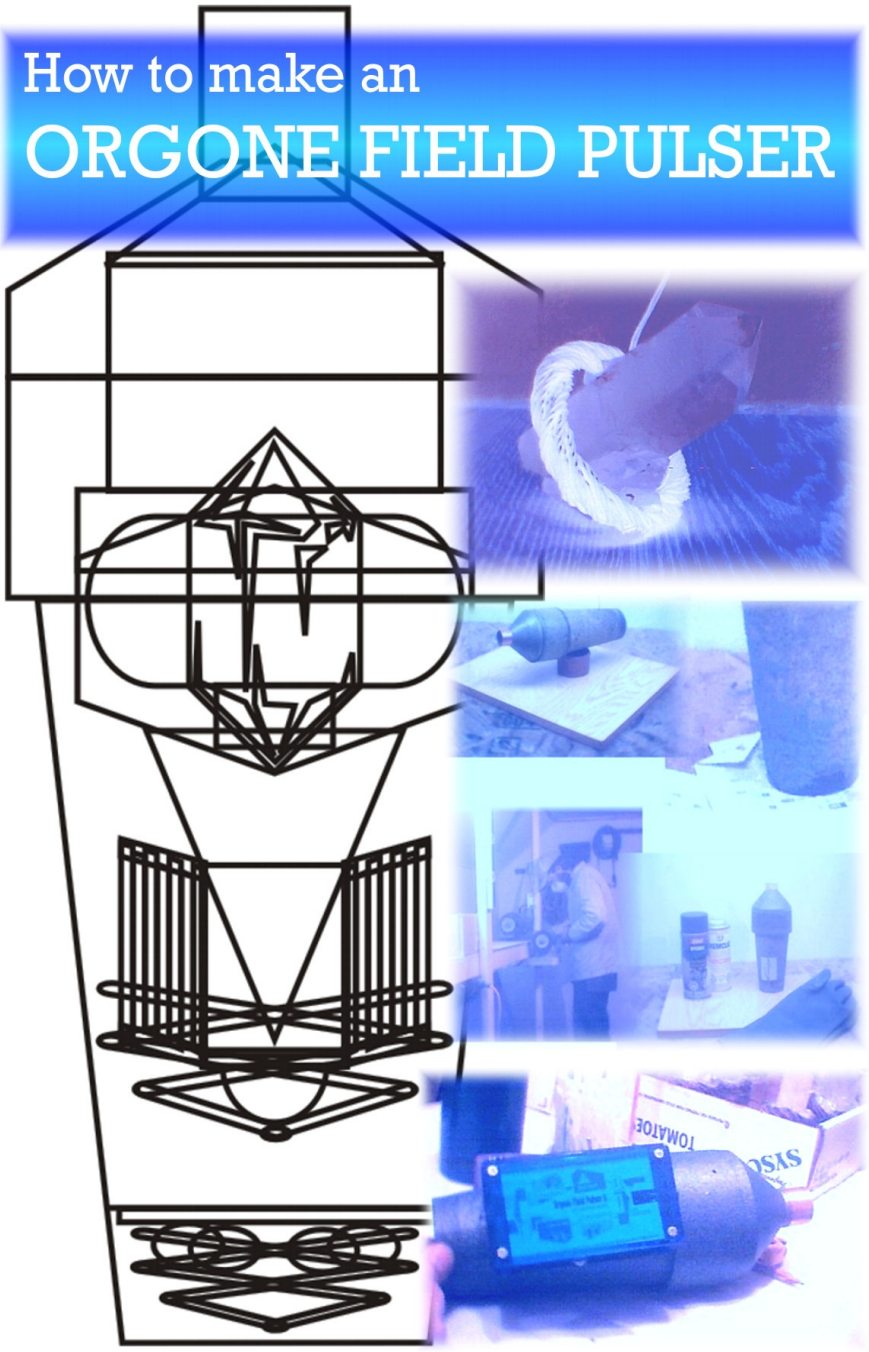
How to make an ORGONE FIELD PULSER



Previously Unreleased Construction Details of 2nd generation Orgone Field Pulser II Mobius-driven Bioenergy Generator Design adapted for construction from readily available materials with **basic handyman skills & tools.** **Additional free info included**

Preface

Hi, and thanks for supporting ongoing Bioenergy research and development taking place at Wizzer's Workshop with your purchase of this booklet.

It is to be understood by the reader that in this booklet, "bioenergy" refers to an omnipresent background energy form which is generally found in higher concentration within living organisms. This energy is known by various names such as Orgone, Reiki energy, Bioenergy, Biomagnetic Energy, Odic force, Prana, Chi, Etheric energy, and Aether, to name a few. It is a biological animative energy which has magnetic, thermal, wave, fluidic and optical properties. It is a form of energy which is capable of influencing its environment in subtle but powerful ways. It causes changes ranging from subtle chemical or magnetic effects through to marked emotional responses in living organisms under some conditions. This is still a growing science.

Personally, it is my view that acknowledging this energy form and understanding it more fully is in the best interest of humankind, and it is to that end that I offer this and other information on the subject. The experimenter (that would be you, dear reader) assumes responsibility for any consequences which arise from the construction of this experimental device and/or its use.

The device illustrated here is a versatile and powerful bioenergy tool which both generates and modulates life energy. **When combined with an audio feed from an audio recording or the sound card of a PC, it demonstrates many of the capabilities of much more complex and expensive frequency therapy devices (like "rife" machines).** It also has applications in radionics, providing both an amplified output for radionics circuits, and (via the mobius coil) a means of modulating the bioenergy discharged with radionic information. It can be used as a standalone device or in conjunction with existing radionics machines.

The OFP is a design I have had consistently good feedback with over several years. The design has gone through successive stages of development and adaptation. In this booklet, I have adapted the design to be made from readily available materials. The design does not depend on precise geometry, pleasant appearance, or even that the materials used be exactly as depicted (even though I would suggest that they should be, until you have at least built one as depicted before making changes to the design). As long as the same basic parts are put together in the same way, it will work. The quality of workmanship and materials, as well as the care put into the construction, do of course have an effect on the finished product.

In simple terms, this device makes use of the fluid characteristics of bioenergy, and also makes use of the wave properties of bioenergy. It is an Aether vortex chamber (created by the mobius coil) surrounded by a casing of Bioenergy- generating material. The result is that you have a stream of Bioenergy coming out of the device, and the stream of Bioenergy carries a wave pattern determined by the signal used to drive the coil. You will get this effect even if you just cast a coil inside of a rough chunk of Ergonite (my name for the bioenergy-generating material). Even when there is no current going through the coil there is still a smaller vortex generated by the coil. The pulser design as offered here is the result of several years R&D and it is my hope that you will find the information useful and comprehensible. My contact information is included at the end of this booklet, and I welcome your feedback.
This book is partially the result of requests via email for more information on how to build this device. If you have just bought this book but have never heard of Orgone Energy before, then there are several free articles with basic information available for download from http://www.littlemountainsmudge.com/info.htm and links to other informational resources that should help to fill in the blanks.

Sincerely,

Jon Logan

Selecting a Crystal

At the core of the OFP is a mobius coil with a quartz core. Selecting a suitable piece of quartz is the first step. The mass of the quartz is more important than the quality. That is not to say that the quality of the crystal is unimportant, rather that a large enough crystal of relatively poor quality will work much better than a beautiful water-clear crystal which is too small.

If you are a person who already uses crystals because of their bioenergy properties, then you can select one that you like. If you are not familiar with the use of quartz as a bioenergy lens, then it does not matter that you have any special crystal. It matters that the crystal you use be about **4.5 cubic inches** in volume or more. I generally use crystals between 6 and 12 cubic inches in volume. Cracks, inclusions, chips and so forth in the crystal will not stop it from working. In short, the better the crystal quality, the more efficiently the quartz core will work. But any quartz will work, and it is important that it the crystal be large enough. If you are going to go to all the trouble of making this device, you may as well use a big enough piece of quartz or you will be wasting the effort.

The crystal can have one point or two points. It does not have to be perfectly shaped or symmetrical. You could also use a cut prism, cylinder or obelisk of quartz. You could also use Smoky Quartz, Amethyst, Rose Quartz or Citrine, since all of these minerals are basically quartz with a very small amount of metal included in the crystal structure. The metal changes the color of the quartz to give it a yellow, brown, red or purple color.

Most people are able to find natural quartz crystal for sale either on the internet or through the mail. I generally use medium quality, double-terminated clear quartz crystals which measure about 4 inches x 2 inches x 1.5 inches. The design depends on there being a mass of quartz of sufficient volume (4.5 cubic inches or more) inside the coil. So if you are not a “crystal person” then don’t worry about it, we are working with physics here (meta-physics, that is) and not with any individual persons belief system. Just get your hands on a chunk of quartz that is big enough, and it will work.

You can get quality crystals from
http://www.thecrystalman.com/index.htm

And more quartz vendors are listed on this page:
http://www.littlemountainsmudge.com/links.htm

Supplement

If for some reason you are unable to find the required quartz crystal, you could use the white variety of landscaping quartz known as "quartzite", but since it is of lower quality than the clear quartz crystals, you should use a mass of at least ten cubic inches if you elect to use Quartzite.

Another less efficient but workable method of getting the required crystal mass is to take powdered quartz and mix it with just enough plastic casting resin to hold it together. Use polyester (fiberglass) resin or acrylic (craft) resin.

Cast it in the shape of a simple cylinder, and make it about 10 cubic inches in volume or more. It will not work as well as a nice quartz crystal, but it will work. You can get landscaping quartz (white rocks for putting in your garden) from the hardware store. You can get sandblasting quartz grit (available where welding or auto body supplies are sold) and reduce it to a powder. You can reduce either one of these products to a fine powder with a setup like in the picture above. Wear a dust mask, goggles and gloves, because quartz slivers are very sharp, just like glass.

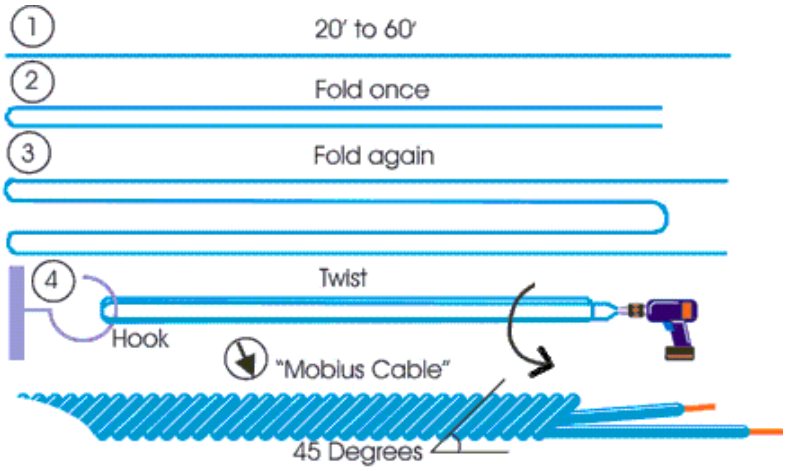
You could use a length of PVC plastic pipe as the mold to make your own "reconstituted" quartz. Use piece of 2 inch diameter pipe about 5 inches long. Brush the inside of the pipe with vegetable oil or petroleum jelly for a mold release agent. Get some tape and cover one end of the pipe. Mix the resin and catalyst and then mix in the crystal powder until the mixture is thick like oatmeal. Stand the pipe on the closed end and pour the mixture into the open end. Shake it to release air bubbles. If at all possible, expose the mixture to sunlight or bright moonlight while the plastic resin is setting up. It will most likely come out opaque and either a milky white or a pastel color derived from the color of the plastic resin. If you are going to use this method, it may be worthwhile to use acrylic resin instead of polyester, but either will work.

This method of making a "faux crystal" from quartz powder will work, but not as well as an actual crystal, and it really is better to use even a low quality chunk of actual quartz crystal if at all possible.

Making the Mobius Coil

Once you have selected the crystal you are going to use, the next thing to do is make a Mobius Coil to fit it.

First - Make yourself a "mobius Cable" to wind the coil from. While you can wind a mobius coil from single strands of wire, it certainly seems to be a lot more potent when you use a cable made in the manner described here to wind the coil from. Take a length of wire, and double it back on itself twice as shown to the right. Pull a little slack out at the ends of the wire; this will be the leads of the coil when it is finished.



You should leave yourself at least 6" for leads; you can always trim the leads to the required length when the coil is finished. It is much easier to use a drill to twist the wires than doing it by hand. I generally run the drill in reverse to twist the cable. For making the OFP, I recommend using the solid copper wire with lacquer insulation commonly called “magnet wire” in North America. It is called this because they use it to make electromagnets, not because it is magnetic. If you can’t get this kind of wire, then use any wire between 20 and 14 AWG. Myself, I generally use #18 AWG copper wire with inverter-duty lacquer insulation. If you are using wire that is not solid but rather composed of many filaments, then be more careful when you twist it, especially if it is # 20 AWG or smaller. In my opinion, solid copper wire is much better but any wire that is insulated will work. Also, it does not have to come out so the spiral is exactly 45 degrees, but get it as close as you can.

Not shown in the picture above is how to fit the cable end into the drill. Before inserting the cable end into the drill to twist it, fold the leads back so that they point towards the end of the cable opposite the end with the leads. Then wrap a few turns of electrical tape around the wires to protect them from the drill. Use about 5 or 6 turns of electrical tape. This provides a cushion so that when you tighten the drill chuck on the wires, it will not scrape off the insulation. While working with the coil in this and subsequent steps to building the OFP, be careful not to scrape the insulation off the wires, or the coil will short out and not work.

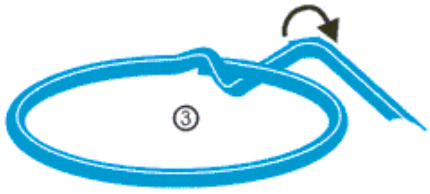
While you are twisting the cable, keep just enough tension on it to keep it from bunching up. Don’t pull too hard on the wire as you twist it, or you will get knots. If you break the wires by twisting it too tightly, start over again, don’t try to repair it. Fortunately, wire is something that is not terribly expensive in most countries. For those of you in industrialized nations, you can generally purchase magnet wire as described above from electrical supply contractors, or the shops where they repair large electric motors. Most major cities have a shop that does electrical coil windings for large motors, and they will often spool you off a few pounds for your “hobby project”. Otherwise, go to radio shack and get what wire they have. You need about 30 feet of # 18 AWG to make a coil of appropriate size for the OFP.

Mobius Coil Winding - *Series Quadrifilar Cable with Helical Twist / Toroidal Coil Winding.*

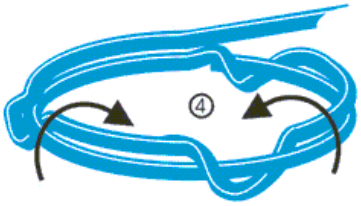
1. - Starting with the end of the mobius cable which does not have the leads, make a loop in the clockwise direction just a little larger than the size you want the hole in the center of your finished coil to be.

2. - When you complete the first wrap, feed the wire through the center of the circle so it wraps around itself in the clockwise direction as shown. Use a little glue (hot melt glue works well for this because it sets up in minutes) to hold the wire in place where it crosses over itself. It should be glue that is flexible when dry. Put the glue right where the little black arrow is pointing, in the picture below.

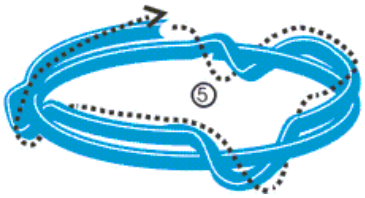
3. - Resume winding the wire around the circle in the clockwise direction again.



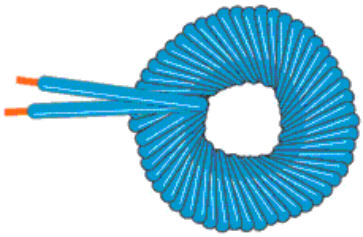
4. - Go around the circle about one third of the way, and feed the cable around the center again, just like in step 3. Go around the circle another third of the way, and do the same thing again. You should have 3 wraps through the center of the coil for each time you go around the circle formed by the coil. Try to keep it neat and even, but don't worry if it doesn't come out a perfect circle. If you get the spacing of these first 3 nodes even, then the coil will come out more even. Try to get the 3 nodes to form an equilateral triangle.



5. - Continue this way, repeating step 4, until you have used up all of the cable. As shown, stay on the same side of the previous wrap with each new revolution. The 'knots' will run together.



When you are finished, use a little glue to hold the end of the cable in place. The coil should look like this when you are finished.



Hopefully, the pictures will be of more use to you than the words, as it is really quite simple to do, just a little cumbersome to try and explain in words. Basically, you just keep looping the cable through the center as you go around the circle. With a little practice, you will find that the windings form a pattern, and if you make a mistake it will be obvious as it does not fit the pattern. You should measure the diameter of the crystal you wish to use, and start with a circle about 15% larger than the diameter of the crystal. It is also a good idea to make a coil for practice before you make the one you will use in the pulser. It does not have to look pretty; it has to be a big knot of wire which is all twisted up in a spiral pattern. That way, the entire length of wire is continually crossing over itself at roughly 90 degrees. The wraps on one side of the cable cross over the wraps on the other side of the cable at 90 degrees. This is what causes it to generate scalar wave patterns when you put an electric current through it.

Mounting the Coil

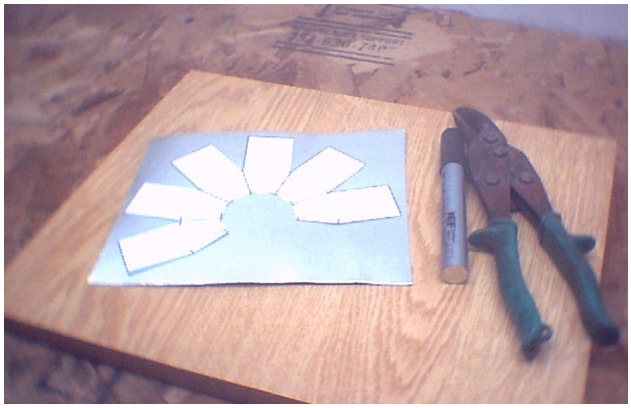
Well, now you should have a crystal and a coil. The next thing to do is mount the coil on the crystal. Test fit it first. If you find that the coil is too tight for the crystal, then make another coil a little bit larger, or unwind the coil and rewind it a little larger. Do not try to force the coil onto the crystal, or you will scratch off the insulation and have to start over again anyway. The coil can be a little too large for the crystal and it will not hurt anything.

