number of beings that have eye problems, eye weaknesses, eyeglasses, that most of them are transferred to outer vision, or most of them do not operate correctly through their outer vision because their world is about seeing.

Pattern Recognition through Seeing/Right Eye

This is Pattern Recognition through seeing, and it is the Right Eye: Left Tone, right eye; right Tone, you'll see, is left eye. It's a very important crossing, just like the way in which the systems cross in the brain. So this is about seeing. Again, understand what that means in terms of fixings.

For example, if you're somebody that has the 1st Color, the whole business of whether it's this or it's that, whether it's Consecutive or it's Alternating, the reality is that it's the visual that matters, the visual focus on one thing at a time. That visual focus—for example, somebody with outer vision I would recommend to them that while they were having their meal not to turn their eyes away from their food, that it's unhealthy for them to do so. Not to be distracted by somebody's conversation or distracted by reading a newspaper or watching the television, how important it is for these beings to look at the food they are eating. Then you begin to see that the fixing that is there in the Color, that it has a specific quality. And the quality is rooted in the cognition sensor.



The 4th Tone: Inner Vision

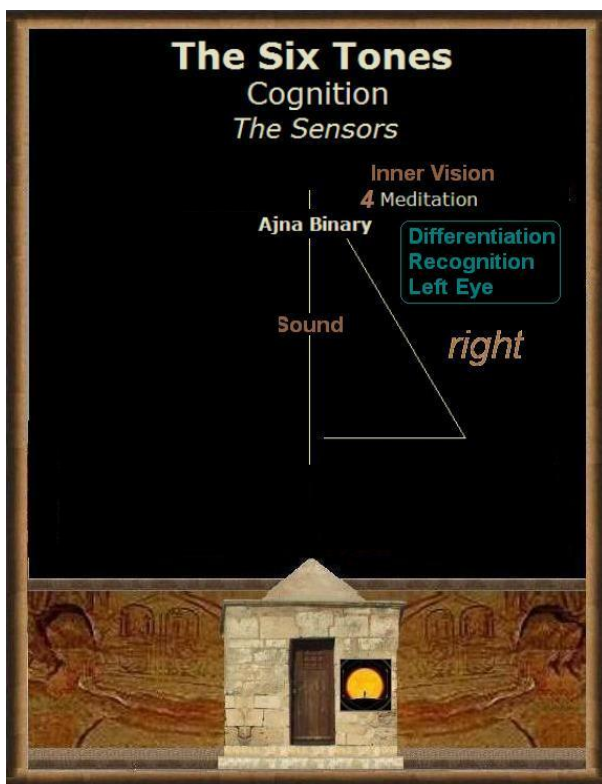
What happens when we take this shift and we jump over to the right side, you get this transition from the outer vision to the Inner Vision? Inner vision is something that is very different. Inner vision is an ability to be able to process the maia inside the mind, to inner visualize. It doesn't mean you have to see a picture when you close your eyes, your very thinking gives you a picture, and your very processing gives you a picture. This is inner vision.

Differentiation/Recognition/The Left Eye

Think about the person who had outer vision and they're 1st Color and I talked about how they should really look at their food and see it. Now, if you have inner vision, every time you take a mouthful of food, close your eyes. Ah, what a difference. What information you take in, in that moment—Differentiation, Recognition, the Left Eye.

Now obviously, with all of these keynotes we have many, many things that we are going to look into and look into in depth. But again, I think at this stage in our

process together it's very important that you see these things and begin to integrate them into your thinking. This inner vision is an extraordinary thing, and so is its application. How important it is, this meditative quality that is inherent to the 4th Tone. What that's going to mean when that 4th Tone is going to be right fixing all of those various Colors.



The chains; we have these incredible chains and they're going to give us a stream of remarkable, mechanical direction and information about the being's physical potential. So the left eye and the right eye, here is a very, very profound division. Remember that as we go through these sensors what we're really looking at is these different pathways to cognition. It isn't about, as always, that one is better than the other, that there is any comparison, or need to compare in that sense.



Five Salt Bodies and Seven Ways to Cognition

It is simply about recognizing that we have five salt bodies that have seven ways of cognition. Sevens and fives; it's good to be alive. Sevens and fives are—I don't want to get into Rave Cosmology right now; but nonetheless, this is really one of those things where a real mystery gets unraveled. So, we have the five salt bodies and we have the seven ways to cognition.

So, one of these ways to cognition is rooted in this inner vision. And that inner vision is going to be a force as it moves in the chain through the Color to the line to whatever the configuration is, whether we're talking about the Sun/Earth and we're talking about the internal Color realm, or we're talking about the Nodes and we're talking about the external. How different the world is if you're dealing with the external and the inner vision is the tonal quality. It's taking the external in, it's being in, in the external—the meditation in the middle of the forest; it's different.

Everyone has a Pathway

And everybody has a pathway. Everyone has what is in fact their personal health chain, moving up all the way from the bottom. So, this dynamic here is one that we need to deeply understand, because in understanding this dynamic we will have deeper understanding of why the 4th Color is always in transference, and why that leads to the Magnetic Monopole being able to hold us together in the illusion of our separateness. It's quite something.

The 5th Tone: Feeling

We come to the final binary and I know that there are many, many questions related to the Solar Plexus system because obviously we're going through a deep, or part of a long-term mutation that was initiated in 1781, this mutation in the Solar Plexus, and the net result of the emergence of a special variation. In the Solar Plexus binary is the key to why the mutation is taking place on the surface. You can't find that in the Color. I've even talked about the fact that the 6th Color is a dilemma because it's locked into its binary. It is not operating as a triplicity in the way in which the 6th line, its resonance is operating.

Here you need to go to what Color really is and to have a deeper grasp of it. It is this medium between line and Tone. They speak the same number language, the 6-6-6 language that they all share. It is here in the Solar Plexus binary that we have the root of the mutation. It isn't here, by the way, in the 5. But we'll get to that in a moment.

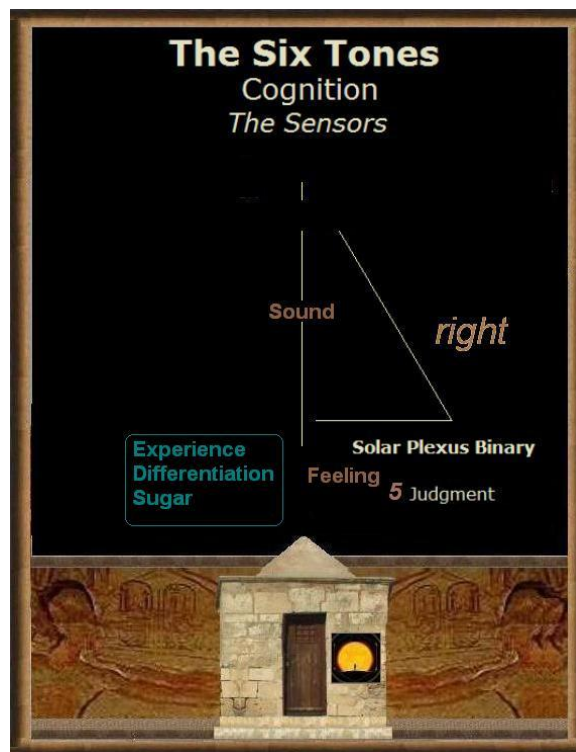
We are on the right side, we're in the Solar Plexus binary and we're dealing mostly with the nervous system as our language of seeing the binaries reach into the body, and its reach into the whole vehicle. We're dealing with the cognition sense, or that



is, feeling. Obviously, cognition through the Solar Plexus has been deeply limited throughout our evolutionary history; there is no question about it. In other words, if you look at the Solar Plexus as a motor function, it has taken the energy and the potential of any awareness and has absorbed it in its own motor process.

There has not, as yet, been the opportunity for feeling as such to take on what is its ultimate value. In the same way that when we talk about awareness in the vehicle we talk about legitimate awarenesses that exist in the Spleen and the Ajna, those awarenesses that are functional. But we talk about the Solar Plexus as a potential awareness, and a potential awareness that we, as humans, are not going to experience. For us, it is not an awareness center, it is a motor program, and it is a motor program that acts as a very powerful authority in the human life process.

So, it's clear to me that this mutation is something that will deeply change the way in which the sensor of feeling operates, and my assumption is that here is the key to what ultimately will be the Rave Penta. In other words, built into the crystal, because after all the Rave children that are born are going to be endowed with the same crystals as we have, they will have an upgraded Design crystal that will service their process. But it's important to see that for them feeling is going to be something different than it is for us.



Experience Differentiation/Sugar

Experience Differentiation is connected to Sugar. You can see this mirror in the harmony between the 2 and the 5. That is, the taste and the salt of the 2, and here the sugar that is related to the 5 and is related to the language of judgment. Remember, I was talking about the discernment quality of the 2. That is, taste as a judgmental quality. You can see that here in this harmony.

One of the things to realize and anyone who has children who eat sugar knows that you lose all sense of judgment and you lose your feeling, your cognition capacity the moment that there is a sugar imbalance in the system. This sugar imbalance goes back to what we have in the sense that there are five salt bodies, and each of those salt bodies has a specific sugar relationship.



All three binaries have a way in which they work together. After all, we're not looking at all the incredible nuances of what ultimately PHS, genetic research, will be about, because we're not looking at all the planets, we're not looking at all the aspects. We are looking at generalized and specific themes that relate specifically to Sun/Earth and North Node/South Node because it represents such a huge chunk of our programming, and for the purposes of us being of value to others. In other words, to be able to provide the kind of diagnoses and recommendation that is really going to transform somebody's life.

These five salt bodies and their relationship to sugar is about attuning the experience of the vehicle. One of the things that is so amazing about the 5th Tone is that it is really what guides us through the experience of life. In other words, it is cognition that grows through experience and cognition that benefits experience.

You can see that the theme of differentiation is a theme that pervades throughout. And again, remember that from the tonal point of view the goal is a differentiated cognition in a differentiated vehicle. That ultimately is the goal. So, the business of feeling, it is interesting for me in my speculation on Rave children, but I would imagine that Rave children will have an unusually high sugar level in their blood. I think that it will be a sugar level in their blood that in a normal human being would lead to tremendous problems.

I think it's simply going to be one of the signposts for being able to recognize Rave children when they're born is to be able to see the blood sugar content, because it is going to be well above average, and yet it isn't going to bring what would normally be the symptoms of that level of sugar content. We're in very special territory.

The 6th Tone: Touch

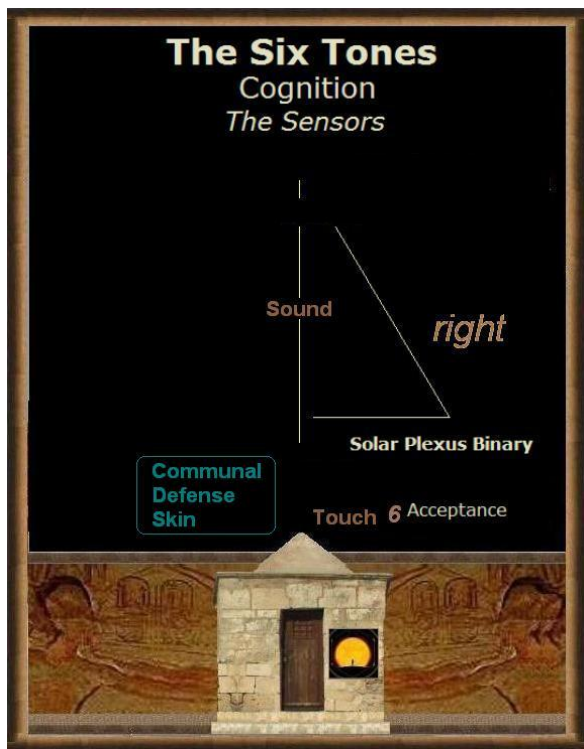
Here we come to the 6th Tone and this is the Tone of Touch. Here in the 6th Tone you have the basis of the theme of the mutation. It's interesting because the general theme in the blue, you can see the Communal Defense and the Skin. It's really something, first of all, to understand about how this applies in the way in which we can see the mutation at work.

Everything about being able to touch and feel has a very profound relationship to the skin and the sensory capacity of the skin. You're dealing with the skin as the agency of the sensor. That is, the skin is the way to cognition. Obviously there is going to be some impact. The skin of these children, I do not have the medical skills, the scientific skills to even imagine what the differentiation can look like. However, it's obvious to me that it will be different. Maybe it's just the pallor of the skin that will be different. Maybe it will be the density of it or the lack of density. Perhaps it will be more opaque. I have no idea about what direction it will take.

But I do recognize something that's very, very profound about the 6th Tone, is that it's the 6th Tone that's responsible for wrapping the illusion. It's the skin. What's that expression—to be a bag of bones? It's the skin. This is the bottle that we're



trapped in. It's the bottle that is enclosed by the skin; when you think about it in that way you have to see that the illusion can never work without the wrapping. And it says that the way in which we're wrapped is in fact our sensory system.



In other words, when you're dealing with the 6th Tone you're dealing with the actual way in which the Monopole brings together the crystals into the illusion of what a person is, and what a person looks like. I don't mean that in terms of what they look like in terms of how you look different from me, just in terms of arms, two of them, legs, two of them, different organs, heads, eyes, all of that.

It's very interesting to thing about any of these Tones, because again I'm just touching on the surface that I'm just giving you little tidbits. But the 6th Tone is quite something. It literally means that the long-term process—the mutation is not in the Personality. That's the thing that's interesting. The mutation is in the vehicle. It's in the progression of the evolution of the Design crystals that are released that provide the bedrock for the life process. And to really grasp

that it's this 6th Tone, the Design crystals coming into manifestation since 1781, the nine centered vehicle, that the whole nine centered vehicle and the way in which the package operates, all of that is rooted in this 6th Tone.

The Communal Defense/Skin

So the 6th Tone is something very profound. And it's obvious to me that since 1781 that the tonal nature of the Design crystals of consciousness that they are different. Otherwise, we wouldn't have nine centered vehicles. There is a change that took place. And that change that took place is the way in which we are wrapped. Funny, eh? And you can see that the theme is communal defense. Of course, communal defense is very important. To be able to have an environment where everybody goes through a common cold together and then it's gone and they don't have outsiders that are coming in that bring something else, or whatever the case may be.

But this communal defense is also something about the nature of what the Rave is intended to be. It has very little, truly little to do with the human condition. The wrapping is much more significant because the way that we're wrapped, and again we're going to see that it's very specific, these archetypes, the way we're wrapped



opens us up to different qualities of cognition through our capacity to touch and ultimately to feel.

But for the Rave, this communal defense is something that—it's clear to me that because, according to the Voice, they're going to be a conscious Penta, it seems that there is probably something very unusual about their skin-to-skin contact. Skin-to-skin contact, we all know the mystery of what it is to touch warm flesh; we also know the pleasure of flesh against flesh. But I think this is something that is transcendent of that, that's inherent in the way in which they will recognize each other. If you look at cognition as it moves from the 1st Tone to the 6th Tone it is a progression. The potential of touch is the ultimate in terms of what is possible, to finally bring cognition to form itself.

This is the magic. That is, to be able to take in at the highest possible level data through the surface of your body is one of the intended ways of cognition. It's highly limited in the way we operate because we do everything we can to avoid contact. We cover ourselves in clothing, we pull our bodies close together when we are standing in crowded elevators, and we don't want the person on the bus next to us to touch us. We have a very different mechanism when it comes to all of that because we're not Raves.

It's not so much that they're going to run around naked in the sun, but I think it is important to see that they're going to have a very different way of relating to the flesh than we do. They're not going to have very good vision so they're going to look at us the way dogs do, they'll see movement. Their knowing of the other is something that is going to be deeply tactile, but in a way that's different from us. It's not that they're going to be feeling the texture of the skin or the warmth of the skin that they're touching; they're going to be receiving information and giving information at the same time. It's very different.

The 6th Tone Does Not Bring Benefit to Humans

So, in looking at the 6th Tone there is a dilemma. That is, it appears to me that the 6th Tone in the way it functions since 1781 does not bring benefit to humans. It seems to me that as we move through the global warming and the opening of the ozone layer that we end up with an epidemic of people with concerns about skin, skin cancer, all of these things that have become almost epidemic. For me it's very clear that those beings that have 6th Tone they really have to take care of their skin. And that their skin is going to be something that is really going to be an indicator of whether they are healthy or not and whether they need to be aligned to what is correct for them or not.

So, the 6th Tone is really fascinating. I love that it is this theme of acceptance because what else to do. The mutation is there and mutation benefits those that are born to it, it doesn't benefit those that have to deal with it as almost an invading force. And so, I see that the by-product of mutation of the Solar Plexus which has led to autism and prostate cancer, these things are part of this whole process in



which this 6th Tone as much as it's bringing the future, is also bringing a lot of problems to the physical form of humans. It's going to be one of our keys to be alerted to 6th Tone beings.

It's interesting that when you move all the way up the ladder, up the chain through the Color to the line, it's one of the themes of the 6th line is how vulnerable 6th line beings are in their first Saturn cycle, and how vulnerable they are once again when they're not correct when they come off the roof. You can see the vulnerability is something that is very much built into that for human beings. In other words, there are health risks.

So, we're going to be able to do a lot of positive work in dealing with the 6th Tone and being able to really point people at the sensor that they need to care for, that even if it isn't going to provide them with the same acuteness it is essential that they pay attention to their skin, that they look after their skin, because obviously that is something that is at least, at the physical level, is something that is going to deeply benefit them.

Protect This Material

I began today by talking about my concerns about you as students of this knowledge making sure that you're well equipped. I certainly want to be able to both enjoy your enthusiasm and protect you in terms of the knowledge, and to make sure you have the knowledge that you need. I'm going to make all of these illustrations available to you and I would really like you to respect the fact that it belongs in this community of people who are involved in PHS.

I think it's very important while you are studying this and working with this, that it isn't something that gets into the hands of people that really are not going through this process and are not correctly oriented to this material. A little knowledge is a dangerous thing. You can already see that yourselves with how easy it is to apply fixing information and to get a positive response.

But our goal as professionals is ultimately to be able to do the complete job for people, and really to be able to provide them with the complete information base. So, I would appreciate it if you kept this material in the community, that is, the tonal material here, until we've gone through the process of looking at it in depth.

As I said, I've changed the way in which I'm going to teach this. It's not so much that I'm speeding up the process, I'm putting other things—basically what I want to do is I want to take you to the end of this semester, I want to take you through right down to the Base so that when we begin the third semester we can begin working correctly from the bottom up. I will spend the next two lectures in just making sure that we really grasp the tonal relationships to the fixing and how we can look at that and how we can apply the language to it. And to make sure that there is a general understanding of each of these Tones in the way in which they operate.



Sound

I bring you back, though, to this illustration to bring you to sound, which is this quality that stands in the middle, it has no blue alignment, it doesn't say "ear," or "ears." Sound as something that is really deeply broad in the context of frequency. But it is the whole story. And in many ways, when you look at sound it's as if you're looking at the neutrino stream itself, as if you're looking at the river itself because sound is the river. And it's everywhere.

The only way that I can teach you the magic of this level of mechanics is with sound. It's interesting about the way in which the "in the beginning was the word." I'm not suggesting that I couldn't do that by sending you a transcript, but to really understand something about the importance of the acoustic dynamic. I bring up the acoustic dynamic because if you look at the surface, there is only one place to look and that is individual circuitry. In individual circuitry there are basically three circuits. That is, integration, centering and the individual circuit. Obviously they make up an enormous amount of the bodygraph. Not only that, but the individual circuit is the only circuit that connects as a potential to all three awareness centers.

Individuality is Impacted through Sound

One of the things to grasp about individuality is that individuality is deeply impacted by tonal qualities through sound. It's something that we're going to look at, the impact. In other words, to some level or another we all have a binary sensory system. One is a constant, that's sound. Some of us are more attuned to it than others, pardon the pun. The other part of that is the frequency.

Individuals in this binary have a connection to the constant which is the sound and then whatever the other sensory cognition happens to be according to their Tone. So, we have many combinations—the sound/smell, sound/taste, sound/outer vision, sound/inner vision, sound/feeling, sound/touch. In other words, there is this hidden, it's a hidden binary. If you can understand this hidden binary you can begin to intuit the nature of the 5th Base, because the 5th Base is the mother of sound, in that sense. The 5th Base does the same thing. It becomes the constant to binaries.

So, sound is something, frequency is something that is very, very important. And it is the linking of Tone to Color through the 5th Color that makes it all possible, which means that if you're a 5th Color being you have unusual sensitivity at the acoustic side of the binary. And that will come to the surface if, for example, you have strong individuality or if you have the gates in individuality that are most clearly associated with hearing. For example, the 57th gate and the 22nd gate, which are ear gates; or the 28/38, the 39/55 or the 43/23 which are deafness channels.



Sound is the Medium of the Crystal

So, sound is a medium. It is the medium of the crystal, it is the frequency. It is the frequency that is the by-product of the neutrino slamming through at this incredible speed through the crystal. And the frequency trail that it leaves from its Base moving into the whole tonal realm and out through the Color. It's all a frequency. And yes, that frequency defines aspects, defines tonal differentiation so that one may have a 1st Tone here, or a 3rd Tone there. But it's all differentiated out of the frequency itself which stays.

Everything is spinning and everything is moving. It is the very essence of existence. Everything is spinning, everything is moving; it's what it's all about. All of that spinning and moving gives off frequency. The biverse is nothing more than a frequency field, a vast frequency field. And the frequencies have an incredible range.

So, to grasp sound in this context is to grasp it at a metaphysical level. In other words, to see it as the vehicle's constant. It's the constant, which means that all vehicles need to have their frequencies tuned. And that all vehicles can have their frequencies tuned because all vehicles are built on the constant of sound, and sound is the by-product of all Tones. And all Tones are the by-product of sound.

Wherever you go in the construct, what you meet is the fantastic. If you think Color is fantastic, or Color fixing is fantastic, then you meet Tones, and not just the surface, you'll see. It is incredible mechanical insight into the nature of being. And these magical binaries that are always there. And the beauty of it, the way it works, the way there is as you move downward there is something to link you to the phenomena above. There is a place to focus; there is a place to really be able to help the illusion on the surface, the quantum being to make a difference in their life, because the mechanics are clear. It's just about understanding the aspects in the chains and being able to read the chains.

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Lesson Nine

Tone: Cognition and the Splenic Binary

I want to share with you my PHS experiences lately. It's really fascinating. I've been very busy doing Health System readings. It's an extraordinary process. I'm used to shocking people, I'm used to being able to, it's my nature. It's some of the strongest responses that I've had to any kind of readings that I've done.

The other thing is that my own experimentation with my own PHS how interesting it is now to see something that's beginning to dawn on me about the integrity of auras. It's something I think is very profound. When I first began doing Human Design readings there was a basic mantra that I gave everyone, which was: sleep in your own bedroom. It is an obvious thing in terms of understanding mechanics that to be unconscious and to be in somebody's aura is to be conditioned in a way that is really unnatural.

Eating and Aloneness

I know that all of those beings who have taken my advice, they probably thank me more for that than just about anything else because it is remarkable how good that makes you feel and how good that is for your aura. I'm beginning to see that eating is something that, in fact, may benefit from aloneness. It's very interesting to see that. It's very interesting for me to watch that in my own process with my 4th Color fixing to the calm, and seeing how, for example, my eldest son at the dinner table needs stimulation in order to be able to digest his food. I don't need stimulation, because that isn't going to help me digest my food at all. There are a number of permutations that go with all of that.

It's just interesting to me as we move towards this mutation and this era that's coming of the individual and the need for the individual to be their own authority that eating is something that may lose its tribal quality. That is, particularly with the moving away from the 40/37 and the impact on the meat and ritual of food, which is in the 19/49 and obviously that's going to be changed.

I think the dynamic pulling us towards eating with others is something that may change. It's interesting, just as I say this I have this flash of one of my favorite filmmakers of all time, a Spaniard by the name of Luis Bunuel. He was a surrealist and part of the beginnings of surrealism. I don't know which movie of his it was, I think it was the *Discreet Charm of the Bourgeoisie*. Everything is reversed. There is



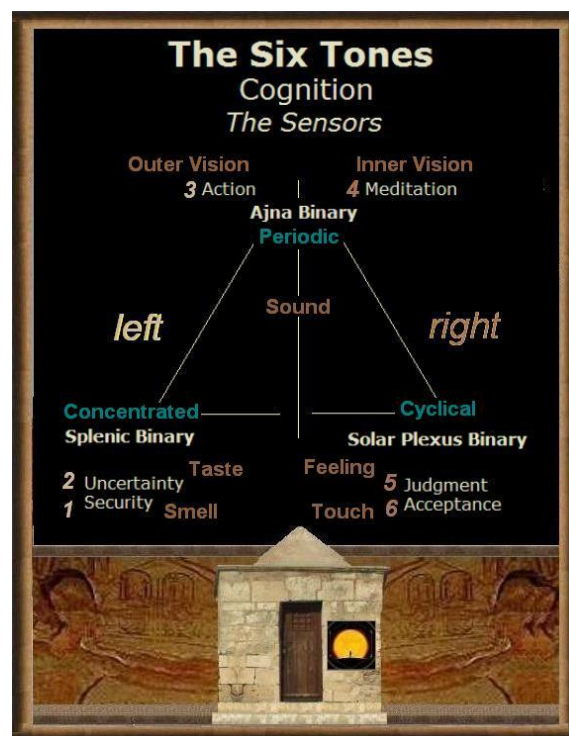
this scene of a family at the dinner table, except the dinner table is all toilets. They're all using the facility at the same time and the bathrooms are little cubicles that you close yourself into with a tray and your food. Maybe Luis Bunuel knew something that others didn't know. Anyway, just thought I'd share that with you.

The Theme of Cognition

To begin today's lecture I want you to focus on the theme of cognition for a moment because it's really necessary to understand this. This is a key to understanding what Tone actually is. Color is a mechanism. Tone is a goal, if I can put it that way. It is Tone that actually establishes frameworks for the physical being. When you look at the tonal triangle, the three binaries, you're really looking at the ghost of what will be the bodygraph. When you're looking at the tonal binaries, you are looking at the source of what ultimately what manifests as immune systems and neo-cortexes and nervous systems.

