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Editor's Note.

Hello and welcome to the second issue of Parasol. It was about a year ago now that I was in the library at the University of Lincoln, probably waffling on about some CEO related matter when one Sam Greasley suggested to me that I should build an orgone accumulator. This seemed like an excellent idea.



Graham Freestone and Sam Greasley with the University of Lincoln Orgone Accumulator.

Hence I straight away went to my allies in the UoL architecture to ask if it were possible to route the making of such a thing through a university module. The marvelous Dr Marcin Kolakowski of the department was positive to the suggestion and after checking with Doina Carter (his superior) it was agreed we could run the accumulator project as part of one of the MA modules –concerning life and the urban environment. The CEO provided the funds and the students were given brief to design a modern looking orgone accumulator with myself as ‘client’. There’s more about this process in the report by Marcin and Doina elsewhere in the issue. The point here is that Sam’s idea to make an accumulator spawned the notion to spin an issue of *Parasol* off the works of Reich generally.

I can’t pretend this issue wasn’t without hiccups. Some writers dropped out and others dropped in; eventually a shape formed that looked complete –enough. ‘Why Reich though?’ You might ask. Well the notion of building an accumulator sounded like a lot of fun and it also seemed exactly like the kind of thing a ‘Centre for Experimental Ontology’ should be doing. It is more specific than that though. As the CEO has something of an interest in occult type phenomena it also ticks that box –not that that would have made Reich particularly happy as of course he wanted it all to be respectably scientifically *real*. The world of orgone however didn’t survive the rigors of science and has long since been landed with the pseudoscience tag. The real specificity of interest though lies in the way the orgone theory displays the manifestationist/agnostic disjunction notion (about which you can read on the CEO website).

That is, the issue is not here to join the scientific bashing or the conspiratorial support for Reich. Specifically in the case of my own paper, I attempt to show that the Reichian case illustrates how ambiguous phenomena escape to form their own magickal accretive structures –that may or may not be effective. It sides with neither but acknowledges that the frustrating nature of reality *might* supply results that are real that will never surface again. German Sierra’s essay also resists labored condemnation of Reich’s errors and focuses more on what is inchoate in the ideas of orgone and its machinic interactions. It neatly connects Reich to the various worlds by the accretive term ‘alt-chemist’ the semiotic threads of which I’m sure I do not need to spell out. Elsewhere we have poetic (Elytron Frass, and an old work by Seranoga) and fictional (Sabeen Chaudhury) reflections that again join no explicit side in the debate but rather evoke a sensation –to me- between sadness and wonder. In less orgone related areas there is Pope Joan’s commentary more related to Reich’s theory of sexual liberation and its relation to transgression and Brian Hughes’ fascinating excavation of the relation between the little known Hardline movement, fascism and Reich.

If I said ‘I hope you have as much fun reading it as I did making it’ that would be a lie as I hope the reading of it considerably outstrips my (mean) average sensation involved in its production.

Graham Freestone

The Orgone Accretion.

“What do they want for Proof?”-There is no proof. There are no authorities whatsoever. No president, no academy, court of law, congress or senate on this earth has the knowledge or power to decide what will be the knowledge of tomorrow. There is no use in trying to prove something that is unknown to someone who is ignorant of the unknown, or fearful of its threatening power. Only the good, old rules of learning will eventually bring about understanding of what has invaded our earthly existence (2:xxii).”

“You just need to remember that pneuma is sticky –think about memory” (Schlep 2001)

In the works of Wilhelm Reich we encounter an incredible journey that take us through psychoanalysis, vitalism and encounters with extra-terrestrial life forms. This paper will consider Reich’s works specifically through the CEO’s own current theoretical framework of pneuminous accretions and the vector field (largely the strong version of this theory which entails magickal possibilities). We begin with an attempt to explain what this theory says before proceeding to show how the Reich accretion forms the various other accretions in its wake, the most central of which is the *orgone* accretion. In doing so we reflect upon how the Reichian tale demonstrates the accretive process and its ambiguous reality interventions beautifully.

To begin we need to explain the notion of accretions of pneuma and the vector field. What is pneuma? The notion of pneuma is that of a –kind of- heuristic informational substrate that cloaks an impenetrable umbratic power of non-information. Pneuma is information, which in this case is necessarily for a human subject¹. Everything we can see or think or feel is information-for-us and hence comes under heading of pneuminous. What we call mental images/sensations (dreams or otherwise) are *purely* pneuminous. Such forms may warp into other images/sensations as they lack any restraint. Restraints upon pneuma can never be seen but they are inferred by the solidity of non-mental sensations. These restraining factors we call the umbratic.

¹ The complexities of pneuminous relations extending beyond human accretive abilities are not entered into here but are variously explore at the CEO website.

What is the umbratic? The restraints of the umbratic are not necessarily identical to that which is detectable in the pneuma, the possibility however that it *might* not be identical from pneuminously structured being is a necessary idea. Philosophy runs into the umbratic when it runs up against the notion of questioning what the nature of things outside of perception is. This phantasy is the umbratic. Process philosophies like Whitehead's attempt to circumvent this thorny problem by making pneuminous (informational) relations obtain between all entities—it's all information. This is an excellent notion however we believe it moves beyond outside of its epistemological remit. The scientific/technological augmentation of our biological apparatus (as Whitehead would call it) gives the impression of real access to a wider reality. The phantasy is that human scientific perceptions extend with certainty into non-human realms (that the umbratic is knowable). Whilst this is a possibility, it is by no means a certainty. Since we cannot *know* this to be the case we have just helped ourselves to an ontology without sufficiently grounding it. Minimally we might have to accept that there is a difference in kind and not degree between the pneuminous relations that occur at the more and less complicated levels of informational awareness—relations between proteins and proteins and between humans and proteins. Maximally we might even have to accept that the individuation of existence as we experience it, is the product of a kind of Kantian baseline existence and that without *our* awareness (and possibly some other accretive powers) there would be no coherent differentiation into individuation—an umbratic non-pneuminous state. As mentioned we don't really have to accept the necessity of any such thing, but extirpating it as an *idea* is, I would argue, currently impossible. What we have to accept is a) that we cannot understand which ontology is correct (the choice between ontologies is a various criteria based preference) and b) the idea (the phantasy) of beyond awareness (the umbratic/outside) is always there.