You should arrange it so that the coil sits about one third of the way along the length of the crystal. Instead of placing the coil at the center of the length of the crystal, place it about one third of the way along the length of the crystal. Put it closest to the end without a point if you are using a single terminate crystal, or closest to the end which you have decided will be the "bottom" if you are using a double terminated crystal. In any case, the crystal has to go through the hole in the center of the coil. Once you have a good fit, fasten the coil securely in place with good glue. You can use either hot melt glue (the heavy duty kind is best, the kind that is yellow and not white) or silicone glue, or vinyl glue like "Goop®" or "Shoe Goo®" brands. For this part I usually use heavy duty hot melt glue with a glue gun. The advantage to using hot melt glue is that it sets up very quickly, and you don't have to wait hours or days for it to set up. With silicone or vinyl glue, Support the work in place so it cannot move, apply the glue, and let it sit for at least twenty four hours before continuing the work. A simple way to hold the coil in place, if you wish, is to tack it with hot melt glue (even the cheap white kind) and then apply silicone or vinyl glue over the hot melt glue. This produces a durable and flexible joint. For people who live in extremely hot climates, I would suggest this as hot melt glue may soften up and release if it gets too hot. This is not so much a problem with the high-temperature, heavy duty hot melt glue as it is with the low-temperature "econo" or "regular" grade of hot melt glue.

Once you have mounted the coil on the crystal, now you are ready to add the color filter. This is an optional step, but part of the way I do it and therefore part of these plans. What we are doing here is simply "coloring" the energy that will come out of the quartz with the energy signature of another mineral. I generally use kyanite for this. You could use other minerals, or you could leave it out entirely. Three small slivers of kyanite are attached to one side of the coil, usually the 'bottom side' but either side can be used. The three slivers of kyanite are arranged so that they form a triangle. They go right where the crystal meets the coil. Since a quartz crystal has 6 sixes, just put one sliver of kyanite on every other side of the crystal. Fasten them in place with a little glue. Wind the coil leads up so they won't get in your way. *(above pic from a different project but shows kyanite)*

The Reflector

The next step is to make the reflector. This is basically a metal container that goes around the outside of the coil and crystal assembly. There are several different workable methods of procuring a suitable reflector. On the next page, there is a graphic that can be printed off and used as a template to cut the reflector with metal shears ("tin snips") from thin aluminum flashing. You can find this thin aluminum flashing at most hardware stores. If you have it, you can also use steel or galvanized steel or thin copper. Generally, aluminum is more easily found and economical, and it more than suffices.

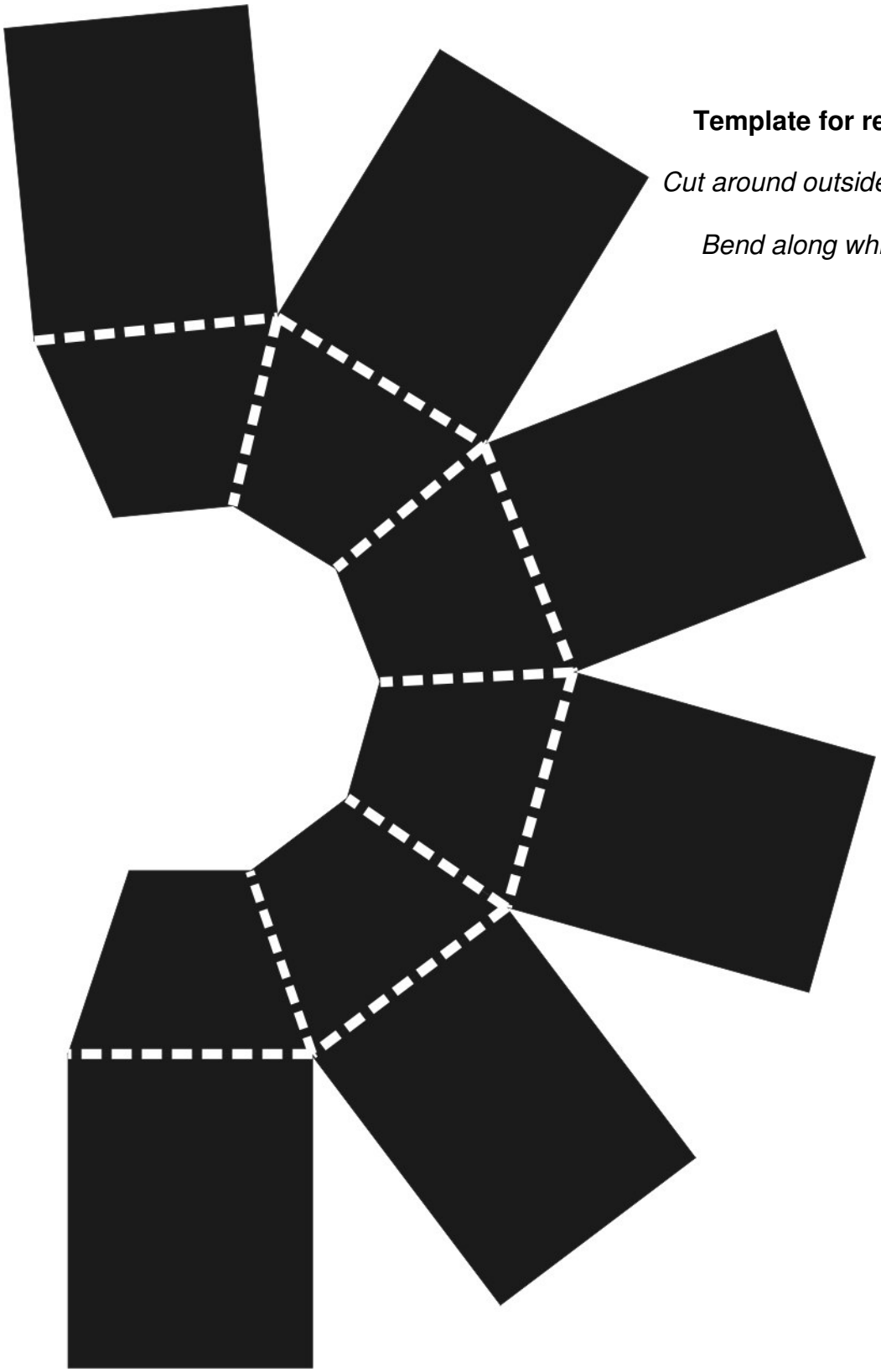


Resize the graphic if necessary, print it out on a sheet of paper, and cut around the outside edges of the black shape. Lay the paper template down on the aluminum flashing, working on a smooth firm surface. Hold the template firmly in place or secure it with a little tape. Trace around the outside edges to mark the outline on the metal. If you print it out on thick card stock, then you can use a scribe or a sharp nail to scratch the outline into the flashing. Otherwise, print it out on regular paper and carefully trace the outline onto the flashing with an HB pencil or a thin point felt pen. Once you have the outline transferred to the aluminum flashing, carefully cut it out with the metal shears.

Template for reflector

Cut around outside edges

Bend along white lines



Supplement

Although the plans here depict a reflector made from the template provided, you could alternately use the optical reflector from a large flashlight, if you can find one at least 3 inches in diameter. If you are unable to find the aluminum flashing and the shears to cut it, then you could substitute a small food can like those generally used for canned tuna. These cans measure roughly 1.5 inches x 3.5 inches and are easily found almost anywhere. You would need to cut a hole about 1 inch diameter, centered in the bottom of the can. Alternately, you could cut the top off a plastic pop bottle and coat the outside of the pop bottle top with aluminum tape or metal spray paint. It is more important that the coil be surrounded with a covering of metal than that the metal covering be of any particular shape.

Bend along the white dotted lines to form the metal cutout into the shape shown in the picture. You will wind up with a hexagonal reflector with a small hole at the narrow end. Bend the tabs around the outside of the metal cutout up, so that they form sides for the reflector. Do the best that you can to get it neat, but again what matters here is that you have a metal enclosure for the coil and crystal. It does not have to be pretty. The enclosure should have a small hole at the end where the “bottom” of the crystal goes, and a wider opening at the end with the “top” of the crystal.

Now you are ready to mount the coil inside the reflector. Adjust the reflector so that it best fits the crystal and coil. Do not worry if the edges of all the tabs do not meet, you are going to wrap it with aluminum tape so that there will be an unbroken metal covering around the outside of the whole crystal and coil assembly.

Once you have the reflector arranged to fit the coil and crystal, tack it in place with a little hot melt glue. Tack each of the six flat inner sides of the reflector to the coil. Do them one at a time, and as you do them, hold each one in place so that it lines up reasonably well. Do your best to get the axis of the crystal centered within the axis of the reflector.

Cut about an inch of plastic tubing. Slide the coil leads through it, so that it forms a sleeve around the coil leads. Feed the ends of the leads through the tubing. Slide the tubing all the way up the leads until it butts against the coil. This is to protect the coil leads where they pass between the sharp edges of the metal reflector. You will have one seam on the reflector that joins the whole thing together. On this seam, at the place where the angles forming the base of the reflector meet the side of the reflector, bend the sharp edges of the metal back a little so that they cannot scrape the insulation off the coil leads. Fit the coil leads, inside their protective sleeve of plastic tubing, into this opening. Secure both the coil leads and the seam on the reflector with a little aluminum tape.

By this point you should have the coil tacked in place within the reflector. Now wrap the outside of the reflector with at least 2 layers of aluminum tape. Leave just a little of the metal flashing exposed at the "bottom" of the reflector, and cover the rest of the outside surface of the reflector with aluminum tape. Line the edges and seams of the reflector up as best you can while you are doing this. Make sure that all the seams are covered with at least 2 layers of aluminum tape.

Supplement

If you cannot find aluminum auto body tape, then use first a layer of masking tape to hold the metal flashing in the correct shape, and then a double layer of aluminum foil over the masking tape. Then wrap on another good layer of masking tape to hold the aluminum foil in place. It really is better to use aluminum tape or another metallic tape. In industrialized nations, you can generally find aluminum auto body repair tape in large hardware stores or in painter's supply stores.

http://doityourself.com/

Now set the reflector in a jar or cup to hold it vertical, so that the exposed end of the crystal points upward. Use either heavy duty hot melt glue, silicone glue or vinyl glue to fix the coil and reflector permanently together. Use a generous amount of glue, because you don't want it to fall out later on. If it does, you will be unable to get at it to fix it, and the whole project will be a waste. Ask me how I know that ;) I generally use "high temperature" aka "heavy duty" hot melt glue, and I use about 2 ½ to 3 sticks of glue for each coil / reflector assembly. Whatever glue is used, cover the entire side of the coil that you can see when looking down into the reflector. Make sure that the glue is firmly worked into the crevices of the coil, and touches both the sides of the crystal and the inner sides of the reflector. Use a layer of glue a good ¼ inch thick. Set the reflector assembly aside for the moment and let the glue dry.

Output Expansion Chamber

This step is to make a chamber that adjoins and extends the reflector assembly. It is simply a hollow tube with an organic outer layer and a metallic inner layer.

Get some clean, dry corrugated cardboard without any printing or markings of any kind. Select a section of the cardboard that has not been crushed so that it will have enough structural strength. Cover one side of the corrugated cardboard with aluminum tape. Work the tape firmly onto the cardboard with your fingertips or the rounded bottom of a soupspoon. Do not scratch holes in the covering of aluminum. If you make a hole, cover it with another piece of tape. You can use one neat layer or two less-than-neat layers of aluminum tape.

You are going to cut a strip from this laminate sheet. Normally, the strip can be about 3 inches wide. If you used an extremely large crystal, you may have to make the strip wider.

Double check by making the following measurements: go back to the reflector assembly and measure the distance from the exposed tip of the crystal to the surface of the glue covering the coil.

The strip should be at least 2 inches wide. Additionally, the width of the strip must be at least ¼ inch greater than the distance from the crystal tip to the surface of the glue. Now measure the circumference (around the outside) of the reflector assembly, and make the strip a little longer than the circumference of the reflector assembly. It has to form a tube that will be inserted in the exposed open end of the reflector. The end has to reach just past the crystal tip.

Neatly cut a strip from the cardboard / aluminum laminate with a utility knife. Make sure to cut the strip so that the ribs in the corrugated cardboard run across (the short way) the strip and not along (the long way) the length of it. When you look at one of the long edges of the strip, you should see the wavy line formed by the corrugations. If you cut it with the ribs running the wrong way, then you will not be able to neatly crease it into a tube. Take the time to make the edges of the strip parallel and the ends square. Use a straight edge to run the utility knife along as you make the cut.

Roll the strip into a tube around a suitable cylindrical form such as small jar or tin can. The cap from a spray paint can is about the right size for a normal crystal. Start at one end of the strip and press firmly against the form as you roll. Put the metallic side inwards so that it will form the inner surface of the tube. Once you have the strip creased into the shape of a tube, insert the tube into the open end of the reflector assembly. It does not have to be perfectly cylindrical, or perfectly round. A little overlap at the ends of the tube is necessary so that you can fasten them together. The sides of the tube should be as close to parallel with each other as you can get them. The sides of the tube should be as close to parallel with the axis of the crystal (not the reflector) as you can get them.

Even if you just mash it into place, it will still work, but it is worth the time to work the cardboard gently into place and get it all lined up nicely. If the end of the strip does not come out square and level, then don't worry you can trim it later with a utility knife or scissors. Make the sides parallel. Tack the tube in place with hot melt glue. Tack the tube to each of the six flat inner sides of the reflector assembly, one at a time. Line each connection point up as best you can before you tack it, and hold it in place while the hot melt glue cools.

Once the tube is tacked in place, let it cool for a few minutes and then fasten it in place permanently with glue. Fill all the holes at the inside corners of the reflector and glue all the way around the seam where the reflector meets the tube. Fill the seam where the two ends of the strip overlap with glue to form a seal. You need

not only to hold the tube firmly in place, but also to form a liquid-tight seal on all the outside surface of the assembly you are building.

Supplement

You could use several methods to form an output expansion chamber, but it should have an organic outer layer with a thin metallic inner layer. You could use a section of PVC water pipe if you painted the inside with metallic paint. You could form the tube from metal flashing and cover the outside with several coats of latex paint. The corrugated cardboard method works well and it is still the way I generally do it. Once you have everything all glued in place, double check the surface of the reflector. Make sure that the tape is worked firmly into place, and that there are no holes in the covering of tape. Soon it will be immersed in liquid.

The Nose Cone

Now, we are almost ready to pour some Ergonite. First, you will need to make a mold and cut some copper pipe.

Cut 2 pieces of 1 inch diameter copper pipe. The length you are shooting for is 1.6181 inches. It does not have to be precise to the fourth decimal point. Any piece of pipe will work, but get it as close to 1.6 inches as you can. If you are an experienced machinist or dowser, you can make it PHI x ext. diameter, but it's not necessary. You can use either copper or steel but I prefer copper. I would recommend that it not be aluminum, unless you can find nothing else. In any case, the pipe should be a dissimilar metal to that used in the reflector.

Set one of the short pieces of pipe aside and keep the other handy. Get a funnel with a 4 inch diameter. The funnel should have a relatively shallow slope on the sides of the cone, not a steep slope. It also helps for the funnel to have a small flat lip at its wide end, like the funnel shown. That funnel in the pic was bought from Home Depot, fwiw. Stand the funnel, narrow end up, on a flat firm surface. Place the short pipe on the tip of the funnel and line it up as plumb as you can make it. Mark the spot where the end of the pipe comes to on the slope of the funnel. Remove the short pipe from the funnel tip.

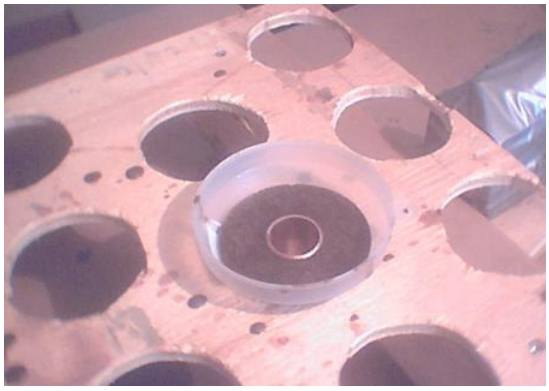
Leave the funnel standing on its wide end. Get some blocks of wood, or books, and stack them up so that they will support a pen at the height which you have

marked. Set them beside the funnel, rest a thin point felt pen on them, and rotate the funnel smoothly and carefully, you want to mark a neat line all the way around the narrow end of the funnel. You are going to cut along this line so that the pipe will fit through the hole left behind. You are widening the hole in the small end of the funnel enough to fit the pipe.

Make the cut a little higher on the inverted funnel, closer to the narrow end, than the line. This way the hole will be a little too small and you will have to widen it out just enough to make the pipe fit snugly. You want the pipe to be a good snug fit into the hole in the narrow end of the funnel. Take the time to mark and cut the line as neatly as possible. If you have a dremel tool, it will make the cutting job easy. If you do not, then use a hacksaw and cut carefully and slowly, following the marked line. Do your best to get the hole centered on the cone formed by the inverted funnel. Do not try to make this cut with a utility knife, as it is very difficult to do without ruining the funnel or cutting yourself, or both. The cut should be made with a fine-toothed saw blade or with a small high speed rotary cutting tool.

Test fit the pipe into the hole. You should have to work it into place, and it should be a tight fit. It should not be so tight that it stretches the funnel too badly out of shape. Widen the hole out as much as necessary with a piece of rough sandpaper. Roll the sandpaper into a tube and slip it around your finger, and then stick your finger through the hole in the funnel. Rotate the funnel around your finger to sand all the way around the hole evenly, until you can just fit the pipe into the hole. It should be tight enough that the pipe is supported by in the hole by a tension fit in the hole, and not by the tape shown in the picture. The tape is just to form liquid seal over the seam.

Measure ¾ of an inch from one end of the short pipe and mark it with a pencil. Rub a little vegetable oil or petroleum jelly on the inner surface of the funnel for a mold release agent. Push the pipe through the hole in the funnel until there is ¾ inch sticking out past the narrow end of the funnel. Push the pipe through from the wide end of the funnel or you will never get it in the hole. Align the pipe within the funnel so that it is plumb, straight up and down. The axis of the pipe should be parallel to the axis of the funnel. Secure the seam with a



couple wraps of electrician's tape. Stretch the tape so that it forms a gasket around the seam where the pipe meets the funnel.

Support the Funnel in a suitable rest like a small jar or can. Set it with the wide end up, and carefully level it. Mix and pour a little XHD Ergonite, and pour it into the mold until it comes up level with the end of the pipe inside the funnel. Do not overfill it. You want the Ergonite to come up flush with the end of the pipe inside the funnel.