In other words, everything that we're looking at in terms of the nature of what it is to be a human and how the mechanism of being human operates, all of this is sourced at the Tone level. So, when the Tones themselves have a keynote, it's actually telling you something very profound. What it's saying is that we are built for cognition. We're not built for speed, we're not built for comfort, we're built for cognition. This is something to really grasp about what it is to be a bio-form on this planet and what the imperative of the form principle, the evolving form principle is about.

There are so many assumptions when you look at evolutionary biology about the way in which natural selection took place; in other words, looking at natural selection in terms of simply the viability of the mechanism. But in fact, when you're looking at evolutionary biology relative to the Homo family going all the way back to its hominid roots, then you have to look at it from a different point of view. Everything about the physical evolution is geared towards one thing and one thing only: cognition. In the broadest sense cognition ranges from, in the language that I would use from to be conscious, to be intelligent, and to be aware; in other words, three very basic levels of the way in which cognition ultimately can operate.





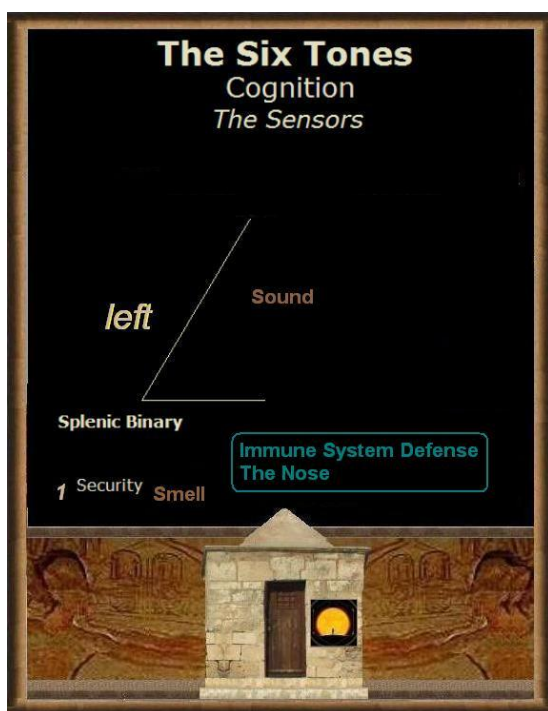
But the thing to grasp about our vehicles is that our vehicles are designed for cognition. Now, that says something very, very important about not operating correctly in your vehicle. It's not simply about the circumstances of ending up with poor health. It's about understanding the holistic direction of your vehicle. Its holistic direction is to be able to house and allow you to express the highest level of self-reflected consciousness. That is what the vehicle is for.

So, when the vehicle is properly tuned, when the vehicle is properly aligned, what is the true beneficiary is not so much the secondary phenomena, which is to be healthy, because that is secondary. The cognition is even more important. In other words, if you could look at the form principle and the form principle would look at Stephen Hawking, as an example, where you have a totally dysfunctional form, but you've got a wonderful mind at work. From the point of view of evolutionary biology, the cognition, in a way, not entirely, is enough to justify that version of the experiment, but not necessarily to repeat it, because if you keep on repeating it they're going to have a great deal of difficulty making more. There are, obviously, balances in the whole equation.

The Splenic Binary

But I do want you to be very clear about understanding what life is for. That's what we're really looking at. What is the reason for being? The reason for being is to achieve cognition. That's what it's all about. When we're looking at the Splenic binary then we're grasping something that is very, very fundamental. In other words,

whenever you look at any form principle and the form principle has the potential of a Spleen, so whenever you're looking at insects, birds, reptiles, fish, and mammals, you're looking at forms that have the potential of cognition, because cognition begins in the Splenic binary.



When I say cognition, when we're looking at any of these forms, including plant by the way, which is one of the major ones, when you're looking at these forms it's about recognizing that there is consciousness at work. And that you can see the more sophisticated the design, for example from the moment that you move from the complexity of the avian form to the much more complex mammalian form, you get the potential for displays of intelligence. When you get to the human form, you get to the potential of awareness. And they operate through the underlying tonal infrastructure.



First Basic Cognition: We are at Risk

Development of Strategies for Survival

So, when we're looking at the Splenic binary, its basic cognition, that is, basic consciousness. What is basic consciousness? Consciousness is the recognition that one can be, and is, terminal. The very beginning of consciousness is to recognize that one is at risk. So, the moment that you get to the level of insects, the moment that you get to the level of birds and reptiles and fish and mammals and humans you get to this first basic awareness, this cognition that we can die, that we can be killed, that we can be eaten, that we can be destroyed, that we can be wounded, all of these things.

The display of intelligence is the development of strategies to ensure survival. And so when you're looking at the Splenic binary as a root, as a fixing agent of a Color, what you're looking at is a specific way in which that intelligence is going to develop if it's allowed to differentiate. It is going to develop in terms of its capacity to develop more and more sophisticated strategies. Now, strategies are very important. Everything that we understand about intelligence, that is, what we call taste, judgmentation, instinct, intuition, anything that we understand about intelligence, all of this originates in the development of strategies to protect existence.

So, the Splenic binary has a specific focus. And no matter how it comes through, if it's the Splenic binary that's doing the fixing on the Color and the Color is a lower Color and it is about the way in which you take things in that you know that what you're taking in, that the net result of that is going to be increased cognition in terms of your strategic thinking.

Internal: Expansion of Strategic Thinking Potential

External: Strategies of Being in the World

Interesting about the readings that I'm doing, because as I'm doing them I get more proficient, obviously, it's a process. How important it is to understand what the result of the correctness brings, because it becomes the focus point. The Splenic binary underneath, this cognition, this ultimately is the focus point. So, for example, if you're dealing with the internal Color in terms of what you're taking into the vehicle, so this is about the predisposition to differentiate in terms of brain function that you know that the ability to align to the correct brain function is actually going to increase one's capacity for strategic thinking. It makes you smarter.



It's the thing that's so fascinating to me about what we're really dealing with here. Think about what it is to be correct, because you're going to have these questions and you're going to have to deal with this. Let's say you're a Generator and you respond to something, it's correct for you to respond to it, you enter into it correctly, the fact that you enter into something correctly does not mean that you derive the full potential of the experience. It simply means that in entering into it correctly you have reduced resistance and you are operating the way you should.

It's like seeing. You can enter into something correctly as a Generator now and still not have the consciousness to see, in fact, what you've entered into. It may be correct because you entered into it correctly, but there is a potential that is there. Each and every one of us has a potential to uniquely differentiate our functions, including the way our brain works. Each of you has a unique way in which the brain functions for you. To ultimately manifest the uniqueness of what your potential consciousness is all about.

It's something to grasp that when you're saying to somebody, "Here is your Color, and here is your fixing, understand what it means to experiment with this, that what you're doing is that you're changing your physical infrastructure. You're aligning it. And it is a powerful experience." So, when we're dealing with a Splenic binary and when we're dealing with cognition and it doesn't matter whether we're going to deal with the 1st Tone or the 2nd Tone because we're dealing with a binary, there's an overview to this. The overview to this is that this is going to lead, in terms of the internal, to an expansion of strategic thinking potential and all that comes with that. And in terms of the external, the awareness of the environment and the correct recognition of the other, the strategy of being in the world, or the strategies of being in the world.

Tone: Where the Whole Framework of Life is Established

So, let's take a look here *[image below]*. We're going to be looking at this Splenic binary. But before I get into that I'd like to return you to this diagram. It's almost like when you're looking at the bodygraph you're seeing a finished building. And when you're looking at this diagram of Tone, you're looking at the architect's drawing. There is always this transformation that takes place between the drawing of the architect and the realization of the finished environment, whatever it may be. And I really want you to have this sense that here when you're dealing with Tone, you really are dealing with something that is incredibly magical. This is where the whole framework of life is established. It is not an accident that this is a triangle and it has this triplicity of the Splenic, Ajna, Solar Plexus because it builds the Splenic, the Ajna and the Solar Plexus.

It tells us there's something interesting going on if not in the 5th Tone, at least in the 6th Tone because the mutation in the Solar Plexus, the Solar Plexus is designed by the 6th Tone. There must be things in the Solar Plexus that have not yet been allowed to fulfill their potential, if you know what I mean. For me, this graph is one of those great graphs that I can look at and I can just drift off in meditation because it



carries so much information. Anyway, let's focus on the day's business and this is the Splenic binary.

The Splenic Binary: Security and Uncertainty

When we're looking at the Splenic binary I first want you to look at these two key-notes: security and uncertainty. They're obviously a binary and a binary to each other. It's an obvious binary to each other. It says something about the functions relative to the Splenic system. Remember that when you're looking at these three binaries remember that each of them ultimately operate through systems in the body itself. So, for example, the immune system, the lymphatic system, all of this is in the architect's plans here at the tonal level.

1st Tone: Defense Systems

When you're dealing with the 1st Tone and you're dealing with security, what you're dealing with are defense systems. There are two kinds of strategies. There is the defensive strategy—1st Tone; there is the offensive strategy—2nd Tone. When uncertain, kill—2nd Tone. The 1st Tone is this deep need for defense systems, to be protected. And how you are protected, what strategies you use for protection, and if you look at human history you can see this enormous importance that has been attached to our defenses, our defense systems. Obviously, since this is the infrastructure and the architecture that the defense system of the human vehicle is established here in the 1st Tone. In other words, here are the plans for what will be the defense mechanism of the whole.

2nd Tone: Offensive Strategies

When you go to the 2nd Tone you're dealing with its opposite in a way. In other words, you're dealing with uncertainty, those things that defense is not ready for, prepared for, and does not know. It is in this uncertainty that offensive capacities are developed; in other words, our ability not simply to be able to protect ourselves offensively, but also to understand it at a deeper level. We must kill to eat. And the offense is part of this.

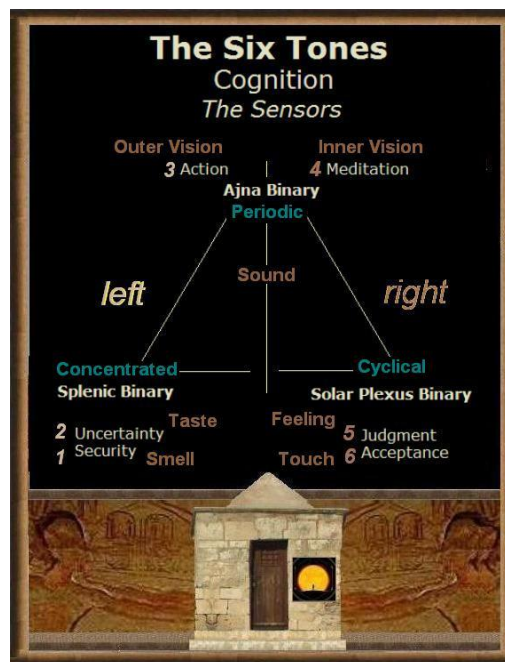
It's one of my standing jokes for years when I talk about T cells. That I talk about how savage they are and the warriors they are and whatever. But here is where the T cell was designed. Here are the architectural plans for the universal soldier, literally the universal soldier. That ultimately on the surface can manifest as our ability to be at the top of the food chain because we kill better than anybody else because we have developed good strategies that have been very productive for us in terms of our ability both to defend ourselves and to annihilate all competition.



Defense, basic survival, stay alive, be ready to kill—basic stuff. And yet, as you move up the ladder through the various chains—we have 216 chains. I'm going to teach them all next year. That is, Tone-Color-Line. So when you're looking at that 1st Tone, it's going to be able to influence one of 6 Colors that is going to influence one of 6 lines, if you know what I mean. Every chain has a different value, obviously. In other words, there are all kinds of subtleties to the way in which the architect's plans are going to be changed the moment they go from the architect to the workers, and the Color is the workers. It's the Color that ultimately transmits the message via the Magnetic Monopole to the holistic whole.

So there is no generic here in the sense that one Tone suits all. It means that interpreting any Tone, any Color, any line, they must be all seen together. It's something to grasp. Then what we are seeing is the unique Personal health chain. My vision is that by late next year there will be a software program that will be able to spit out the chains with all the associated data so that it's very, very easy to see the various dynamics and to begin to bring them together into groupings, because they belong together in groupings.

So, when we're down here at the bottom and we're looking at the 1st Tone please understand how that's going to interact with any of the 6 Colors and the lines that they relate to, this is where the whole story is going to be. All we can look at here is the theoretical.



Cognition is Achieved through the Sensors

It's interesting that when you think about the security, the sensory keynote—remember that we're dealing with the seven senses of the Tones. We have seven senses: smell, taste, outer vision, inner vision, feeling, touch and sound. This is why you have this sub theme here, this theme of the sensors. In other words, cognition is achieved through a sensor and that the sensor becomes the primary field.

1st Tone: Smell

So, for example, you're dealing with the 1st Tone and the sensor is smell. So what we know is that when we get to the top and we get to the holistic being itself that

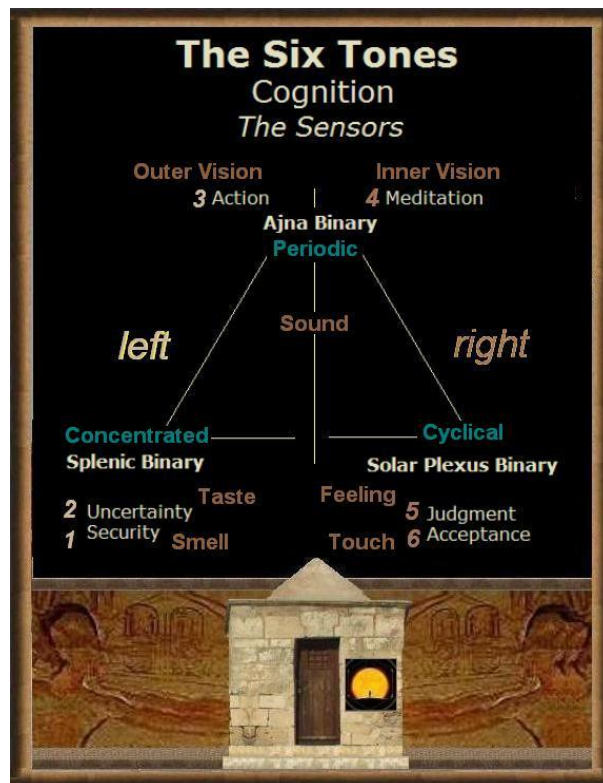


the nose and the ability to smell and aroma environment, all of these things are going to be deeply significant for this person. The wrong aroma in the room can actually make them afraid.

2nd Tone: Taste

You can see when you're looking at the 2nd Tone you have taste. Of course, it might sound odd to say this, but to develop a taste for anything you have to taste it. One of the most fascinating things about the 2nd Tone is that built into the 2nd Tone is our capacity to eat ignorantly; in other words, our capacity to explore the entire food chain.

Again, remember I talked about how complex the 2nd Color in relationship to the 2nd Tone is. It is very complex. It's something to understand that this closing off, what we know at the 2nd line level of what the hermit is, that this closing off has to start very, very early. In other words, there is a very distinct focus for what is correct. But at the Tone level, the 2 is actually open to eating, taking in absolutely anything because it's only in that way that they can develop the taste.



The Immune System

Of course, if you think about the immune system, it's the way it works. Something odd shows up and you go and attack it and process it, and then the defense system records it and stores it for the future so you don't have to be worried about it anymore, you can keep your eye open for something else.

So here in smell and taste we have these very, very, very basic but very important sensory qualities. And that to see that the 1 and 2, the way in which the 1 and 2 operate, so in talking about the Colors, in the way in which they operate themselves, the way in which things are taken in, to recognize what it means for the being to do that correctly.



Not only are you enhancing your immune system and your protective system, which means that that's their vulnerability. Let's talk about internal Color because it's the easiest way to translate this, you look at internal Color you see that the fixing underneath is the 1st Tone, then you know right away that everything about taking in the food, regardless of what the binary fixing is, that all of this is about maintaining one's security. The health of one's immune system, one's ability to be aware of threat, that in operating correctly it transforms the way in which the brain is going to experience its security, the way in which it's going to see what is and what is not threatening, all of those things, and to also recognize that because this is the sensory focus it means this is the area where they're going to have the most problems.

In other words, you're going to have beings whether it is 1st Tone or 2nd Tone fixing, you're going to have beings who are going to have dilemmas relative to their immune system. When they have problems, this is where it's going to show up. So whether it is about loss of sense of smell, or sudden disturbances that one can't smell certain things any more or doesn't like the smell of things any more, change in taste, all of these things are going to be a sign that there is a problem in the immune system and that problem goes back to not operating correctly in terms of the internal and in terms of how you can advance your determinations. When we're looking at Tone, we're looking at a lot of information that helps us to understand the levels that are above it.

1st Tone Illustration: Security



Here we have the illustration of the 1st Tone separated. You can see in the blue box this "immune system defense" and "the nose." Security—think about all the dilemmas that come into somebody's life when they're not secure. And think about how the lack of security impacts the way in which the brain operates. That is, the way in which the potential of self-reflected consciousness operates. Fear is one of the great foot soldiers of the not-self mind.

When somebody has a 1st Tone, has a 1st Tone fixing, security is the most important thing for them. Things have to smell right for them. And not just smell right in the mundane aroma sense. But smell right in the much deeper, inner aroma world—the smell you can't smell but you know because you speak in those terms. You smell a rat, you smell money, you smell success, whatever description you want to add to that.



It's so important to see that what we're bringing into somebody's life, what you're bringing into your own life when you're operating correctly is that you're going to eliminate the insecurity. That's what it does. And the elimination of the insecurity is not like it's just suddenly gone; the elimination of the insecurity is the enhancement of the potential of the brain to differentiate so it recognizes threat from non-threat.

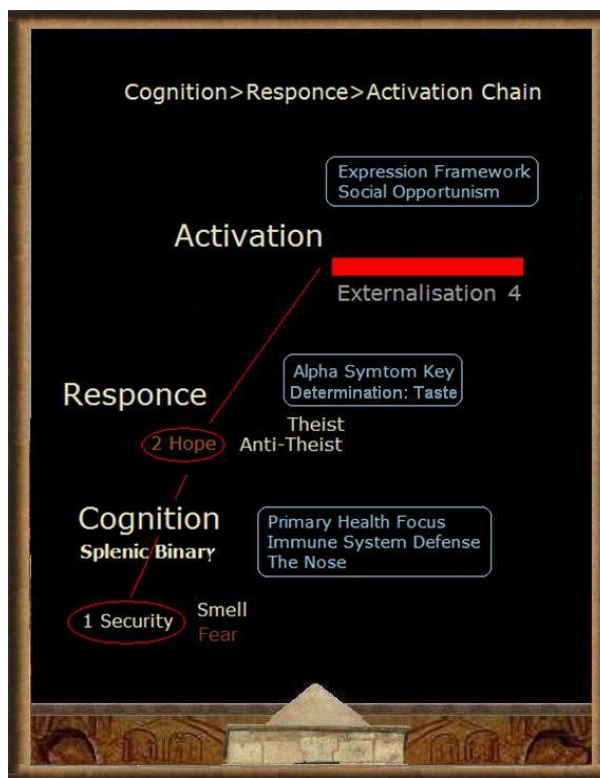
If you have a homogenized brain the way you see threat is the way everybody sees threat. You're worried about the same things that they're worried about. But that's not what you're here to be concerned about, if at all. You're only here to be concerned with what impacts you specifically, what is there for you to be concerned about.

Changing the Way the Brain Functions

When we're dealing with the Design side and we're dealing with the proper determination, you change the way the brain functions. Then suddenly there is this potential to be aware in a different way, to see in a different way, to smell in this sense in a different way, to feel secure. And it's down here at the tonal level. You can't achieve it simply by seeing that this is the Tone and this is the sense. You can only achieve that by aligning yourself correctly to the fixing of your Color and by operating correctly on the surface according to your Strategy and Authority and then all of that just fits into place.

When you're looking at it you have to see it holistically. In other words, you have to see it within the chain itself. This is just a basic chain configuration. Anyone who has taken my earlier PHS classes has seen variations of this illustration. It's actually what I will be doing in terms of my work in covering all of the chains. It will actually be much more sophisticated in terms of the information.

But this is just to give you a basic idea that it is this that we are here to synthesize. This is what gives us the full information because this is somebody's physical story, it's the story. Here's the root, here's the cognition. Obviously, I'm not talking about Base underneath. Base, as you will see is significant, but it's significant in a way that has nothing to do with this physical process per se. It simply





ly has to do ultimately with the specialized direction that we all move in. But I'll deal with that when I deal with Base next semester.

1st Tone: Developing Strategies for Survival

What I want you to see is that this is the diagnostic chain that we have to work with. It begins with the cognition, everything does. The purpose of evolved biology is to house self-reflected consciousness. So cognition is the first thing. So we have a theme of cognition. So, for example, here we have the 1st Tone, we have security, we have smell, we have fear, we have these basic things. This is what it's all about and what it's all about is this person is here to develop strategies for survival. This is what we know about this being.

Remember, strategies for survival in our context in this day and age is about being able to have a good job, being able to know what to do in this life financially, materially, and any number of other things, because that's what security is about in our time, that's the way it looks. We don't have to go out and kill something and hunt it down; we go into the butcher shop and buy it. So, we have different themes in the way the security is going to play out.

But think about it this way, if you're somebody who has the 1st Tone fixing it says that there is an enormous strategic potential in you. Ultimately that strategic potential is going to benefit you on the material plane. When you have that protection on the material plane you're going to be less insecure and the fears are going to be eliminated because you're going to be able to eliminate the fears by being able to be aware of how to operate in a secure manner.

2nd Color of Hope

So, here is the theme of this evolutionary direction in this Tone. But in this example here we're going to the 2nd Color of hope. We could be going to the 1st, or the 3rd, or the 4th, or the 5th, or the 6th. In other words, what this is here isn't what it stays. In other words, it has to form a quantum with the layer above it. Remember, we're just dealing with a neutrino stream that is going through the infrastructure of the crystal. The moment that it's moving away from the Tone and it's merging here with the Color, you have a quantum that's going to take place, so that the thematic that is here has to be lived out through what is here.

The graph originally was for Personality. What you're dealing with here is taste. So, the response to this cognition theme is to respond through what taste is, and what the fixing of the taste will be, and how that theme is going to operate here. In other words, that the security has to be found through the response; otherwise, it won't be. In other words, if you're not responding correctly, if you are not acting according to what is demanded, as an example, in the internal, then you're not responding correctly, so the cognition is not going to operate correctly. Then you're going to



deal with somebody who is not operating as themselves, you get into transference, all of this falls apart.

So, the cognition demands an appropriate response. The response is conditioned by what we can teach. In other words, our recommendations based on understanding the Color and the Color fixing, what is required. You have to be able to give them the information. What you're giving them is simply a key to aligning to their cognition because you can't align to your cognition unless your response is correct.

That's the magic. That's why to be able to explain to somebody what it means to be fixed on this side or that side, what it means to be lower Color, what it means that how you take food directly into your system is something that has to be regimented and something you have to be very much aware of. That only when you respond that way are you going to fulfill the potential of your cognition. There is no other way.

If you're upper Color and everything about the nature of the internal is about circumstance, that unless you are honoring what is correct for you in terms of the right circumstance for internalizing then you're not responding correctly. The response is not going to be correct; the cognition will not have its opportunity to be able to express itself at its full potential.

Color is Magical/Color is the Medium

Color is magical. As I've mentioned many times, Color is the medium. It's wonderful that we can look at these various themes of cognition. As pure theoretical architect drawings, they're fantastic. But then, they have to go through a lot of steps before they get to the surface. It's like a broken telephone. By the time they get to the surface they're not quite what one would expect, because they're going through these transitions of these quantum steps as they move along in the chain.

Key for Cognition is in the Response

So, the key for cognition is not in the cognition. The key for the cognition is in the response. That's why PHS, from my perspective, is the most revolutionary thing that's ever come down the pipe when it comes to—it's not just about health. Health, to me, is the obvious of this. You can really help align people immediately; you can really transform their vehicles, all of that is very obvious to me. What is spectacular is that all of this alignment leads to transcendence on the mental plane. It's like when you're a kid and you hear that statistic that we only use a couple of percentages of our brain, there is this sense that there is this vast potential that is untapped when you look into the nature of the human mind. A vast potential in each of us that is untapped.



Alignment Changes the Physical Brain

It's clear to me that the alignment of the vehicle to what is correct for the vehicle changes the brain. It changes the physical brain, which changes the potential of the self-reflected consciousness. And this knowledge that I received is so that awareness at the highest level, what I call being awake, is something that is almost engineer-able, if you get my drift. I don't think it's quite totally, I think the potential can be there and the passenger can still be stupid. However, it is clear to me that if you really align the cognition response activation, if that's really aligned, then it's obvious to me that the brain is able to express the potential of awakesness for that unique being. So, it's quite something.

And where we have influence is at two levels. That is, influence as analysts or practitioners in terms of the advice and terms of the transference from us to the other that we can offer is in two areas. The obvious one is at the line level, because we have been dealing with this for years. At the line level we know that the line is going to operate correctly. For example, this would be the 4th line of the Sun/Earth profile on the Design side, so the correctness of that unconscious opportunist is only going to come out if they are operating according to their Strategy and Authority.

Once they're operating according to their Strategy and Authority, which means that the activation can be correct, then you end up with two things: cognition, which is simply there, the tonal themes are there, there is no way we impact them one way or another, they're just there as potentials. At the other end, if you jump over Color you have the line and nobody can enter into this information anyway without being in the experiment of living their design, that you have this sandwich where the trigger, the thing that will really make the difference is the response, the Color, aligning determination.

Key to Our Work is on Two Levels

So the key to our work is two levels. One level is the analytical level. That is, the analytical level to be able to describe effectively the chain and to be able to make the recommendations that the chain demonstrates. That is something that is very important to grasp. The second level is the research, because there is enormous potential here, not simply to be able to lay out all the foundation, which I'm going to do anyway. It's clear to me that every single one of these 216 chains represents a different potential of awakesness. They're archetypes; they're archetypal pathways to being awake. In that context they represent something that is really astonishing.