What has this got to do with magick? Well one formulation of magick would be: the pneuma can affect the umbra. That is, insofar as the world shows itself, its revelation is of the visible and the hidden. But as the visible cloaks the invisible so we must attribute some kind of consistent set of restraints (as the contents of our awareness does not just move about upon our simple command). This implicit restraint is the umbratic.

The magickal event is essentially ambiguous in relation to its being an actual anomaly or just something rationally graspable under the existing ontology. It is important for its essential nature that it be ambiguous. The only caveat to this ambiguity might be phenomena that display an apparent high degree of unambiguity (e.g. a ghost). These phenomena might appear impressively unequivocal, what they are not is repeatable and hence testimony to them is open to scepticism and thus in their temporal receding ambiguity emerges. The suggestion of the occult event though is clear: the pneuma (information) has

affected the umbra –the restraint was breached by the supposedly epiphenomenal sign. How has it done this? This is the wrong question, answering it only lead us to a speculative metaphysic of no substantiation. The right question is much more of a Kantian nature: What is the condition of possibility that enables this interaction –if it were the case? The answer is again almost a repetition: there must be some interaction between these heuristic categories (pneuminous/umbratic).

To render the theory cogent we must press a little further. We must suppose a field of pure pneuma that is prior to any accretive formation, a transcendental field of informational possibility. This is shown by a kind of epoche, a drawing back on the ‘what is’ of all mental and physical notions and their categorical difference. This pure field of pneuma we call the vector field. It is called vector due to its willingness to play host –the playing host is its being accreted in various ways. The field of pure pneuma is in a sense the potentiality of information. It has again a transcendental function for the purpose of the analysis. In reality the pneuma is always accreted (which is similar to hermeneutic claim that everything is already interpreted).

Accreted means stuck together over time². Pneuma when it sticks together becomes increasingly complex. The different uses, colours, names etc. of the different regions of the field blend (as they are categorised), overlap, connect and reconnect in bewildering ways that we don’t have to analyse here. Every informational relation is what we call pneuminous. This region is described by ‘red’ this region by ‘heavy’; the sticking together of these various pieces of pneuma is the accretive process.

Whilst it is true to say the theory is partially inchoate, there is a model of basic accretion formation which runs like this: It starts with a Wittgensteinian use word in an unreflective kind of way, this accretes the primitive accretions together. For example a stone as part of the vector field, is a vector called ‘stone’ (these regions of the vector field have taken the stone concept). Let’s say through a need/discovery it acquire the usage of hitting things as a tool, this in turn means the hammer-accretion is attached to the stones that are appropriate for the concept. A different name may also be employed (hammer as word). Hence a visual form attaches to a new sound. A visual form, name and use accrete in their many occurrences. More refinement may happen. Regularity and efficiency of particular forms/colours etc. narrow the accretion presenting the notion of an ideal thing of this kind (a certain kind of stone becomes accreted to hammer so clearly that a ‘hammer’ as accretion starts to look like a very particular thing). There is a constant process of the vector field being imprinted with the new pneuminous accretions that are formed within the processing being –ourselves. To reiterate, these accretions at the ideal level are what give us our regular word means object-type schema. It all sounds fairly straightforward as a kind of

² But of course time too is an accretion attached to a vector. The use terms accrete over the various appropriate vectors for time into the ‘time accretion’.

Wittgenstein inspired philosophy. This philosophy though, was developed to be the adequate picture to deal with the possibility of magick. It is this aspect of it that can be brought to bear upon the Reichian case.

But what is magick? In short without becoming too bogged down in manifestationism³ (a CEO framework theory), magick is one of the basic ontological ways in which 'what is' shows itself. It says basically two things I) that the various words and ideal entities (accretions) are actually literally attached to the vector field (as opposed to being psychologically distinct), and by implication also the phantasy of the umbratic, II) that one can alter areas of the vector field by applying concepts to them that would not normally fit them and hence the phantasy of umbratic restraint may be breached. For example in ordinary grammar a stone is not a spider. However in this ontological option, if we spend time to call a certain stone a spider it *will* attach to the spider accretion; this acts as a kind of gateway to breaching the umbratic restraint. In this way the stone is not just psychologically attached to the spider accretion and that vector field region, it is *actually* attached to it; that is, we have attached a concept to vector that would not ordinarily accept it –and hence it is able to manipulate this phantasy of externality (the umbratic). In such a nebulous example, apparent results will likely be the attraction of spider like synchronicities towards it (or other such anomalous phenomena). Another more classical magickal example would be the love spell. In this instance the normal situation-vector is that in which one party does not reciprocate an affection. The love spell is the application of an idea (in which the other party *does* reciprocate) to the actual situation-vector. The procuring of the required affection would be the successful application of concept to a vector that would not ordinarily take it; this is what magick is in its active form.

This theory does not say this is what actually happens, it just says this is the interaction that is necessarily the case saying if this obtains. The idea of magick is just being given [clearer] form. In summary, the suggestion is that the accretive action takes place from vector, to use, to thing formation, to internalised image of the thing as ideal, and back onto the vector (as an imprint of the accretion upon it). The same process of ideality being imposed back on willing vector can be applied to the unwilling vector (the unwillingness of which is the umbratic restraint). Magick implies this process alters the vector (breaches the restraint), modern scientific reality tends to disagree.

What Wilhelm Reich did [with regards to orgone theory] is commonly perceived as delusion. Yet he believed he saw things as they were when others did not. Reich was gifted with a tenacious but equally blinding adherence to his ideas. This tenacity coupled with the contemporary science having possibly a weaker grip on various phenomena –some answers not being so definitely and rigorously settled-

³ Basically a meta-theory of competing ontologies as accretions controlling the various processing units (people or NARPs).

facilitated his ability to see things as he wanted to. Of course that doesn't mean by any stretch that all phenomena today are subsumed into a pre-existing scientific ontology and neither does this mean that established scientific answers are a bad thing. The success of science is not a target of this essay. The point is though that when, for example, Reich looked in the microscope at a grass solution, the phenomena he witnessed were not so definitively processed that he was not able to have conviction in his own answers. This not to say there weren't theories available, it's just that they were not so persuasive as to easily cow a man of Reich's nature into accepting them. Reich also frequently deliberately rejected immersing himself in contemporary theory so as to deliberately not prejudice himself in what he saw. This notion of viewing things with an unprejudiced eye is a kind of phenomenological attempt to see what is as *it is in itself* and there is of course some merit to the rigorous application of this kind of method –certainly Goethe⁴ seemed quite successful with it. However in Reich's case it is quite clear he was already programmed by his orgasm function theory⁵ to seek confirmation of it wherever a phenomenon was interpretable as such. Hence his famous perception of the microscopic vesicles as 'bions'⁶. The 'real' truth about what Reich achieved is not the aim here. The aim is show how the vector-pneuma theory demonstrates what happened in Reich's work (or at least is a cogent account of it).