Shake the mold gently to release air bubbles, carefully level it, and allow the resin to cure. XHD Ergonite is highly absorbent of a radionic program, and it is worthwhile to go to the effort of exposing it to a benign bioenergy signature while it cures. Consult the directions for making XHD orgonite at the back of this booklet, and proceed accordingly. It is highly recommended that you read over this information before doing the pouring. Once the resin has cured, remove the electrician's tape and gently flex the plastic funnel to break it free of the casting. Remove the funnel mold by pulling it past the end of the copper pipe.

Go back to the core assembly. Make sure that all the seams are sealed, touch up the glue here and there if necessary, and trim the end of the expansion chamber (corrugated cardboard tube) so that it is square if necessary.

Using a file or grinding wheel, remove the sharp edge around the base of the Ergonite cone you just made. Rough up the flat base of the Ergonite cone with sandpaper, and wipe it clean with a little solvent or alcohol. Test fit it on the end of the cardboard tube. The axis of the copper pipe should be parallel to the axis of the cardboard tube. Line it up as best you can so that the copper pipe is parallel to the sides of the cardboard tube. The Ergonite cone does not have to be perfectly centered over the tip of the crystal, but it should be centered on the cardboard tube. Trim the end of the cardboard tube to get the pipe lined up properly, if necessary.

Place a bead of glue around the outer rim of the flat base on the Ergonite cone, and set it in place on the core assembly as shown. Hold it in place while the glue

sets up. Make sure that you use enough glue to both hold it firmly, and form a liquid-tight seal. At this point, double check that the seam formed by ends of the cardboard strip has not cracked loose from handling, and remains a liquid-tight seal.

Supplement

Even if the cone did not come out level for you, or if the reflector does not form a perfect hexagonal shape (which it won't, so don't feel bad), the device will work well if you line it up properly. It is important that you line up the copper pipes in this and the following steps with the output expansion chamber so that their axes are parallel to each other. They need not be all centered on the same axis, but they should be as close to parallel as you can get them.

Base Expansion Chamber

This is simply a cone shaped organic membrane. The easiest way to make it is to get a common paper funnel like the kind used at gas stations all around the world. If this is not available, you can use one of those little paper cups that are cone-shaped. Failing that, just make a paper cone from sheet paper and seal the seam well with non-metallic tape like parcel tape or masking tape. Cut the cone so that the wider end just fits over the hole in the base of the reflector with about ¼ inch of overlap. Cut the narrow end so it fits inside the copper pipe with a little overlap. Support the core assembly in a rest or stand it on the nose cone, with the nose cone pointing down. Center the paper cone over the hole at the base of the reflector and press down a little to hold it in place. As far as axial alignment, use the paper cone to split the difference between the alignment of the reflector and the alignment of the copper pipe/cardboard tube, if necessary. Press down gently on the paper cone and fasten it to the reflector base with hot melt glue. Use enough glue to form a good seal.

Compression Chamber

Get the second short piece of copper pipe that you set aside earlier. Leave the core assembly sitting in the same position as you used in the last step. Since this copper pipe should be lined up parallel to the one at the nose cone, it is a good idea to test fit it first. Line it up correctly, and mark the paper cone with a pencil to show where the

pipe end should sit when correctly aligned. Put a bead of glue around one end of the copper pipe and seal it to the paper cone as shown in the picture. Once the glue has set up, apply a second coat of glue to the seam if necessary to hold it firmly in place.

Cut a small disk of cardboard or plastic about 1 ¼ inches in diameter. It doesn't have to be perfectly round. Fasten it with glue to the end of the copper pipe which you just added to the project. Put a bead of glue around the rim of the copper pipe and press the disk down on top of it to form the base of the compression chamber.

Now that the pipe is in place, take care to handle it reasonably carefully. When both ends of the paper cone are held firmly in place, it is reasonably strong, but if you crush the paper cone while handling the project, you will have to remove it and replace it with a fresh one. Handle the project by the copper pipes or the reflector, and not by the paper cone / base expansion chamber.

Wrap the copper pipe with a layer of electrician's tape. Make sure that the tape completely covers the metal surface of the pipe, and overlaps the seams at both ends of the pipe. At the end of the pipe with the disk, stretch the tape so that it forms a gasket. At the end of the pipe attached to the paper cone, overlap the seam but don't stretch the tape as tightly. A few wrinkles in the tape are not a problem, as long as the metal is completely covered. You are going to make a miniature Orgone Accumulator out of the copper pipe. Start at the end with disk, so that you wind up with the roll of tape in the position shown.

Cut some fine or ultra fine grade steel wool into strips about 1 ½ inches wide x 4 inches long. You need 3 strips of steel wool. Wrap one of the strips of steel wool around the compression chamber; overtop the layer of electrician's tape. Wrap the steel wool in the same rotational direction you use to wrap the tape. Carefully fold the "stragglers" up from both sides of the strip, so that they do not protrude out past the edge of the strip of steel wool. Cover the steel wool with a layer of electrician's tape.

You will wind up at the end where the disk is. Brush off any loose filaments from the steel wool, and look for areas where the steel wool shows through the

electrician's tape. Wrap a second layer of electrician's tape on the compression chamber so that you wind up at the end where the paper cone is again.

Make sure to cover up all of the steel wool with electrician's tape. If the layers of the Orgone Accumulator short together, it will dramatically reduce the function of the OFP you are building. It's really not that hard, just take your time and work in a well-lit area. Brush away the loose steel filaments between layers. Use additional layers of electrician's tape if needed. Keep doing this until you have 3 layers of steel wool wound around the outside of the copper pipe, separated by layers of electrician's tape. The outer surface of the compression chamber will be electrician's tape when you are finished. Make sure to work the tape firmly into place with your finger at the end of the compression chamber where the disk is. The tape has to form a liquid seal around the compression chamber. When it is time to cut the tape, use a pair of scissors instead of trying to stretch it and break it. If you pull on it too hard, you will have to replace the paper cone and wind the whole thing over again. Take your time and work carefully, and it will turn out fine.

Nose Cone Outer Casing

Clean out the Mold that you used for the Ergonite cone with the embedded copper pipe. Brush it lightly with a mold release, but don't use too much. You are going to cast another cone of Ergonite around the end of the core assembly, and it is important that the two layers of Ergonite stick together well. Too much mold release can interfere with this by rubbing off on the wrong surfaces.

Put the core assembly back into the funnel mold. Although it should be reasonably solid, handle it carefully. Once it is cast inside the resin, it will hold its shape well; the Ergonite will hold it in place. But take reasonable care at this point not to distort it while you are handling it. You just spent all that time lining it up correctly ;)

Use the electrician's tape to form a gasket like you did before, sealing the seam where the nose cone copper pipe meets the funnel mold. Support the mold in the stand you used for the first casting. Mix and pour enough XHD Ergonite to fill the funnel. While you are pouring, tilt the mold to one side a bit, and pour on the high side. If you pour slowly and let the resin seep across the

bottom of the mold from side to side, it will be less likely to trap large bubbles of air in the thin space between the mold and the Ergonite cone inside it.

Gently shake the mold or tap the table to release air bubbles. You may have to do this step twice if you get a bunch of bubbles. It is good to use a clear plastic funnel like the one in the picture if you can get it. That way you will be able to see the bubbles through the side of the mold. If you can see the bubbles, then gently flex the mold in the area of the bubbles to work them out. On average I spend about 3 to 5 minutes getting bubbles out of the casting for the nose cones, if it was the first time you did it, it might take you a half hour. It's worth the time.

You could alternately fill the bubbles with Bondo® or another polyester based auto body filler. Little bubbles won't harm the function of the device. Big bubbles more than about 1/4 of an inch across will reduce its output somewhat, especially since you are working with XHD Ergonite. They will also cause the field emitted from the device to be less uniform; it will have "hot spots" and "cold spots". It will still work, but not nearly as well. Part of the function of the device depends on sufficient backpressure for the bioenergy as it passes through the final stage at the nose cone. That backpressure is provided by the density of the metal particle and organic resin mixture of the Ergonite. A little dimple where the inner cone ends is ok, as long as it's reasonably even all the way around.

If you elect to use auto body filler to fill any bubbles, then mix in metal powder in with the auto body filler. Use proportions equal to the metal content in the recipe for XHD Ergonite at the back of this book. Use Ergonite filler to fill any large bubbles in the nose cone outer casing. This Ergonite should be carefully made, since it will be the final output of the device. It is highly recommended that you use at least one of the charging/curing techniques given at the back of this booklet for this specific casting step. Once you have the bubbles worked out as best you can, level the mold so that the base of the cone comes out even, and let the resin cure.

When the resin has cured, remove the core assembly form the mold. Peel off the electrician's tape at the seam where the copper pipe meets the funnel mold. Gently flex the funnel mold to break it free of the casting, and then rotate the funnel mold on the casting before attempting to pull it free. Pull it free slowly. Since it is a relatively thin layer of Ergonite that you just poured at the tip of the cone, you want to allow a little extra time for curing, and handle it gently so as not to damage the casting while you are removing it from the mold. Fasten a small piece of hematite to the base of the compression chamber with hot melt glue.

Chamber Casting

Bend the coil leads up against the side of the reflector so that the coil leads run towards the compression chamber at the base of the unit. Straighten them out so that they form a reasonably straight line. They should run parallel to the common axis of the core assembly, and close to the surface of the reflector. Do not press a sharp bend into the coil leads; use a smoothly rounded bend where they exit the reflector. Seal the hole in the reflector the coil leads pass through with glue if you have not done so already. Seal the end of the plastic tubing around the coil leads with glue. Do not glue the entire length of the coil leads to the core assembly.

Cut a piece of 4 inch ID plastic pipe to about 3 inches in length. Make the cuts at the ends of the pipe square. The pipe (or other suitable plastic cylinder) should be sized so that it will fit over the base of the nose cone, or butt up against it. It is easiest to fit the mold in place if the plastic pipe is a snug fit. Clean the cuts at the ends of the plastic pipe to remove burrs, and clean out the inner surface of the plastic pipe mold with a rag. Wipe a little vegetable oil or other mold release agent on the inside surface of the plastic pipe mold.

Use a grinder or rough sandpaper to smooth off the sharp lip on the base of the nose cone Ergonite casting. Rough up the surface of the base of the nose cone casting, the side that was the top when you poured the Ergonite. Check the surface of the core assembly for potential leaks again, and wipe the outside of the cardboard tube and aluminum reflector with a little solvent. Wipe the base of the nose cone casting that you just sanded with a little solvent also.

Slide the plastic pipe mold over the rim on the edge of the nose cone. Line the plastic pipe mold up with the common axis of the core assembly. This alignment is not as crucial as the alignment of the copper pipes etc. inside the core assembly, but it doesn't hurt to make it neat. You could also set it off at an angle if you wished, so long as it is a gentle angle of no more than about 15 degrees. I have made some pulsers with a little more ergonomic shape by offsetting this chamber casting a bit and tapering the base into an oblique shape.

For the sake of simplicity, you can just line it up parallel with the common axis of the core assembly.

When you have it aligned, use the electrician's tape to form a seal around the seam where the plastic pipe mold meets the nose cone Ergonite casting. The chamber casting should cover most of the output expansion chamber. Additionally, in order to have to the correct bioenergy charge capacity in proportion to the nose cone of XHD Ergonite, it should be no more than a maximum of about 5 inches in length. It is better to have half of the reflector sticking out of it than for the chamber casting to be oversized.

Stand the mold in a suitable rest and tilt it off one side a bit. Fill the mold with HD Ergonite and again take some time to work the bubbles out. Once the bubbles are out, level the mold and allow the resin to cure. Large bubbles in this casting (>1/2") should be filled with Ergonite filler. Smaller bubbles can be filled with plain auto body filler or other surface filler such as plaster or "plastic wood", if desired.

Supplement *Part of the function of the OFP depends on the overall bioenergy charge capacity of the nose cone being higher than the bioenergy storage capacity of the chamber casting. For that reason, the chamber casting is made from HD orgonite, a lower density than the XHD used for the nose cone. Consult*

the directions for making HD orgonite at the back of this booklet. Although it certainly produces a marked benefit in terms of output, the charging / curing techniques use for this casting are not as important to the end result as the charging / curing techniques used for the nose cone. Since HD orgonite is a thick slurry when wet, you may have to pick it up and shake it gently back and forth for a few minutes to work the bubbles out, or gently stir the mixture inside the mold with a small flexible too. Do not use a sharp steel tool to stir the mixture inside the mold or you may puncture the paper cone or damage other internal components. If you cannot get hematite for the base of the compression chamber, then you can use a small piece of soft iron or a stack of 3 or 4 low quality steel washers. It should be of a dissimilar metal to the copper in the pipe forming the core of the compression chamber. Hematite is preferable to soft iron, soft iron is preferable to low quality steel washers. If you elect use the low quality steel washers, you should really try to get yourself at least one small metal bead which has been gold plated. It does not need to be a high quality piece of golden jewelry, but it helps to have a small amount of gold, even in a low state of refinement, along with the steel in the washers. Place the gold plated bead in the hole at the center of the stack of washers and glue the whole thing in place. This part, the "ground ballast" at the base of the compression chamber, plays a part in "scrubbing" the bioenergy on its way through the device, as well as providing an electromagnetic property difference between the metal of the copper pipes and the ground ballast itself. Metals which modulate bioenergy into wave patterns unhealthy for humans should not be used in this place. If you have an adverse health reaction to hematite, then use soft iron or steel and gold.

Flow Bias “SBB” Coils

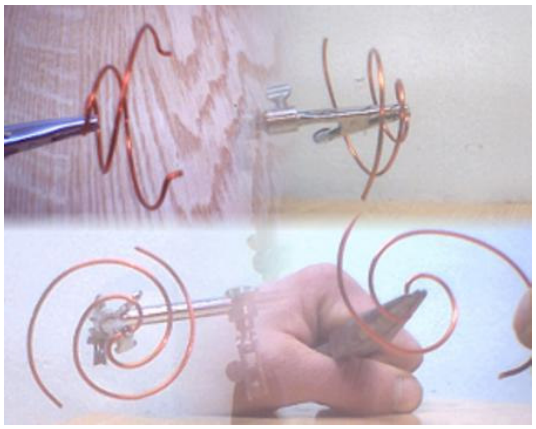
These coils are an optional addition, but for the amount of work involved they are well worth it. Their role is to enhance the flow of the bioenergy through the device in the intended direction. The coil design depicted here is a commonly used coil design among many bioenergy experimenters. I first heard of it as an “SBB Coil”, but the design descends from the work of Tesla, Schauberger, Lahkovsky, and Reich. The double spiral design has been in use by several people experimenting with either Bioenergy Dynamics or Aether Dynamics for nearly a century. In my opinion, it focuses bioenergy like a lens. It does this by virtue of its electromagnetic properties, since Bioenergy is linked to magnetism and influenced by magnetism. In this project, we are using two of the coils as one-way valves.

The coil is simply a double spiral coil. Two opposed arms radiate outward in a spiral pattern from an “S” shape in the center of the coil. Use # 15 AWG or thicker solid copper wire. Regular household electrical wiring, such as the type commonly used for 110 Volt Alternating Current in North America works great. In these pics I used # 15 AWG magnet wire with lacquer insulation. It should be a solid copper wire, thick enough to hold its shape once you have formed the coils.

Cut two pieces of wire to a length of about ten inches. The length can be precisely measured if you are up on your resonant mass theory, but it does not need to be. I generally cut mine to 26.5 Centimeters. Any length between six and twelve inches will work fine.

Straighten the wire out and then fold it in half. Grasp the center of the wire with a pair of pliers. Hold the wire with the pliers and use your fingers to wrap the arms into a spiral shape as shown. When you have the spiral arms wound, pull the coil into a gentle cone shape as shown. Even out the spirals as best you can. Trim the end of the arms so that they are even. The two spiral arms should terminate roughly 180 degrees across the radius of the coil from each other.

Last, use the pliers to bend about 1/8 inch of the wire tips so that they point towards the base of the cone, and are canted slightly inward.



Fasten the “S” shape at the center of one of these coils to the ground ballast at the base of the compression chamber with glue. Align the “S” shape at the center of the coil either inline or at 90 degrees to the place where the coil leads exit the reflector. Make a note of which way you aligned the coil in relation to the coil leads. The second coil will be installed at 90 degrees rotation in relation to the first coil which you are installing now. Set the second coil aside for the moment.

Base Casting

The easiest way to go about this, if you have followed the plans so far, is to use a 20 Ounce paper soft drink cup. Get a clean, unused cup. Bend the coil leads so that they form a gentle bend and head away from the core assembly at about 90 degrees. The coil leads should bend away form the core assembly at about the middle of the compression chamber. Take the time to form the leads into a reasonably straight path with gentle curves instead of sharp bends. The leads should not really be twisted around each other. One or two twists along the length of the leads are ok, but they should not be twisted together in a spiral pattern like the coil. If you wish, you can use another piece of plastic tubing to make a conduit for the leads.

Measure the distance between the surface of the chamber casting that was the top when you poured it and the bend in the leads. Now mark this distance on the paper cup mold by measuring along the seam inside the cup. Measure up from the open end of the cup. Punch a small hole in the paper cup at this point. Make the hole from the inside of the cup with a sharp pencil and that way the concave side of the hole will be on the inside of the cup. This will make it easier to get the ends of the coil leads through the hole.

Double check that the plastic tubing conduit around the coil leads is sealed with glue. Remove the sharp edge from the lip of the Ergonite chamber casting with rough sandpaper as in earlier steps with the nose cone casting.

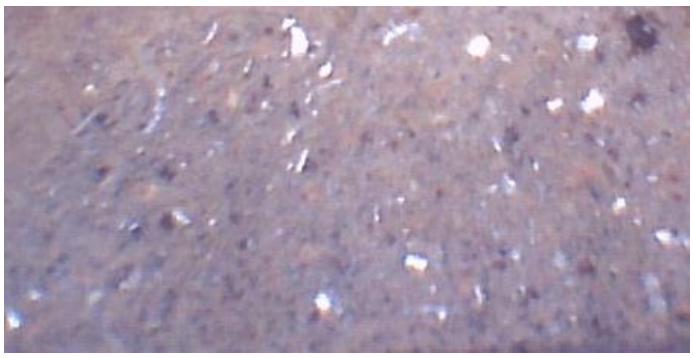
Rough up the surface of the chamber casting that was the top when you cured it. Wipe the remaining portion of the core assembly with a little solvent. Wipe clean the chamber casting with solvent also.