And the key? The key is response. The key is being able to follow at the Design level both the internal and external configuration that is yours. This is an area of knowledge that no one, no science, no matter what it is esoteric, exoteric, has ever had a grip on. For me, this is the key to understanding why we're doing this, be-



cause this is something that almost immediately can be of service to humanity. It's all about the response.

A Health Support Mechanism

So, our responsibility as we go through this material is to make sure that we really understand these chains. And as long as you understand the chain, then you can give invaluable knowledge to the other, in order for them to align themselves. I want you to think about what my real goal is in this. I've watched now nearly 20 years people go through their process in Human Design. Sometimes they feel helpless as they're going through their seven-year deconditioning process. It's obvious to me that what we have here is the potential to speed up the process. It's not that you can change the seven-year cycle, you can't, it is what it is. But that's not what I'm referring to.

What I'm referring to is rather than going through the deconditioning process and waiting out the long, slow alignment to what is correct for you that the immediate ability to counsel people who have gone through their reading and their Living Design, or whatever it is, to be able to counsel these people on how to live a healthy, productive process during their experiment and how to enhance the potential of their intelligence, how to enhance the potential of their purpose.

It is the glove that fits on that hand. This is something that is going to make an enormous difference in the way in which people feel physically about the knowledge. I know how excited people can get intellectually with Human Design. You all know that; it's deep and it goes everywhere. But it's not the same as what it feels like to really feel good in your body. Any wish you wish for health in the body. This is knowledge where we can immediately provide a health support mechanism for anybody entering into their experiment so that their vehicle is more quickly aligned to what is correct. It makes the whole thing move so much quicker.

I think for non-sacral beings who have always suffered in the shadow of the ability of Sacral beings to immediately experience their authority, their decision making process, the response mechanism, that I think that introducing Manifestors and Projectors and Reflectors to their PHS is something that is going to bring them the physical well-being that is going to make their process feel so much better, and so much more rewarding.

I'm at this 20 years, and I see in my own process how as the knowledge expands and as the knowledge matures we are getting better and better tools for being able to be of service to anyone who enters into this experiment. I see the potential of this knowledge as—for years people have said to me there's not enough support mechanisms. People have a reading, they go out the door and they don't have somebody to talk to and they don't have somebody to go back to and all of these various things. I used to feel like maybe they were right. I would think in those terms, like the Living Design Guide program, these kinds of things.



But I'm convinced that if you give somebody, after they've had a reading, the PHS analysis and you set them on that track at the same time you set them on the experiment track you're going to have an enormous difference in the way in which they respond to the knowledge. And it's going to be so much easier for them to stay with the experiment long enough so that they see the long-term results of what's possible. We're going to speed up the process at that level.

Aside what it can do for anyone else, it's something to see that this knowledge is for beings that operate correctly. Otherwise, it doesn't work, because you can't talk about chains if somebody isn't operating correctly because they're going to be in Color transference. It's just not going to operate correctly, and they just get very confused. They end up with a confused homogenized mind that doesn't function very well.

So, this is the step that comes after you enter into your process, to align your vehicle so that you can feel the results. That is one of the things that this is what it's all about. That it's in the body and the by-product is fantastic. And the focus is the response because that's actually where we can read what's necessary.

Even if we are blind to the subtleties, think about that—for example, you have this situation. You see somebody's chain. You have the Color and you have the fixing and you have the recommendation that goes with it. If you only deliver that to them, if they take that in as part of their experiment and that's what they follow, it's going to work.

You see, I do love the simple, I love formulas, they're so incredible. Strategy and Authority at the line level, at the bodygraph level, and here at the response level diagnoses and recommendation. And if you honor the recommendation as simple as it can be, you will get the results, just like if you honor the Strategy and Authority on the surface you get the results. Again, we're in this situation where it is simply the experiment that leads to the transcendence. That no longer are we handicapped by the passenger, because if you just have your Human Design and you go through your seven-year process, which many of you have done, your passenger is always the burden. And it doesn't necessarily mean that the brain functions have been aligned because if you're not taking in the way you should be taking in, or going out the way you should be going out you're not fulfilling the potential.

How incredible it is to have this second key, to be able to bring the potential of perfection to any correct decision. To be able to enhance the potential of the mind to grasp what's going on. What I see in this, that by launching beings on this road this way that from the moment they enter into their experiment they are immediately impacting the way in which their chemistry and biology operate. They're immediately impacting the way in which their potential of cognition is going to show itself, and this is what it's all about—cognition.

If the vehicle is right, the brain is right. The potential for the unique awareness is correct, it's there. It's all about this movement. And everything is dependent on the response, in the middle, the Color. And it's the Color that ultimately will translate that information to activation, give it over to the Monopole its agency, to the holistic

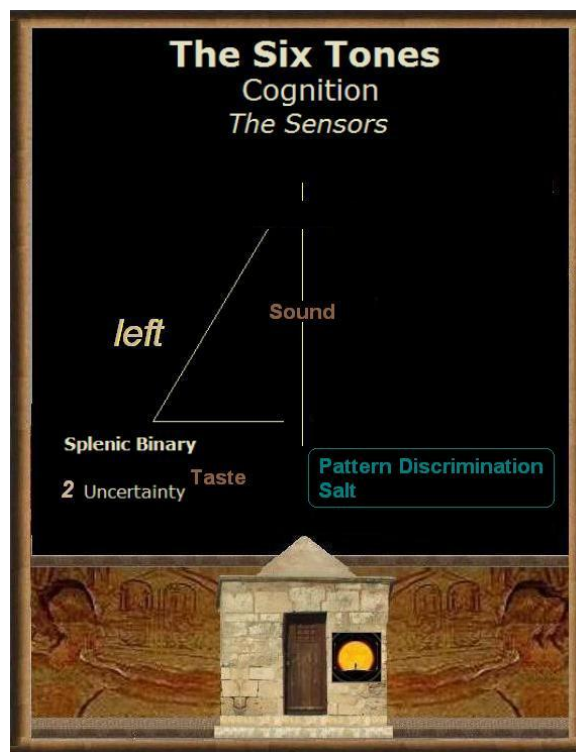


whole. And there it is. So, if the response is correct, and the activation is correct, then everything is correct. You have health, you have expanded consciousness and you have a being that is really on the path to operating correctly as themselves.

The 2nd Tone: Uncertainty

Let's take a look at the 2nd Tone of uncertainty. It's fascinating to me, this particular Tone. As I said, there is this—it's almost like the readiness for battle. That is, most of the time when we think about 2's in the way in which resonance operates all the way up the chain to the line, by the time we get to the top and we get to the 2nd line we have this assumption of things like shyness and barriers and the hermit. There is all this closed off-ness that is there when you see it at the line level.

So there is a huge change that takes place from what is the root of this in the 2nd Tone and what happens to it by the time it gets to the top and it becomes a line theme. When you're down here at the tonal level, the very uncertainty is about openness. That is, the cognition for the 2nd Tone is being able to encounter what is unknown, what has not existed, what one has not experienced, what one has not seen, however you want to describe that.



Pattern Discrimination

In other words, it is geared entirely to what is new and different. As such, it is remarkably open, if you know what I mean. So, at the tonal level uncertainty is an interesting thing. That is, in order for us to be able to develop an offense we have to have deep within us this readiness to meet whatever the challenge happens to be. The meeting of that challenge is that everything about the 2 is to get to a point in cognition of pattern discrimination, being able to discriminate. That is a word that unfortunately has lousy connotations, because discrimination has been attached to racism and these kinds of things. So, when you see or hear the word discrimination you immediately think in that context. Nothing could be—well, I was going to say nothing could be further than truth, but there is an aspect to it, otherwise it wouldn't be there.



The only way in which the maia can expand is through pattern recognition and discrimination. And discrimination is the most important thing for the 2nd Tone in terms of the way in which cognition works; in other words, who to fight and who not to fight, and to be able to recognize that in their pattern. In other words, it's not just about being offensive; it's about understanding that in order to be on the offense, one has to have a special kind of strategic thinking. It's very different from the defensive thinking of the 1st Tone. Here we're talking about offensive strategies in the 2nd Tone and this is all about pattern discrimination.

Salt and Creativity

You can see that it's related to salt. Last week we talked a little bit in the question and answer period about the fact that this is not simply table salt. As a matter of fact, for me it's just about all the crystals that we take into our body, because there are so many different kinds of crystals that we take in. But it's something to see that taste is the basis for our ability to be able to create offensive strategies. That means that taste is incredibly creative.

You know how I talk about the 2nd line process as one in which there is this hidden talent, a gift that's there that can be seen by others when they look in that window. But there is a very, very profound creativity that is here in this 2nd Tone. It's the creativity to know how to deal with something and defeat it that one has never met. This requires an enormous amount of creative processing. And the salts are absolutely essential for that.

I have on the wall in my studio some work I was doing in my first learning processes in the mystical and esoteric in the early 80's. The theme of it was that we are the salt carriers. It's something to really grasp about creativity, that creativity is deeply, deeply, deeply connected to salts in the vehicle and the correct level of salts in the vehicle. It is salt in the vehicle that is actually the source of our creative potential.

It's interesting to note that creativity is not something born in the Ajna binary, or born in the Solar Plexus binary, these much more sophisticated evolutionary awareness processes. But creativity, the deepest creativity you can imagine is here in the 2nd Tone. It has to be. It has an enormous responsibility. And when you think about humans and you think about the way in which we have evolved and conquered the planet, you can see that this aspect within us is enormously powerful. This ability to face uncertainty, the creativity to deal with situations, environments, creatures, viruses, you name it, to creatively deal with things in which we have no reference point.

So, this is a very different kind of cognition, potential intelligence, potential awareness, and potential awakens. When you think about the way the chain operates, it's not about going down here to the Tone here and saying, "Let's figure out exactly what is the right salts content for them," you don't have to, any more than you have to think about how all the not-self operates if you're operating according to your



strategy. You simply need to operate according to what is the correct response fixing.

When you're operating according to the correct response fixing, you're immediately going to align what is correct for you in terms of your taste, because your taste buds are going to guide you, they are going to be transformed. You're going to take in the salts content that is correct for you. It is going to enhance your ability to discriminate in the patterns and it's going to increase the fertility of what is your potential mental creativity. Isn't that nice? Well, it's true; it's quite incredible.

Tones are going to be great at the medical level when they're researched in and of themselves. So the Tones can be seen in all of that grandeur. This is not about generics; it's about unique chains each of us has. There are 216 basic chains that are there. But then, we are not talking about the hexagrams. We're not talking about the overall design, we're not talking about the incarnation cross, we're not talking about this and that, and on and on and on.

Each of Us Has a Very Unique Specific Chemistry

Each of us is here to have a very, very unique specific chemistry. And as complex as the 2 is, whatever is its cognition response chain, when you get to the response, if the response in its fixing is operating correctly then the potential here for the pattern discrimination, the balance in the salts, the ability to creatively deal with the unknown, all of that will be enhanced. And it goes back to what this is all about—our understanding of Color and the way in which Color works, what Color means, how Color is fixed, what the fixing brings, what the recommendations are.

Then for the first time you don't have the Color interference in the middle getting in the way between cognition and activation, and you can see why human intelligence, human awareness is so deeply limited. In the middle, between the cognition and the activation, you have transference. It's not possible for them to develop correctly. It's not possible for them to have the infrastructure that will allow them to be aware. It's not possible. It's this place in the middle, it's Color, and it's the whole story.

Just as when you're on the surface Strategy and Authority, that's the story. Response, Color fixing, that's the story. You align the vehicle, you align the intake, you align the external environment, you bring the cognition to the surface correctly, and you bring it into the quantum of its response. Think about what happens to your cognition when you're in transference and instead of going to a 2 you go to a 5, or a 3 to a 6, or whatever the case may be. It has nothing to do with you. Those are those days when you just don't feel good, pulled away from what is correct for you.

You can see that here we have this double commitment; it's a binary commitment to the experimenter, this commitment to Strategy and Authority on the surface to align the line theme, and to follow the recommendations of fixing, to align the internal and the external. Then the dream of the potential in cognition can get to the surface. This is what it is.



Here we've had it all along underneath us at this tonal level, this deep, deep drive in us to be aware. And that it's not about how much you use your mind or what you ponder. That's the folly. No matter how profound a thing you ponder with a homogenized mind, what do you think you're going to grasp? You can only grasp what everybody has grasped, if at all. Not what you are here to grasp, and ultimately to express.

PHS is about Health and Perfection

PHS is more than just about health. It's about perfection. When you deal with Human Design or PHS you're dealing with absolutes in the maia. It's a maia construct. It's the way the maia works; you want to be perfect in the maia. If you want to operate the way you were intended to operate in the maia, here is where the key is.

So, each of the Tones gives us a direction. They give a direction, they give us an idea where the consciousness is going to be, what the consciousness is going to be like. A pattern discrimination consciousness, the ability to tell the difference between this and that, the great measuring that makes the maia happen, it's all here. The root of the adventure of life, it's here.

How interesting to think about this 2nd Tone and that the way in which we see the 2nd line has been conditioned by millennia of transference. Then you have 2nd line beings that come into the world that are basically closed to just about everything. So, they have to wait for the call. And the source? The source isn't like that at all, but you've got to go up the chain. This is the thing to grasp; it's all about the chains. The chain forms a unique health pathway.

You can't afford to go drifting off into transference. And if you're going along this pathway you're operating correctly in this pathway, you're going to benefit in terms of your consciousness. That's really something. Yeah, you're going to be healthier, you're going to digest your food better. Your vehicle in and of itself is going to be more peaceful, more at peace with itself, and correct.

The Most Radical Change is in the Lower Colors

It does mean you will go through changes, physical changes. It's the most radical for the lower Colors. Lower Colors, when they follow their regimen, because these are vehicles that are totally out of whack, and to follow their regimen means there's going to be a real shift in their vehicle, a shift in the way it looks, it feels, it operates, all of the things that go along with it.

And the key is right there in the response, the magic of Color; it's magical, this Color and the way in which Color fixes so that we can be so specific. Think about how extraordinary the information is, so that the potential is there to actually teach some-



body, give somebody the information they need to perfect their form. It's so incredible.

I can't get over it. Every day that I'm involved in this process, I have something about PHS going on every day. I can't get over it; I can't get over how such profound things can be healed so simply. I guess that's the thing that I love the most. The beauty of it, the simplicity of it that all you need is a couple of keys, and all you need is the stick-your-head-through-the-sky and see the mechanism. And then you come back and you go, "Oh, really, it's just like that," because that's what this is. It's just like that.

There is an enormous future for this work. What it calls from us—the next couple of weeks I will take you through the rest of the Tones just as a cursory view. But I want you to really grasp, and we will return to this theme of Color and how the Colors work and what the fixings mean, because this is the thing that is going to transform the other, this is the thing that really can have such a deep impact and can really affect their lives. It's very exciting. But I really want you to keep in mind that we're dealing with an absolute mechanism here that we can use—the response, the fixing. That, in and of itself, is enough to transform the life.

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Lesson Ten

Tone: Cognition and the Ajna Binary

If you think about humanity just in evolutionary terms, if you think about our evolutionary process and you think about it in terms of the awareness centers in the bodygraph so that you start our evolutionary process like the rest of the mammalian line with a Splenic system that is the source of awareness, at some point there is an evolutionary jump and you enter into the domain of the Ajna binary. It is something to consider that what it is to be human is fulfilled through the work of the Ajna binary. It's really quite something to grasp. That finally there is this third possibility, that is, the possibility that is inherent in the coming mutation in 2027 that is the possibility of a third awareness awakening within the form construct.

So when we're dealing with the Ajna binary we're dealing with something that is very much one of the main keys, or one of the main directions that humanity has taken in terms of its evolving form to be able to reach a level of cognition. That is, the very nature of our communication together at this level of language and insight, all of this is a by-product of the success of the Ajna binary and the success of what we call mind.

It is obviously a very different kind of awareness. But I want to just keep for a moment with the evolutionary process. I'd like you to look at something that we have not yet discussed and will not discuss in detail until the next semester, but I would like you to look very carefully at these three keynotes that are here.

Tone: The Inner Architecture

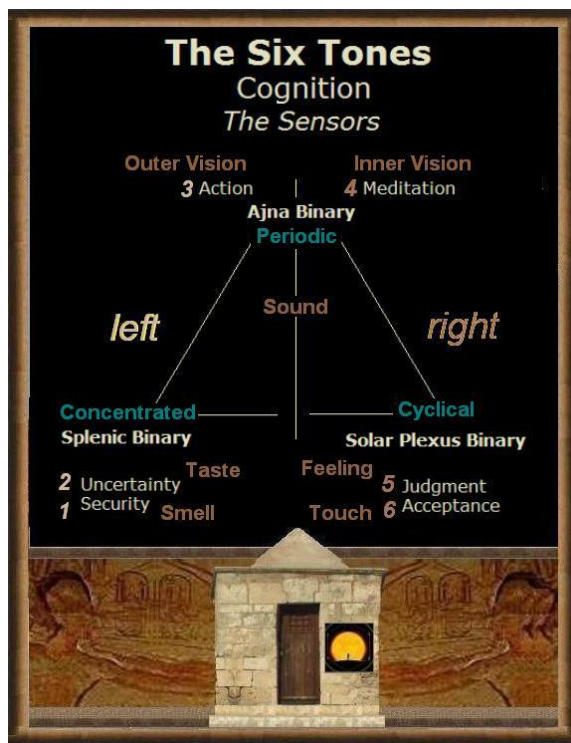
The Splenic Binary

When we're looking at Tone, we're looking at the inner architecture, in other words, we're looking at the floor plan. It's something to grasp about the way in which these awareness systems or the cognition potential of these various systems that they operate in specific frequencies. Let's talk about it in terms of an evolutionary frequency. In other words, rather than talking about the way in which this operates in the microcosm within an individual's life span, let's think about this in terms of the evolutionary progress of Homo. If you look at that evolutionary progress, one of the things you'll see is that here in the Splenic binary we have something that is concen-



trated. Literally what that means is that it is always there all the time, always there all the time.

It is something to grasp about the Spleen, for us it still remains the truest awareness that we have. In fact, where you can never trust the mind to be your inner authority, you can trust your Spleen to be your inner authority. It tells you already that there is still an enormous difference between the function and the quality of function



of the concentrated Splenic binary that has been evolving for literally millions of years, and the periodic Ajna binary that is relatively new. Relatively new in the sense that the functioning of the so-called mind system, at least in the way in which it functions for us, is probably something that is no more than 90,000 years old. In other words, this is a relatively new phenomenon. And within the context of evolutionary time, it is a blip on the radar map. They discovered the earliest upright hominids, our most ancient humanoid ancestors—Lucy, sweet Lucy—they found her somewhere in Ethiopia. That was just over 4 million years ago.

So, when you think about the Splenic system being the concentrated awareness for 4 million years, remains the concentrated awareness for over 4 million years that 85 or 90,000 years doesn't really mean very much. In other

words, the Ajna binary not only is it something that is relatively new, and again, I'm speaking in evolutionary terms, but the fact that it is relatively new also means that it is relatively, and I keep that word carefully, inefficient. That is, it has its limitations.

The Ajna Binary

One of the most interesting things to understand about the Ajna binary is that it is periodic. Let me give you an example of what I mean by periodic, to take it into the mundane of an individual life. If you think about your intellectual life, you will recognize that you do not have a concentrated process. What you have, in fact, is a periodic process in where there are periodic moments of potential satori, awareness, light bulbs going off, great ideas, and logical conclusions.

But it's one of the things that we recognize about the nature of the mind is that those moments do not happen on a regular basis. As a matter of fact, you cannot



measure when they're going to happen. They may happen in your youth, they may happen in your old age, they may happen anywhere in between. In fact, the ability of the Ajna mind system to excel is something that is, in fact, periodic. I mean, I look at the work of Einstein, as an example. If you look at Einstein over a period of maybe six or seven years, there was this enormous, incredible outpouring of whatever you want to call it, inspired thinking. Then he spent the rest of his intellectual life on a plane, never to have that highlight again.

I look at my own process. I spent still the majority of my life, certainly the first 35 to 40 years of my life with nothing really going on, nothing of value, anyway. So, it's very interesting to think about mind in this concept and to recognize that this periodic is something that's very important. It also means something else about our mental age. That is, this mental age that was initiated with the last major mutation, the last major mutation that took place in the 12th gate. That mutation in the 12th gate was the dropping of the larynx. Of course, the dropping of the larynx, the 12-11 polarity, was the beginning of our ability to be able to enunciate the maia.

In other words, the capacity to be able to create more and more sophisticated nuances of tone and sound in order to be able to create tonal differentiations for things. That is, language—to be able to give things names. The moment you begin that process you begin an accelerated binary evolutionary process that started 85-90,000 years ago, and 5,000 years ago it suddenly exploded. It exploded with writing and all kinds of things. It exploded with transcendent thought, all kinds of things happened.

All of this has been very, very, very fast, and it is a slice in time. That's all it is. It's a slice. It's what I call the garden theme. For me it's very clear it's a convenient mythology but it's a suitable mythology. In other words, this last 85-90,000 years, this is the garden movie, this is the capacity to go out and see the world, not just be in it. When you think about the Adam and Eve mythos, one of the things to recognize about that mythos is that when you first meet them they're Splenic. They're just Splenic. They're like any other mammal. Their ignorance, lack of awareness, or lack of potential for awareness often has the look of peacefulness and simplicity; just enjoying being in the world; nothing more, nothing less. Not even being aware that one is aware that one is enjoying, and so forth and so on.

By the time we're finished with the story, they are thrust out, the veil is lifted from their eyes, the analogy to clothing, the veil is dropped from their eyes, the world can be seen, the corruption of the world can be seen, the beauty, the ugliness, the this, the that, whatever, and they're sent on this trail of building up the maia until it gets to a point of density that it has its own life.

Have you ever noticed that in these science fiction movies, these computer movies where they program some computer to be very intelligent and all of sudden it takes on its own life. Suddenly they can no longer control it. One of the things to understand about the expansion of consciousness is that the build-up that took 85-90,000 years of the maia, building the density of the maia that at some point it simply explodes. And it explodes into the potential we have today, the potential that we share in this kind of environment where, in fact, we can fulfill the mythos. In other words,



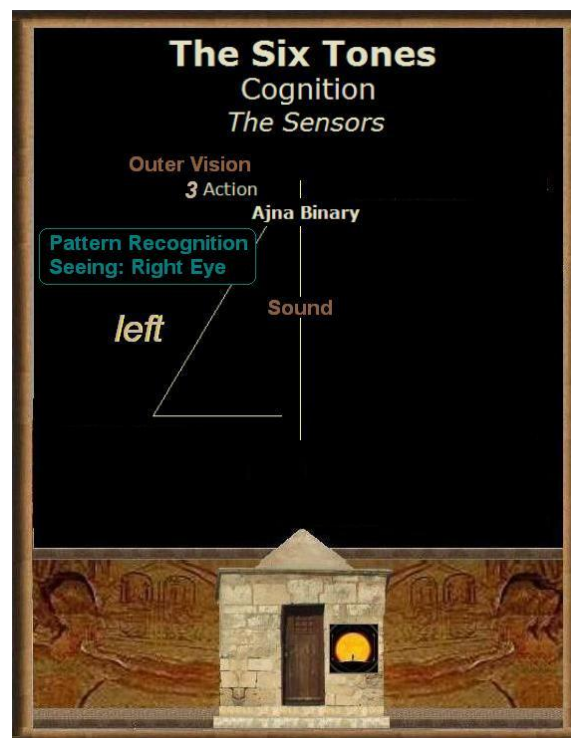
we can have the fruit and we can have the tree and we can examine its roots, and this is the whole pack of cognition.

No Ajna, No Maia

So, for us, as humans, the Ajna binary is and has been both the Holy Grail and the eternal curse. Everything is a binary. It's the nature of things. Without the Ajna there would be no maia. A dog does not experience maia; maia is an intellectual construct. It does not in any way share the same world that its master shares, it can't. The world that we live in is such an intensely deep construct that we make up and maintain every day. And the very beauty of what this maia has generated for us, and generated is really the word, the beauty of this maia at the same time we understand what has happened to us. The fact that we have moved away from the authority of the Spleen, and that we have dabbled with the authority of mind, what we now call the not-self, this dabbling with the authority of mind created the world we lived in, and it also has created a variation of what human can be. And we see the consequences of that.

In other words, the incorrectness of an awareness that in fact was never intended to be the survival mechanism and it should be obvious simply by looking at the terminology. In other words, there is no way that mind can maintain your survival, it cannot. Of course, here lies the dilemma.

So, when we're dealing with mind we're dealing with something very fascinating. Built into this blueprint here at the tonal level, what's built in here is the capacity to create the maia and the maia is created in two ways. These two ways are what we can call left and right. There is a left way and there is a right way.



The 3rd Tone: Outer Vision

The theme of the 3rd Tone is outer vision. Remember something about the eyes; they are receptors, literally receptors. This outer vision is the most important action of the Ajna binary. It is the most important action of the Ajna binary because it is



the action based on it being a left Tone that aligns the maia to its survival. In other words, being able to watch the world, that's something to realize, is a capacity that allows us to survive in the world. The outer vision is tied to our survival.

It's very interesting to see that this theme of the 3 and the 4 the way they split from each other, that they are connected to different principles. And to begin with, when you're looking at outer vision, you are looking inherently at logic. What I mean by that is that you are looking for disruption of patterns.

For example, the dog or cat that you have as a pet does not have very good vision. What they're good at is noticing things moving. That's what they're good at. So, for example, if you hold a treat in front of your pet it doesn't necessarily know where to get it because it's not moving. If you wave your hand with it, they will immediately go for it.

Seeing What Disrupts the Pattern

It's one of the things to see clearly about our outer vision system, is that our outer vision is looking not so much at the pattern, but anything that will disrupt the pattern because it is connected to the Splenic system and its need to be alert. So, this Tone, the way in which this Tone fixes, we know that it's responsible for any left fixing of the Color above. And what it's really saying to us is that looking out at the world is something that is enormously important for these beings.