To begin, let's remind ourselves in a little more detail of what Reich was up to in the bion 'discovery'. Reich was researching biology in pursuit of the measurable orgasm energy. Reich's aim was to examine live amoebae under the microscope. He wanted to see if they also exhibited the pulsations predicted by his tension formula: mechanical tension -> bioelectrical charge -> bioelectrical discharge -> mechanical relaxation, (where for bioelectrical discharge we may read 'orgasm'). In the course of this research Reich learned that to obtain amoeba culture samples for the microscope all that was required was to soak dried grass in water for about 10 days. Following these instructions Reich observed the solution and in doing so he perceived first the swelling up of the dead plant matter and then small fluid filled sacs (vesicles) breaking away from it. These vesicles seemed (to Reich) to become new life –paramecia and

⁴ Goethe seems to have something in common with Reich in his interpretation of how living phenomena change through time. Famously in his botany study Goethe expresses the belief that the primordial nature of a plant is made up of a series of expansions and contractions i.e. seed-cotyledon-stem-leaves-contracted leaves-inflorescence-seed. It is of course possible the Goethean theory was influential upon Reich.

⁵ The driving notion, lest we forget is essentially that the Freudian libido idea is so correct it is measurable. Eros is a real force intimately related to bio-electricity. Failure to discharge libido through orgasm leads to neurosis/body/character armour. In this way Reich is an agent of Heideggerian 'calculative thinking', but of course, given that the Freudian model itself is inspired by physics, Reich is only pursuing the agenda set by Freud to its logical conclusion (and hence all psychoanalysis is infected in this way). Reich though has refined the idea to the notion of the tension-charge formula i.e. mechanical tension —> bioelectrical charge —> bioelectrical discharge —> mechanical relaxation.

⁶ Bion was Reich's name for these coming-into-life vesicles. The bions were yet fully alive but not inorganic either.

amoeba. The theory of the time to explain phenomena like this was that the air contains various germs for these life forms. Reich however eschewed this notion in favour of his biogenesis theory which he believed he had now witnessed absolute confirmation of. These vesicles of life formation he named 'bions'.

The vector-pneuma theory says that all vectors are imprinted with pneuminous forms –concepts: this is our meaning of what it means for them to *be*. In science the vector is investigated for its nature and then linked to previously investigated phenomena (or not) depending on what relations are noted. Hence an unknown creature may be initially disclosed as an arthropod but a closer examination may reveal extra vestigial legs that reclassify it as an arachnid. In this pneuma-vector way of speaking, the arachnid accretion is, once formed by ourselves, essentially freely floating though connected to us (it resides outside our local mind-brains, hence its ability to interact magickally e.g. synchronicity). The reclassifying of the creature as arachnid is the attaching of the arachnid accretion to this vector. This action is the action we call seeing-as.

In this case, what we are dealing with are the vesicles being experienced as something closer to 'pure vectors' –they were not yet heavily accreted. Reich didn't know what they were –where (again) know means have a predetermined answer given by a ready-made ontology- so he was able to *determine* them. The orgasm function theory was, by this time an inchoate but partially formed accretion already heavily plugged into the Wilhelm Reich⁷ accretion (possibly more in control than the WR accretion). So the compatible appearance of the vector –the phenomena that is perceivable as biogenesis- was taken to be exactly that. The biogenesis-accretion attached to the vesicles-into-amoeba vector-accretion.

The idea of science is of course to forge accretions that fit the vector as accurately as possible. A complication in this process is precisely the appearance of paranormal/interpretation bias interferences which can be caused by ardent belief in the theory the scientist pursues. In Reich's case, these are often facilitated by ambiguous phenomena that easily allow the desired interpretations to compete with the (eventual) orthodoxy.

⁷ All names of people designate neurotic accretions that inhabit biological or regional processors (hence the CEO term NARP).

⁹ Obviously this is a tricky area and in saying something like 'potentizing the accretion' we leave ourselves open to the problem of 'energy'. The phrase itself is the paying of a certain lip-service to common magical practice of 'charging sigils' etc. Commensurate with the theory here, such charging goes on all the time and the 'charging' of ideas is kind of what it's about. What is this charging though? Impossible to say, it seems a kind of energetic potency concept must be invoked. There is one avenue that avoids this complicating factor and retains the pure informational notion. This is again bases on the 'seeing as' notion. That is in speculating about a concepts greatness one is involved in the 'seeing it as' great, important etc. This is accreting the greatness to the concept involved. Hence by this way no separate energy category is needed. Greater potency is just being perceived in that way. Further issues do arise concerning the innate power of things i.e. the vector field facilitates the grammar of charged, energised, powerful making a distinction in between vector regions that invoke this grammar and vector regions that a imbued with this concept.

This then, according to vector-accretive theory is how the bion concept was capable of exerting a feedback of its existence in Reich's local reality. A complicating factor for Reich was what he was playing with here. Reich's hubris drove him to try to comprehend the life-fabric of existence itself. This in itself is so close to mystical exploration that he became very likely to connect to occult accretions related to this realm; this, we suggest, is exactly what happened.

It is a reasonable thing to say that anyone who tinkers with occult science in any form will very often trigger a series of phenomena that seem paranormal. These phenomena: synchronicities or even apparitional interventions are commonly reported. The commonplaceness of these 'gateway' phenomena does not constitute a proof of their actual reality and the thesis of their confirmation bias like nature is entirely acknowledged. This rational thesis though only *competes* with the occult one, it does not displace it (this perceived supplanting is the rationalist's own hubris). Through the bion gateway Reich –in Wilson's terms- entered chapel perilous¹⁰.