Make sure that the inside of the paper cup is clean. Brush a little vegetable oil or other mold release agent on the inside surface of the paper cup mold. Use a sharp pair of scissors to cut the bottom of the paper cup out. There will generally be a small lip on the bottom of the paper cup. Just cut the lip off and gently push the bottom out, leaving a reasonably square and level cut. Thread the coil leads through the hole in the side of the paper cup mold, and slide the paper cup mold over the exposed core assembly as shown. Use the electrician's tape to seal the seam where the paper cup mold meets the chamber casting. The wide end of the paper cup should butt up against the end of the chamber casting which you just sanded and cleaned. Align the coil leads if necessary and seal the hole where the coil leads exit the paper cup mold with a little hot melt glue. Just use enough glue to seal the hole because you will be removing it later.

Mix and pour enough MHD or EHD Ergonite to almost fill the paper cup mold. Set the project in a suitable rest and pour the EHD or MHD Ergonite into the mold. Do the pouring in at least 2 steps. Shake the mold gently from side to side to work the Ergonite fully into the crevices and release the air bubbles. Don't fill it up all the way, leave about 1 inch of empty space at the narrow end of the paper cup mold. You will be adding the second flow bias coil in this space. Once you have the air bubbles out, level the mold and allow the resin to cure.

<u>Supplement</u>

It is <u>much easier to use EHD Ergonite for the base casting than to use MHD.</u> This is because the metal particles in the mixture have to pass through the spiral arms of the flow bias coil.



If you elect to use MHD Ergonite, then slowly add the metal particles before pouring the resin into the mold. Add a few particles, shake the mold to pass them through the arms of the "SBB" coil, and then add a little catalyzed

resin. You will have to do it in at least 3 steps to get a decent casting if you use MHD Ergonite for this step.

If you use EHD, since the metal particles are smaller, you can generally pour it through the coil arms more easily. In either case, take care not to bend the coil arms to badly out of shape as you do the casting. If you do bend the coil, the use two pairs of needle nose pliers to straighten it out as best you can. Hold one pair of pliers on either side of the bend and that way you won't break the coil loose while trying to straighten it. If you pour slowly and carefully, you have little trouble working the EHD Ergonite into the mold. I recommend using EHD instead of MHD for this step. In addition to being easier to work with, it also has a higher energy processing capacity than MHD.

Final Casting

In this step, you will add the remaining spiral coil and another color filter. Leave the project in the mold, and supported as it was when you poured last. Ideally, you should do this step after the resin has cured on the base casting, but before it has had a chance to shrink away form the mold. Polyester resin shrinks a little when it cures. This makes it easier to get it out of the molds, but it also creates a small space between the mold and the cured casting. If you do the final casting as soon as the base casting is sold, you will save yourself a fair amount of grinding and sanding later on.

Wipe the surface of the resin which you can see inside the mold with a little solvent. Do not wipe the paper cup mold with solvent. Sprinkle a thin layer of kyanite splinters on the surface of the casting. You could substitute Citrine or Amethyst in place of the Kyanite, or leave the color filter out entirely.

Put a thin layer of glass beads on top of the kyanite powder / splinters, and drop the remaining spiral coil into the mold. Line it up so that the "S" shape at the center of the spiral coil is at 90 degrees to the one

you installed on the base of the compression chamber. Use the place where the coil leads exit the mold as a reference point. Mix and pour enough catalyzed resin (no metal particles in this step) to fill the mold the rest of the way.

Paint

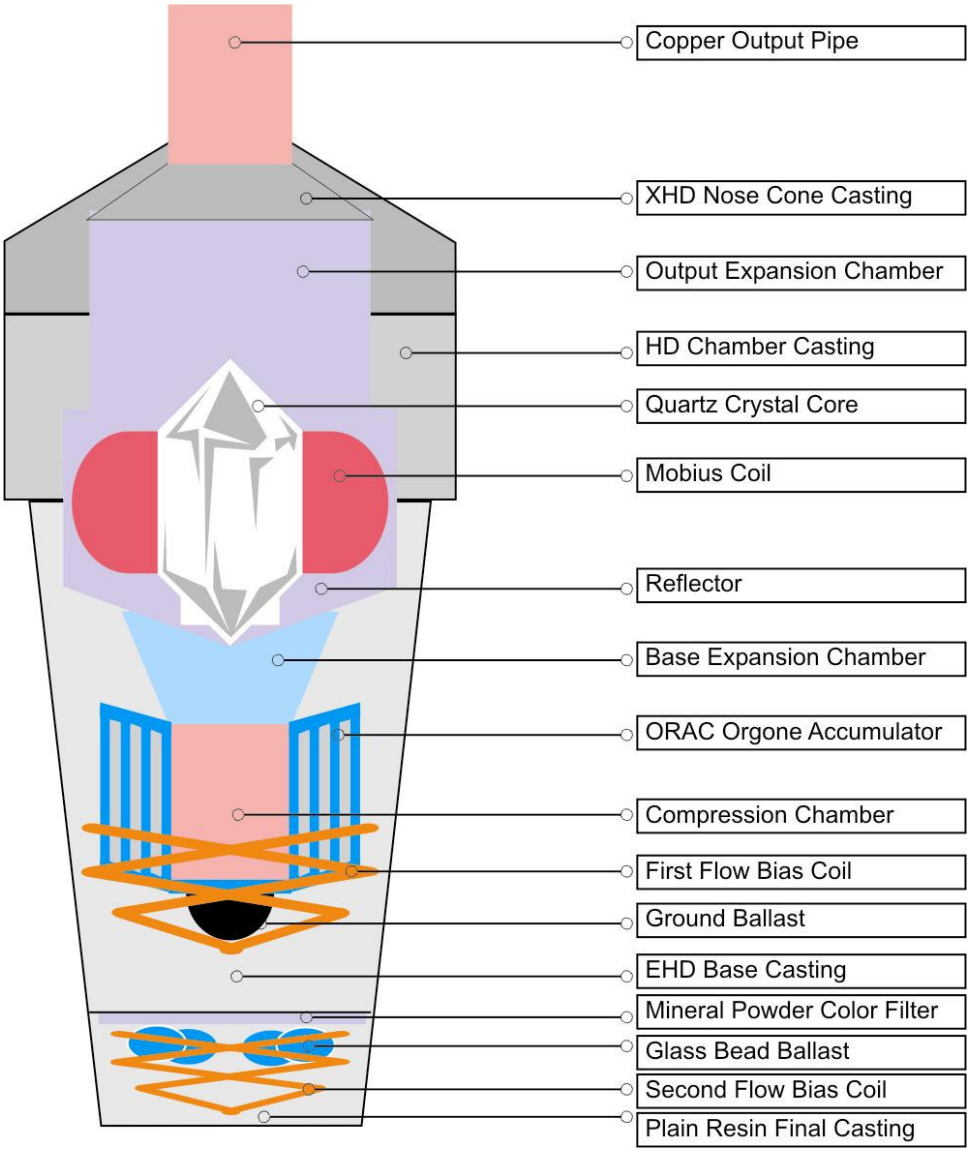
Once the resin has cured, peel the paper cup mold off the casting. Use a wire brush to remove any shreds of paper which stick to the casting, and remove the glue which plugged the hole around the coil leads.

Handle the coil leads carefully and do not scratch the insulation on the coil leads with the sandpaper. Bubbles in this casting do not matter much unless they expose the core assembly. Bubbles in the base casting which expose the core assembly should be filled with Ergonite filler. Otherwise, the matter is purely a cosmetic one. Smooth off any ridges with a grinder or file if desired, and sand the entire project, including the copper pipe at the nose cone.

Use masking tape to cover the copper pipe and a rectangle around the coil leads where the box will sit. Wipe the outside of the project with solvent. Apply 2 coats of clear spray lacquer if you want a clear finish. If you want it to look like the ones that I made as Generation I or II Pulsers, then apply 2 coats of textured metallic purple spray paint, followed by a coat of clear spray lacquer. Use whatever other paint you wish to paint the pulser if neither of these options appeal to you. In any case, if you used EHD Ergonite, then you need to cover it with a sealer of some kind, since the organic powder content makes it porous. Generally, 2 coats of clear lacquer are sufficient. Allow the paint to dry between coats.

Now what do you do?

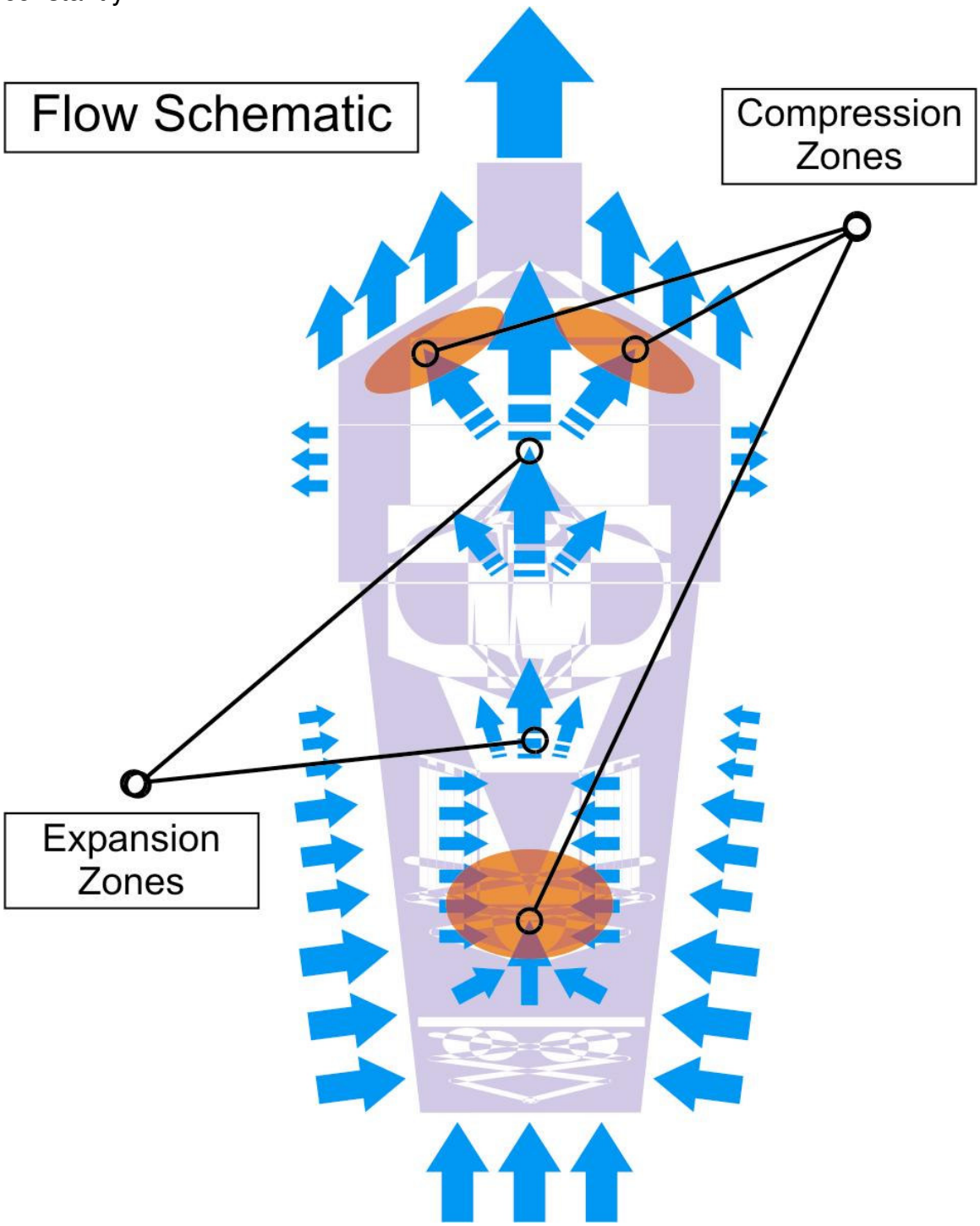
Let's take a little pause at this point and reflect on a few things. Go back and do any final touch-ups if necessary. Let the paint dry thoroughly. Now that you have built the OFP, it's time to look at mounting the "black box" on its side. And before we do that, I would like to explain a little about what that plastic box on the side of the thing is, and why you need one.



I understand that many of the things I will say below may seem a bit confusing to someone not familiar with at least the general concept of bioenergy. I have other information free from my website, and there is a wealth of free information on the internet. I will also be publishing another few e-books concerning basic bioenergy dynamics, as time goes on. But for the moment, I offer a brief description of the working principles of the OFP.

To see what information is available from Wizzers Workshop in PDF format, check out http://wwwlittlemountainsmudge.com/ebooks.htm

Earlier on I said that the pulser is an “Aether Vortex Chamber”. What does that mean? Well, take a look at the schematic. Bear in mind that bioenergy can pass through the Ergonite as if it were air. Bioenergy travels through the Ergonite like you travel through the air when you walk down the street. So even when the OFP is not “turned on”, there is still a stream of Bioenergy traveling through it constantly.



One of the properties of Bioenergy is that a smaller potential will usually be drawn towards a larger potential. And since we have used different densities of Ergonite in a cascading fashion, that means the Bioenergy is going to flow out the top of the cone most of the time whether you have anything to say about it or not. The different densities of Ergonite can store different concentrations of Bioenergy. Bioenergy from areas of lower concentration will be attracted to areas of higher concentration. That ensures, so long as the castings are of correct size in relation to each other, that the base will flow into the chamber, and the chamber will flow into the nose cone.

From that point, energy will flow out of the nose cone as more energy flows in from the base. It will continue to interact with the bioenergy fields of its environment, and cycle the energy through itself. That's the basic concept; we have just added a few bells and whistles in order to make the process more efficient. Like a siphon, once it has started flowing, the process goes on continually. The device can only store so much energy, so as energy comes in energy must flow out.

Another thing we did is to construct the device in such a way that it builds up and stores a small but dense charge of bioenergy inside of itself. That's what the compression chamber and some other parts of the device do. This makes the overall energy signature of the device stronger. Use your imagination for a minute, if you will. Imagine a drumstick and two cymbals. One cymbal is 3 inches across. The other cymbal is 3 feet across. You hit both cymbals with the same drumstick, but the bigger cymbal makes more noise. That's because there is more metal to vibrate in the larger cymbal. Vibrating more metal makes a bigger sound. Well, the bioenergy in the areas marked "compression zone' on the flow schematic is analogous to the mass of the cymbal. Compression is used to amplify the force of bioenergy energy flowing out of the device.

In addition to storing bioenergy and allowing bioenergy to travel through it, Ergonite also has another property. It processes bioenergy. It can change the characteristics of the bioenergy as it passes through. It can also convert other forms of energy into bioenergy. So as the device cycles energy through itself, more bioenergy is produced and emitted as a side effect. Conversion of energy is used to amplify the quantity of bioenergy flowing out of the device.

Yet another thing we have done is to construct a focal point of scalar energy inside the device. That can have some interesting effects on its own, but in this device we are using it to stimulate the Ergonite and the quartz. We are giving the Ergonite a strong and steady stream of energy to convert. This makes the device not only more active but also less dependent on its environment. Stimulation is used to radically increase the output flow rate of bioenergy from the device.

Since we are using a mobius coil and quartz core as the main stimulation, we need a form of current to put through the coil. There are two fundamental ways to achieve this, we can use ambient Electromagnetic and Scalar energy to drive the coil, or we can put an electric current through the coil. Both of these have their uses in my opinion. For the sake of consistency and dependability, the pulsers available form Wizzers Workshop come with a signal generator built in. For the sake of versatility, they come with an auxiliary input jack.

Whatever the electrical current going through the coil, it will do two things in the device. It will provide the catalyst to start and sustain a chain reaction that results in the emission of bioenergy and scalar energy. It will also modulate itself onto the bioenergy output and scalar output of the device. The signal being modulated onto the energy output from the device has a marked influence on the characteristics of the bioenergy output. It can be good for you or bad for you.

So basically, you can provide an electrical current to the coil at a frequency which is known to be “safe”; you can use ambient “noise” and risk it; or you can use ambient noise and tune the noise to make it suitable. *See the section on radionics for pulsers.*

There are 3 frequencies given in this book which I have found to be good for general purpose use, but you are entirely responsible for your own decision to build and use this product, and I’m not a medical doctor. Having said that, I encourage intelligent experimentation. So far I have found that most of the time the known biological and psychological properties of a given sound are largely unchanged when you transcribe that sound into a bioenergy wave pattern, with the exception that the effects are much more pronounced when the carrier used is a bioenergy wave instead of an acoustic wave.

The same thing applies to electromagnetic frequencies. In other words, if you put music through the pulser, you will get the “mood” that the music puts you in, without hearing the sound. If you have used devices for frequency therapy or sound therapy, then the pulser is a next step upwards in terms of output. The output is a bioenergy wave pattern with some scalar output as well. Bioenergy waves are assimilated into living organisms much more readily than electromagnetic waves or acoustic waves. Bioenergy tends to produce an emotional response. Whatever the radionic data encoded within the electric current happens to be, that is what will be broadcast from the pulser.

Supplement

If you don’t want to make your own flow bias coils, then you can buy them as SBB coils from several sites, I recommend this one: http://www.loohan.com

Basic Recommended Frequency Settings

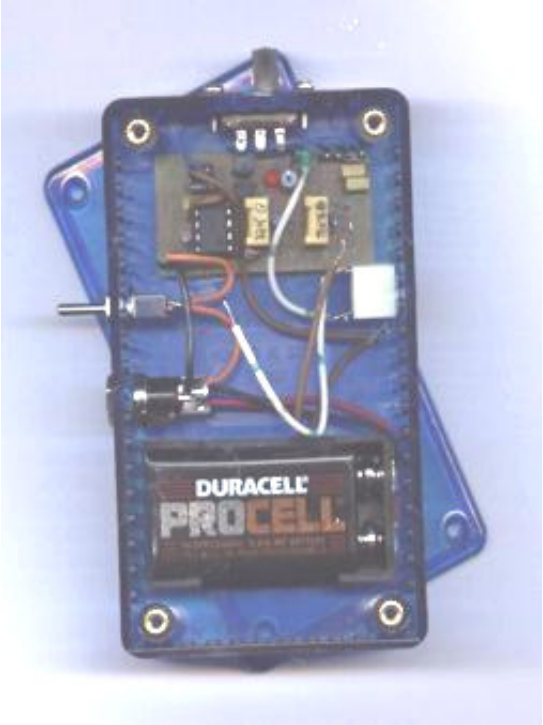
The simplest way to deal with all of this is to just buy or build a square wave signal generator circuit set to run at one of the following frequencies:

- **15Hz**
- **741Hz**
- **5000 - 5100 Hz**

For those who wish to experiment, there is some supplemental information below. If you are person who isn't into sound therapy or wave theory, then don't worry just get the circuit, attach it to the box and move on to the "tips on using the pulser" section.