In Rave Psychology I talk a lot about seeing, actually seeing seeing seeing. Seeing is what cognition is about for humans. It is. This is the goal. This is the ultimate goal. After all, only human beings achieve cognition through an Ajna binary, it doesn't exist in nature other than with us. This is unique ground. It is, therefore, through the seeing, whether it will be outer or inner and we'll look at both, but it is through the seeing that the cognition is achieved. But we well know how distorted seeing can be.

If you have somebody who has a 3rd Tone on the Design side and they're having problem with their vision, you know that they're already incredibly sick, that there's something seriously wrong with them. Because within the architectural plans of what that unique being is intended to differentiate as, that the differentiation is going to be focused through that outer vision.

Remember, the real gift of outer vision is not seeing what's in the pattern, but seeing what breaks the pattern, what doesn't work. And it's not always there; it's periodic. One of the things that is clear about the way in which we're designed is that if you look at the Cross of Life, that is, the Sun/Earth and the North Node/South Node, you're looking at the basic infrastructure of the quantum, of the illusion on the surface. You have two things—being and seeing. Seeing is a universal human theme. We are designed specifically to see in certain ways. And the fulfillment of the Nodes, both in terms of Design and Personality, is the foundation for true cognition at a human level. It's really what it's all about.



Two Dilemmas

We have two dilemmas. We have the limitation of the training of the passenger. In other words, the passenger that is unaware of mechanics is deeply limited. We have a limitation of the physical plant itself; in other words, the physical brain. Remember, everything about PHS is about aligning through both digestion and environmental conditions, aligning one to what is exactly the right information to take from resources in order to perfect the predisposition to differentiate. In order to perfect the way in which brain is going to function. The perfection of the functioning of brain opens up the possibility for higher levels of consciousness or awareness in the passenger.

But seeing is something that is exceedingly difficult. It's why the 3rd and 4th Tones always presuppose that we're going to have a problem. In most cases you will see that 3rd or 4th Tone usually leads to beings that are caught deeply in the not-self mind. After all, this is the underlying architecture of building the mind with a focus on the mind itself, and the tool of the mind, which is the vision. Of course, these are beings under that kind of deep influence that give enormous credence to their not-self process. They're convinced that they are in charge of their lives from the mental plane, and that they know what the world looks like, and that they see things. They see what's right and they see what's wrong. Of course, it's an enormous lie, because it's simply not true.

The moment that you understand Color transference, it is obvious that there are very, very few human beings on this planet that has any capacity to really see at all. They take things in. And they have a homogenized interpretation of it. But they are not seeing liberated from the mental responsibility to control the life. And there is a hook, and perhaps you can intuit that from what the 3rd Color is about. The fact that it is this outer vision that is left Tone so that it is influencing the way in which the individual will think by in some ways mirroring the concerns of the Splenic system and the immune system. But it's not really, because it's mind and it is 3rd Tone, it's not 2nd or 1st. It just happens to have this commonality of left. What that means is that the mind is seeded with an illusion that it can look after its survival. Understand that it's seeded with that illusion. It can't; but, the seed is there, because it's on the left.

Inner Vision is Not Stable

In the same way that we step over to the other side and we go over to the right side, the right side is deeply connected in the same way as the left, but not to the Spleen, but to the Solar Plexus binary. Inner vision is not something that is stable at all. Inner vision is moving. This is all about the way memory works. Memory is really a trap, isn't it? We don't really remember, do we? What is it exactly that you remember? You remember bits and pieces of this and that. And even the bits and pieces of this and that that you remember, do you remember them as they were?



No. Can you? No. You reconstruct them. You reconstruct them in an unstable, inner vision environment. Details come and go. Moments get elaborated, things get lost, whole years fly away and dissolve into nothingness, and they're gone.

It's not like, yes, it's true everything that you've ever experienced is stored. But the 4th Tone says there is a limit to how you can access it. It's what inner vision is about. How do you access stored data? How do you do that? How does that work? The most interesting thing about it is that everything that we stand on today we base on yesterday, and we can barely remember any of it. It's quite interesting when you think about it.

The 3rd and 4th Tones are operating ultimately in a way that it's very different than the other binaries. The other binaries are not split binaries. They're not intrinsically related to different things. It's something so important for us to understand about mind. Think about the Solar Plexus for a moment. When you look at the Splenic side, the Spleen is all about survival. When you think about it as survival, this is a commonality in the form principle, obviously. The first priority if you're going to be in an evolutionary bio-form program is that you have to get the bio-forms to survive, reproduce, and that's the whole Splenic game. There are so many different forms on this planet that operate out of this Splenic formula, to be able to survive, to be able to reproduce, to be able to defend yourself; there is a whole security system, the whole survival system concentrated, deep.

The Emotional System is What Makes Humans Different

But, that's not what it is to be human. That's the thing that makes us so interesting. We are not just that. And leave alone that we have the evolutionary arc that takes us into the opening up of the Ajna binary; but think about the Solar Plexus. If you look at any other form, what you will see is that sexuality, if you can call it that, however you want to refer to it, the mating, bonding, all of these formulas are at any level of life is rooted in the Sacral, but not in humans. It's emotional in humans. It's emotional, it's what makes us different. It operates out of the principle of the emotional wave system.

When you think about the 4th Tone, you have to recognize that the 4th Tone, as a right tone, is aligned to the pleasure/pain principle, in the same way that the 3rd Tone is aligned to the Splenic survival principle. And again, it's a trap. The mind ends up with the illusion that it can survive, and ends up with the illusion that it knows where to find the pleasure, or how to give the pain, or whatever the case may be.

The seeds are there out of this left and rightness, and it gives the mind a false empowerment. It's a false empowerment. So, mind ends up being able to look at these things, it looks out in the world and says, "Oh, that looks dangerous, I'm not going to go that way." But it's not for the mind to make that decision, this periodic, every-once-in-awhile-you-get-it mind. This is for the concentrated Splenic binary.



But the mind has this seed and it says, "I can see that's the wrong way to go. I want to go this way."

It's the same thing about memory, this inner vision. The 4th Tone builds into every being the limitation of what can be accessed from experience. It builds it into everyone, including at extreme levels like Alzheimer's. This is all in the 4th Tone.

Mind's Deep Control over Us

The Importance of Living the Experiment When Involved in PHS

I find that when you think about mind and how mind has such a deep, deep control over us, how hard it is to break the shell of the not-self, how hard it is to get mind to see its own dilemma. You can see that this just isn't something that somehow exists on the surface; this is something that is bred in us. It is part of what happened to us when we evolved out of the dominance of the Splenic binary into this human construct. It's temporary, but it's our world. And it gave mind enormous power to assume its control over things, enormous power.

It's why the mind is always in deep conflict with Splenic beings, much more so, by the way, than mind with the emotions because the emotions overwhelm the mind. But the mind has greater power than the Spleen. Mind just says, "Yeah, but I know what's good for us," because it's left. It says something about left and right fixings, and how important it is to see that as a kind of generic. When you're seeing that somebody is being fixed left, you know that there is this theme of survival that underlines everything. It just does. And when they're being fixed right then the experience of being in the world, of being in the flesh, of feeling life, of touching life, this is the right side.

And mind? Mind sticks its little fingers into both, and not because it's like either, it isn't, that's the joke. But it's also the mystery of what these triplicities are all about, wherever you see them in Design. Whether they're trigrams, or lower and upper Colors, or left and right Tones, we're dealing with these fascinating triplicities. And it's this very relationship on either the left or the right that ultimately is how mind has been able to build its power.

It's interesting to speculate about the coming Rave mutation, and to recognize that the opening of the Solar Plexus binary to actual awareness that obviously for Raves this is going to change in many ways the way in which this whole formula operates. But for us, the mind juggles what is the emotional field and the survival field and takes control of them and dictates to the being.

It is built in. It is in the blueprint itself. And here, at the tonal level, is the only place where you can see why mind has such a hook on us. It's so deep, because it has this ability to be able to tune into these aspects and assume authority. This is what mind does. You know what your mind does the moment that you've gone



through an experience and you did all right, it immediately assumes authority—"been there, done that, I'm ok, I can handle it, and I'll do it again." This is mind assuming authority for our survival.

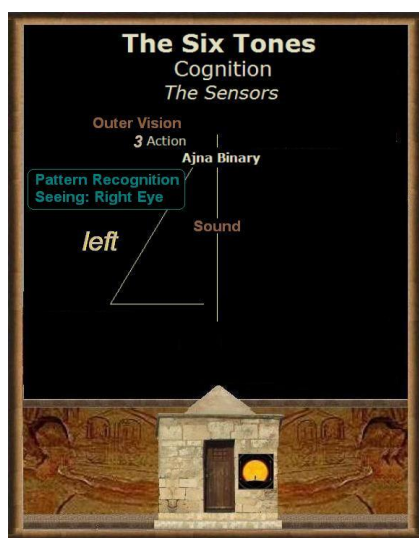
It's why at the very surface when we're talking about anyone being involved in the PHS process, in other words, receiving a diagnoses and recommendation, how essential it is that they're operating in the experiment, that they're following Strategy and Authority, because there is this overwhelming hook that the mind has. It's enormous, everybody knows that. The power of the not-self, and if you want to see the not-self, you want to see the blueprint of the not-self, it is in the 3rd and the 4th Tones.

The 3rd Tone Theme: Action

When we're looking at the 3rd Tone remember that this theme of action is rather interesting, because it's not about doing, it is about taking in the doing. It's the difference between photography and motion pictures. This is a motion picture receptor system. Remember that the way in which the 3rd Tone helps the mind assume responsibility for our survival is that it is very attuned to things breaking patterns. And it's looking for that action of the breaking of patterns because it's the breaking of patterns that opens the door to satori. Remember that we're dealing with something that is periodic. Great thoughts don't come every moment. They may never come in a being's life. Most homogenized beings don't have those kinds of experiences.

Pattern Recognition/The Right Eye

So, here you're taking in pattern recognition. This is the theme. And remember in looking at this as the architect's blueprint, recognize that the goal of the architect is something that is going to be aware; in other words, creating the potential environment for cognition. And that the key for the 3rd Tone being is pattern recognition, is seeing and specifically seeing through the right eye. The right eye becomes the dominant eye, is the logical eye. It sees the patterns.



But again remember, on the surface when you're looking at the right eye, the 17th gate, you're looking at the eye that looks for patterns. Here, in the blueprint you're looking at the eye that's looking for the disruption of the pattern. That's what we're designed for. It's not the mundane, not-self version of that, which is looking for patterns. This is the natural gift to recognize patterns and thus be able to see when the patterns are broken.



Looking at Your Food When Eating

This is the way that the evolutionary consciousness works. It doesn't create anything, it is skilled in reaction; the perfection of reaction through pattern recognition. When you see a fixing in someone's Color, and you have a fixing that is a 3rd Tone fixing. For example, let's say we're talking about the internal Sun/Earth and you've got a 3rd Tone fixing, it's one of the things to see very clearly that seeing your food, as an example, seeing the pattern, the recognition of the pattern, looking at your food while you take it in, these kinds of things, they're totally transforming.

It is what the 3rd Tone is for. But there's something else. We weren't designed to live out the 17th gate delusion, that the job is to organize based on the patterns. That's what you get through not-self evolution on the surface. But when you begin to understand the function of the right eye, the process is not one of working on the recognition—the follower/leader that's part of the 17—not working on the recognition at all because the recognition of the pattern is an obvious, it's a natural, it's just there.

Just Watching

What is different is the focus, speaking in logical terms. The focus is on disruption of pattern, not pattern. It's all turned upside down by the time that you get to the surface because you have a not-self domain. For the 3rd Tone, the potential is a predisposition to be able to simply watch, nothing else, watching. It's one of the most difficult things for the passenger to do, is to watch. It looks passive; this is ultimately a passive theme. And yet, it is incredibly dynamic to watch. There's nothing to do, after all. One is simply taking in. But there are filters that we have in our neo-cortex. There are Personality filters and not-self strategies and all kinds of Color transference and this and that that get in the way, distort the vision. More than that, absorb the passenger in being concerned—where's the pattern—and that's not the passenger's concern.

The ideal is the passenger that watches and notices the difference, the changes. This is the magic that's there. Yes, searching for errors, it's correct to align them together. Yet, at the same time to see that it's not just about error. It is about seeing that you have to be able to be free of the burden of being responsible to see anything for what it really is, and to see anything for how it can really be. And the passenger can only do that when it's free of the responsibility.

But again, you have to recognize that because we are talking about the infrastructure of the Ajna and we know that the mind is the enemy, in that sense, because the mind is the place where the not-self lives, it thrives. The 3rd and 4th Tones, more than other Tones, lose the purity of their essence by the time they get to the surface. Because the moment that the passenger is absorbed in being responsible for



the life, is the moment that you're in transference, the moment you're not working with the right determination, you're not going to have the right motivation at the Personality level, you're not going to be able to see correctly, you're ultimately not going to be able to reach that level of cognition.

Achieving Cognition through Surrender

You know that line about the difficulty of a camel going through the eye of a needle. How difficult it is to have a defined Ajna and to liberate yourself from the turmoil and anxiety generated by the not-self. And if you're somebody that on top of that has a 3rd or 4th Tone underneath the surface, to see how much pressure is placed on the mental plane, and that it is through the mental plane that you're there to achieve cognition and you're there to achieve cognition in only one way, which is surrender, there is no other way. And not simply the blind surrender, but the surrender to the mechanical necessities of what is necessary for you to be able to fulfill your potential.

Every day that I deal with this knowledge, is another day that I am astonished at what I see as its potential. Being able to align vehicles to their predisposition, being able to see the radicalization of their form, something that can take place is self-evident and is something that ultimately is going to align them to what is their possibility.

I've gone through a very long process of looking at consciousness and looking at what I can achieve as a messenger in terms of raising the consciousness of the human beings that I have contact with. At first I thought it was intellectual. I was very aware of the various masters of the 20th century and the way in which they use language and their description of the maia to try to motivate and inspire.

I had the wonderful serendipity in the early 1980's to be in a community of people that had literally searched all over the planet for transcendent awareness. These were intelligent people and very brave beings in their own way. And yet, it was so obvious to me the deep, deep limitations that they had to deal with, the fact that they could not achieve states that they had some fantasy about that were possible, states of enlightenment and whatever. That they ended up with deteriorating social lives and all kinds of things that just weren't part of what they assumed the formula was. Yet, these were beings that were the bright of the bright. It is clear to me that when I look at the limitations of my own mind it is obvious to me before my encounter that despite whatever the IQ I might possess, it certainly wasn't of anything of value, because it did not either serve the truth or operate out of the uniqueness of my authority.

It's clear to me now at the deepest possible level that this transcendent consciousness is something that is wholly and completely dependent on the form. I say "wholly and completely" and I should be careful with my language. It's not wholly and completely. There is within the very nature of the form hierarchies of the potential of differentiated consciousness.



Unique Personality Emergence Totally Dependent on the Unique Form

However, it is all about the form. It is clear to me that the uniqueness of the Personality that is something that is a dream, is possible through something that is not. In other words, that the real emergence of the unique Personality is totally dependent on the emergence of the unique form. And that whole question of uniqueness, like the magic of snowflakes that are never alike, there is this incredible differentiated potential in each of us that can be achieved, this is the promise of the time of Eden, and this is the promise of the closing of the gates. This is what it's all about.

It cannot be done unless the form is aligned. It cannot be done unless the experiment is lived. It cannot be done unless the internal and external are in harmony with one's predisposition. And I am convinced that in this alone lies the one thing that escaped me, in a sense, how do you get people past the point of the homogenized limitation. How many times have I tried to explain "no choice" to brains that are unable to process it? It's not that they're not bright. They're intelligent. It's not about that.

There is a neural track they need access to. There is a certain nutrient that they need, a certain element that they need, a certain this or that that they need in order that that part of their potential brain function operates, and when that operates correctly, then the potential of the consciousness. This is the magic. Not to digress, but it's important for me to state it. PHS is goddess worship, it's my goddess worship. It's the closest I get to honoring what I call the Mother which is the source of the knowledge that I received. I was given form knowledge, and I am a form master, and this is all about form.

Ultimately now, I truly see that here is the exaltation at the most profound level of the magic of the form principle, it is magic. The self-reflected consciousness is a delight, but it's an illusion. It is the place between the sparks as the neurons fly in the brainpan. It's the gas of the mind. It's so obvious that this extraordinary tool that was given to us, this knowledge, is not just about educating the Personality so that it can grasp the basics of mechanics, but it is about the potential and the gift and the holy gift that each and every one of us can differentiate completely. Complete the fulfillment of our uniqueness, not simply act as a Generator, not simply act as an emotional Generator, not simply act as a split definition emotional Generator, and on and on and on through profile and line and Color and Tone and Base and cross, and you name it, to get to that place of the perfection of one's uniqueness.

It's not about how you think. It really isn't. Your mind is limited by its form. And that the form itself is not dormant. The form is a mutative principle. We are mutative principles. And to understand that the mutation of the physical form is something that can take place at any time. The scientists love to say that synaptic tracks at different times in your life get closed down and don't open up again.

But then again, that is the homogenized view of the way in which brain development operates. But then all of the beings that are being measured for that are beings that don't operate correctly according to the potential of their form, and it starts when



they come out of the womb, being homogenized from the get-go. So, their vehicles, their brains, they just don't have a chance. They're not taking in what is correct for them; they are not in environments that are correct for them. It's all in the form.

So, here on the left side, this pattern recognition, this brings the deep visual context to any Color fixing, it just brings it. And yet how important it is for these beings to understand that because they are designed to reach cognition through their minds, and it's not contrary to their authority, to reach cognition through their mind means that they must surrender mind's mundane not-self authority, otherwise, it can't happen.

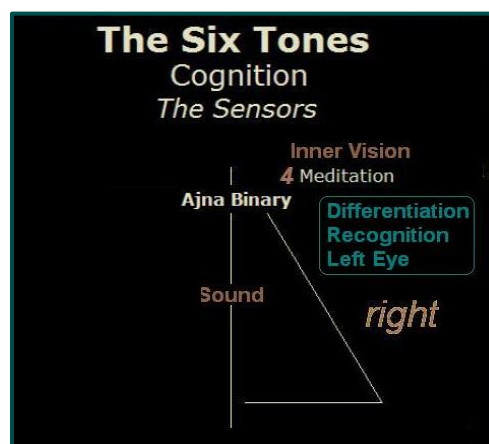
So, whenever you see somebody, particularly when you're dealing with the internal and you see you have either a 3rd or 4th Tone, you have to understand something. It is only when you are liberated from mental decision making that you even have a chance to fulfill the cognition potential that is there in you. And that if you're not operating correctly, you can imagine how distorted the way in which you see is actually going to be.

The 4th Tone: Inner Vision

Now, we can take a deeper look at the 4th Tone. The 4th Tone for me is one of those aspects that carry with it quite a story and its own mysteries. Think about the language here, we're talking about inner vision. It's one of the things to see about what inner vision is all about. It's not about seeing, it's about reconstructing data. It makes it very odd in the way it operates.

Visually Taking in Only Certain Things

In other words, think about abstract seeing, you're watching the experiential. In that abstract seeing, in fact, you're not really seeing very much while you're participating in it. As a matter of fact, your focus—it really wouldn't be a focus—you would simply have a very narrow existential spectrum in terms of your seeing. Yet, the real capacity of the 4th Tone is not about being alert in the sense of being left, being 3rd Tone and connected to Splenic survival, but not being alert at all, as a matter of fact. How can I phrase this? What the 4th Tone does is it selects image bits, image segments, visual segments from any experience and it's the visual segments that it stores.





Now, the visual segments are sort of like writing a sentence without conjunctions or anything in between. It takes out things, and it takes out things that are filler—the thing between this and that. It takes them out. Because it takes them out, when it's taking anything in, it is only taking in the components and there are things left out.

For example, you have the problems of the translation of the Qumran Scrolls, the Dead Sea Scrolls, and the dilemma was very simple. The ancient Aramaic languages all used power points. That is, you can still see that in some modern languages like German or French where you have these power points that change the way in which a word is pronounced.

If you don't know what the points are, or if you don't know where the points go, it's like you have the letters G and D but you don't know whether it's God or gad or gid or good or whatever the case may be. So this is the way in which the 4th Tone designs our mind to take in information to reach cognition. Remember, the goal is to reach cognition. It's not like this is a handicap or a problem, it's only a problem when you relate it to the not-self and the way in which the not-self mind operates.

Re-Seeing

But in terms of Design it's a really interesting design. In other words, the 4th Tone designs us to visually only take in certain things from any experience. It just does. Not only that, when we take it in, then we go through this process because this is what the 4th Tone brings to us, is it brings us this process of re-seeing. And re-seeing is a dilemma. You know what that's like when you've had a very bad experience, an emotionally trying experience, you're very upset with somebody, whatever the case may be. This is where the 4th Tone—remember, the 3rd and 4th Tones are very tricky because they give the mind access and illusion of authority because they tap into these other awareness areas.

Of course, inner vision taps into the Solar Plexus binary. How easy it is for the mind to bring into mind this distorted memory of an experience. Would you remember the look on their face, the snarl in a moment, whatever the case may be, you do not remember the experience. You don't. Yet, what you do remember sets off all kinds of fireworks because it's directly connected to the Solar Plexus, deep, deep underneath. It's inner vision.

The 4th Tone Keynote: Meditation

It's interesting this keynote of meditation. The meditation is actually something that is very active as a principle. Basically what it requires is this periodic review of memory. And anyone that has a 4th Tone is going to end up with a kind of mind in which things roll around, periodically they show up to be assessed again.



It's interesting because every time that the mind receives, it changes what it's seeing. It changes it, it evolves, and change isn't quite the word. Some things become more highlighted. You know what that's like, every single human being has their kind of pat introductions about who they are or the way they describe themselves to the other. Every human being has that story that they'll always share with you at some point or another in their intimacy with you.

Like all of us as human beings, because we are gregarious and because it is part of our collective principle to share, we tell these stories, the ones that are dynamic enough in our process, we tell them over and over again. And yet, every time that we tell them we are retelling them. We are making them up anew. And we are borrowing from what are samplings of that story that in fact after many retellings that the mind is actually remembering a retelling, rather than the original. And it eventually becomes—it doesn't have to be terribly distorted from the original, but it certainly isn't anything like it. And there are so many things that are not there.

The Left Eye/Differentiation Recognition

Now think; this is the path to cognition. So exactly how does that work? When we look at the left side we saw how important it was to see not the pattern, but anomalies in the pattern. Here you can see that the left eye is all about differentiation. The differentiation is rooted to experience. One of the things about 4th Tone beings is what they actually remember are new experiences. Everything else is ancillary, everything else gets layered on top of it.

But it is this potential to remember the experience that is the pathway to cognition. But it's not remembering the experience in order to do something about it. This is the dilemma again. The dilemma is whether or not mind is the authority. As long as mind is not the authority, as long as the being is operating out of what is correct for them, as long as mind isn't responsible for the moment-by-moment burden of decision making, then it's possible to retell the experience, and that in and of itself becomes an inspiration, becomes one of those incredible moments of cognition.

The 4th Tone is the root of our fantasy. It is the root of making things up. And I don't mean that in the sense of making lies or maliciously inventing things. It's about understanding a basic principle of mind. The basic principle of mind is that it will manipulate reality and ultimately that manipulation can be concretized.

The Eron

I think it's so interesting, in my gray courses I have taught over the years about the Eron, that is, what will be our eventual vehicle, which will not be a bio-form because eating is a problem. Eating is an enormous problem. That's why PHS is so important because it tackles one of the most essential things for human beings to be



aligned to, which is what they take into their form because it means everything for them. Obviously, eating is a problem because it leads to killing and all kinds of things. Eating is socially unacceptable, but what to do. We have to live with our limitations.

But when you think about the potential of the Eron and you think about something that is non-bio, and you think about a form that can be conscious in that way, you can also see that in the very evolution of the human form is the potential of the by-product, self-reflected consciousness, to enhance the potential of the evolution of form. It is something that is really remarkable. This ability to be able to retell the experience—re-see it because it's really a re-seeing of the experience—in that very re-seeing can be a transformation of the way in which anything operates or works. It can be the great idea. It can be the extraordinary moment of clarity, whatever you want to call it.

In order for the 4th Tone to be able to operate correctly there is no chance for this if the being on the surface isn't in their experiment. I cannot emphasize enough over and over again, endlessly emphasize, that this is about Strategy and Authority. And that Strategy and Authority open the door to the fine-tuning of what's possible. Because this is what it is, this is all fine-tuning. As a matter of fact, for adults it can never ultimately be 100% complete. Children can truly be tuned. We can have generations and generations of humans coming into this plane with expanded consciousness simply by being naturally what is correct, fed correctly, living in the correct environments, operating correctly according to their strategy.

The 3rd and 4th Tones Enrich Mind with Powers of Cognition through Seeing

So, we have a dilemma with the 3rd and 4th Tones is that they enrich the mind with great powers, powers of cognition through seeing. And yet, the very gift that they endow us with, which is to be aware on the mental plane, is the most difficult of all to reach. It's periodic, after all. It's not concentrated. The Spleen, if that is what it's all about for you at the tonal level, it's always there to be accessed, whether you're defined or not on the surface, it's always there. It's concentrated. But this is not. This can be that period in your process, within the larger period that's been made available to us as a specie, to really get it right.

So, when you see a client is going to have either the 3rd or the 4th Tone, and particularly 3rd or 4th Tone related to the internal, because this is very specific, then to understand the dilemma for them, how much focus has to be given to removing inner authority from their mind, getting them directly into the experiment because if they don't get directly into the experiment it will not be possible. Because ultimately in the way in which they are designed at the architectural level is that they are designed to achieve cognition through mind and when that's bastardized by the not-self this is the arrogance of mind to maintain its vanity. And quite frankly, 3rd and 4th Tones, at the internal level, have been defining the mental plane for tens of thousands of years, and not in a positive way.



Yes, they have given us our civilization. Yes, they have given us the world that we're in, but so what. There is no "what ifs" when it comes to the past. It's not like I could say, "Well, what would it be like if..." because we have no way of seeing it. But the fact that this is where we have gotten to through the not-self doesn't mean that there's anything about it that's correct; anything about it that's correct.