The bions Reich discovered in the grass solution were however only the first of Reich's bion discoveries. The next bions were revealed in experiments with white-heated coal dust; this dust was then mixed with water and observed for culture growth. This disclosed the PA bions. These bions were the first to reveal the famous blueish glimmer and the putative healing properties. It was involving these that the first showing of orgone appeared –again by the vector-accretion doubling process. The glimmer of blue Reich observed may have been what could have been called a light refraction phenomenon. Reich though did not want to entertain this notion –quite probably because he felt an excitement that it might be the energy he sought. Interestingly around this time Reich perceived an oppositional vesicular being to the bions. These iniquitous vesicles he called (accreted into) T-Bacilli; they were created by, amongst other means, degrading proteins. Like bions, the T-bacilli hovered in the border between organic and inorganic. The difference being that whereas the bions tended towards supporting life and expansion, the T-bacilli were life destructive and contractive. Reich observed that the new PA bions were supposedly capable of destroying harmful bacteria and the T-bacilli.

The next stage in the formation of the orgone accretion occurred quite by 'accident'. In 1939 one of Reich's assistants heated sand rather than earth to incandescence. When placed in solution, two days later a culture formed. Under the microscope Reich observed that this culture had one kind of particle that glowed with an intense blue (stronger than the previously observed glimmer). This discovery Reich named the SAPA bions. These bions were even more powerful at destroying T-bacilli than the the PA bions. After

¹⁰ Wilson employs the term Chapel Perilous in his *Cosmic trigger I (Final Secrets of the Illuminati)* to describe a state potentially occult interaction that can only result in agnosticism or paranoia.

conducting experiments with the SAPA bions for a while Reich began to notice strange things occurring: the air in the lab became heavy, lab objects became magnetized, his eyes burned with to conjunctivitis like symptoms and photographic plate images became clouded¹¹. Suspecting a radiation of some kind yet suspicious of other interfering causes, Reich built a faraday cage and tested the cultures in it. To his astonishment this resulted in visible displays of blueish glows and vapours. His alarm continued when he started to observe the blueish vapour surrounding his body in dark spaces and various lab equipment. Despite these visible phenomena no radiation was detected by equipment.

The manifestation of this blueish vapour sealed the accretive formation of the orgone as a blueish energy and it was the experiments around this time that resulted in Reich's famous doctrine that orgone is repelled by metallic substances and attracted by organic substances (employed by the accumulator and numerous other devices). Roger Wilcox¹² convincingly speculates that Reich's orgone may well have been ultra-violet light and that a lot of the other phenomena are easily explainable by a variety of optical illusions and poorly executed science. These things may well be true –where 'true' means we have developed a grammar in relation to these phenomena that is repeatable and successfully plugs into other scientific discourses- but this is beside the point for the current commentary.

According to the to the pneuma-vector scheme the vector that under other circumstances has the accretion 'ultra-violet light' attached to it, here has had the orgone accretion attached to it. This inchoately formed vitalist free floating concept is now attached to this 'blueish vapour' vector. Again *if* the accretive theory is correct the pneuminous form attached to the vector will direct it towards the nature of the accretion – even if this is quite different from the behaviour of the vector when conceived in a more rigorous way. Whilst to reiterate an example might seem excessive it seems important to keep idea with us as we go along: a stick that looks like an owl and is treated as if it is the 'owl stick' really does have a connection to owls. The connection is achieved through the owl accretion. Remember normally 'owl' is an accretion attached to a vector (those flying, mouse eating, nocturnal regions). We can scarcely see the pure vector (epoche like procedures bring us closer), we only see the accretion. When we see the stick like an owl, we see the owl accretion. If we invest this with magickal significance we strengthen the pneuminous connection and as such may activate owl like synchronicity etc. in regard to the stick.

¹¹ It will not escape the reader's notice that in fact these kinds of phenomena are fairly common symptoms of paranormal activity. This means either the orgone energy as 'real' is a potential source of these kinds of phenomena or that generalised occult trappings manifest when the accretion of these kinds of powers is plugged into. The parallel with activating a Jungian archetype is clear but the accretive theory does not side with Jung directly. For Jung the archetypes would be a kind of a priori necessity, whereas the accretions are constantly changing and even though equally hoary are dynamically capable of mutating.

¹² <http://www.rogermwilcox.com/reich/>

Thus in Reich's case whatever other concepts (pneuminous forms) that might be suggested as attachable to the blue vapour, here it was orgone that was attached. This process is not identical to that of the owl stick insofar as there was no prior image idea as such to attach. The blue vapour does not look *like* orgone, rather, owing to what Reich was looking for, a fortuitously appearing blue vapour neatly fitted the bill for the tangibly perceivable energy that Reich was seeking. The orgone phenomena may well –as conceded- have been the product of various dubious scientific practices, optical anomalies, coupled with the production of ultraviolet light. However using the accretive power to synthesise these phenomena rather than analyse them, orgone becomes more than just a catalogue of errors, it becomes a blue energy of life itself with a series of properties. This refined accretion is then bounced back onto the vector which then –kind of- makes that vector into orgone.

The phenomenological possibility (an appearance) is then, that Reich formed a pneuminous accretion of orgone which he projected back onto these various phenomena. This action, on a magickal level, enabled orgone to exist –in a quite literal sense. It's a difficult notion because in the case of a more well defined concept the effects might be more constrained. An owl-stick will only exhibit curious phenomena triggered by the owl accretion. Given however that orgone, even understood as 'life energy' is a fairly nebulous notion, the magickal feedback from the accretive world is not clear in its remit, though presumably any effect like this would be related to curative, life affirming accretions.

Is this what happened? Maybe. It's impossible to know what curious coincidences or just perceptual confirmations may have kept Reich believing himself to be on the right trail. What we do know is that he persisted. From the orgone 'discovery' circa 1939 Reich went on to develop the accumulator, which in conjunction with emotional therapy became a key aid in removing psychic armour from people and ameliorating their conditions.

Epistemologically the whole situation concerns an impossible to disentangle mishmash of placebo/magick and science. Rationally we would say Reich seems to be clearly biased, but from his perspective he has witnessed startling phenomena. There doesn't seem any evidence that Reich wants to play at occultism, quite the contrary, he wants to ground the mysterious energy in measurable science. But the energy will not play ball to accepted scientific notions.¹³

¹³ The orgone accretion was not visible to Einstein who quickly picked up on alternative explanation for Reich's heat differential between the inside and outside of the accumulator (convection). Reich was unsatisfied by Einstein's rebuttal and rejected it –Einstein declined to correspond further with Reich upon the matter.