The circuit that Kevin makes for the pulsers includes an auxiliary input jack. This is a good thing to have on your zapper circuit. It allows you to use any audio signal to drive the coil. I will explain a bit more about other alternate means of driving the coil on a little later on. You can get a circuit like the ones I use from Kevin at this web page:

http://www.littlemountainsmudge.com/zappersanddrivercircuits.htm

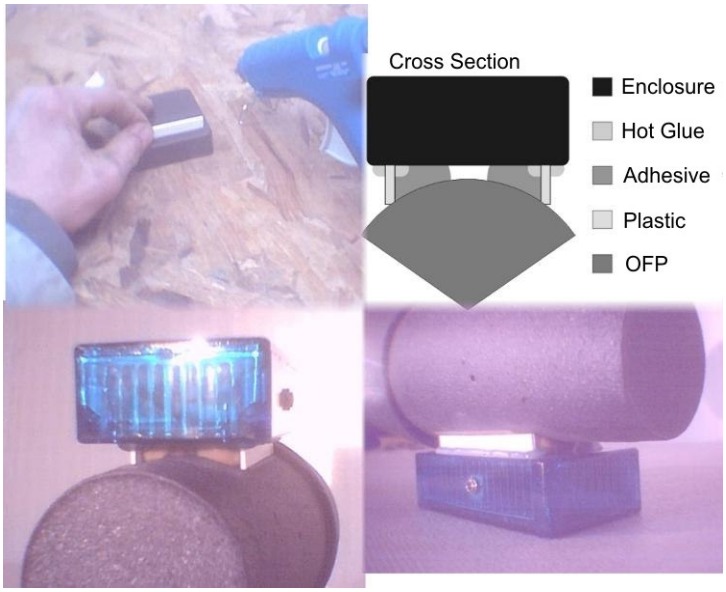


Excerpt from the link above:

"DFMC-1 - a more advanced driver circuit for mobius coils used in various orgone tools such as the Pulsers and Succor Punches available at Wizzer's Workshop...Circuit comes mounted in a funky clear blue plastic enclosure and comes standard with 9v battery power and DC adapter power jack. Adapter power jack is a standard 2.5mm Canon style. There are two switches on the unit - one for power and one for frequency setting. Also an LED on the circuit board indicating output is active. Circuit is protected from accidental adapter polarity reversal and the IC is socketed for ease of replacement in case of IC failure. "

Mounting the Electronics Box

The circuit that I use to drive the pulsers is a custom modified 555 “Zapper” circuit made by Kevin Smith in Vancouver, B.C. Canada. Essentially, it is a square wave generator circuit made from a 555 timer chip.



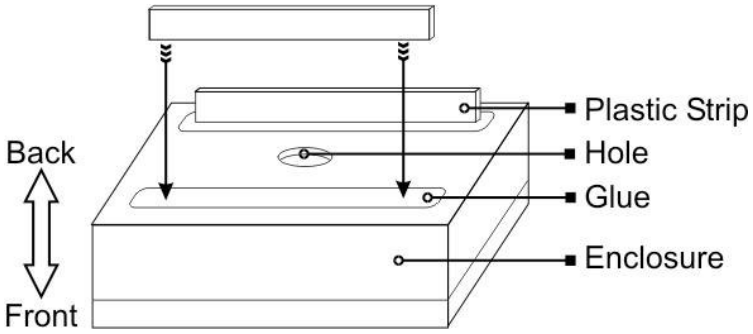
There are many other such circuits available on the market as “Zappers” sold for Bioelectrification Therapy.

On following pages, Kevin has contributed a circuit schematic, parts list and some information on how to build your own zapper circuit. If you do not have an electronics store near you, there are numerous sources of electronics parts online, such as “All Electronics” (http://www.allelectronics.com/) and “RP Electronics” (http://www.rpelectronics.com/) . Both of these companies allow you to order parts online and have them sent to you. You should be able to get the parts needed for about 30 to 50 dollars.

Any zapper circuit used to drive a mobius coil should have a resistor included to protect the circuit against damage when the positive and negative output electrodes are shorted to each other. Most do, but it is good to check with the manufacturer or the source of the circuit diagram if you are making your own. The DFMC-1 circuit designed for the pulser of course includes this feature.

Whatever you intend to use to drive the coil you should install the connections to the coil leads in a good box on the side of the pulser. Even if you are going to have the pulser connected to an external audio signal source without using a zapper circuit, mount the coil connection (say a mono 3.5mm jack) in an enclosure on the side of the pulser. Plastic boxes designed to hold small electronics projects are sold as “enclosures” in electronics supply stores with prices ranging from about 3 to 15 dollars. The enclosure provides both a handle and stand for the pulser, as well as a firm mounting surface for the coil leads so that they will not be broken off by repeated flexing.

Drill a hole in the side of the box that will sit against the base of the pulser. The hole must be large enough to permit the coil leads to pass through it. Cut Two small strips of plastic about ½ inch wide x the length of the box. Rough up the back of the box with sandpaper and wipe it with a little solvent. Attach the two strips of plastic to the box as shown. You should attach them so that they form two parallel ridges on the back of the box. The ridges should be on the sides of the box that will be vertical when the pulser is standing on its base. These ridges will provide a retainer for the glue used to attach the box to the pulser, and make it easier to glue a flat box to a round casting of Ergonite.



Once you have the ridges attached to the enclosure, remove the masking tape from the side of the pulser base and clean the area left unpainted with a little solvent. Apply construction adhesive or good silicone glue to the back of the box as shown. You should apply one thick bead along the inside of each ridge on the back of the box.

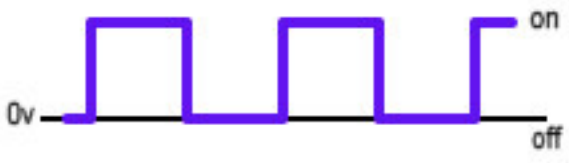
Remove the lid from the box if necessary. Feed the coil leads through the hole in the box and carefully press the box onto the side of the pulser base. Work it back and forth a little to make sure that the glue has a good contact on both surfaces. Support the pulser on its side in a suitable rest with the box upwards and held in place if necessary. Allow the glue to dry for at least 48 hours before handling the project. If you are using silicone glue, allow it to dry for at least 72 hours before handling the project. It is a thick layer of glue and will take some time to dry fully. Within 2 or 3 days, it should be firm enough to handle. It will take another month or so to cure fully, but you can handle the pulser and use it during that time.

Pulser Electronics

By Kevin Smith

This section details the electronic circuit needed for driving the Pulsers internal mobius coil and some tips and hints on how to customize it in different ways.

The general idea behind the coil and electronics in a Pulser is the generation of a magnetic field via the coil to excite the ergonite matrix, especially when using higher densities of ergonite. A simple explanation of what is going on is the circuit generates a pulse of DC current.
Pulsed DC is usually referred to as a square wave as seen on an oscilloscope and depicted below.



Simply put, the current switches on and off very rapidly. This type of signal in the coil will produce a rapidly expanding and collapsing magnetic field. The magnetic field is the exciter that essentially kicks the ergonite into action.

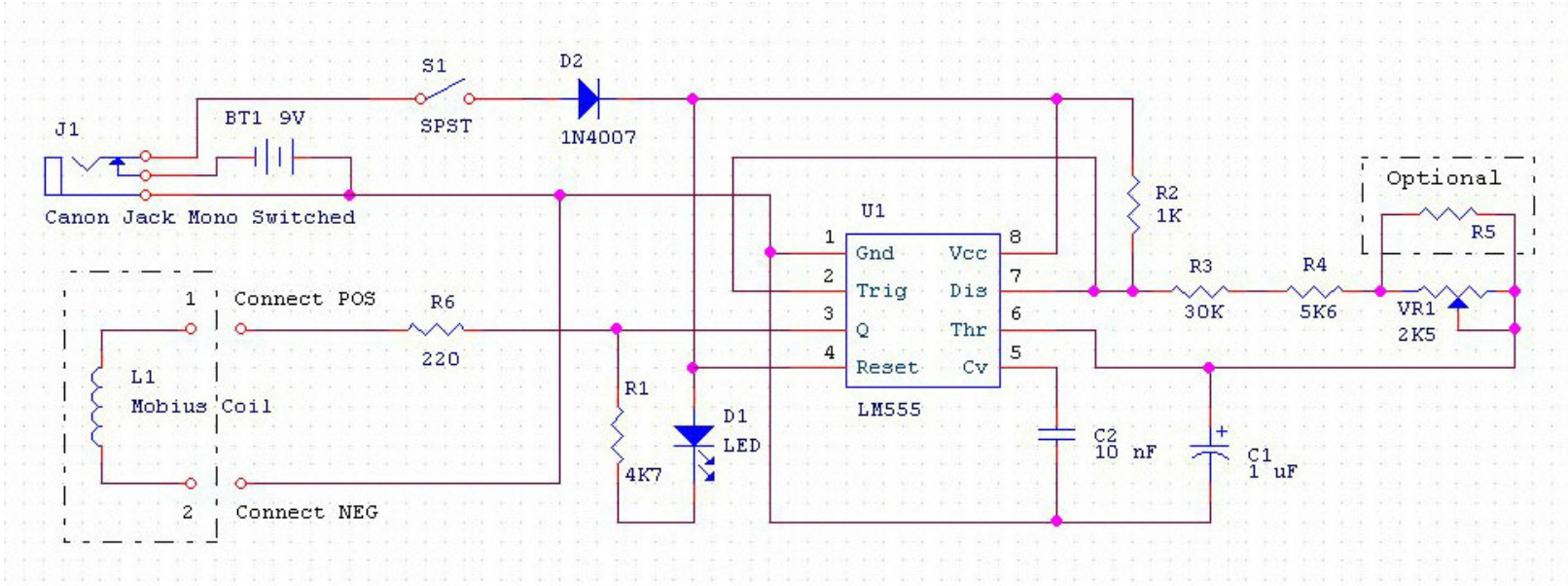
A simple circuit design that will do the job nicely is your standard 555 timer configured in astable mode. Astable mode is when the 555 timer outputs a continuous signal as opposed to the single pulse mode.

The datasheet for the 555 timer IC *(Integrated Circuit chip)* will always provide a simple standard application schematic for each of its available modes of operation. For our purposes we only need to look at the Astable mode. They give the most basic circuit in which you get a continuous square wave output signal. Now, we could use this basic circuit and connect it to the Pulser and it will work just fine.

However I have taken it a few steps further and made some improvements that will make it work better for our needs. Some of you will recognize this circuit as a simple standard Hulda Clark zapper, which it is, pretty much. The modifications that have been done are to have more control over the output signal as well as increase the power output to as close to maximum as the IC can handle.

This is a single frequency signal generator that will drive the Pulser coil as required. However, the standard Pulser sold by Wizzer's Workshop comes with a dual frequency driver circuit that I will describe further in another section. For now I will detail the more simple single frequency design. The frequency we will use for this example design will be 15 Hz. That is 15 pulses per second. So there are 7 or 8 high/on periods and 7 or 8 low/off periods. If you were working with an even numbered frequency then there would be equal on/off, high/low periods. (Refer to diagram above) The frequency output of the signal generator can be configured to just about any frequency from 0.0001 Hz up to a maximum of about 300 kHz or 300,000 Hz.

The following **(full) page is the schematic diagram for the single frequency** signal generator. The following pages offer some descriptions of the options that can be taken.



Formula for frequency output fo LM555

$$f = \frac{1.44}{(R_a + 2R_b)C_1}$$

$R_a = R2$

$R_b = R3+R4+VR1$

1a

Circuit Notes

Note: *In this section I will assume I am talking to inexperienced persons from an electronics standpoint. So all you out there who are electronics savvy please bear with me here. Since there will be a few schematics discussed I will mention a few things about parts. All resistors are ¼ watt @ 5% tolerance except for R6, which is a 2 watt resistor. Any capacitors used must be rated for higher voltage than the power supplies used. A 25 volt rating or higher for caps will be perfect. The LED is a standard 3mm mini but a 5mm is ok too. All other parts on the schematic are self-explanatory. I may use the word "pot" or "trimpot" in place of variable resistor. It is short for potentiometer and is the same as a variable resistor.*

In this section I will discuss things that will enable you to build your circuit according to your needs or desires. It will enable you to build the circuit to produce a frequency of your own choosing; also we will touch upon some other items such as power output and power supply issues. As one can see this circuit is a little more complex than the sample application circuit from an LM555 timer data sheet. The first thing I will detail is the part of the circuit that determines what frequency it will output.

Frequency

First a quick word about R2. R2 is part of the frequency determination but for our case we want to leave it at 1000 ohms to give the output a 50% duty cycle. The duty cycle, briefly, refers to the on/off timing. At 50% duty cycle, the on/off times are pretty much equal. If you refer to the square wave diagram on the first page of the electronics section, this shows a 50% duty cycle. If you change R2, you will start to change the frequency and the duty cycle at the same time. Since we want a 50% duty *(or as close to that as possible)* then we need not worry about this. Using a 1K resistor will always keep the duty cycle very close to 50% except when the frequency output starts getting close to the upper limits of the IC. I will go into this a little bit more in another section.

Now looking at the schematic you will see to the right of the LM555 component, a group of resistors (*R3, R4, R5, and VR1)* and a couple capacitors *(C1, C2).* C2 is there because of a control voltage issue and is optional. Some circuits I've seen do not include this component but I do in mine since it is recommended on the data sheet application schematic. In determining the frequency, we need to deal with:

- capacitor **C1**
- resistors **R3 & R4** & variable resistor (potentiometer) **VR1**
- optional resistor R5

I have added this variable resistor in order to fine tune the desired frequency. The 555 data sheet provides a formula for determining the desired output frequency. One will have to remember a little of their math skills from high school in order to solve the equation for any one particular variable. This requires manipulating the formula to place a certain variable on one side of the equal sign and the rest on the other side of it. I know there will some of you that will not like this or be able to do this so I have included a link to an online 555 timer calculator. I use it myself and it's very convenient and fast. However, I cannot guarantee how long it will remain available. There are also some freeware programs out there to do this. However, I tried a few of them and found that some are no good so you are warned that not all of them are accurate. *(Use these keywords for a net search "555 timer calculator")*

Link to http://www.priory.bromley.sch.uk/students/electronics/reference/555astable.asp

Now some frequencies are going to yield component values that are not standard values. There are some electronic suppliers that carry values that aren't standard but finding them is another thing. Even if your calculations yield standard component values, there is the component tolerance issue. Component tolerance is the accuracy of the actual component value and is expressed in percentages. I use 5% tolerance components. The lower the tolerance the more expensive the part will be.

To deal with this, the potentiometer was added to get the tuning as close as possible without having to hunt down odd resistor and capacitor values. One could have used a variable capacitor instead of the resistor, or both, but variable caps are sometimes unavailable and only come in a very limited value range. They also tend to be expensive.

The three resistors *(all in series)* along with C1 are what determine the output frequency. The value of C1 is usually chosen when considering a certain range of frequencies. Larger capacitance values will give you lower frequency ranges while smaller values give you higher frequency ranges. In our case, 1uF for C1 will give us frequencies down around the ELF *(extra low frequency)* range with fixed resistor values that would add up to ~ 47k ohms as per calculation. *(That is R3+R4+VR1)* Here's where the variable resistor comes into play for a range of frequency. The value of VR1 will determine how wide that range will be. If VR1 was a 1 megohm pot then the range would be approx. 2000Hz. Don't quote me on those numbers but you get the idea.

If VR1 is much smaller, say 2.5K as the diagram shows, then the tuning range will be only a couple Hz or smaller. I had to play around with this quite a bit to see how changing the values affected the tuning range. In order to get a certain frequency, the total resistance value needs to be known and then you need to decide how much of a range you want. Then calculate a variable resistor value so that when the variable resistor is exactly at half its value you get fairly close to the frequency you want. That way you will have a half the pots sweep below the target frequency and half above the target.

An example: for 15 Hz the total resistance in this series of resistors needs to be a little less than 47k ohms. *(With R2 at 1k for 50% duty cycle)* 47k is a standard resistor value but we want to be able to tune just below and just above 15 Hz. Lets say from 14.5 to 15.5 Hz. So we look for a lower value than 47k. In my case when I designed this schematic I didn't have the next lowest standard value which is 39k. So I used 30k and used another resistor to bump up the total fixed resistance even further. I decided to use a 2.5k variable resistor for very fine control. The smaller VR1 is, the finer the tuning is and the smaller the range. So if I have 2.5k variable I need to half that value and add that to the total fixed resistance. This should total close to the calculated resistance needed for 15 Hz *(47k ohms).* So then when the VR1 dial is at halfway mark, I should be very close to my target frequency of 15 Hz. Then you have half VR1 travel below that target frequency and half VR1 travel above that target frequency. Get it ???

Using bigger variable resistors makes it easier to get your target resistance within its range but then you lose tuning resolution. For example if VR1 was a 1Mohm then tuning in a particular frequency with accuracy of +/- 1 Hz would be very tough. Having two variable resistors, one big and one small would give you something like a coarse and fine tuner. There are limits with the 555 timer and using variable resistors to do something like this with a high degree of accuracy.

One last item for the frequency section here is R5. On the diagram it is indicated as an optional deal. Those familiar with resistors know that when you put two in parallel like this *(R5 in parallel with VR1)* you will change the over all total resistance. When resistors are in series *(like R3, R4, VR1)* to find the total resistance, you just add them all up. *(R1+R2+R3+Rn…)* When resistors are in parallel it's a little harder to find out the total. When two resistors of the same value are paralleled you just half the value of one of them and that's what you get, ie. Two 10k resistors in parallel will yield 5k. Well that was easy, but it gets more difficult when the two resistors do not have the same value.

$$\frac{1}{R_1} + \frac{1}{R_2} + \frac{1}{R_n} = \frac{1}{R_t}$$

In this case, this is the formula to get the value. Now the reason I even put R5 in this schematic in this fashion is because of the way I designed my dual frequency generator. For a finer tuning, I sometimes use what they call multiturn trim pots. These can come in many varieties but for simplicity I will use the 20k 20 turn trim pots used in my dual freq. generator.