We truly do not know. We can't. There is not yet enough individual authority on this plane now to even begin to express what the possibility is. What the possibility is for human beings to be able to operate correctly as themselves and with the other, and to operate according to their own authority. And to operate in a way that is biologically and chemically perfect for them. We can't imagine that. Not only can we not imagine that, it had never been a possibility before.

The End of a Process

This is the end of a process, not the beginning. That's something to grasp. This is the end of a process. We are at a point where the potential of mind and its vision, this is its peak. It's never going to be greater than what it is now. And the opportunities to see are never going to be greater than they are now. This is the end of the process. The ultimate victory at the end of the process is what?—differentiation recognition.

Nothing more extraordinary than to meet the other and the other is not at all like you. And to see in that bond with the other the potential of a transcendent awareness. Because after all, we do not know our world, and cannot know our world until we're all expressing our uniqueness. So, this is the end of something. And it means at this point in the way in which things works that the fractal lines open up and there are certain forces that end up with the opportunity of being able to fulfill the potential of form in this time.

3rd Tone: Seeing the World as it Appears in the Maia

4th Tone: Seeing the World that could be the Maia

This is the medium. Look for the 3rd and 4th Tones at the internal level, you're always going to see over and over again how strong the minds are of these beings, and what a challenge it is because when you take the authority away from that kind of mind, the way it's rooted deep underneath, how liberating that will be for that mind. And then we can get to see what we really get to see. To see the world as it appears in the maia—the 3rd Tone gift. And to see the world that could be the maia, or a maia—that's the 4th Tone gift.



Transcendent Consciousness

Tones are so beautiful for me. I see how everything that ultimately is on the surface in the bodygraph is born here at the tonal level, all of the potential. And most importantly for us to understand within the metaphor that I've been using, this Eden metaphor, is that cognition is what it's about, every Tone lays an infrastructure for us to reach a place of perfected unique awareness. It's always there. That potential is always there. It is the only goal. For me the most remarkable thing about the nature of what it is to be, is to understand that we are only here to be conscious, nothing else. That's the goal—cognition—and within this context, the potential for, at least within our variation of the form principle, our perfection of transcendent consciousness.

Transcendent consciousness is not something that is special. It's what you would describe the consciousness of anyone who is operating correctly, quite frankly, because the moment that you're operating out of your own authority, this is an expression of consciousness that is unique. This is the goal. This is why we are here. The beauty of all of this, the beauty of the knowledge is that it gives us a chance to really see how significant our lives are. Your lives are of value. They truly are. It is not an accident that we are here. Ask Jovian's programmer, he'll tell you. The program takes great care in making sure that we're this and that. There is this enormous program that's laid out for us so that we do have this extraordinary potential to differentiate.

Here is our time. And all of us in this program, I think more than anything that there is or has been on this plane, that we have something that is truly of service to those that are here at the end of this process and ready for their reward, because that's what it is. You might as well get the gold watch; it's part of the fun of doing your time and getting it right.

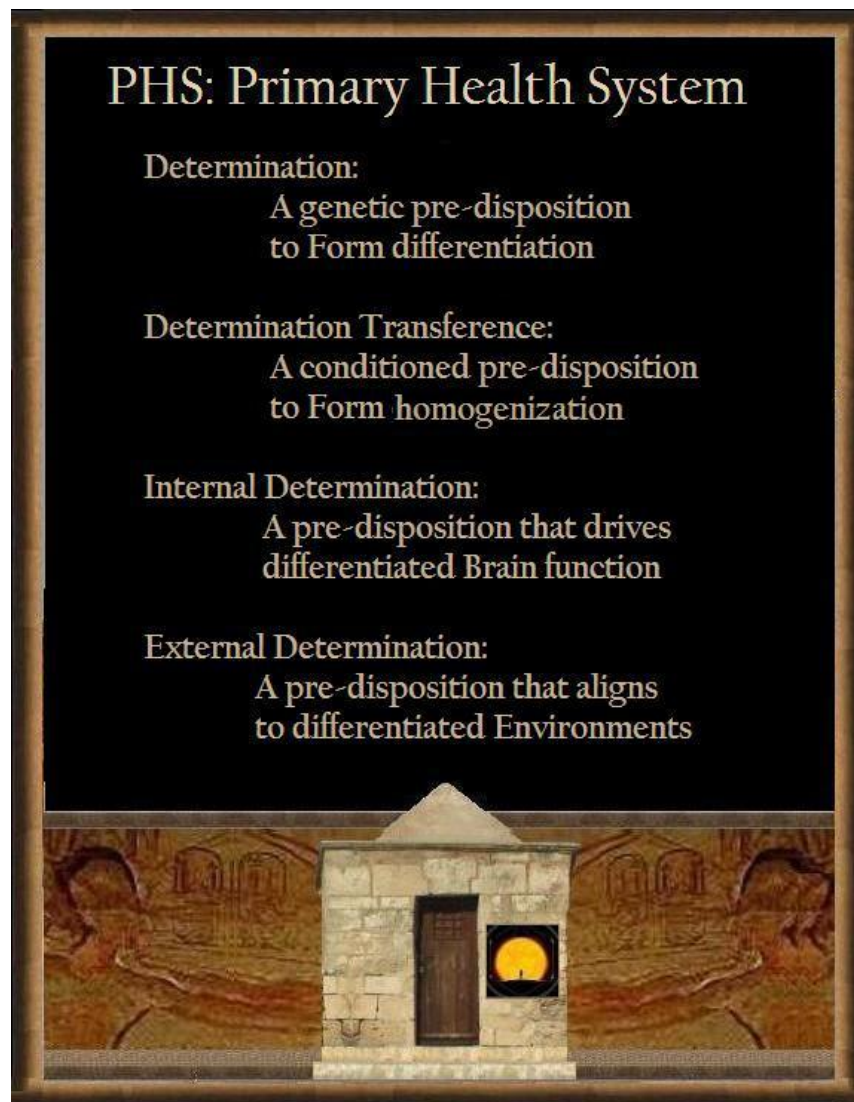
~ The End of PHS Year 1 Semester 2 ~



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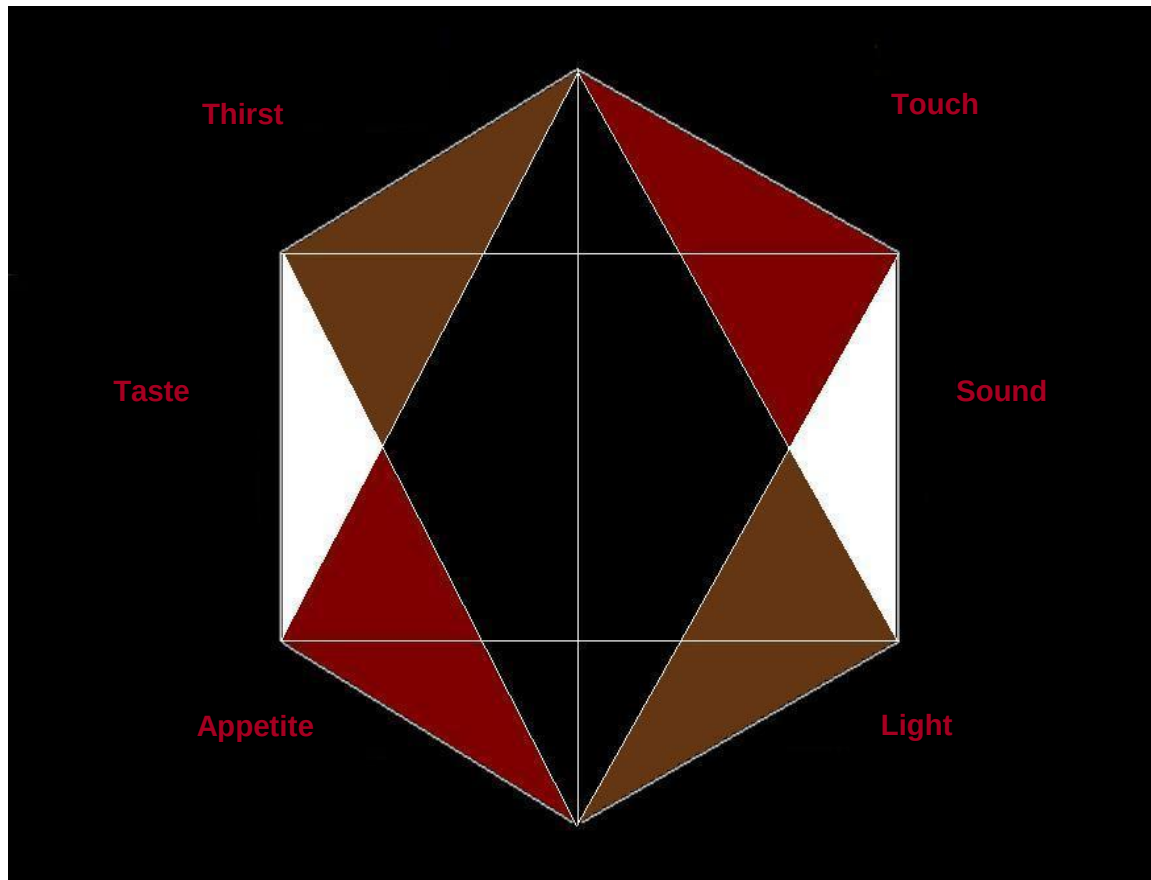
Lesson One: Internal and External Determination