We are suggesting that actually when one plays the game of how orgone *works* or *exists* one misses the point. In the face of modern science, alternative better explanations for Reich's phenomena exist. Of course, you can [online] find various kinds of proof that orgone is 'real' e.g. seedling experiments conducted by people in which those grown in the accumulator have grown better than those out of it. These can seem intriguing yet of course a) we have no idea of the veracity of the claim or the conditions of the experiment and b) these may just be evidence of exactly the magickal thesis explored here. That is, that all phenomena are accretions –everything is perceived (accreted) in some wise (hermeneutics). The disclosed appearance is the accretion and not the vector field. The crucial addition a magickal theory must make is that the accretion must be capable of eliciting some kind of effect upon the putatively solid reality. This may manifest on a variety of axes, from synchronicities to full on physical manifestations. Cases like the above mentioned seedlings *look* like proof, giving rise to the notion that there is an orgone vs orthodox science debate still to be had. This is the wrong dichotomy. In the case of an individual achieving results with the accumulator and seedling experiment what in fact has happened is the essentially the appearance of a magickal operation. The orgone related activities are the spell, the information (pneuma) they entail summons the desire for life (the orgone accretion is brought into being) which actually alters the speed of the plants growing. This thesis in no way entails that there is any region in the vector field that *is* orgone in the way Reich intends it to be. In accepting the appearance of the phenomena it is more cogent to say its accretion can be *summoned* into action, than that orgone is real in the strong sense (and still remains undetected).

To guard against accusations of magickal acceptance naivety one must remember that this paper isn't about the reality of such processes; it entirely accepts that no such magickal effect may have ever occurred. What it does say though is that there is a possible middle *interpretation* between the followers of orgone and the rational detractors; this middle way is essentially magickal and is (we believe) more cogent than the 'real orgone' thesis. We believe that local, extremely impressive orgone like effects should be taken as serious appearances and not denied outright due to a presupposed ontology. Strong experimental data that looks ridiculous might well actually occurred –though it will not repeat. None of the orgone reinforcing effects will reproduce in a satisfying way. Not because they didn't *happen* but because '*orgone*' is *not real in the way Reich intended it*. The orgone accretion however, is completely real and as the pneuma that forms its existence entails all various strange phenomena associated with it, people playing with orgone activities will probably get positive feedback encounters from serious engagement with it. Wilson's term 'reality tunnel' seems a fitting one as a description for what humans travel down. Reich's tunnel was divergent from popular routes and he was resolute in his direction. This is not a patronising psychologically delusional way (though what we call psychological delusion helps keep

the tunnel away from the mainstream channels), but in an intensively personal, magickal almost messianic way.

Let us remind ourselves of nearly the last and possibly most fascinating chapter of Reich's journey. This stage is the infamous UFO phase. Widely touted as Reich having gone off the deep end, Reich's interest in UFOs was intimately connected with the orgone theory. In 1950 Reich made an experiment to regarding the healing powers of orgone against the deleterious effects of nuclear energy. This experiment was known as oranur (orgonomic anti-nuclear radiation). Part of the experiment consisted of putting a radium needle into an accumulator (he wanted to test radium that has been in an accumulator and one that hasn't). Doing this apparently had dramatic results. The ORAC in question became charged with what Reich would later term DOR (deadly orgone radiation) and the radium needle had to be removed to an outbuilding a long way from Organon (where the experiment was conducted). Reich and his assistants suffered a number of maladies: headaches, nausea, mottled skin, cold shivers and witnessed blueish/purple vapours from the infected accumulator. In true Reichian style these various phenomena were stuck together to the exclusion of alternative explanations to form the DOR accretion. We have already encountered Reich's tendency to think in oppositions (/bion/T-bacilli, expansion/contaction) so it should come as no surprise that he would need an anti-orgone energy. However on the magickal plane this just deepens the mythological reality tunnel in which he was embroiled.

After oranur Reich seemed to attract more curious phenomena. Black clouds that nowadays might be called smog or air pollution reputedly appeared over Organon at Langely (where oranur had taken place). Reich believed these were connected, that the oranur experiment was still attracting DOR to the area. Apparently able to appear in even clear skies, the dark clouds came with a suffocating atmosphere and sometimes even a black powder that fell from the sky –which he named melanor. It was this DOR phenomena that the famous cloudbuster was invented to deal with. Inspired by a much earlier observation (1940) that metal pipes could exert influence on the wave formation of water (the surface of Rangeley lake), the cloudbuster added tubing that lead a mounted set of pipes into a well in the ground at Organon. The results of this were said to be impressive. The cloudbuster dispersed the DOR clouds above Rangeley and restored the atmosphere to beneficial orgone. Reich's problems however were not over. Soon UFOs, or EAs (energy or enigma alpha's as Reich termed them) began to appear in the sky creating more DOR around Organon. It seems somewhat unclear whether or not Reich saw any conventional UFOs (moving lights, saucers etc). What is well documented is that he made observations of the sky at night checking precise star positions and observing how some of these lights were not where stars were supposed to be. From these observations Reich began to believe that some of the 'stars' were

in fact alien craft. Reich believed that the EAs were not friendly and indeed were filling the Earth's atmosphere with DOR. After some deliberation about whether or not to use the cloudbuster directly on the EAs (in case they were really military vehicles) Reich eventually decided to try it. The result again was supposedly astonishing; pointing the cloudbuster at the fake stars actually seemed to make them wink out of existence. This, to Reich was a kind of confirmation that he was interacting with them. From here on it seems Reich had various encounters with the EAs as he tried to defend the earth from their DOR attacks.