Regular pots have a fixed travel just like a volume knob. You can't turn it round and round and round. Multiturn pots can be turned a number of times across the total resistance value. So I used 20k as a good starting point and they work great for wider ranges and have good control for fine tuning. Sometimes 20k may be too big but I still want the multiturn functionality for precision. So I use another resistor in parallel to reduce the overall resistance value of the trimpot. This can also be done with a regular pot as well if that is what you will use.

Sometimes you are limited to the values available for pots so you can get a bigger one and make it smaller by paralleling a fixed resistor with it. When paralleling resistance, the overall total is always lower than the smallest value resistance. Variable resistors are no different; it's just that they are tunable. The total value of a pot is always the measured resistance between the two outside leads.

So to conclude about the use of R5, it is up to you as your own designer to decide if it's necessary and if so what the value will be. On my more advanced designs, I use 20k, 20 turn trim pots. And for a fine tuner I paralleled a 6.8k fixed resistor to get a total resistance of ~5k. So at 20k a 20 turn trimpot will have approx. 1000 ohms per full turn. With the parallel resistor in place for the total pot resistance of 5k then you get 250 ohms per turn. The multiturn trimmers are a good way to achieve precision tuning over a wider frequency range.

Power Output & Power Supplies

The next thing I will discuss is the resistor *(R6)* on the output of the LM555.
This is the current limiting resistor for the chip output which in turn determines the overall power output. Without it the chip would burn up. The value of 220 ohms was decided upon based partly on the power supply voltage and IC's power handling ability which is 600mW (*roughly a half watt)* and battery life considerations as well. If you started reducing this value your battery life would start to go into the crapper. And of course there is a limit as to how low you can go and that *(reduce the value of resistor R6)*, depends on the power supply voltage and what the power in milliwatts will end up being.

A standard Pulser from Wizzer's Workshop comes with a circuit that can run off a 9 volt battery and a wall adapter. The recommended adapter voltage rating that we tell users to use is 9 to 12 VDC and a current output rating of no less than 200 mA *(9 VDC 300 mA recommended on the pulser labels)*. Now one minor problem I found with using two different voltages (ie. 9 volt battery and 12 volt adapter) is that the frequency will change slightly when using different voltages. The frequency tends to increase when the voltage goes up. So when tuning your frequency in you may want to tune it using the preferred power supply. If you use the device mainly in the home and always have access to a wall outlet then you would tune it using the adapter voltage and visa versa for portable 9 volt battery usage.

The IC is capable of using up to 16 volts DC for a supply voltage. So if you want more power output, using a higher voltage rated adapter will do just that. One has to be careful though and make sure you don't exceed the power rating for the chip. If using a higher voltage results in overshoot for power output, then one has to decrease the output current by increasing the resistance value of R6.

***A quick note about wall adapters**: All adapters have a voltage rating and current output rating. At maximum power output for the IC the current probably would not exceed 100 mA but I always recommend at least a 200 mA rating for an adapter just have some headroom so you are not overtaxing your adapter. The voltage rating for adapters is slightly misleading. The rating you see printed is unloaded voltage and when measured is typically higher than the number stated for the rating.*

A typical 12 VDC adapter will have a measured voltage output of 15 to 16 volts. A typical 9 VDC adapter will have a measured voltage output of 12 to 13 volts. Now when you load down the adapter with a circuit, the voltage will be pulled down closer to its nominal rating as the current draw approaches the rated current for the adapter. I have found that running the chip at close to max power does not draw very much current and thus does not reduce the voltage all that much. So in short, when deciding what voltage adapter to use you will have to determine what the output current is and adjust R6 accordingly to keep the power output within the chip spec. To get a rough idea of what the output power is, I simply measure the voltage across R6 and then calculate the current through it. You do this by using ohms law:

V/R=I Voltage (V) divided by resistance (R) equals current (I)

So if you measure 7 volts across R6 *(by across, I mean placing the voltmeter probes on either side of the resistor)* and the resistor value is 220 ohms, we get 7 / 220 = 0.031 or so. Then to calculate power we use the formula:

V x I = P. Voltage times current equals power in watts

So with 0.031 amps *(or 31 mA)* and 7 volts across R6 we get 0.222 watts or 222 milliwatts which is well within the spec. *(600mW)* The bulk of the power output is at or on the output pin so whatever the rest of the IC is using power-wise is small compared to the output pin.

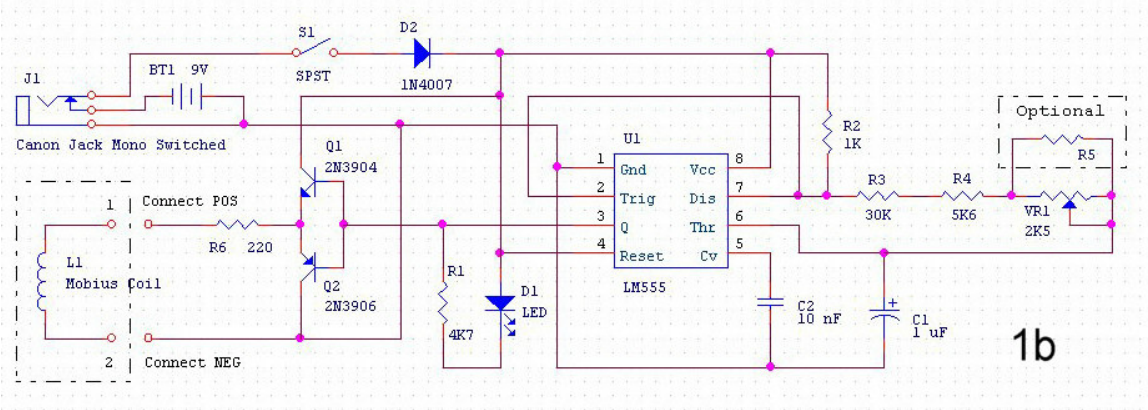
Another thing to consider is this … the 555 timer IC is a very robust little chip. It can take quite a beating before it self-destructs. I have used power supply voltages as high as 19.2 volts and run the current draw up so that the output power is very close to maximum or even exceeded it with no ill effects to the IC over a long period of continuous operation. However, when you do this you throw all guarantees out the door. This is one reason that I use a socket for the IC. They are quite inexpensive and if you blow one up it is easily replaced.

So in conclusion, one can monkey around with power supply voltages and output current to achieve the maximum power output while staying within safe limits. The circuit I am currently using for my Pulser and for bench testing uses a 12 VDC adapter which has a measured output of 16.5 volts. My current limiting R6 value is 82 ohms. So this combination yields very close to the 600mW limit of the IC.

More Mods

Another addition that I have used involves two external transistor drivers to switch the current to the coil. The diagram 1b shows how to do this for a single source power supply. *(ie. 9 volt battery or adapter)* What this setup can do is it helps keep the IC output more stable frequency-wise especially when running the IC at max current. The IC's frequency output will drift with temperature. As the ambient air and the chip heats up, the frequency will drift accordingly. Having the two external transistors take the job of switching the coil power supply eases the burden on the IC and so does not heat up so much. The external transistors will do that work instead.

Keeping the IC running at lower temps will help keep it more stable. However, the transistor driver will drop approx. 1.4 volts from the overall output voltage. When using a 9 volt this starts to become an issue but with an adapter it is not an issue. If too much voltage is lost through the circuit by adding more transistors and diodes then one can use a higher rated adapter voltage. Say 14 volts instead of 12. My 12 volt adapter kicks out 16.5 volts even after it is loaded down, *(connected to the circuit)* and I still get lots of voltage at the coil.

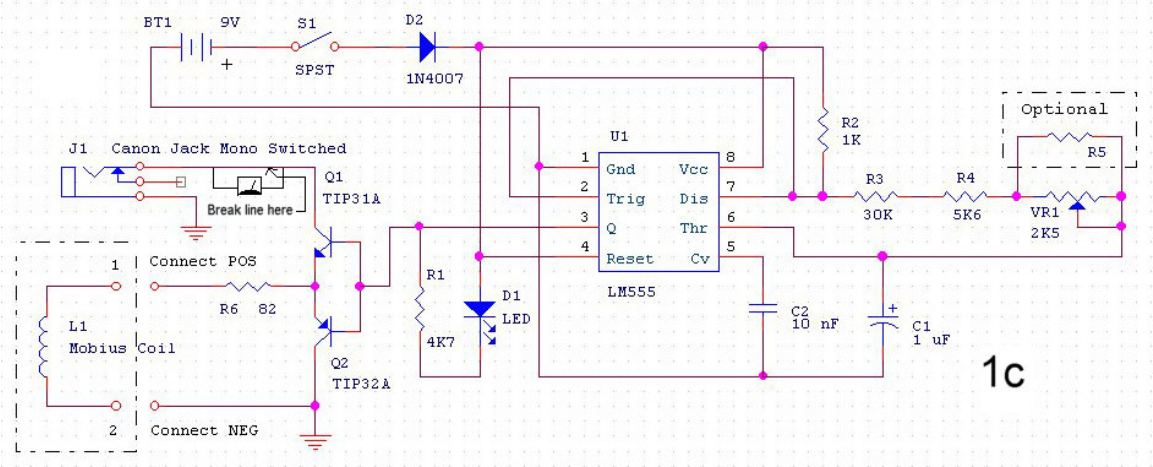


The transistors shown in diagram 1b have the same power rating as the IC. There is a way to go beyond these limits but it involves using different external transistors to switch higher voltages and currents. So if you want to go past these limits then different transistors with higher ratings can be substituted. This will involve using two different power supplies in the system. One to power the 555 generator circuit and another to power the coil. Diagram 1c shows how the second power supply would be connected to the transistors and an example of another type of transistor to use.

The TIP31A & TIP32A pairing can bump the output wattage up to the limit of the adapter used. Care must be taken to calculate the current draw here according to what the adapter can supply without over taxing it. With a 14 volt adapter *(measured output voltage at say18 volts)* and R6 at 82 ohms, the output wattage would be about 2 watts. The current should be about 200 milliamps so the adapter should be rated for at least 250 milliamps but I would go even higher in this case. Some adapters can be obtained with current ratings above 1 amp. In these cases again one needs to calculate *(using ohms law V / R = I and the power formula VI=P)* to select a resistor value for R6.

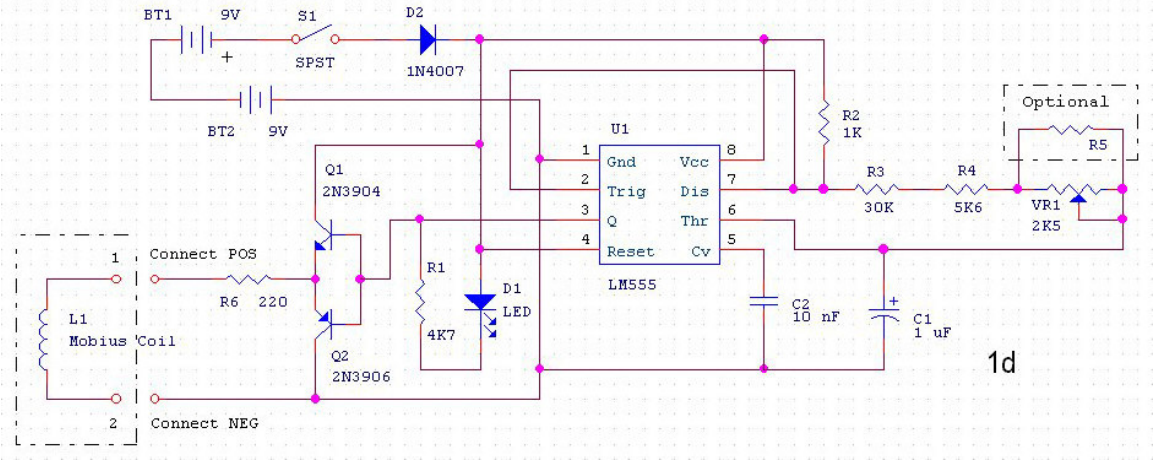
An example: If a 14 volt adapter measures 18 volts unloaded and the two transistors drop the usual 0.7 volts each *(1.5v total)* then that leaves about 16.5v. So, 16.5 / 82 = 0.201 Amp or ~200 mA. Then 16.5v times 200 mA gives about 3.3 watts. This will indicate how much power is being dissipated in R6, which will give you a good indication of what is being dissipated in the transistors. The TIP transistors are rated for 40 watts at 25 C ambient temperature.

The transistors are good for lots of watts so be careful when doing your calculations for R6 and making sure the adapter can supply that much current. Otherwise you may end up destroying the adapter or worse, starting a fire after running it unattended and then the adapter burns itself up. The thing may run for a while before heating up to the point of self-destruction. A surefire check would be to have a digital multimeter that can measure amps *(current)* and place it in line on the power supply to verify how much current is being drawn. *(See diagram)* Having the multimeter inline on the output will only give you an average since the current is being pulsed. *(Like AC electricity)* If R6 is dissipating about 3 watts then it will have to be a 5 watt rated power resistor. In the standard circuit R6 is usually a 2 watt rated unit but even a 1 watt would suffice if the adapter voltage is low enough.



One more note on power supply issues. D2 is a protection diode for accidental reversal of power supply. For 9 volt operation this will drop 0.7 volts off your 9 volt supply. If using external switching transistors then another 0.7v for each transistor is lost. So all these drops add up to 2.1V and 9 volts is not much to play with. I recommend that if one decides to increase the power in this manner that a second supply be used. It doesn't have to be an adapter but say two 9 volts in series to give 18 volts. See next diagram 1d. This would work fine and would not require bigger better transistors to boot.

If D2 is omitted *(and it can be)* there is a possibility even with a 9 volt battery clip, that you could reverse the polarity and damage the IC. All other components in the circuit would not be affected. And there is always the possibility of wiring up your adapter power supply polarity backwards and again fry the chip especially since it will probably be higher than a 9 volt supply. It looks to me from the 555 schematic that there is no reverse polarity power protection built within the chip so this is why I added this safety feature. It drops a little voltage but then you at least have that protection and won't be blowing up chips all the time by accidental power polarity reversals.



With regards to the LED indicator: some of you may notice that the way it is positioned polarity-wise in the circuit is reversed from standard Hulda Clark style zapper circuits.. The reason I reversed the LED's polarity is to allow more voltage to be available during the high pulse. So what this means is that when the pulse is low *(not energizing the coil)* then the LED will light up, thus not dropping any voltage when the pulse is high and the pulse IS energizing the coil.

In the case of a zapper and the skin contact electrodes, this *(the LED polarity)* is an option for those who want to make a simple zapper that would increase the available voltage to the skin for zapping. Bob Beck's blood electrifier design uses one battery to power the timer circuit and 3 batteries (9v) to use for zapping. I believe that this is a better zapper due to the higher available voltage to penetrate tissue and overcome some of its electrical resistance.

This is not to say however, that people don't get results with Hulda Clark's design. But the LED reversal will increase the output voltage by about 3-4 volts. This makes a fair difference when the 9 volt starts to run down. Just thought I'd throw that little tidbit in here.

This pretty much wraps up discussion of simple single frequency circuit designs. There are some fairly simple things that one can do to enhance the functionality of this very simple circuit to better suit its use for the Pulser. For those of you that cannot be bothered with constructing your own circuit or don't have the skills necessary, I have them available (*DFMC-1)* through Wizzer's Workshop at:

http://www.littlemountainsmudge.com/zappersanddrivercircuits.htm

or http://www.littlemountainsmudge.com/orgonefieldpulser.htm
Look near the bottom of the page under "Custom Zappers/Signal Generators."

You can also email me directly at:

xoffox777@hotmail.com OR ksmith1@telus.net

I may or may not be available via email, time permitting, to answer any questions that may come up regarding this material. I may or may not be available for consulting services for those who wish to design and build their own experimental electronics circuits.

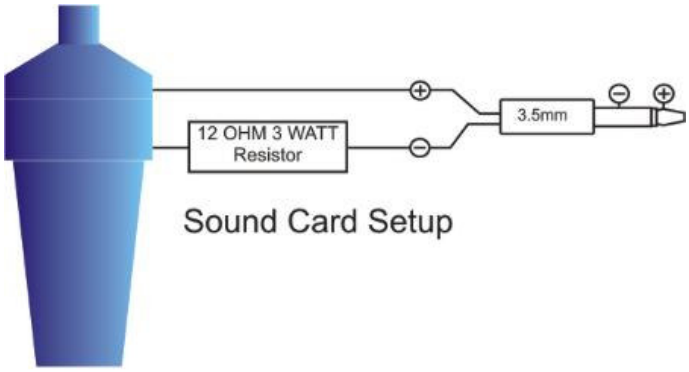
Rife Generator Software

When you connect the pulser to your sound card, you can use freeware RIFE FREQUENCY GENERATORS to produce a powerful and low cost healing tool. This page offers some quality information about rife frequency sets:
http://www.holman.net/rife/Frequency_Sets/frequency_sets.html

And this page allows you to download software designed for rife applications:
http://www.holman.net/rife/Software/software.html

PC Soundcard to Drive the Coil

There are several alternate ways you can drive the coil. I recommend that you use a good zapper circuit with an auxiliary input jack to accept an audio feed. The next best thing is to connect one of the coil leads to a 12 ohm, 3 watt resistor. Then connect the leads to a length of 2 conductor speaker wire. If you wanna get fancy, you can use a length of shielded 2 conductor small audio cable. Put a standard 3.5 mm audio plug on the end of the cable. Either use a stereo plug and twist the tip and middle connection together, or use a mono plug and a stereo to mono adapter. You can use music or tone generator software on a PC to get the audio signal. Poof, now you have a highly versatile digital function generator. This has proven so far to be the most practical for most people. If you can't get a zapper, you probably already have a computer or you would not be reading this. And if you don't have a computer, chances are you have a tape deck or CD player which has a headphone jack. When you are using your PC soundcard, I recommend that you use the headphone jack on your amplified PC speakers, instead of the audio output jack on the back of the computer case. That way, if anything does get damaged, it will be your speakers and not your soundcard. PC speakers are worth about 20 dollars a pair in many second hand stores. Run the volume at about half. You may notice if your PC speakers have an LED indicator on them that the LED dims a bit as you turn the volume up on the speakers. Adjust the volume dial to control the amount of energy coming from the pulser. Adjust the volume dial so that the LED doesn't go out entirely, run it about half the normal brilliance. Of course, even though I have logged easily a couple thousand hours on my PC this way with no damage, you are responsible for any damages incurred to your PC by doing this.



Sound Card Setup

After messing around with several different pieces of audio software for the last few years, I will happily recommend these two programs, both available as downloads over the internet.