Pg. 2



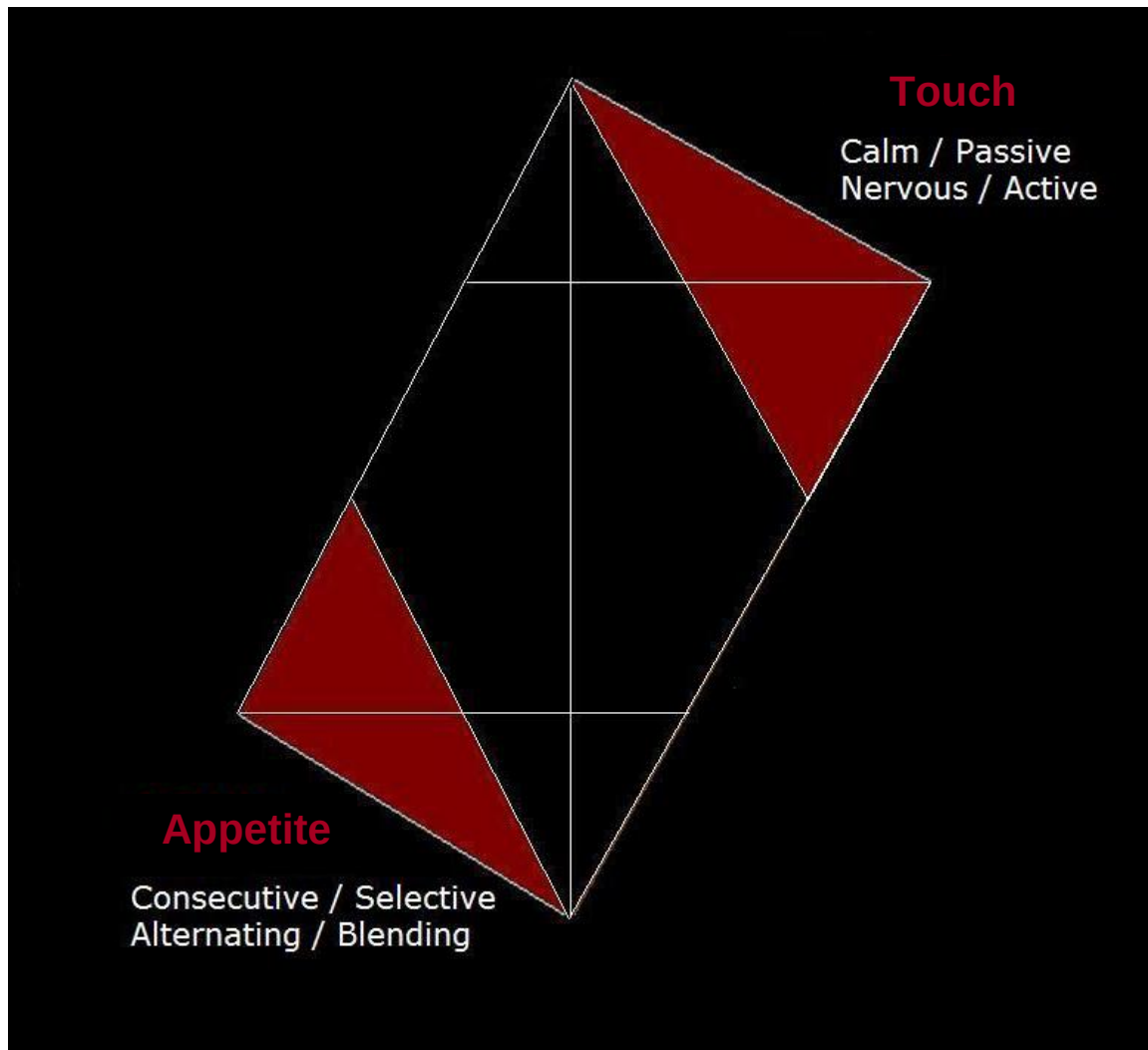
Inner Architecture of The Crystal



Pg. 4



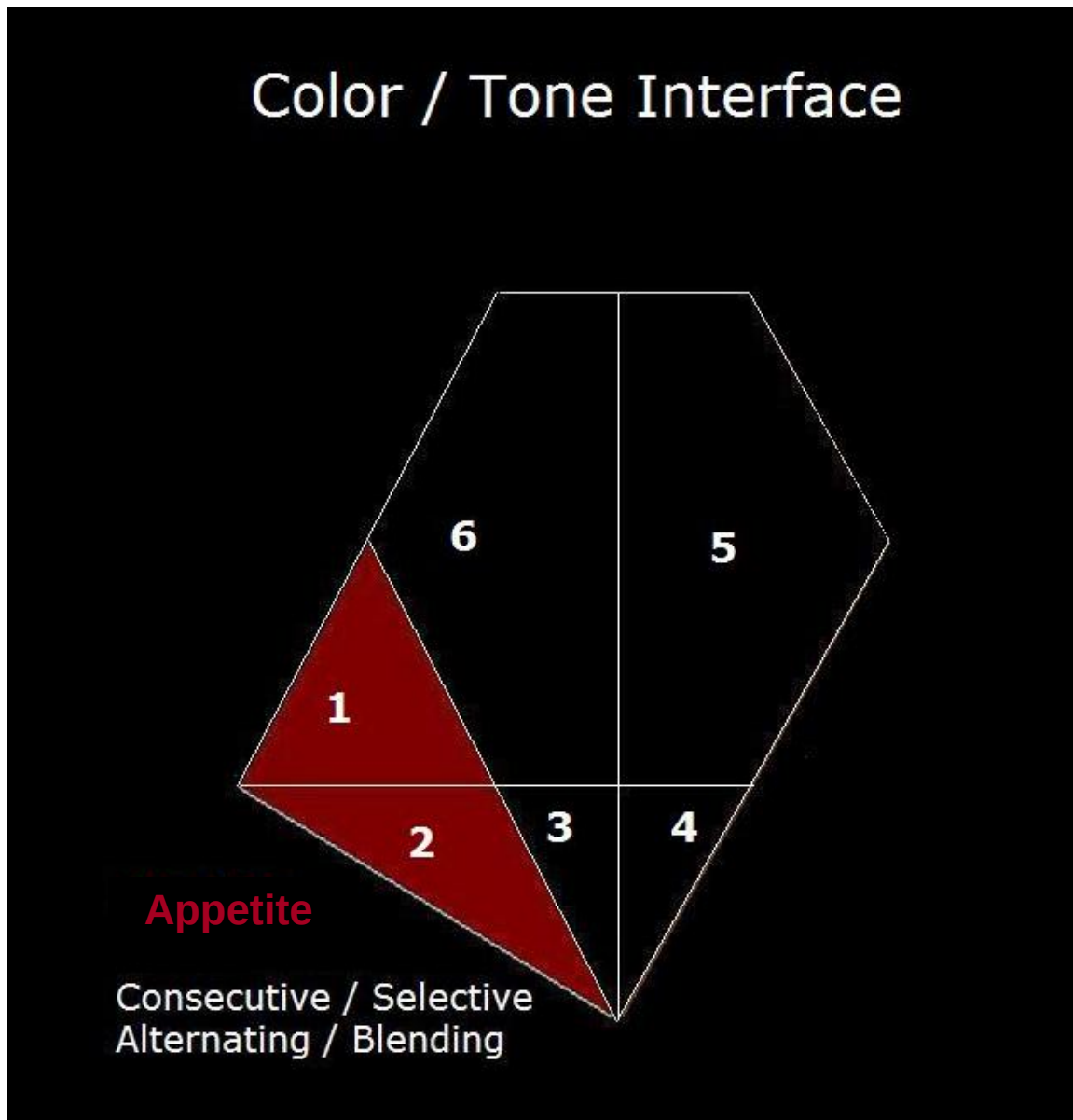
Appetite / Touch



Pg. 7



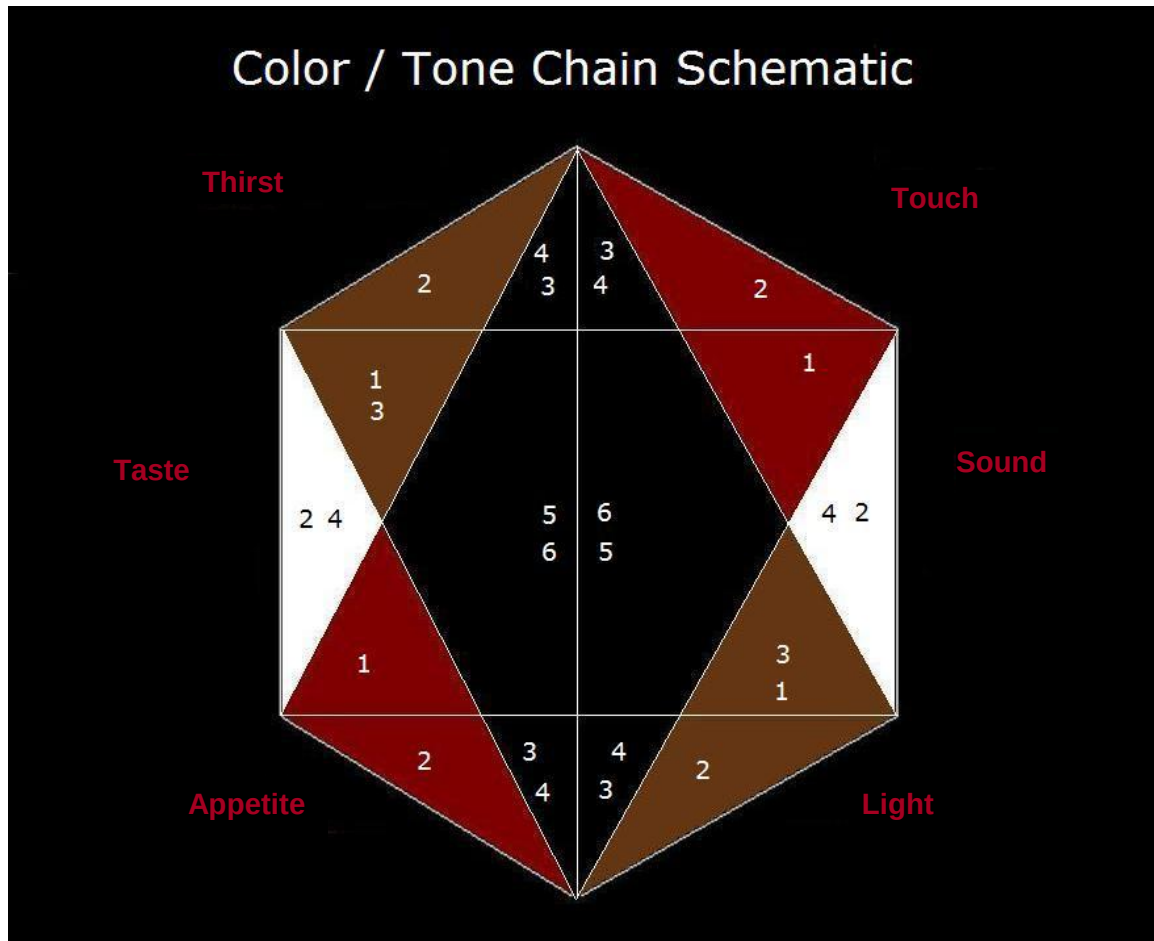
Color / Tone Interface



Pg. 16



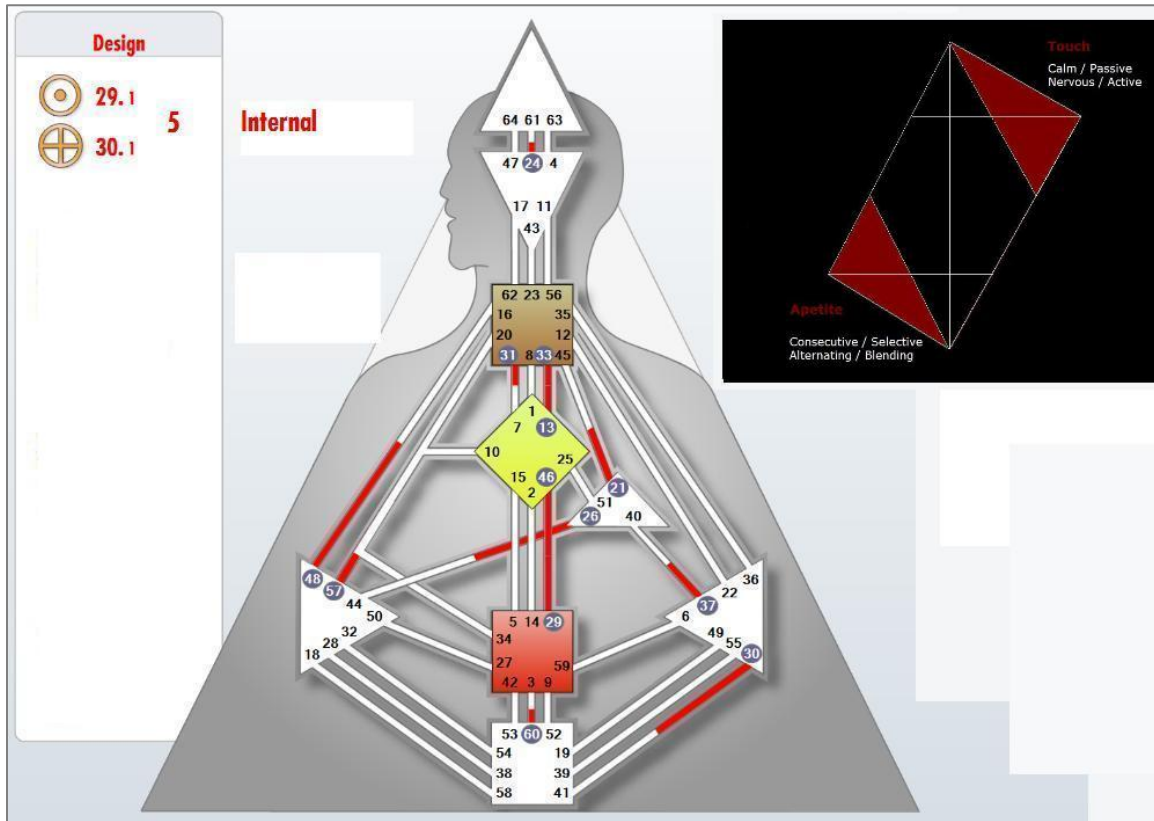
Color / Tone Chain Schematic



Pg. 5



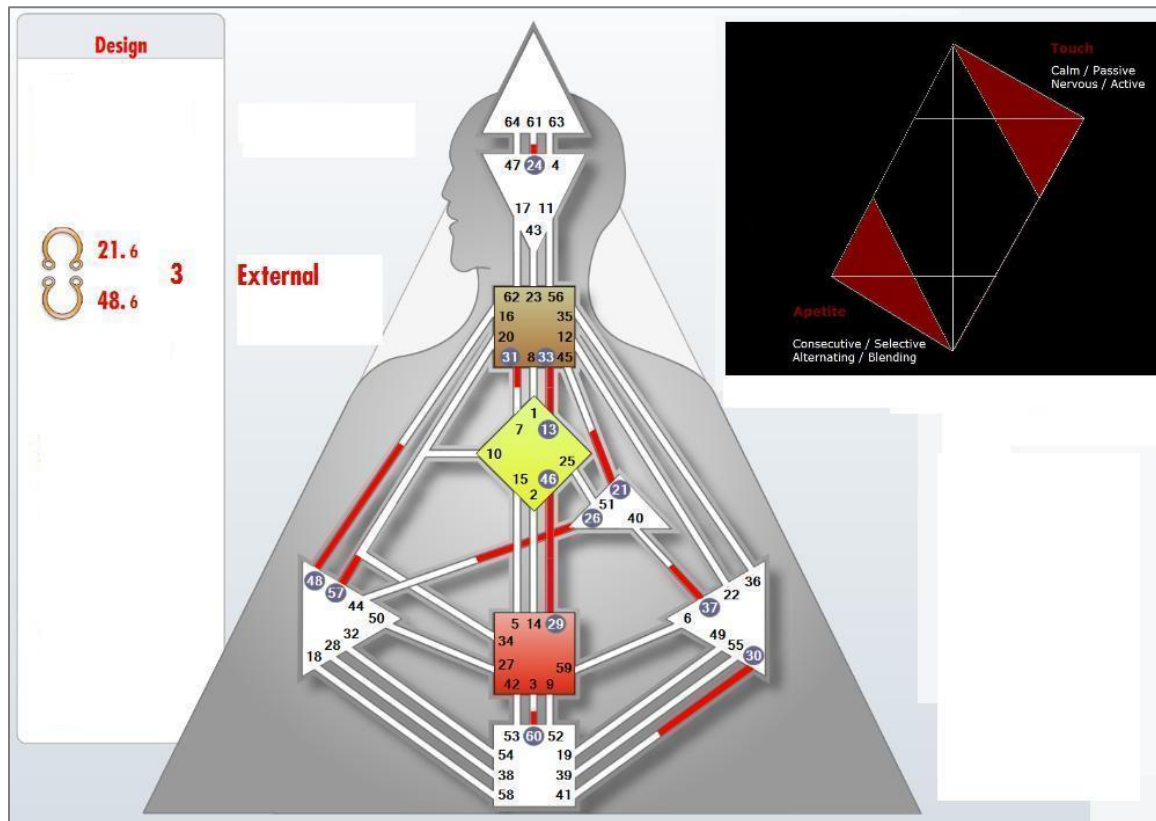
Example 1 Design Internal



Pg. 13



Example 1 Design External

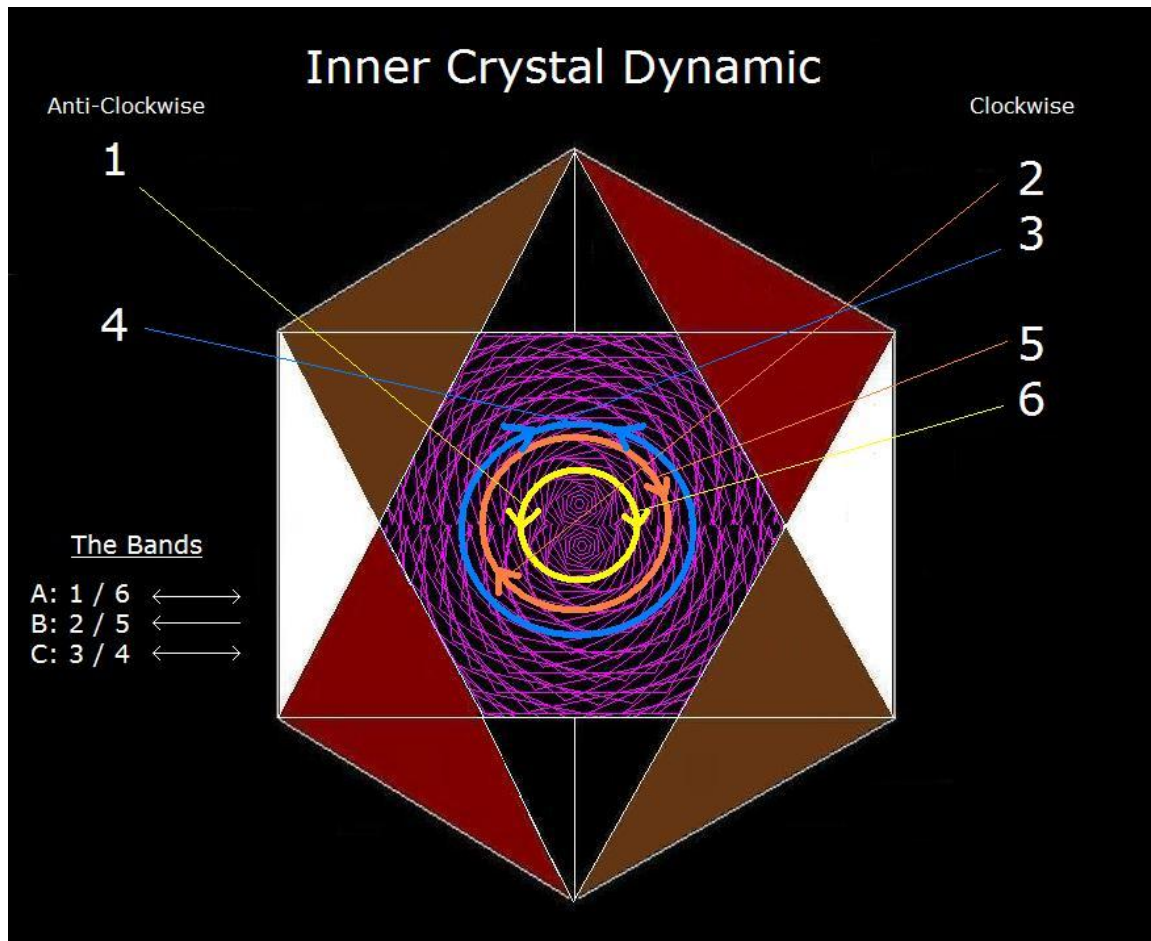


Pg. 20



Lesson Two: Color 2 Taste

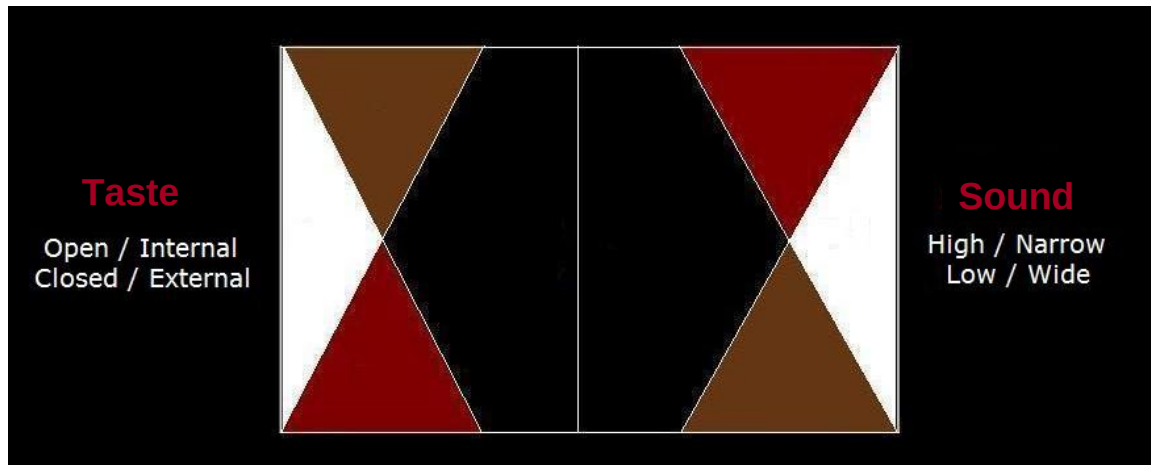
Inner Prime Design Crystal Dynamic



Pg. 28

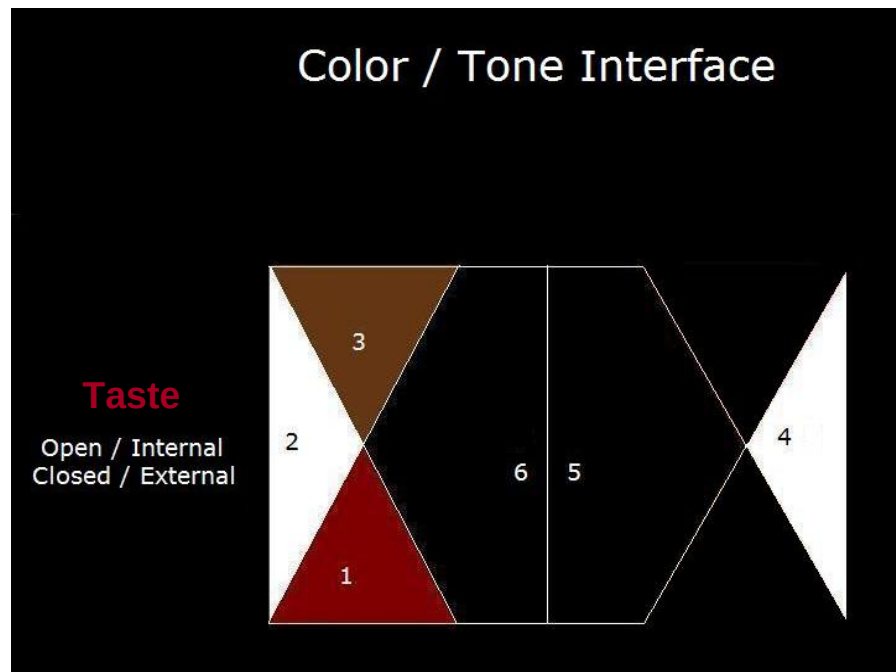


Taste / Sound



Pg. 31

Taste Color / Tone Chains

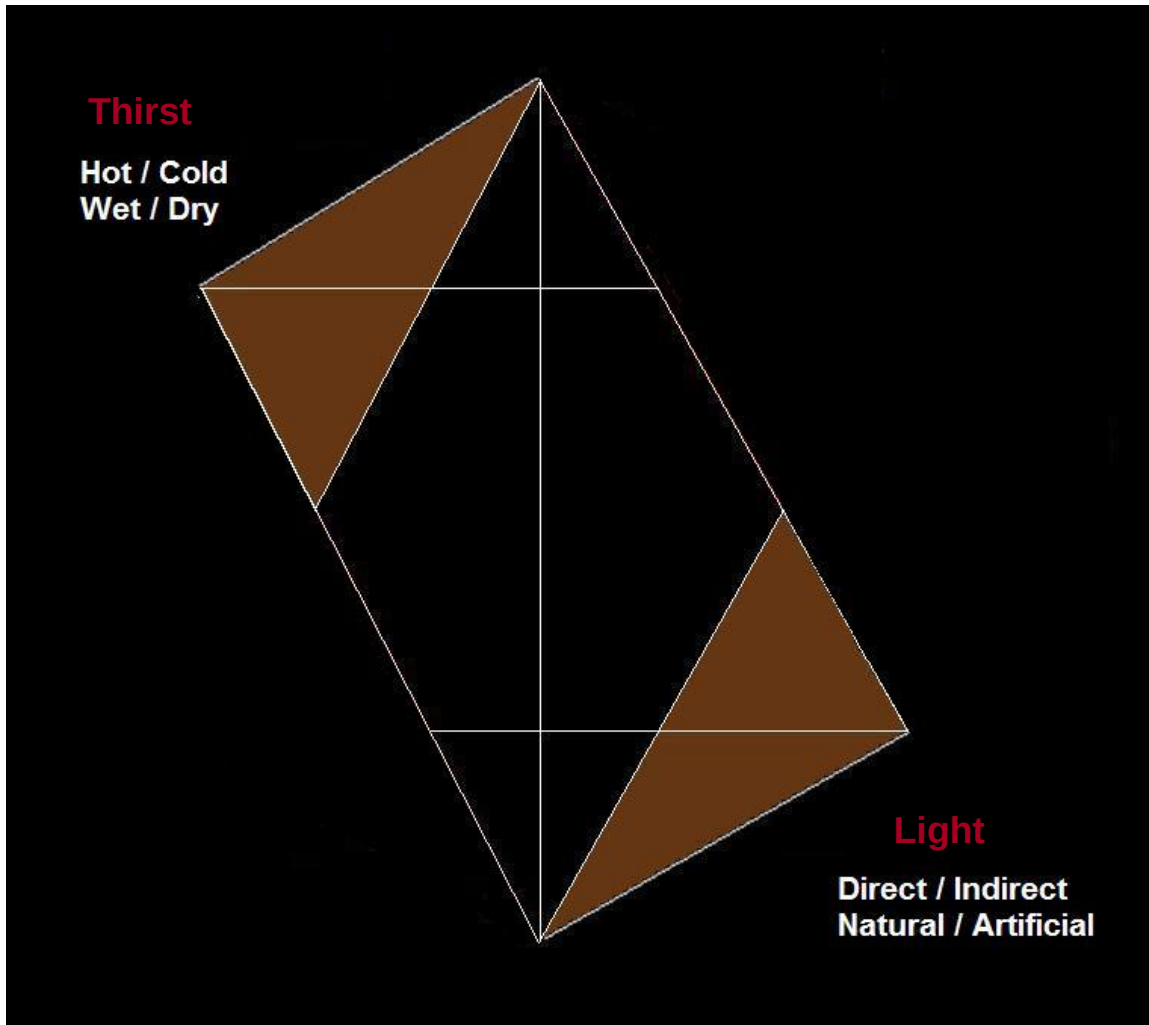


Pg. 37



Lesson Three: Color 3Thirst

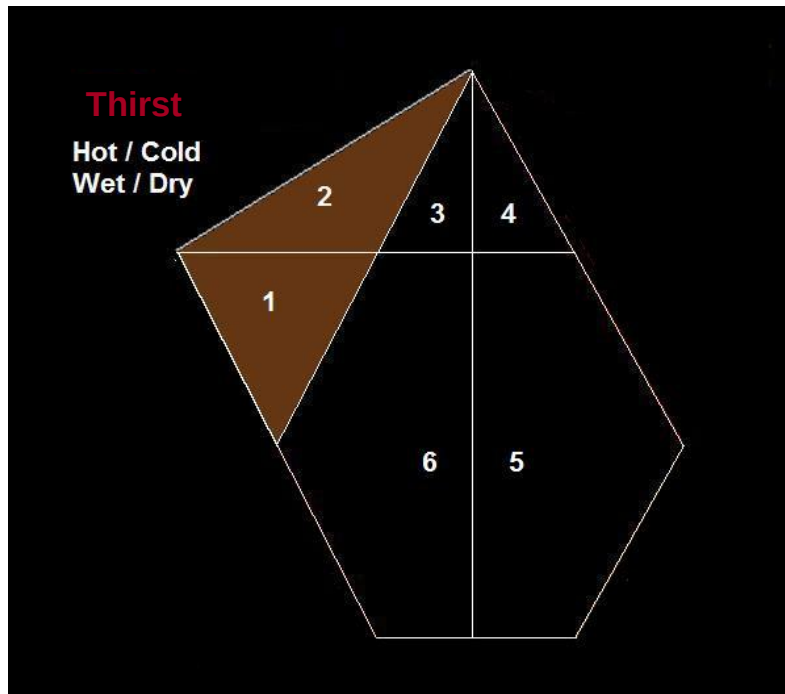
Thirst / Light



Pg. 49



Thirst Color / Tone Chains



(Illustration not used in the lesson.)



Internal / External Color Keynote Chart

PHS: Primary Health System			
#	 INTERNAL	EXTERNAL 	COLOR
6	Direct / Indirect	Natural / Artificial	Light
5	High / Low	Narrow / Wide	Sound
4	Calm / Nervous	Active / Passive	Touch
3	Hot / Cold	Wet / Dry	Thirst
2	Open / Closed	Internal / External	Taste
1	Consecutive / Alternating	Selective / Blending	Apetite