Reading this kind of thing, it's not hard to understand accusations that Reich had gone too far. This paper however is not here to tow this line. When we accept the manifestation of accretions as capable of affecting the otherwise stable vector field behaviour, all possibilities are on the table –they are just not going to be repeatable (or at least very very unlikely to be repeatable). Layering accretion on accretion, by interpreting vectors in line with this curious vitalism, Reich had long since entered a strange place where the vector field was less than stable. Were they blinking stars or were they EAs? Neither, they were vectors with accretions imprinted upon them. When Reich decided they were EAs, he set them up to respond (forming the EA accretion). When he started to believe the EAs were attacking the earth, draining it and leaving the DOR in their wake, the vector field may have had some patterns that could be interpreted to reinforce this view (confirmation bias). On the other hand, under the strong pneuminous-vector interaction theory it may also be that the vector field (and by implication the umbratic) was bent by the massive proliferation of pneuminous accretive structures regarding life energy and extra-terrestrials that were plugged into Reich and his followers.

With the imagination one can vicariously feel this amazing world and its serious and yet game like nature (a real battle with insidious alien life forms). With this in mind it is not hard to imagine the fantastic fervour that being in this world might have imbued his followers with. Peter Reich (his son), testifies to exactly this kind of excitement, though Reich's passion and belief no doubt carried some adult consciousnesses into its realms just as well. The only difference we proffer here to the conventional delusion explanation is that these intricate layers of orgone/alien accretions are feeding back from the pneuminous onto the vector field and thus -albeit in a fleeting way- actually altering it.

Under this interpretation it is fair to say that Reich *did* harness a power, but it was not the power of orgone, rather it was unwittingly the *power of pneuma* and, in doing so, he opened up a strange world where such things could happen. That Reich possessed a tenacious nature in relation to his theories which in turn committed him to a constrained perception is not in question. The addendum to this picture, by the pneuminous theory is an explanation that he was not even strictly deceived in what he perceived to be occurring.

Thus, far into the reality tunnel, Reich was no longer just invoking orgone, he invoked also Keelian ultra-terrestrials¹⁴ –a whole spectrum of UFOs, gods and monsters that sometimes show themselves, displaying only the semblance of a logic to their presence. Keel's speculation that these things are of pure energy is not identical to Reich's theory (in which the EAs could travel at unlimited speeds on the orgone waves) but both are energy theories that purport to demonstrate the possibility of near instantaneous travel. All UFO theories need to account for our inability to properly track them. Both Reich and Keel certainly advocate energy related explanations though they differ: in Reich, travelling the orgone waves could result in unlimited speeds, in Keel the phenomena literally disappear back into a different energetic frequency. In fairness to Keel, whilst he is still stuck in the energy model he does concede absolute fluctuation to the nature of the ultra-terrestrial phenomena and that we play a feedback like role in how anomalous phenomena appear, so in this respect he is not dissimilar [to the pneuminous model]. Reich however not only believed in an energy model, he also believed in a structure to it, a narrative of good and bad, expansion and contraction, orgone and DOR, bions and t-bacilli, good mother earth and life sucking aliens¹⁵.

What is fascinating about Reich is that he is so close to the kind of scepticism that could have allowed him exactly the possibility we outline here. Passages like: *"Classical knowledge may all be wrong, such with the perfect Copernican circles, the ellipses of Kepler, the empty space of Einstein, the airgerms of Pasteurian bacteriologists, the atomic nature of the Universe, etc. To see new things from scratch, to expect the impossible to be true, belongs to the emotional equipment of the true pioneering scientist."* from 'Contact with Space' indicate his ability to bracket off the power of orthodox academia in constraining his thought. This level of extreme scepticism is exactly what is needed to contemplate interpreting phenomena under the magickal ontology outlined in this paper.

Of course Reich was used to arguing with dominant ideology and it is perfectly reasonable to see this not as Reich being in possession of the truth¹⁶ but just a delusional egoistic madman. There is a sense in which this is still true –unless the Reichian work is really regularly reproducible and just suppressed a la conspiracy theorist model- because the repeatable behaviour of the vector field doesn't seem to bear out the orgone model and cogent alternative explanations are available. On the other hand if Reich, through his accretion formation, magickally warped reality into the orgone narrative complete with egregore like EAs, then this stretched vector field would not be a delusion, it would be as real as anything regularly

¹⁴ John Keel. The Eighth Tower: Ultraterrestrials and the Superspectrum

¹⁵ As mentioned earlier, this tendency can be tied to his dialectical Marxist tendencies.

¹⁶ Though it is interesting to consider truth here in the sense that Walter Benjamin meant it. A transcendent guiding power, not a function of knowledge.

experienced, it would just not be as repeatable.¹⁷ To reiterate, to comprehend this possibility as *possible* we need exactly the attitude that Reich himself advocates, except it is not just intellectual giants we must resist, it is our own consistent experience of the world as continuous and thus repeatable—we must pay attention to the cracks. A serious comprehension of the possibility that pneuminous accretive structures constantly feedback upon the vector field to make minor and sometimes major adjustments at a local level reveals the possibility that Reich's experience obtained in a non-delusional manner. Simultaneously this [kind of] preserves the dignity of the denying rationalist—because they're right, the phenomena will not show up in the tests.

Reich calls for us to practice an absolute scepticism to any dogma we are presented with¹⁸. What his experience urges us to remember is that whatever new reality opens up before us, even though it might look as irrefutable as it does fantastic, it may not be one we can easily demonstrate to others. Accretive ontologies of this kind may lead us down like divergent [from the popular] tunnels. When we allow these accretions to attach (by belief/open minded experiment) they *may* bring about the appearance of anomalous phenomena¹⁹. This in turn allows the possibility of openness to other accretions whose acceptance in turn may lead one further in—this is speculatively what happened to Reich. With a kind of controlled restraint ('folly' in Casteneda's terminology) it is possible of course to disengage from the accretions and return to the previous reality—this is not what happened to Reich. This is also illustrative of some abstruse philosophy. Apparently jargon riddled philosophy more often than not is an invitation to a

¹⁷ In trying to show that we should seriously consider Reich's research as self-fuelling, localised warping of regular vector reality we open the way to a more ethical issue. Chaos magickal interactions that are comprehended exactly as accretion-vector manipulation are often selfish and unhelpful to the wider environment. However the invocation of the the vitalist or orgone accretion is essentially (when understood as such) a win win situation for all involved. Unlike self-gain driven petty magick, the summoning of a life force that heals only, by necessity exudes a certain positivity. In a Pascalian kind of manner, why would one not minimally accept this version of orgone? The result can only either be nothing at all or appearance of something positive—which would then be subject to agnostic disjunctive interpretation (magick/not magick). Admittedly there is a version of 'nothing' happening that is pernicious. The results of such practices are, as stated, not reliably repeatable so in the instance where all healing faith is placed in invoked orgone the results can be tragic. However a degree of rational *maybe* like faith is worth engaging in.