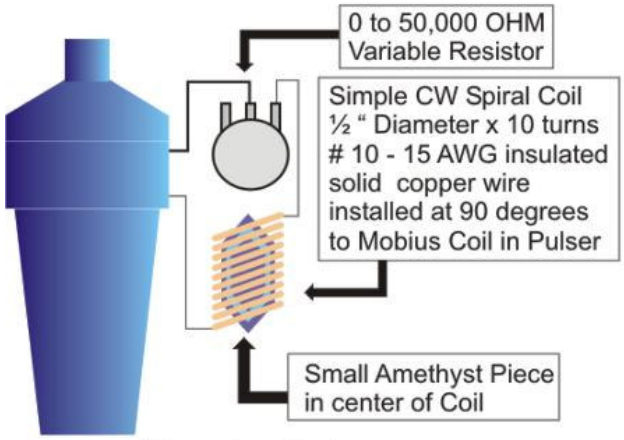
NCH TONER - a freeware tone generator that is simple to use and a small download. Range from 0 - 20,000 Hz

MINERAL SOUNDS - a wonderful donaware sound generation program that generates a sound which imo accurately reproduces many of the bioenergy characteristics of a selection of several hundred minerals.

Radionics for Pulsers

The simplest passive means of getting the coil to work is to simply short the coil leads together. This process can be made slightly more efficient by shorting the two coil leads together across an antenna. Thing is, you have little control over the signals you are picking up when you do this. So, what if you have an antenna, and the capacity to adjust the resistance in the circuit formed by the mobius coil and the antenna?

Well, then you have a basic radionic circuit. It may seem too simple to work in electrical terms, but it works more by virtue of very subtle EM flux that is associated with bioenergy fields than by conventional electrical theory. Since bioenergy fields carry radionic data, this kind of circuit works well in mobius-driven bioenergy generators. The catch with a radionics circuit is that they are tuned by "feel". This works dependably and well for many people, but it requires that a person develop enough sensitivity to bioenergy that they can tune the circuit correctly.



Passive Setup

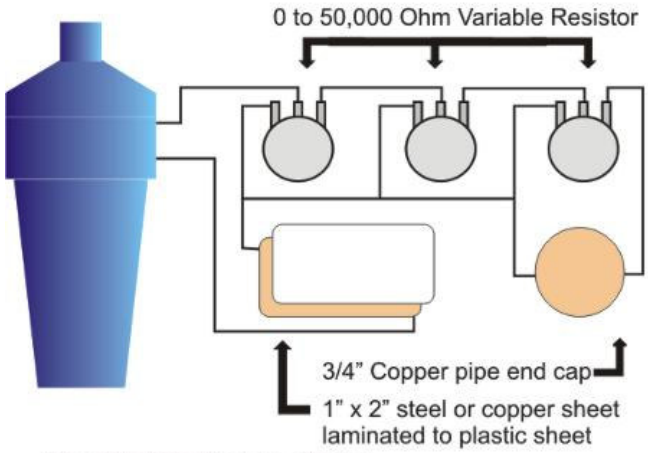
If you have an auxiliary input jack on your pulser circuit, you can connect a radionic circuit to the auxiliary input jack and have the best of both worlds. Most people can learn to use a stick pad with a little practice. More information about radionics is available from http://littlemountainsmudge.com or other sites online. Some basic info about using a radionic circuit is included later in this book.

To tune a pulser by feel in very simple terms, you can use the simplest circuit pictured above and adjust the resistor so that the energy from the pulser feels cool and breezy like a negative ion generator when you hold your hand over the nose cone. You may find that as you travel from place to place and time passes, you need to readjust the dial frequently. Another simple method is to use the bioenergy wave pattern produced by a known mineral to "scrub" the ambient EM & Scalar energy the device picks up. These two methods are combined in the simple radionic driver circuit shown.

To make it more precise, we can use more than one dial, and include a stick pad and witness well as in the larger circuit pictured here. That lets us use a sample in the witness well to determine what bioenergy wave pattern we want to send through the coil. This circuit is for people know how (or want to learn) to use a radionics machine.

The connections to the copper pipe end cap (which serves as the witness well) and the copper plate (which serves as the stick pad) can me made using either drilled holes and small screws or solder. To get a piece of suitable plastic for covering the stick plate, cut the center out of a plastic 1 or 3 gallon size ice cream pail lid. Try to get it without any printing on it. Test the resistors or check with supplier to determine which terminal is the output, not all resistors use the center lead as the output like the schematic depicts. For ease, make the connections to the pulser with a small mono audio plug and a short length of 2 conductor wire. Mount the potentiometers and other radionic components in a suitable non - metallic enclosure.

These radionic concepts can be applied to any mobius driven bioenergy tool, from any manufacturer, from simple coil and crystal "succor punch" devices to more complex bioenergy generators like the pulser.



Simple Radionic Setup

As long as it has a mobius coil, these concepts can be used to drive the mobius coil.

This applies both to toroidal and single knot mobius windings, regardless of the manufacturer. Toroidal windings are used in the Pulser because they are more efficient in the opinion of the author than the single knot style.

Some experimenters use one Mobius coil to drive a second mobius coil, linking the two coils together in series. For more information about linking mobius coils in series, visit http://www.loohan.com

Recipes and Processes for the Ergonite in the Pulser

More information about Ergonite / Orgone-generating material is available from http://www.littlemountainsmudge.com/info.htm

XHD (eXtra High Density) Ergonite for OFP Nose Castings - DRY METAL POWDER			
Ingredient	**Amount in parts**	**Process**	
Brass - Fine -	1	The particles must be fine enough to suspend in the resin. One way to deal with it if this is not the case is to catalyze the resin, wait until it gels, and quickly mix in the other ingredients -less than ideal. Another is to use a thickening agent. In some cases, the thickening agent and the secondary organic can be the same. 
Copper or Aluminum - Fine -	0.3	
Resin	2.5	
Powdered Iron Rust or Red Earth - Fine -	1	Premix all dry ingredients thoroughly, and then add the dry ingredients to the catalyzed resin, stirring continually. Add the dry ingredients a bit at a time. You should get a creamy thick liquid that pours slowly into the molds and still is liquid enough to smooth itself off at the surface. If the particles are settling out, there is too much resin. Usually, resin to dry ingredients should be about 1 to 1, sometimes a little more or less depending on the absorbency of the secondary organic.
Quartz Powder - Fine	0.001	
Selenite powder	.05	Do a small test batch to determine if the catalyst ratio given here is correct for your ingredients and use more or less as required if necessary.
Catalyst	+300%	

Ergonite Filler

To make ergonite filler, either mix finely powdered metal into regular commercial auto body filler at 1 part filler to 0.5 parts metal powder, or 1 part filler to 0.25 parts liquid metal aerosol paint. Use extra catalyst as needed. Mix the catalyst into the auto body filler before adding the metal.

An alternate recipe is to simply mix a small amount of resin with catalyst, and then mix in enough household flour to make a thick enough paste you can use it to fill the holes. Use extra catalyst and the same metal proportions as above. It is not necessary to program the Ergonite filler while it cures.

Program XHD With:

Sound Card Full Formula - 741 Hz Sine wave, mineral sounds Gold, Turquoise

Sound Card Simple - 5000 - 5100 Hz Sine Wave

No Sound Card - Expose mixture to sunlight (preferably bright sunlight) while it solidifies and if using polyester resin until the mixture cools.

XHD (eXtra High Density) Ergonite for OFP Nose Castings - METALLIC SPRAY PAINT			
Ingredient	**Amount**	**Process**	
Metallic BRASS Aerosol Paint	20 mL liquid	Attach a short length of plastic tubing over the nozzle of the aerosol pant can with aluminum tape or duct tape as shown. You can carefully remove the nozzle from one can and transfer it to another so you only need to make one nozzle like this. Put the end of the plastic tubing in a small disposable cup and spray out the amounts of liquid paint that you need. The paint will get cold in the cup, and it will slow the curing of the mixture. If using polyester resin, it will slow the curing of the mixture both by cooling it and chemically on the part of the aluminum or copper. Measure out the liquid paints and mix them in the disposable cup with the dry ingredients. In a separate container, mix half the catalyst into the resin. Then add the paint mixture slowly, stirring continually. It will take a fair amount of stirring to get the paint mixed in thoroughly. Once the paint mixture is added to the resin, mix in the rest of the catalyst, You should get a thin liquid that pours easily into the molds and is only a little thicker than the resin you used to make it. Do a small test batch to determine if the catalyst ratio given here is correct for your ingredients and use more or less as required if necessary. If you get cracks and the mixture curls up a lot, then use less catalyst. If it takes more than 48 hours to solidify, use more catalyst.	
Metallic ALUMINUM Aerosol Paint	15 mL liquid		
Resin	1/2 L		
Powdered Iron Rust or Red Earth - Fine -	40 mL		
ARUM SOLIS or other monatomic gold-rhodium-iridium mixture (optional but worth it)	2-5 mL		
Catalyst	+400%		

Spray Paint as a source of metal for Ergonite

This recipe is adapted to use metallic spray paint instead of metal powder. Metal powder is available from pottery supply stores and some craft stores, or for electroplating at jeweler's supply stores. If you are unable to find metal powder, you should be able to find metallic spray paint at your local hardware store. If possible, get the cheap kind that rubs off on your fingers when it is dry, because this kind is easier to mix into the polyester resin. If you are using acrylic resin, you may find the plasticized metallic paints easier to mix into your resin. Because the metal particles are so small, they suspend easily in the resin and allow you to get a working Ergonite matrix with proportionately much lower metal content.

Note - "resin" in recipes refers to catalyzed resin, if applicable. In some recipes, extra catalyst is needed, and given as a percentage value above the regular mix ration. Eg.Catalyst +10% means to use the normal amount of catalyst, plus an extra 10% on top of that. The normal resin / catalyst ratio for your resin is generally marked on the side of the container you bought your resin in. Particle sizes are given as follows: fine = 0 - 1mm dia., small = 1 - 5 mm dia., large = 5 - 15 mm dia. Proportions of ingredients are approximate.

<table>
<tr><th colspan="4"><u>HD (High Density) For OFP Chamber Casting</u></th></tr>
<tr><th>Ingredient</th><th>Amount in parts</th><th>Process</th><th></th></tr>
<tr><td>Steel
- SMALL -</td><td>1</td><td colspan="2" rowspan="8">Mix all the dry ingredients together thoroughly. 
Mix the catalyst into the resin. Slowly add the dry ingredients while stirring constantly. The mixture should have the consistency of thick oatmeal, and have just enough resin that it will smooth itself off at the surface while wet. Allow it to sit for about one minute. If there is more than 1/8" (2mm) of resin covering the surface of the particles, add more steel until the mixture is an even thick slurry like oatmeal. Pour into molds. Stir constantly, including while pouring. Do a small test batch to see if it sets up correctly. Adjust the amount of catalyst (if using polyester fiberglass resin) if necessary. The iron oxide slows curing and you may need to use more than 2 times the normal amount of catalyst. I generally use between 15 and 40 mL of MEKP catalyst to 1 L of polyester resin. If you get a few cracks don’t worry, they will not harm the function of the device.
<u>Program with:</u>
Sound Card full formula - Mineral sounds Gold + Iron, 741 Hz impulse or square wave.

Sound Card simple - 528 Hz square wave

No Sound Card - Get a half dozen small magnets and stick them on the outside of the mold. Space them evenly around the periphery of the chamber mold. Use a compass to determine which end of the magnets attracts the north compass needle. Place the magnets so that the side which attracts the north compass needle faces inward towards the crystal in the device. The magnets should stick to the steel in the mixture but if they do not, wrap some tape around them to hold them in place. Leave them on until the mixture has solidified and if using polyester resin until the mixture has begun to cool off.</td></tr>
<tr><td>Red Earth (paramagnetic soil) or Iron Rust (iron oxide) - FINE -</td><td>0.1</td></tr>
<tr><td>Copper or Brass - SMALL -</td><td>0.25</td></tr>
<tr><td>Resin</td><td>1.15</td></tr>
<tr><td>Catalyst</td><td>+100%</td></tr>
<tr><td>Selenite Powder - FINE -</td><td>0.05</td></tr>
<tr><td>Wheat Flour - FINE -</td><td>0.1</td></tr>
</table>

EHD (Expanded High Density) for OFP Base Casting			
Ingredient	**Amount in parts**	**Process**	
Steel - SMALL -	1	Mix the catalyst into the resin. Add the fine ingredients to the resin. If it is not thick enough at this point to suspend the primary metal particles, add a bit more flour until it is. Mix all the small ingredients into the resin, a bit at a time. It should come out looking like thick slurry, with bits of metal visible in it. The metal should not all pile up on the bottom of the mold.  **Program with:** **Sound Card full formula** - Mineral sounds Gold + Hematite, 15 Hz Square wave, 741 Hz sine wave. **Sound Card simple** - NCH Toner 15 Hz **No Sound Card** - Expose the EHD casting to the sustained audible sound of running water while curing. Expose to the sound of running water until the mixture has solidified and if using polyester resin until the mixture has begun to cool off.
Aluminum - SMALL -	0.10		
Resin	.75 - 1		
Quartz Powder - FINE -	.01		
Copper or Brass - FINE -	0.1		
Wheat Flour - FINE -	0.9		

Both pieces of **audio software mentioned above** are available on this website:
http://www.freewarehome.com/ *(wide selection of USEFUL freeware and shareware)*

Or individually at http://www.voicesync.org *(Mineral Sounds and many other high quality audio generation and analysis programs)*

And http://www.nch.com.au/tonegen/ *(NCH Toner, a stable and versatile donaware tone generator program with versions which will run on win3x, win 9x and win XP)*

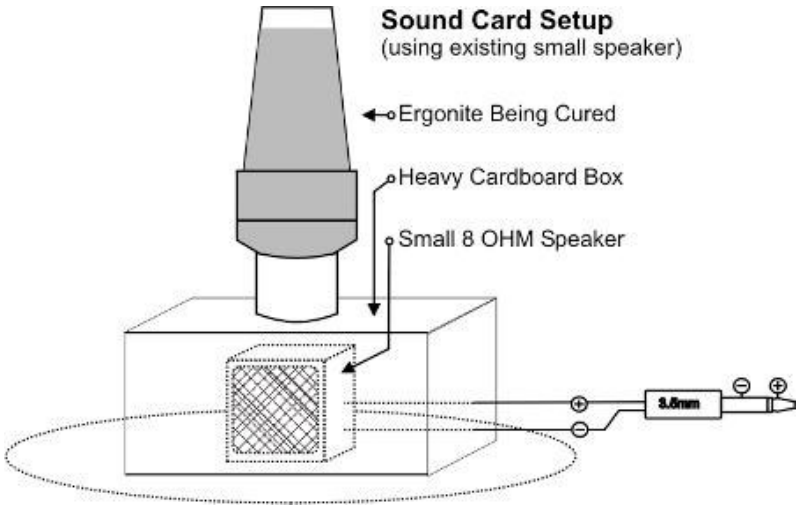
Arum Solis is a monatomic element powder mixture available from Life Technology Research International ®. Of the various such products I have sampled, it is one of the most and a worthwhile addition in small amounts to any Ergonite recipe. Arum Solis is available here:
http://aurumsolis.on.to

More information about monatomic elements is available here:
http://www.subtleenergies.com/ormus/tw/articles.htm

If you need a pendulum or other dowsing tools to measure / detect the output from your pulser, this website has many high quality dowsing tools including pendulums by Joseph Bas:
http://www.diviningmind.com

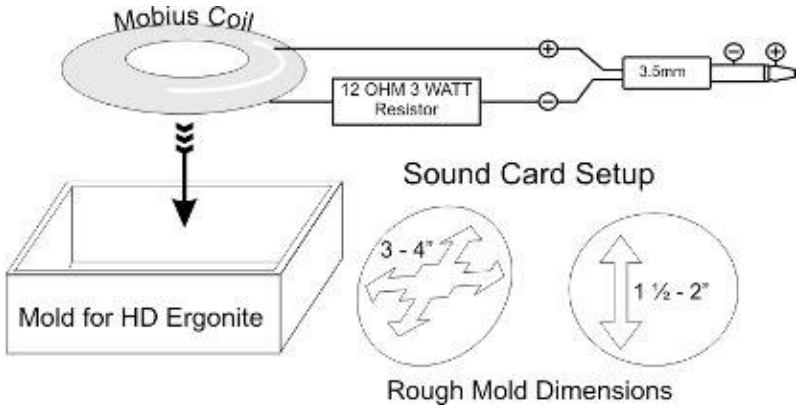
➲Curing / Programming the Resin FOR YOUR PULSER➲

If you have a small speaker and long enough speaker wires, then simply expose your Ergonite to the audible sound generated by your PC soundcard as called for in the recipes. Set the speaker near the Ergonite while it is curing.



This is a more-than-workable method of programming Ergonite. After you have finished building the OFP, you will be able to use it for programming other Ergonite. In addition to sound, speakers generate a very small amount of EM flux which has an effect on bioenergy fields. You can sit the speaker (only one is necessary) inside a sturdy cardboard box. Put the speaker on the work surface and set the upturned box over the speaker. The use the bottom of the box as a table to set your Ergonite molds on while the resin cures. If you already have some pieces of orgone matrix material kicking around, set one of them on top of the speaker inside the box. If you have to put a piece of plywood or other small platform over the box to make it strong enough, it wont hurt anything but use wood or plastic and not metal for the platform.

If you want to go a little further, cast a small mobius coil inside a piece of HD or XHD Ergonite apx 2" thick x 3" x 3" and hook it up to your PC soundcard with the 12 ohm 3 watt resistor and 3.5mm jack, as illustrated. (same as above for a pulser driven by the PC soundcard). It can be a disk or a square shape, an old margarine tub works well as a mold.



Make the coil and connect the leads to a length of 2 conductor wire long enough to reach from your sound source (PC or other audio device) to the place where you are pouring. Then connect the wires to the resistor and plug as shown. Plug it into the Headphone jack of your PC speakers and test it (turn on the audio signal). Adjust the volume on the PC speakers to about 1/3 power. Lay the coil in the center of the wet Ergonite and let it cure. Run white noise and/or 15Hz, 741 Hz, or 5000Hz through it while it cures. Connect the mobius coil in the casting to the audio signal source while the resin is curing. When the resin has cured, bend the coil leads flat against the surface of the Ergonite that was on top when you poured it. The side with the leads sticking out will be the bottom of the device. Use a ½" to 3" wide roll of non metallic tape (or the little cardboard ring left behind when the tape has been used) as a support for the generator.