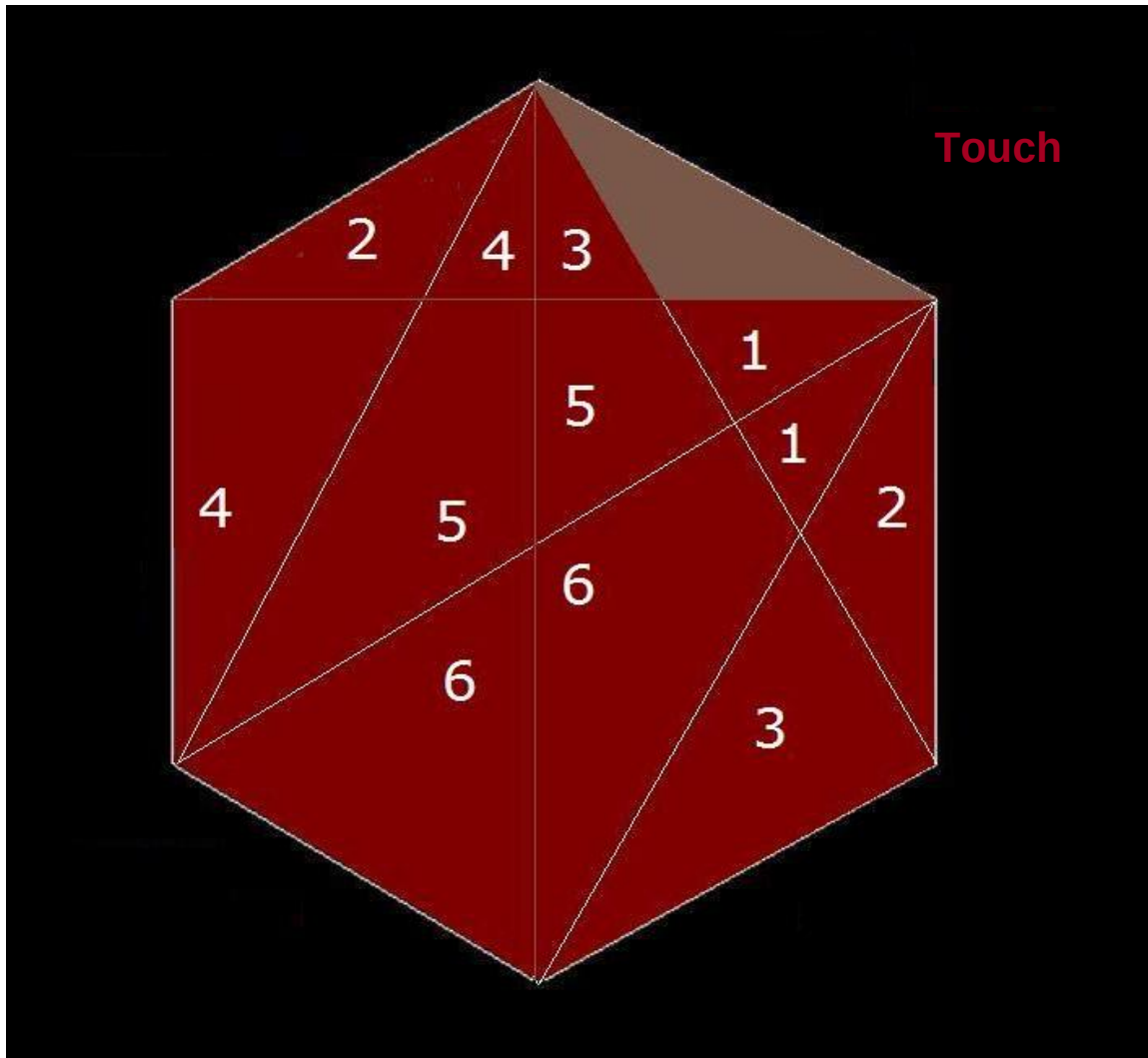
Lesson Four: Color 4 Touch



Pg. 66



Touch Color / Tone Chains

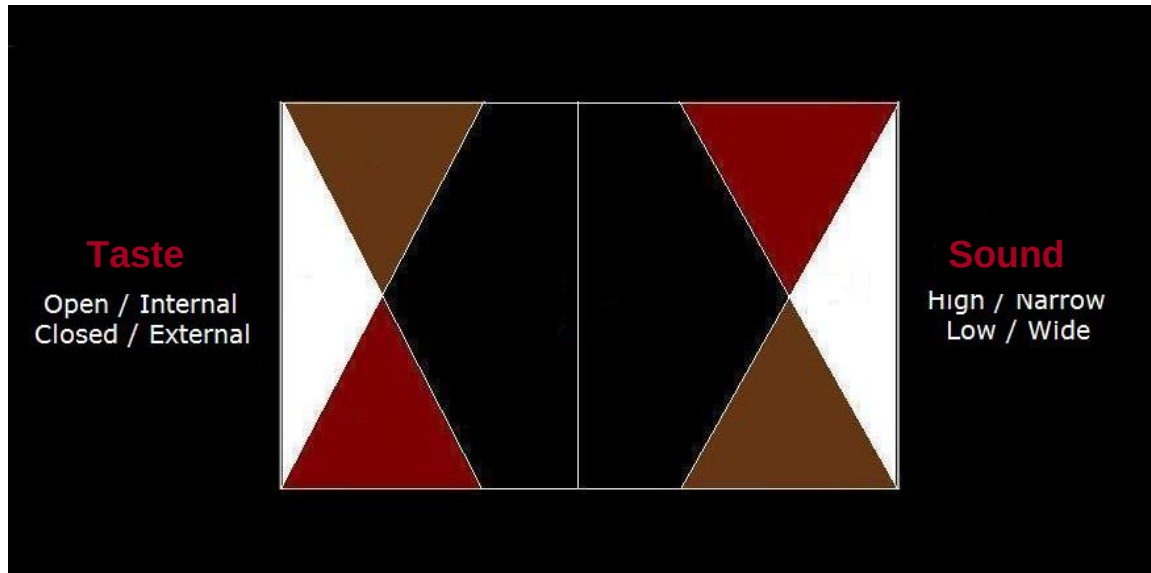


Pg. 76



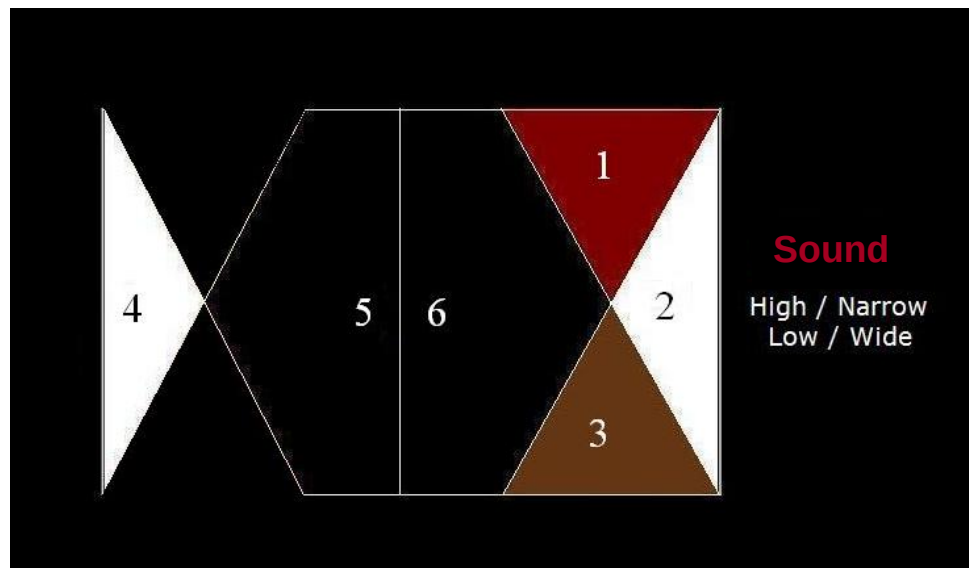
Lesson Five: Color 5 Sound

Sound / Taste



Pg. 85

Sound Color / Tone Chains

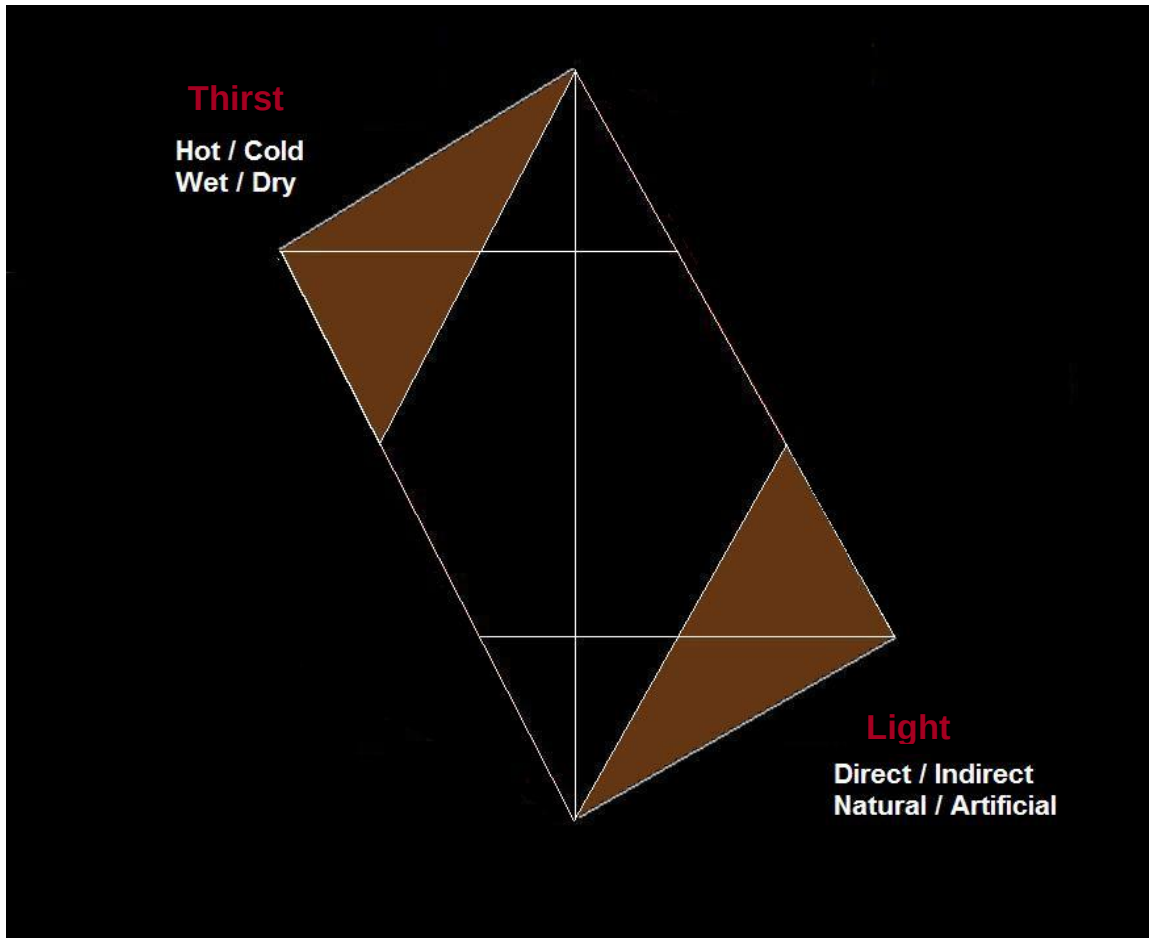


Pg. 102



Lesson Six: Color 6 Light

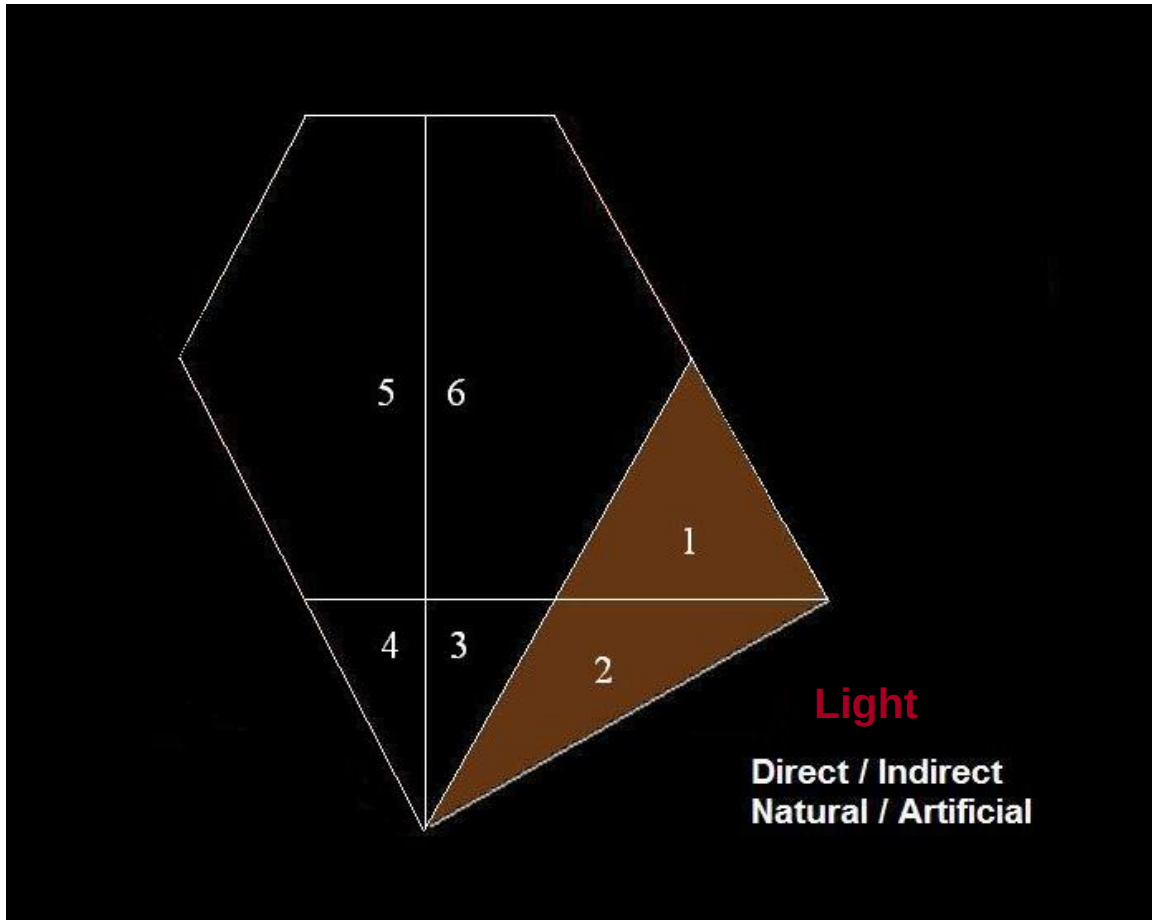
Light / Thirst



Pg. 108



Light Color / Tone Chains

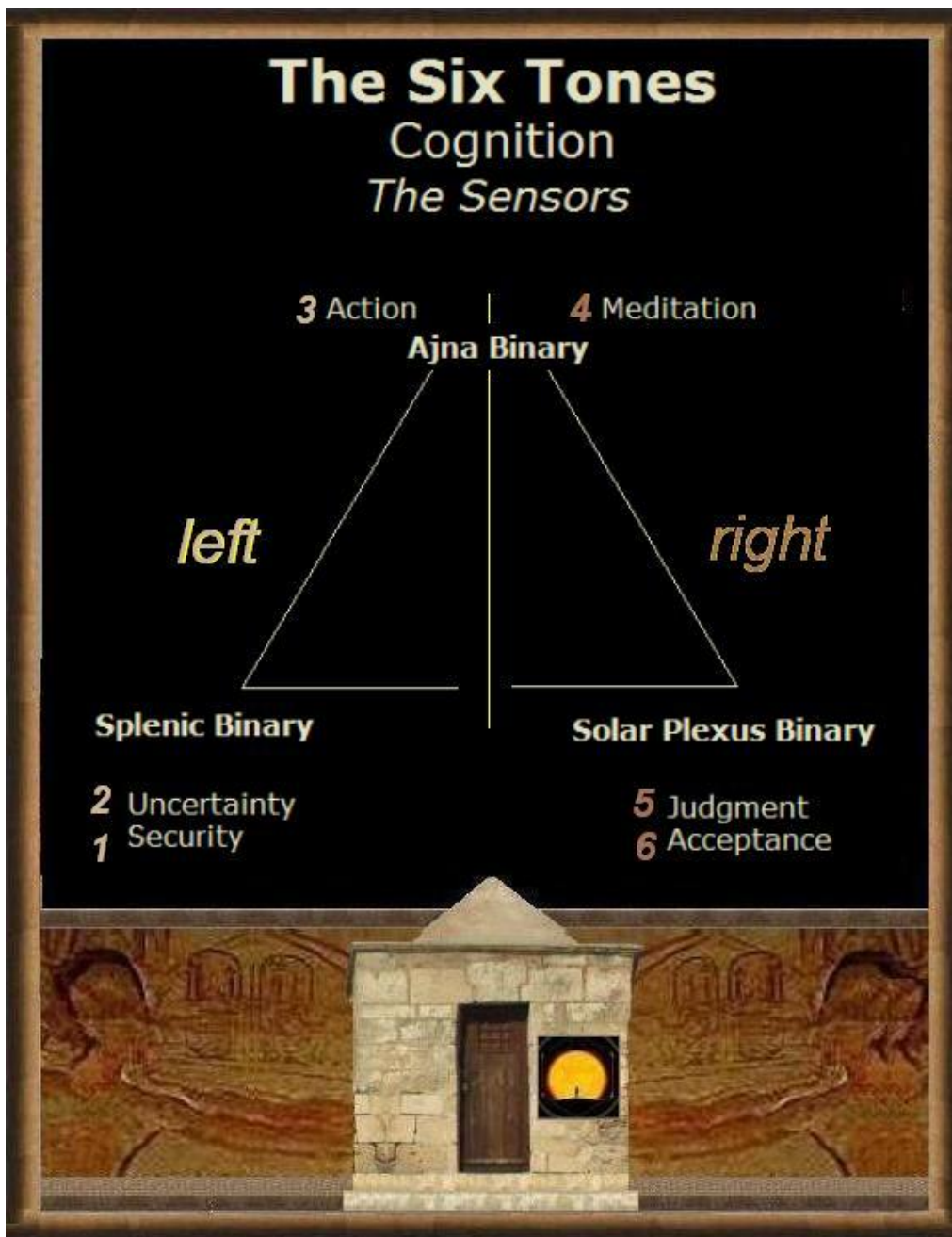


Pg. 110



Lesson Seven: Tone / Color Fixing

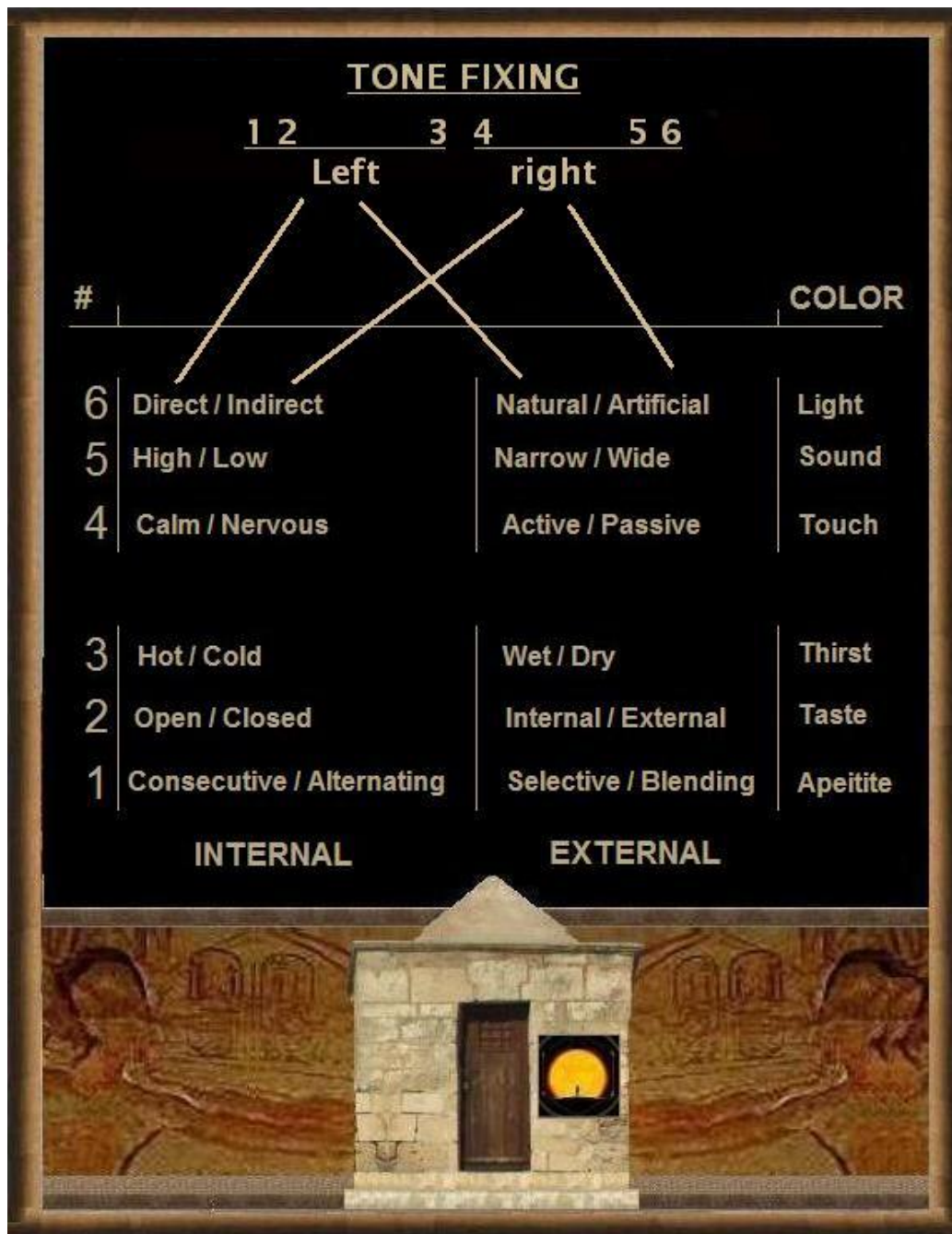
The Six Tones



Pg. 128



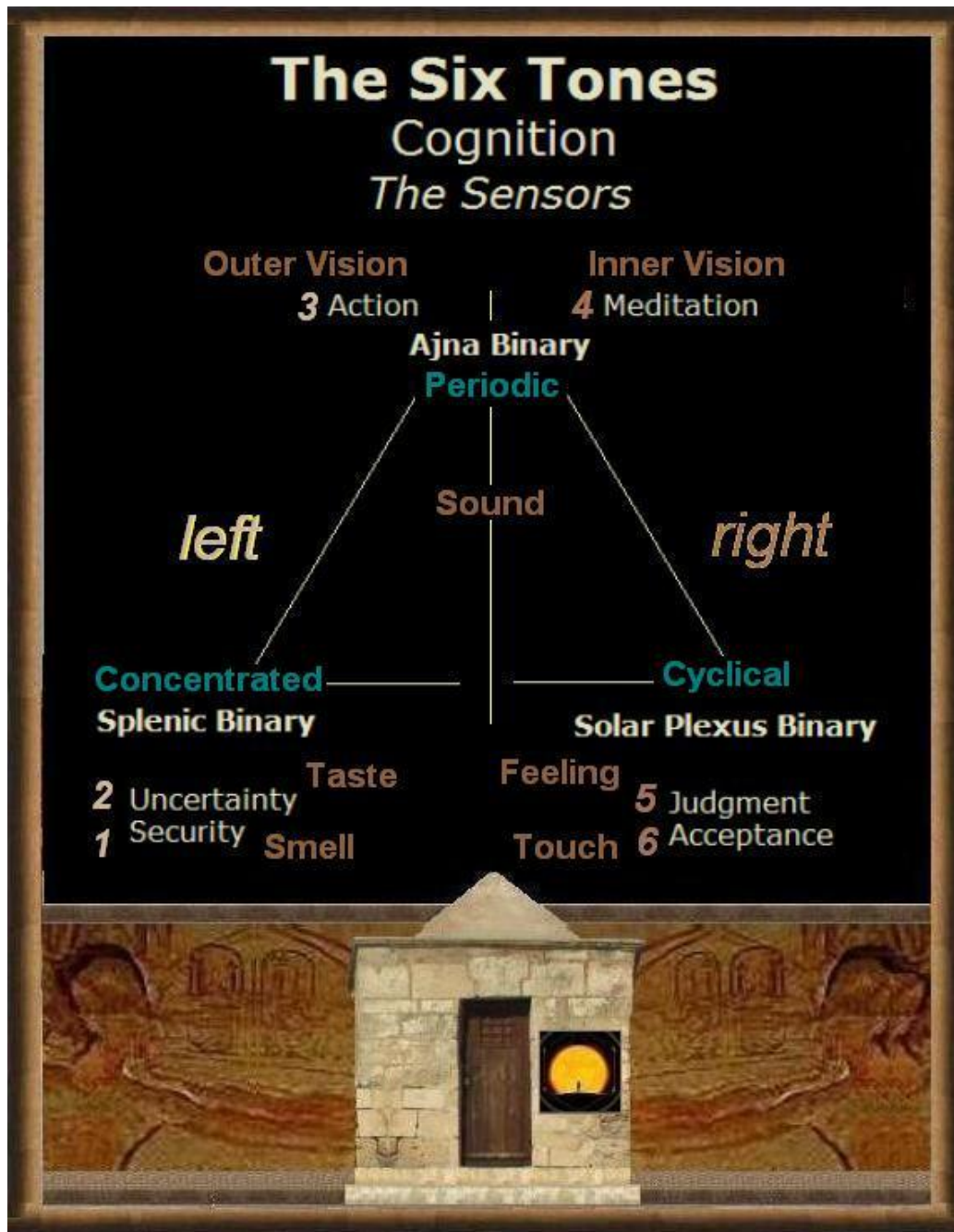
Tone Fixing





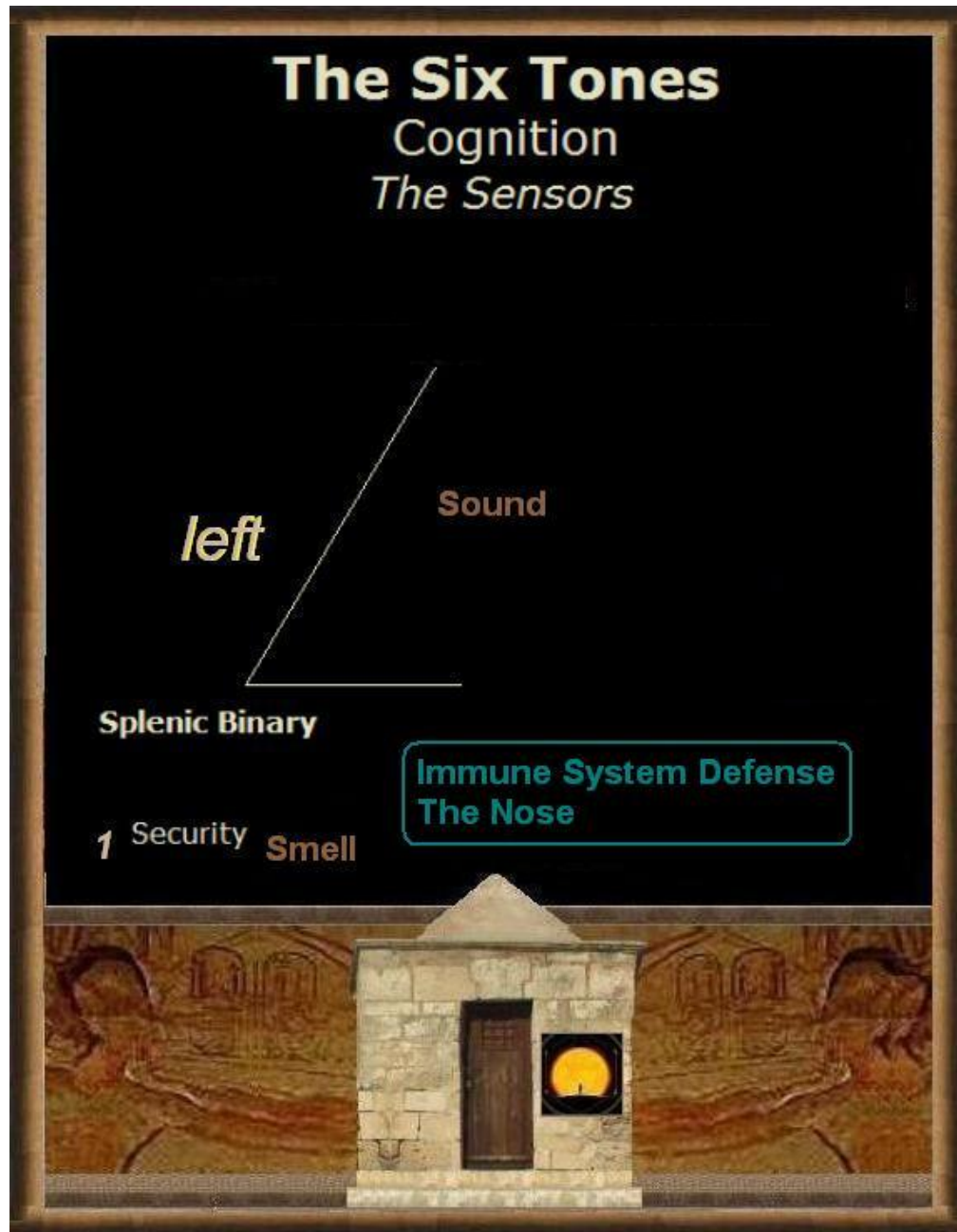
Lesson Eight: Tone Overview

The Six Tonal Binaries





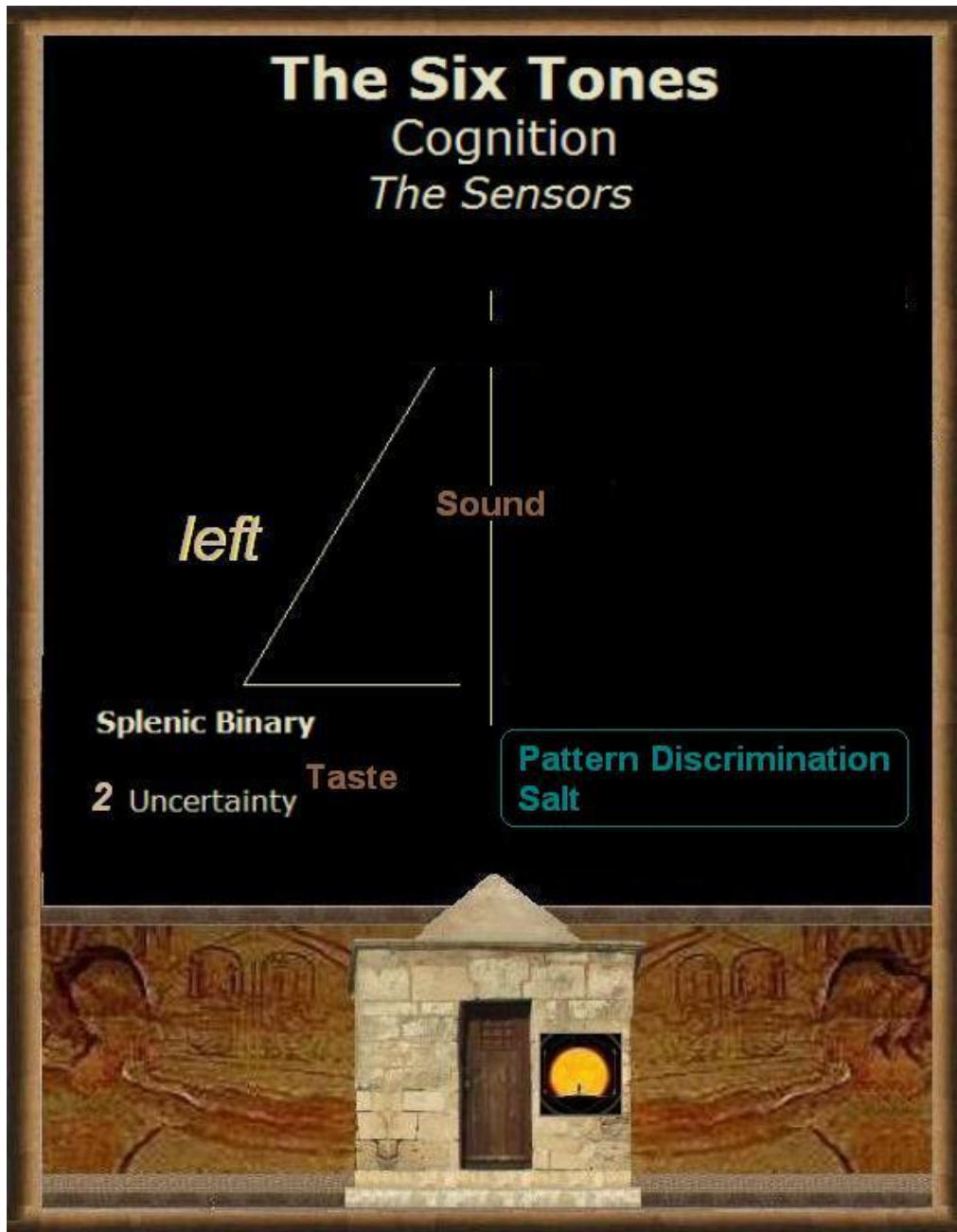
Tone 1 Immune System Defense