¹⁸ The immediate point this raises is whether or not pneuminous accretive theory is itself a dogma; have we just replaced orgone with pneuma? We do not really believe this to be the case. Firstly, pneuma and its ability to form accretions capable of altering the relatively stable vector field is not energy, it is information; it is anything interpreted as anything. A vitalist force is not necessary—though its *manifestation* might be— but information is just self-giving. The magickal effects of accretions, it will be remembered are not put forward as how-things-are, rather only as the other option of the agnostic disjunction 'magick obtains/does not obtain'. Anomalous phenomena that allow enough possibility for their being not illusory open this disjunction up. No part of this paper says magick is 'real', but it does say that it can be as cogent to interpret phenomena as commensurate with magick (where magick is 'the application of an accretion (concept) to a vector that would not ordinarily accept it') as it is to interpret them through hallucination, coincidence—one just needs to practice a Reichian level of openness.

¹⁹ Anomalous in relation to the dominant reality at least.

hidden accretive world. It might take time and effort to plug into the accretions, but once inside the system slowly opens its [a] message up. Sadly of course, like the reality warping Reich experienced, one's new understanding is no guarantee that those you talk to will follow suit. In this instance you too will look like a sucker of the gibberish realms of e.g. post-structuralism/modernism Landian philosophy or even my own work. Reich was an *agent* of the mechanist-vitalist accretion which lead him to also ironically be an agent for the extra/utra-terrestrial accretion. We are *all* agents of some accretions.

Who are you working for?

Acknowledgements.

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Making Bion Packs

By Elytron Frass

[05:23, 11-18-1957]

Time Magazine prints his obituary,
although it reads as utterly facetious.
None of the academic journals bother
with a mortuary tribute.

[10:37, 11-3-2017]

We arrive at the Atlantic City
shore from Philadelphia, Pa
—via public transportation.

[13:37, 11-7-1957]

Wilhelm Reich is buried in a vault
at Orgonon.

[10:38, 11-3-2017]

We're both holding pairs of mis-
matched socks within our hands.

[13:35, 11-7-1957]

In accordance to his will—a recording
of Schubert's "Ave Maria," sung by
Marian Anderson, begins to play.

[10:39, 11-3-2017]

The late autumnal air is brisk and burns
our nares. There is no one/nothing here
but us and sand and brackish crashing waves.

[19:24, 11-3-1957]

His body's transferred out of Lewisberg
Federal Penitentiary, in Pennsylvania, for
Rangeley.

[10:40, 11-3-2017]

We kick our shoes off—walking
over to the lifeless shoreline.

[09:37, 11-3-1957]

A prison doctor determines cause
of death: myocardial insufficiency.

[10:42, 11-3-2017]

We collect the wetted sand into
our mismatched socks.

[07:00, 11-3-1957]

He's found clutching his left chest
in his cell. He is fully clothed
upon his bed.

[10:47, 11-3-2017]

The frigid ocean slaps against our feet as we
are tying all those socks off at their ends.

[06:31, 11-3-1957]

It only takes a minute for the prison
guards to notice.

[13:51, 11-3-2017]

We are back, within our shared apartment.

[06:30, 11-3-1957]

He is unaccounted for at roll call.

[14:03, 11-3-2017]

We place our sand-filled socks
within a pot of boiling water.

[03:01, 11-3-1957]

His heart is aching; he releases
pent up gas.

[14:18, 11-3-2017]

They simmer on the stove.

[02:58, 11-3-1957]

He tosses in his bed—exhibiting
diaphoresis and shortness of breath.

[14:38, 11-3-2017]

We place them in the freezer.

[23:00, 11-2-1957]

These orgone-charged particles
reaffirm his righteousness;
they fill him with great bliss before
he falls asleep.

[16:20-18:50, 11-3-2017]

We repeat this process twice.

[22:59, 11-2-1957]

They descend upon him—softening
his character armor.

[07:00, 11-4-2017]

We put them outside in
the sun to dry.

[22:58, 11-2-1957]

He takes notice of the airborne bions
scintillating in the dark.

[10:37, 11-3-2017]

Now bionized, we place them on our scars
of long-enduring injuries and wait for that
release of energy which he'd described.

[22:57, 11-2-1957]

Blue-violet glowing dots are flooding
into his cell window—through the solid
iron bars.

The Sexual Revolution Will Be Subtle

Pope Joan

The forbidden is powerful because human beings have an intense drive towards curiosity. The information the United States government was trying to hide by destroying the works of Wilhelm Reich only made Reich's ideas more attractive for the questioning minds. If his ideas were scientifically faulty, allowing for more research and experiments would have proven that. Wilhelm Reich is remembered as a quack (if he is even remembered at all), while others remain fascinated by his theories of Orgone energy. However, the forbidden must exist. There are usually very good reasons why certain things are forbidden. There are perfectly logical reasons why things like cannibalism and incest are taboo, and few will argue in favor of violating those taboos. There are behaviors that are taboo in one culture and not in another, or perhaps at one time in history and not in the present. Taboos that are on the fringe of acceptability are more of a concern here. A universal code of morality seems to have arisen in relation to actions such as murder or stealing. Killing people is bad. Taking what is not yours is bad. However, the moral attitudes on things such as extramarital affairs, non-procreative sex acts, non-nuclear family choices for child-rearing, birth control, teenage sexuality exist within a realm of morality that must be examined in a more nuanced way because attitudes towards all of those behaviours vary cross-culturally.

Wilhelm Reich foretells of Sexual Revolution before there was *The Sexual Revolution* of the 1960s. Writing in the 1930s, Reich envisions a world alleviated from its ills if people embraced their so-called "natural sexuality" rather than repressing their sexual desires and inclinations. According to Reich, this repression is imposed on us by moral and economic restraints and is the root of strife within us. Thus, is the cause of strife in the entire world. Sexuality and eroticism is the most complex and defining characteristic of humanity. It is our means for propagating the species, but it is also a mode of expression. The freedom to express ourselves is absolute. It is a natural right of all humans. But there are limits, aren't there? To kill is not an acceptable expression of anger. Channel that rage into art, music, literature. To commit the act of murder or to incite must not to be tolerated. (Although, despite Reich's belief that alleviating sexual repression would cause those those negative drives to cease, I do not believe mankind can ever be rid of them. Minimize them yes, eradicate them, no.)