Poof, now you have a small but working mobius-driven bioenergy generator to program the Ergonite while you make your pulser. This small pad style device is also useful for many other things (with a suitable signal put through the coil) such as charging food or water, making homeopathic remedies, or use in conjunction with existing radionics machines where a pad-style output is desired. Set it near the Ergonite while curing the same as you would the speaker described above. If you just don't get the whole frequency thing, then use HARMONIUS, CALM, SOOTHING MUSIC as an audio signal source.

IF YOU OMIT THIS STEP AND ARE UNHAPPY WITH THE RESULTS, IT'S NOT MY FAULT

Wizzers Workshop Radionics Machine User manual Excerpts

Ancillary to optional Radionic circuit for pulser described above

Setting the Dials

- *Place a sample in the witness well.*
- *Set all the dials in the circuit you are working with to the start position. This will be the lowest numerical setting on the scale of numbers for each dial.*
- *Start with the first dial in the circuit. This will generally be marked as dial 1, but if your dials are not individually numbered, then it will be the dial closest to the witness well for that circuit.*
- *Slowly turn the dial while rubbing the stick pad. When you get a stick, stop turning the dial and wait a second or two before moving on to the next dial.*
- *Move on to the next dial in the series and repeat the above step. Keep doing this until all the dials in the series are set to the position that gives the best stick.*
- *Alternately, if you are a dowser, you can simply dowse over the stick pad in order to determine when the dial is set correctly.*
- *Once the dials for the circuit are set, make a note of the number setting and machine configuration in your log book. Then next time, you can simply put the sample in the witness well and set the dials without having to use the stick pad.*

Using a Stick Pad

- *Pay attention to the sensation in your hand while it is touching the pad, or near the pad. You may notice a tingling sensation in the palm of your hand while it is near the pad, or touching the pad (this for persons more familiar with reiki and other 'hands on' energy work systems than with radionics machines). If so, you will likely notice that the sensation is most pronounced at a certain dial position. That would be what you are looking for, and that is the number setting which (if applicable) you should record for that dial in your log book.*
- *Understand that the 'stick' is a subtle sensation. It will be a slight difference in the amount of friction between your hand and the pad. Do not expect it to suddenly clamp your hand to the pad. Use your fingertips or the side of your thumb, and use a steady and even motion. You can either use a circular motion or go back and forth across the pad.*
- *You may find that you get a stick when turning the dial, but then you go past it (with the dial) and cannot find it when turning the dial in the opposite direction. If so, turn the dial all the way to the start position, remove your hand form the pad, and start over. I believe that this phenomenon comes from a buildup of capacitance in the circuit which discharges when the circuit achieves resonance with a component of the emission spectrum of the sample in the witness well, but I am not certain at this point. In any case, it is relatively common observation, and easily remedied by simply starting over.*
- *Use a little less pressure on the pad as you go from one dial to the next. Start out rubbing relatively firmly against the pad while you set the first dial, and finish by lightly drawing your fingertips across the pad while you set the last dial. Understand that the 'stick' generated by the last dial you set is 'still there', therefore the next dial you tune will be a bit more subtle than the one before it, and so on and so on, through the series of dials.*

- *If you are standing 'in' the output, it may be difficult for you to set the dials or use the stick pad. Point the output away form yourself while setting the dials.*

- *Do not look at the dials while you are turning them. Look at something neutral or close your eyes. That way your sense of touch will be heightened.*

- *Do not 'expect' to get a stick at a certain place on the dial, but rather let it be wherever it works out to be. Under different conditions the same sample may give a different number setting on the dials.*

Samples

- *Abstract thoughts may be captured as radionic samples by writing them down on slips of paper. When writing paper slips to be used as samples, the emotional (primarily) mental (secondarily) state that you are in is what the paper actually records. It is best to keep the wording of the samples as short and to the point as possible. It is best to be in a clear and focused state of mind when you write them. You should, if at all possible, use fresh paper that has not been used for anything before. Once you are finished using the slip of paper, you should burn it (in a safe and contained manner).*

- *When using a physical sample of a person, it is not necessary that living cells be used, nor is it necessary that the cells contain DNA, since there will still be a 'structural link' between the person and the sample. i.e. - a snippet of hair without the follicle will work. However, it is preferable to have living cells if possible, as the structural link between living cells and host organism is stronger that the link between dead cells and former host organism. Once you are finished using the sample, it should be destroyed, preferably by fire (in a contained and safe manner).*

- *Photographs will also work for a sample, and they do not need to be color photographs, but the aspect of the entity captured by a photograph is what you are tuning into. Bear this in mind when selecting photographs to use as samples. If the only photograph available reflects an aspect of the sample that you do not want to work with, then attach a note to the photograph clearly stating which aspects you do and do not want to work with.*

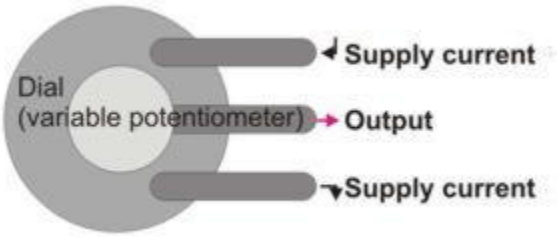
- *Another way to obtain a sample is to use fresh, clean water and expose the water to that which you wish to sample. Water records energy signatures rather well. This technique is more suited to capturing samples of subtle energy fields and/or hertzian frequencies and/or sounds, or for use in manifestation (hold a vial of water while doing your visualization and use that water as sample).*

- *Any chemical medicine or homeopathic remedy can be used as a sample.*

Basic working principles of a radionics machine:

"... In simple terms, this kind of radionics machine is basically a closed loop circuit, which you tune by adjusting the dials. When you put a sample into the witness well, you are introducing interference into that circuit. When you adjust the dials so that the circuit is resonant to the interference you have introduced, then you are 'tuned in' to that sample. This state of resonance with the sample produces a change in the way that the EM fields of the machine and your body interact, causing the 'stick' sensation where your fingers stick to the pad. With a bit of practice, anyone can use a stick pad..."

"... A brief word about the 'dials' used to make radionics machines. It is not necessary that they be calibrated dials, any variable resistor will work. They are called potentiometers. I have successfully used dials ranging in size from tiny little PCB mount tuning pots up to your average volume dial for a boom box. I have also used slide controls instead of rotary controls, and I like them just fine... the number combinations that you wind up with (on the dials) when tuning them to a given sample will be unique to your machine. Keep notes on the rates for various samples. They will always be the same on your machine, but they will not be the same number combination on two machines, unless the two machines are identical in componentry, right down to the length of wires used to connect the parts and pieces together...Many potentiometer dials have 3 terminals. These are the kind I prefer for radionics tuners. Often, the center lead is the output, and for that reason I have drawn the circuits here with the center terminal of the dials shown as the output... a potentiometer of this type works by running a supply current across it (that's what the two outside terminals do) and allowing a variable amount of that current to pass through it (which comes out the center terminal). I prefer to use linear dials instead of logarithmic ones, because they are a bit easier to tune. Either will work."



Excerpts from the OFP user manual provided by Wizzer's Workshop

Reprinted below in black Italic text

Note: Some of the techniques referred to below call for the use of a dual frequency generator like the one that I use. In this case, (if you do not have a DFMC-1) either adapt the technique by

turning the pulser on when the high frequency is called for, and turning it off when the low frequency is called for (when it tells you to run at high and then switch to low);

or by using whatever frequency your driver circuit operates at (when it uses only a single frequency setting);

or by using the tone generator and PC soundcard setup to use your own high and low frequency settings.

Since you cannot produce a 32kHz signal with a sound card that only goes up to 20kHz (most) You can use 5075 Hz as the LOW and 741Hz as the HIGH. No, that's not a mistake :It has to do with the vibrational qualities of the frequencies in relation to each other.

Orgone Field Pulser... some tips on use and frequently asked questions

How do you use it? *The simplest method of using the Pulser is to just turn it on and leave it to run. When used this way, it generates a field of clean orgone within a variable radius that in my testing has been up to about 200 feet max in all directions, with the effects being strongest at the*

center of the field and diminishing as you get farther away from the device. This field makes it difficult for entities like astral parasites to be in that area, and so it does relieve some kinds of psychic attack in this manner. Also, it provides interference to unhealthy EM frequencies in this manner. Even if the effects of this field are subtle, it provides a cleaning and refreshing action to the life energy within its radius, and assists in emotional healing thereby. Most of the more advanced uses of this device require a little visualization/use of intent, and I have included a few simple techniques I have successfully used.

How do you use it for manifestation or intent amplification? *One method is to simply turn it on to the 32 kHz frequency, and hold the Pulser by resting the base of it in your right palm and holding the side of the cylinder with your left hand. While holding it this way, visualize what you want to manifest. Imagine it at least three times, the same. Switch the Pulser down to the 5075 Hz frequency. Again, visualize what you want to manifest. Imagine it at least three times, the same. Then, set the device aside and stop thinking about the matter, but leave the device to run for several hours, on the 5075 Hz setting. After at least 3 hours have passed, turn the device off, wait about 5 minutes, and then back on again (if you want to continue using it as a shielding device or for something else) . Repeat this process up to 3 times per day.*

Another method is to turn the Pulser on to the high 32 kHz frequency, sit near the Pulser and write your intent upon a piece of paper, roll it up, and stuff it inside the pipe at the top of the device. While you are writing the note, it will have more effect if your thoughts are clear because you will be giving the device a clearer impression of your intent to amplify. Once you have put the paper inside the pipe, stop thinking about it. Leave the device to run for at least 3 hours on the 32 kHz setting, and the switch it down to the low frequency setting. Leave it to run for at least an hour at the lower frequency setting (5075 Hz) and then remove the paper WITHOUT TURNING THE DEVICE OFF, put the paper in a metal dish, point the device at the paper, and burn the paper. Then, turn the device off, and back on again if desired. Optionally, while the device is running, you can cover the open end of the pipe with a copper end cap, TB, HHG, a ceramic saucer, or a picture related to the intent.

How do you use it to send energy to a person from a distance? *Set the Pulser to either frequency. You need a sample of the person, a bit of matter which has their energy signature. A bit of hair or clothing (which has not been washed since last worn) will suffice, a picture works well, if none of these can be had you can form a picture of the person in your mind while writing their name on a piece of paper. Insert the sample in the pipe of the Pulser, or arrange the Pulser to point at the sample, or suspend the sample over the end of the pipe at the top of the unit in a small glass dish (shot glasses or film canisters work okay for this, I will be coming out with an attachment for this, but you can easily fashion your own from a small glass dessert dish, shot glass, or other small vessel. If the sample is large enough (i.e. a photograph) you can lay it right on the top of the pipe.*

Another method of doing this is to set the Pulser to 5075 Hz, hold the Pulser in your right hand, extend your arm, place your left palm over your solar plexus if you wish, and then visualize a stream of energy emerging from the end of the pipe and coming out of the device. The stream is flexible, and can bend around corners. Some things it will pull itself over to meet, other things it will try to curve around. It is actually a good idea to do this technique a bit just to get familiar with the Pulser. Imagine a stream of blue or violet light coming out of the device, visualize the person you want to send the energy to. Imagine a stream of energy flowing out from the device and forming in a cloud around that person, soaking into the environment around that person. If you have a specific reason for sending the energy to that person, you can think about why you are sending the energy to them, and that way you will form an impression of what to do with the energy as well as just sending it. You can also use this technique for remote influence of individuals. You can also use this technique to energize objects or food. Simply imagine the stream of energy flowing into the food, for example, until the food is all lit up. If you just visualize the energy, then the effect will be just the invigorating/healing effect of orgone energy. If you think

about things while you are doing this visualization, well, then that is the 'intent' the device will pick up on and amplify. This technique can be adapted to many uses, simply directing the orgone out the end of the device, and using your visualization to send it where you want it to go, and tell it what to do. Again, these are techniques which can in many cases be used without an intent amplifier, but they have more effect when used with an amplifier.

How do you use it to consciously repel energy attack? *There are two methods I have used; one is to hold the Pulser in both hands, the same as in manifestation, with the right palm under the base and the left palm on the side of the Pulser. While holding it, visualize a sphere of blue-white, violet, rose or white light expanding out from the Pulser to a distance of at least ten feet in all directions. The light you visualize should be bright, and it should completely fill the sphere. I said to use these colors for this, because these are the colors of orgone which the device has an affinity for. Form in your mind the thought that you are safe in the center of the sphere. You can use this technique even if you are not using a device to amplify it such as the Pulser, but it will have more effect if you amplify it, obviously. Once you have done this, form in your mind the thought that the Pulser will keep doing that job (do this while STILL HOLDING the Pulser) until you come and turn it off. Set the Pulser down or carry it with you. It will keep that program for up to several days, but you should go and repeat this process one or more times every day if you are using it as a shield anyways.*

The other method requires that you be able to visualize your attacker, you do not have to know who they are, but you have to be able to form an image of them in your mind, or be able to see them with your mind's eye. Turn the device on to the high 32 kHz frequency, hold the Pulser in your right hand, and extend your arm. Visualize a very bright and very thin beam of light emerging form the xtal inside the Pulser, and you will find that you can with your visualization control where the beam will go. It will bend or be straight as you choose, and it may move a bit slower than you would expect it to. Imagine this beam entering the solar plexus of your attacker. Keep this visualization for several minutes, or until you perceive that the attacker has desisted. One can alternate between the two techniques mentioned up to this point for a period of several days or week.

How do you use it to charge water? *The best way is for the Pulser to be pointed at the water and left run for a few minutes to a few hours. Here is a link to some pics of an attachment my friend David made for his Pulser to charge water more easily. A simple method is to just lay the Pulser on its side, and point it at a jar of water. I set the Pulser in a wooden box with slatted sides, and put the water container on the box directly above the Pulser. Glass is the best kind of water container to use for this, with some kinds of plastic serving almost as well. Metal containers do not work especially well for charging water in this method imo. I generally use mason jars. Either frequency may be used for the water, but I generally use the 5075 Hz frequency for general purpose orgone charged water for myself, my animals, house plants etcetera. The same method can be used to charge ink, wax, paint, or any other orgone absorbent material.*

How do you use it to assist physical healing*? One method is to turn the Pulser on, set it to the 5075 Hz frequency, and simply sit near it. Pulser can be used to work acupressure/reflexology points as well. When using it for acupressure points, hold the tip of the Pulser within a foot or so of the skin. For best results the area being treated should be bare or covered in a thin natural fabric like cotton or thin silk. This method (pointing the Pulser at the afflicted area) can be used to assist in physical healing by providing a supply of additional orgone energy to the affected tissue. I have been using this device to speed the healing of minor injuries for some time now. I'm not a doctor, and am not giving you medical advice. You are responsible for your decision to purchase this device and use it.*

Another method is to have the person stand about 6 to 10 feet away from the device, and point the Pulser at them, slowly sweeping it from their feet up to the top of their head, and then starting at the feet again. You can also use the manifestation techniques for healing, by having '{identify health problem} is healing' as your note on the paper, for example.

How do you use it as a meditation aid? *Set it to the 32 kHz frequency and sit near it while meditating. If you wish, you can set it to the low 5075 Hz frequency and hold it with the point in your left palm and the base in your right palm, on it's side, in your lap for a mew minutes before you meditate, to assist you in becoming calm. Then, switch it to 32 kHz and set it aside near you, and continue with your meditation.*

How do you use it to charge the resin component of orgonite while curing? *The same methods as water charging may be used; also you can set the device on a table and arrange the molds around it within about 2 feet. We are at the time of this writing getting some interesting results with reflectors above the device and diffusers on the output end in this area, and there will probably be more about this before too long. I cure a lot of resin sometimes, so I have an old wire record rack that I turned upside down, and I set a Pulser or other similar device on the bottom shelf and set the resin to cure on the upper shelves.*

What if I can't feel the energy from it? *Different people have different levels of sensitivity, and being presently unable to feel the orgone from the device does not mean that it is not working. In fact, many people find that it takes them a week or two to become familiar with a device like this, whether they are energy sensitive or not. Aside from charging water and then comparing it with the taste of uncharged water, or alternating putting your hand over the pie and removing it to see if you can feel a difference, another thing to watch for is the radiative effect from the device, which you will most likely feel as a sensation in either your solar plexus and stomach, or as a sensation in your forehead and upper chest. This is because the device (depending on what frequency is being used) may activate the chakras of the person who uses it, and the two frequencies appear to most affect either the bottom 3, or the top 4 chakras.*

Is it self-clearing? *Most of the time, but it is a good idea to clear it yourself between uses, especially when being used as an intent amplifier. For those who are not energy sensitive, a simple way to clear the device just seems to be turning it off and leaving it off for a few minutes, then turning it back on. This will work for most programs, but may not work for all programs you put into the xtal. Turning the device on and off interrupts the program and can scrub it or not, depending on how skilled you are at programming xtals. Thought forms without a strong 'skin' will usually be dissolved by the action of the coil when it is turned on. For best results, although the device appears to self-clear at some times and not at others, I recommend that you program the device while it is turned on, (either frequency) and clear the device in between uses by turning it off for a few minutes and then back on. If you wish, you can clear it by holding it for a minute with the pipe in your left hand and the base in your right. While you are holding it, just reflect on the fact that you are done with the last job, and working on something else now. In any case, the device is designed to be left operating with an 'open mike' so to speak and be safe. That's what the Kyanite does. So, if left with a program running indefinitely, it will tend to self clear over a little time anyways. This self clearing action from the Kyanite may or may not happen fast enough to clear the device between uses. Users who are more skilled at programming xtals will find that you can program, and have the program remain after being turned on and off, but they need to be well-defined and able to handle a lot of energy. For most people, you will find that after you use the device for a while, the programs you use most often tend to become ingrained in the device despite the fact that it more or less self clears every time you turn it off and then back on. They can be cleared at any time by the thought described above. I look forward to more feedback from users about the programming characteristics of this device.*

Will it accumulate harmful energy if it is not cleared properly? *No. To the best of my knowledge, the Pulser will not accumulate DOR or other forms of inimical energy. It is designed to*

be left running without any intent or programming at all, in addition to being used as an intent amplifier. It will balance out the harmful energies rather than accumulating them, and convert them into orgone energy and re emit them. But, if it is used as an intent amplifier and not cleared properly between uses, it will tend to produce less useful results, as an intent amplifier.

Thanks for supporting the ongoing Bioenergy research and development taking place at Wizzer's Workshop with your purchase of this E-book. Stay tuned for more to come, and all the best to you.

Jon Logan

More information about Ergonite ™ / Orgone-generating material is available from http://www.littlemountainsmudge.com/info.htm

And http://www.littlemountainsmudge.com/ebooks.htm