Pg. 160



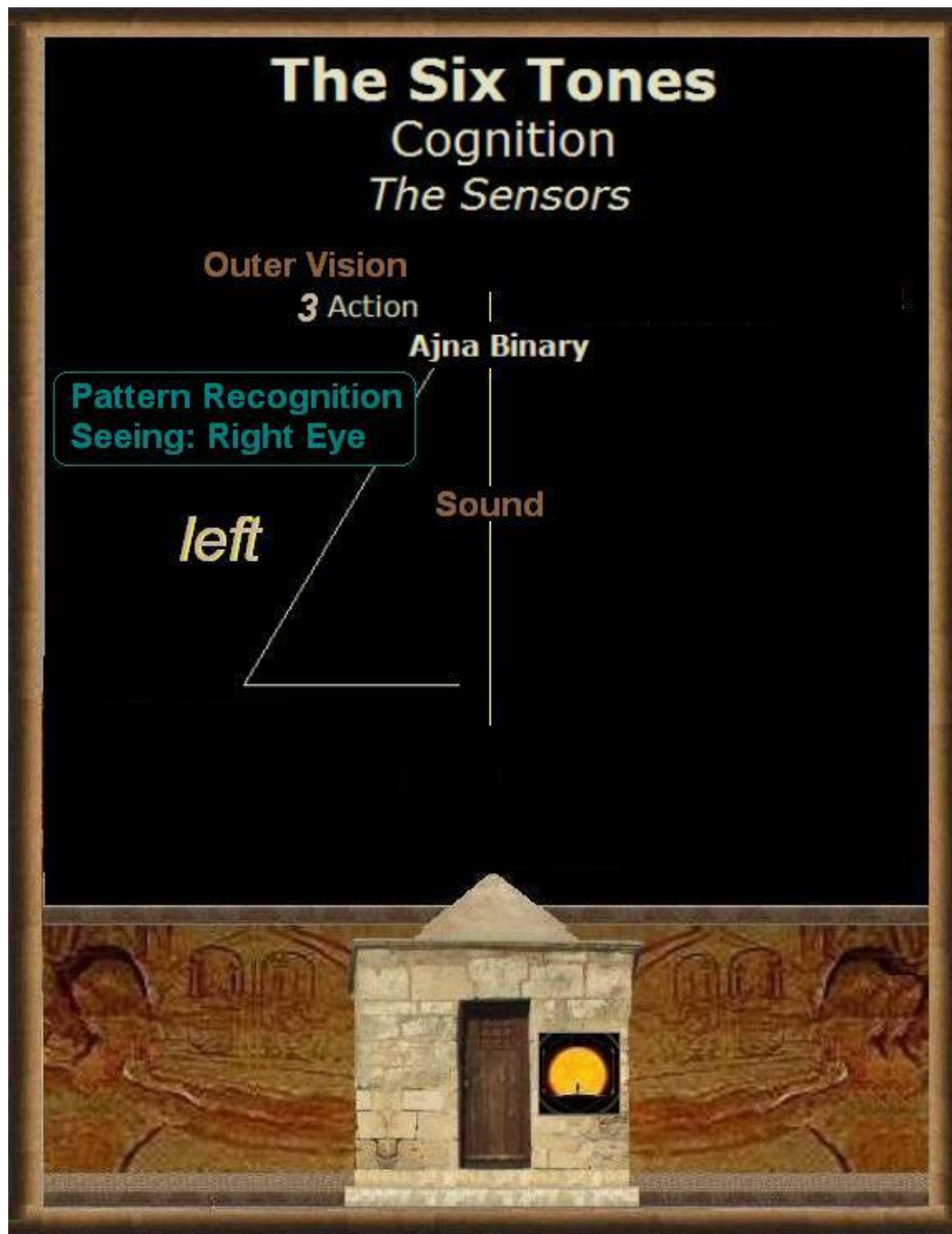
Tone 2 Pattern Discrimination



Pg. 164



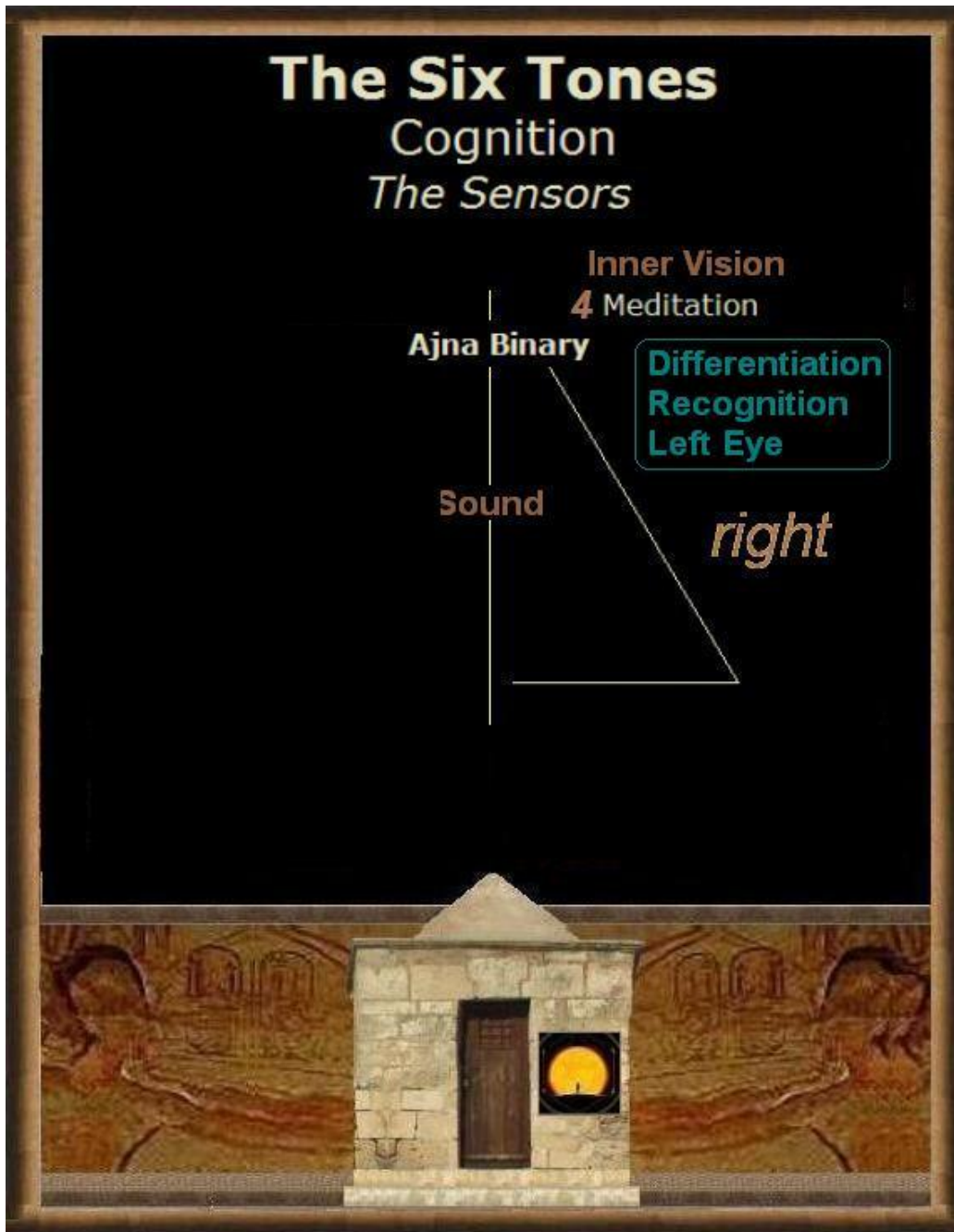
Tone 3 Pattern Recognition



Pg. 167



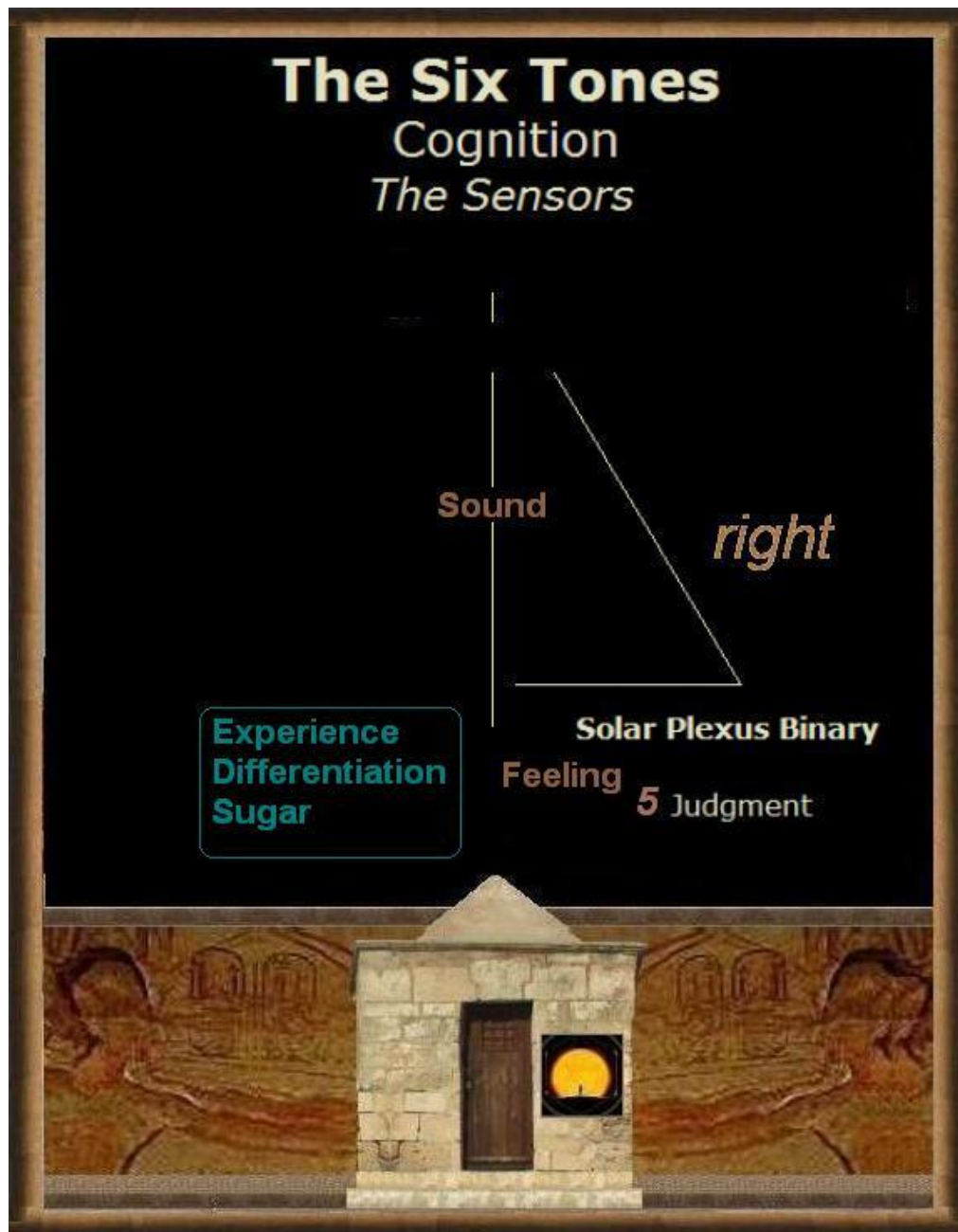
Tone 4 Differentiation Recognition



Pg. 169



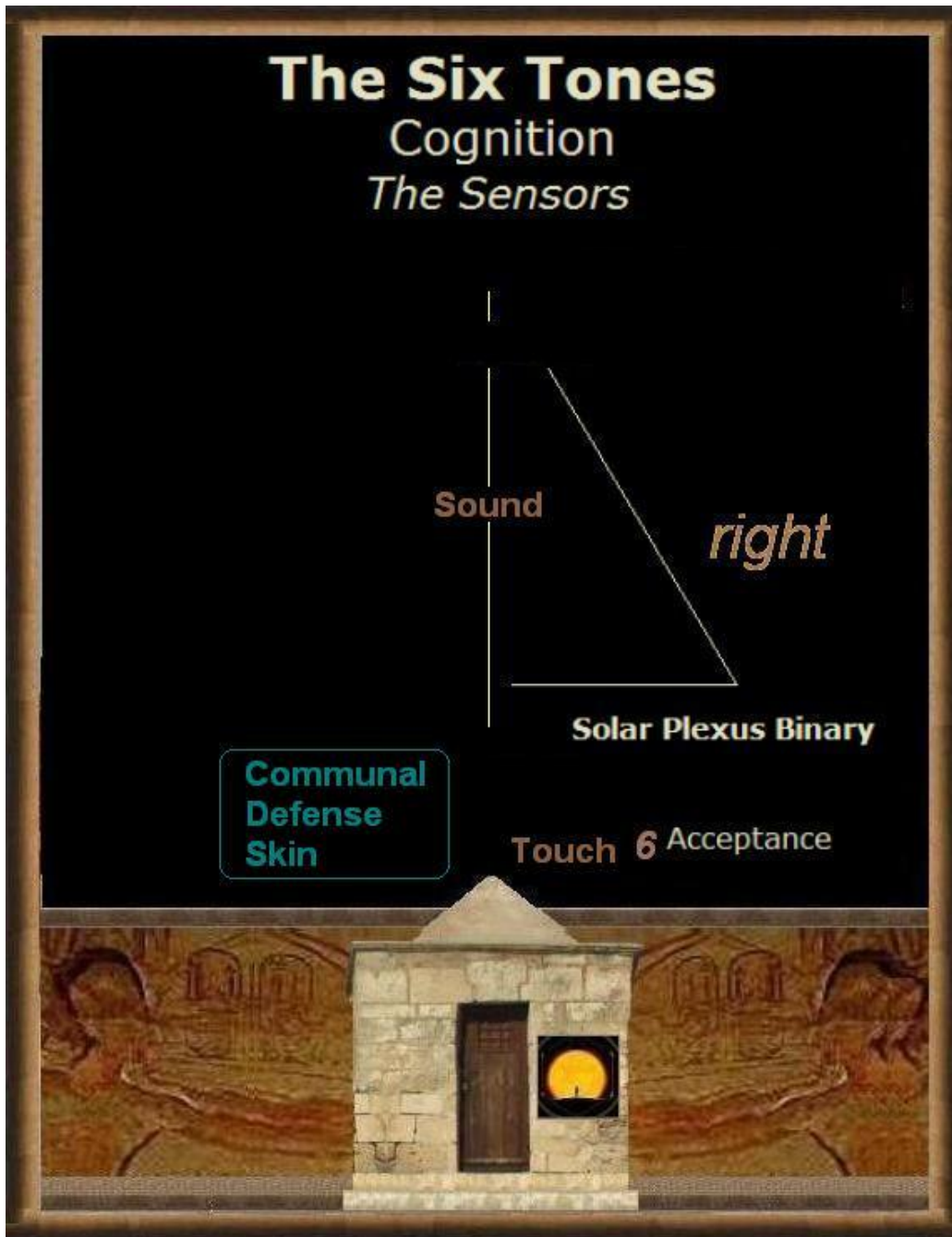
Tone 5 Experience Differentiation



Pg. 171



Tone 6 Communal Defense

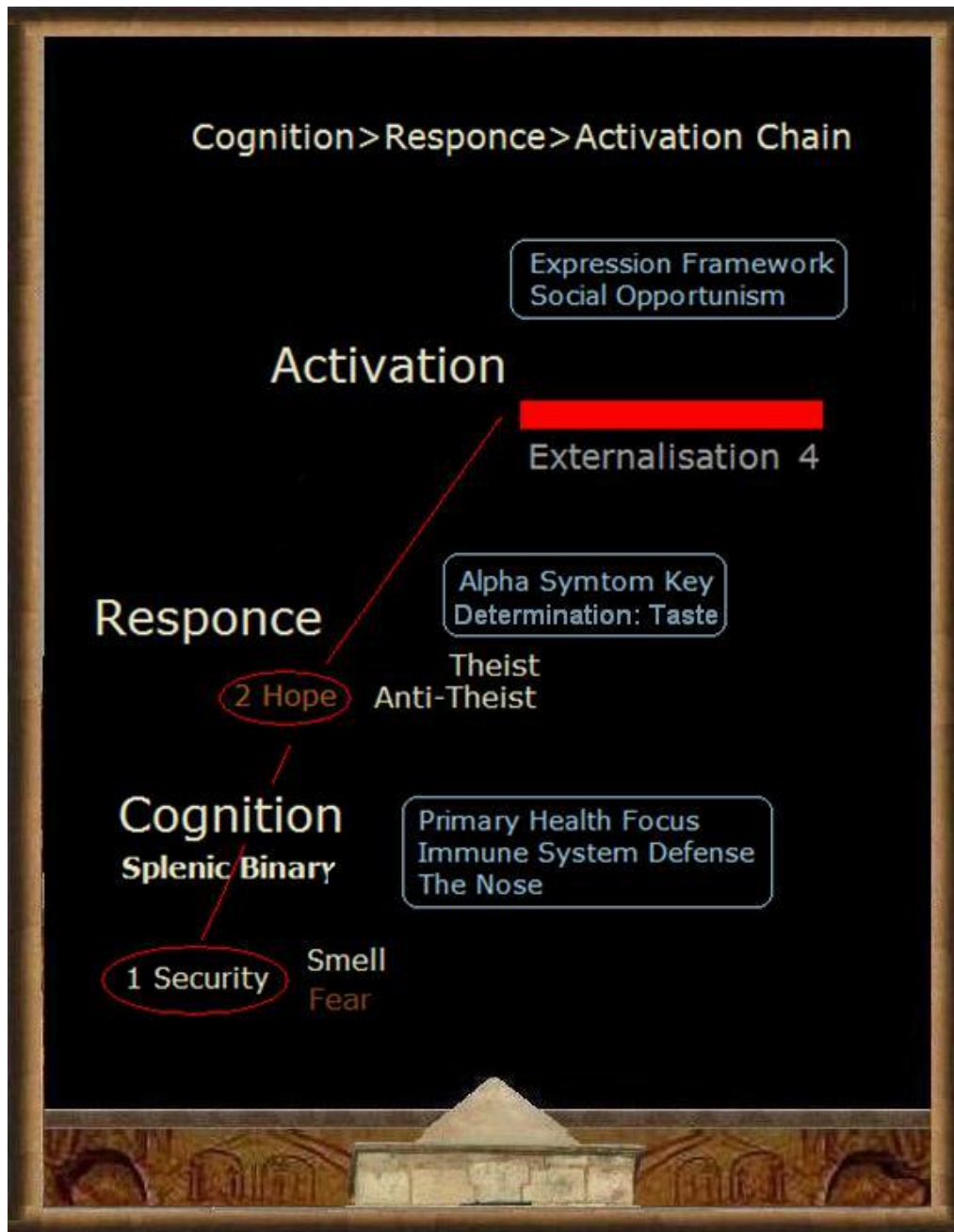


Pg. 173



Lesson Nine: Tonal Cognition and the Splenic Binary

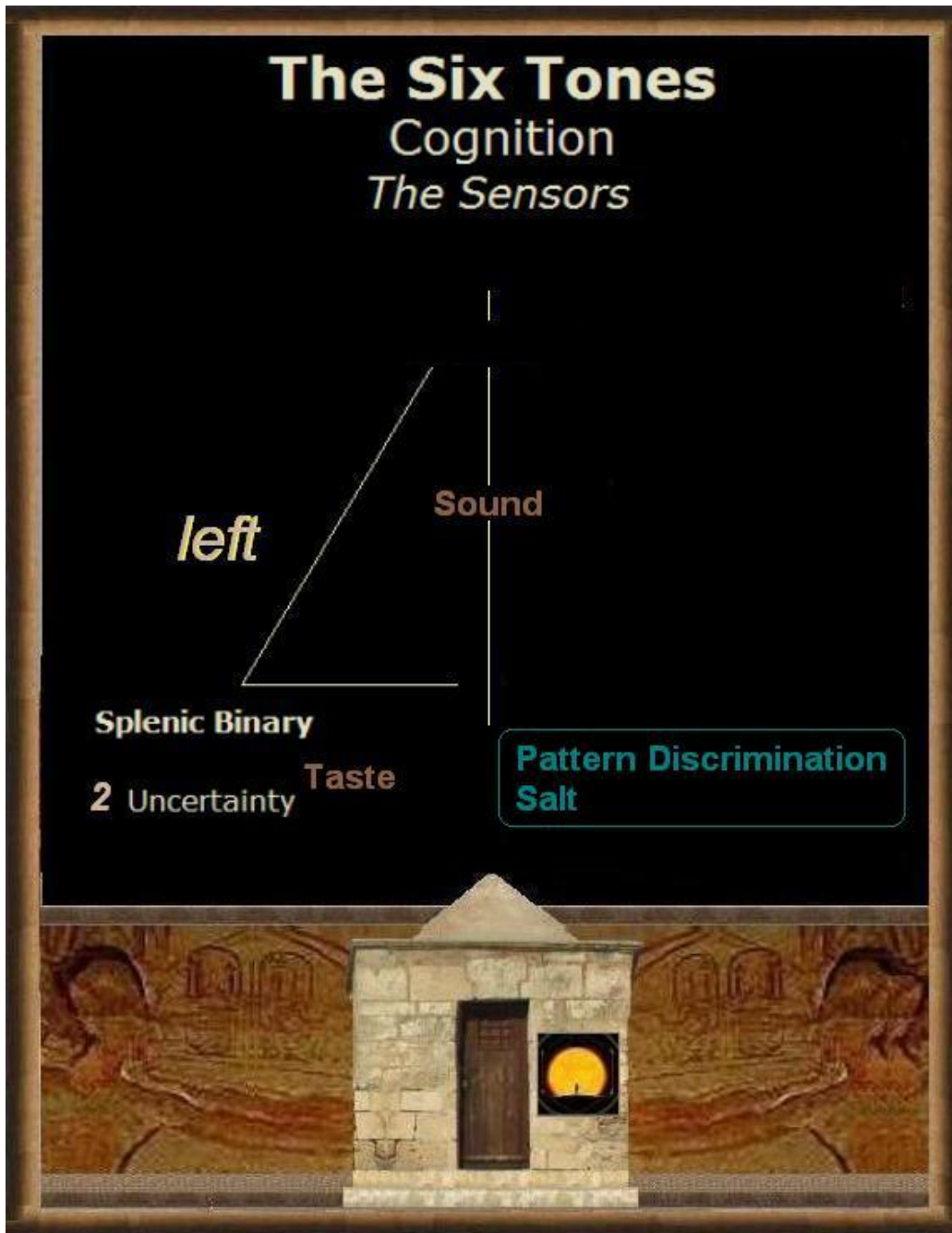
Cognition-Response-Activation Chain



Pg. 188



Tone 2 Taste

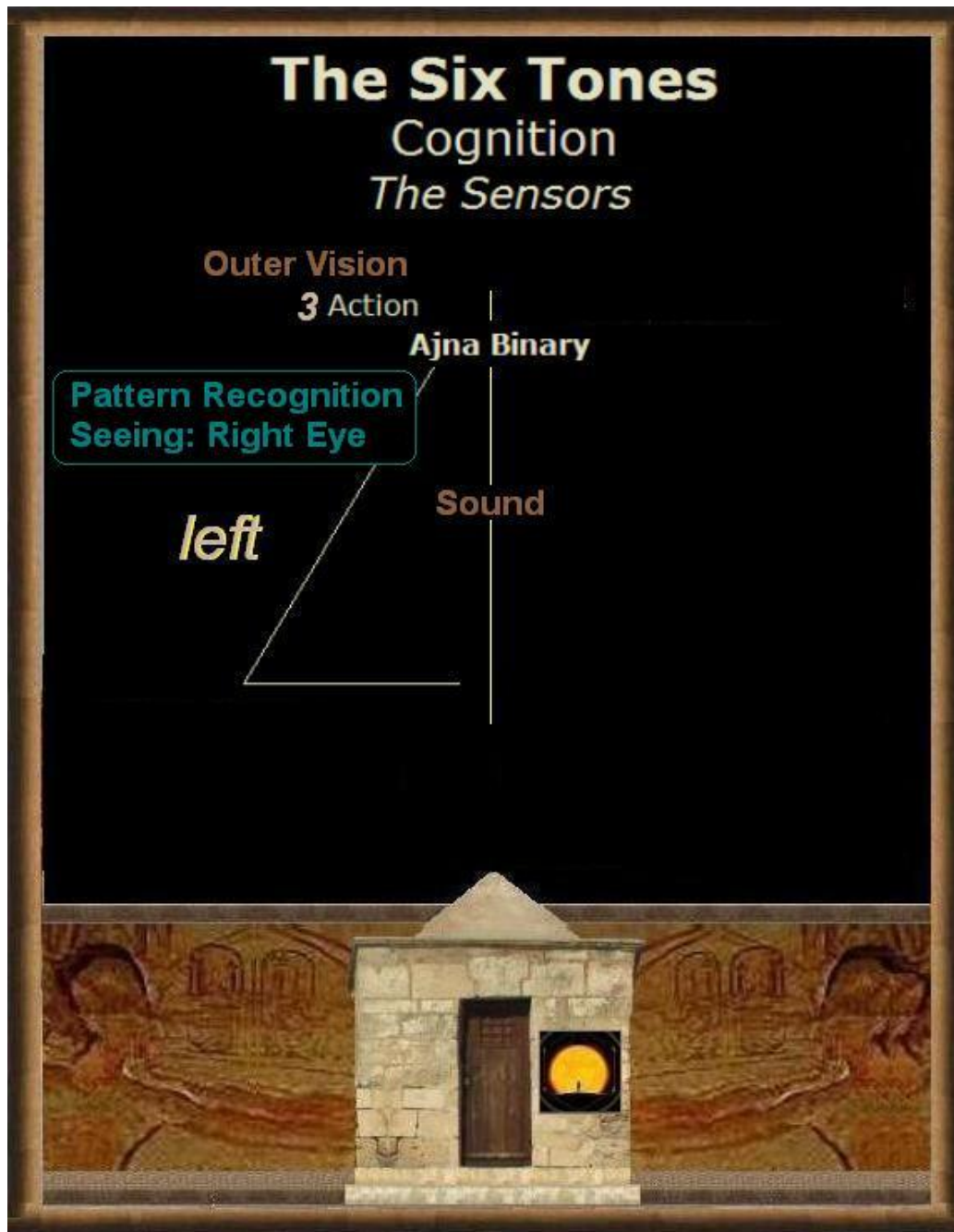


Pg. 186



Lesson Ten: Tone Cognition and the Ajna Binary

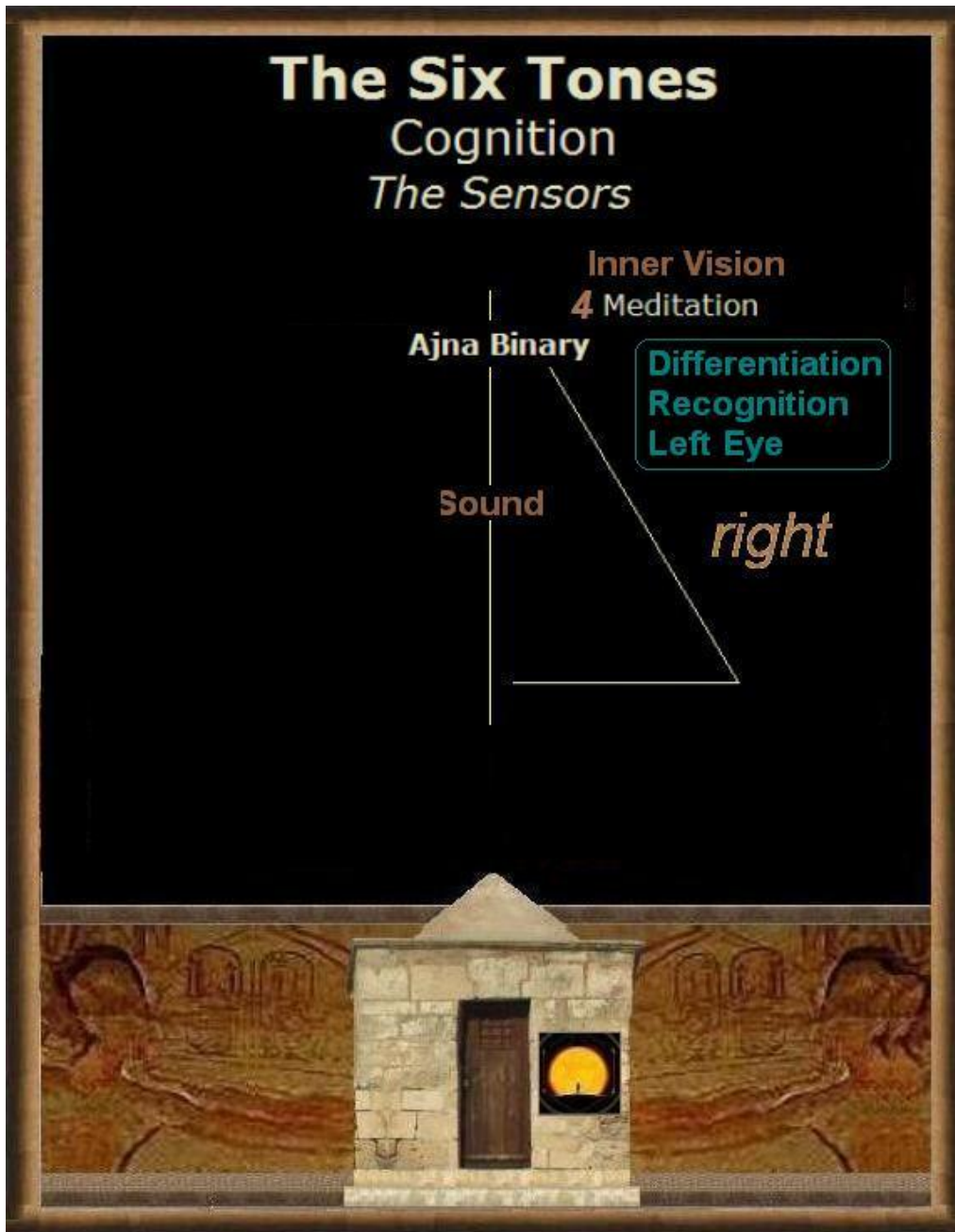
Tone 3 Outer Vision



Pg. 202



Tone 4 Inner Vision



Pg. 211

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