Limitations serve an important purpose. Reich suggests that a more fluid family opposed to the "nuclear family" structure would greatly reduce the drive to kill, to violence. He links the family structure to oppression and state-authoritarianism. I observe the family structure in the present to be much looser than when he was writing, yet people don't seem happier, or less prone to authoritarianism and violence. Turn on the news. Open your Twitter feed. Authoritarianism and fascism are words that are commonplace in

reporting today. Censorship and limits to our civil liberties and privacy are creeping up on us. We are the most sexually free in the Western world than we've ever been before. It seems we've gotten the poor end of the bargain. The times feel Huxleyan. We are distracted by the pursuit pleasure and instant gratification. We are hyper connected through our technological tools, yet disconnected from reality. Reality being both pleasurable and painful, joyous and depressing, peaceful and brutal. The dance of opposites keeps life in motion. Coitus makes the earth turn. And coitus requires opposites.

Which brings me to Georges Bataille. He died in 1962, right before the Sexual Revolution began. Would he have embraced these big social changes? I doubt it. Bataille revelled in those liminal crevices of experience. He needed something to transgress, because in that transgression, he found power. Of course, there are some things which must always be forbidden, as I've already stated: incest, murder, cannibalism, torture. What about something less harmful, like an extramarital affair? Reich would argue that repressing the sexual desire is harmful to the self. For Bataille, the very fact that an extramarital affair is frowned upon is the reason it's desirable in the first place. If it were simply commonplace to be non-monogamous, the affair becomes less desirable. It is the forbidden nature of that extramarital union is also the appealing nature.

Reich realises that if "morals were suspended," humans would fear their own drives. The fear of chaos is a strong deterrent for social change. He seems to believe that the free expression of our sexual drives, opposed to repressing them, would lead us to controlling our own antisocial behavior in a more natural way. He acknowledges this wouldn't happen overnight, and would requires a great deal of societal restructuring and self-discipline. While I am always in support of self-discipline and individualism, the rise in sexual freedom does not equate to acting out every sexual desire with no consequences. The sexual revolution will be subtle. Sexual energy is powerful, Reich and I agree very much in that regard. That power must be harnessed. That is not the same as saying we must repress our desires. Our desires must be explored with thought, intention, consent, and concern for our physical and emotional health. I think most sensible people agree with that. Excessive sexual expression just doesn't sit right with me, and sometimes it feels as though that is the goal the modern "sexual revolution" is calling for. "The road of excess leads to the palace of wisdom," says William Blake in *The Marriage of Heaven and Hell*. The wisdom here is that when we've finally pushed the limits to the max, then we learn the lesson that we've gone too far. The most comfortable life, and the most fulfilling sex life, for the most amount of people, does not at the live at edges of experience, but rather is ebbing and flowing closer to the centre.

"Those who restrain desire, do so because theirs is weak enough to be restrained." This is another one of Blake's Proverbs of Hell. Blake, like Reich is well aware of the consequences of repressing desires, and also aware that acting upon those desires quenches a powerful thirst within man. It is that longing for

gratification that drives mankind to do great things, restraining ourselves stops us from moving forward. Motion and action are necessary for progress. To remain passive is to be lifeless. That is my interpretation. Sexual energy and sexual desires can be acting upon when appropriate, but should otherwise be sublimated and that energy should be channelled into other things. This is the heart of the ancient teachings of alchemy, tantra and sex magic.

I don't want the world Wilhelm Reich suggests. I like boundaries, I like tradition, I like structure. I'm in Bataille's camp, and he was no prude nor conservative. But he liked having something to transgress and I feel that way too. Rules can be helpful, and breaking rules is a valuable learning experience. We all aspire to rid the world of the dark human drives, but I simply don't think it's possible. I see the world in a dual and gnostic way. When I imagine a world free of all negative aspects, I imagine the world ceased. Sexual boundaries, sexual taboos, limitations of sexual behavior and nudity, are what separates us from animals. We contain the carnal drives within us, but we are more than our sexual desires because it is possible to use sexual energy as a tool for personal transformation.

Sabeen Chaudhury

#Cloudbusting

I know that what you call 'God' really exists, but not in the form you think; God is primal cosmic energy, the love in your body...the nature in you and outside of you.

– W.R., *Listen, Little Man!*

I still dream of Orgonon // I wake up crying // you're making rain //...just saying it could even make it happen.

– K.B., *Cloudbusting*

I don't know how we have 4G but we do. Anyway we're using a VPN service to burrow through the 'Great Firewall of China' and it seems to be working out here. So we can post the photos we're going to take on *Instagram*, and we're going to take loads because we're in this gargantuan cave system – Er Wang Dong in the Chongqing Municipality.

Walking into some sort of antechamber, we worship the magnitude of a colossal stalagmite spire. Taller than the tallest temple - we run our hands over its warped surface, making microscopic offerings of skin, sweat and oil. It's surprisingly smooth, a petrified flow that might have taken hundreds of millions of years to form. We take a few dingy photos of this ossified calcite titan (taking turns to bow before it to show the scale + matchy-matchy caving outfits,) and manage to post them. Maybe it's the first time it has ever been photographed.

It becomes darker as we go deeper into the cave, away from the mouth. Oblique shards of mist are made opaque by errant rays of light from holes above somewhere. We take them up our nostrils like spectral lines. We're crossing a threshold. The cave is enacting an initiation, and we reciprocally grant it entry into our bodies *and* participation with our non-somatic dimensions. First, moist fingers grope ferns in the dark spaces. We tentatively move forward. Then, inhaling mist and sweet stone-damp we start to quicken our pace to a fast walk. And then we run. Through

patches of light
and dark
so fast
it seems like we're
still –
amidst flashes
of lightening in the darkness.

Then suddenly, bright light. It blinds us, fills our mouths with its saccharine taste of possibility... the possibility of SO MANY PHOTOS. We realise with delight that we have come out into a vast cavity with an open roof. It is blanketed with vegetation, and clouds drift within it. A hole so large, that it has invited its own weather system.

We hear the sound of running water close by. Dewdrops begin to form in our hair, conspiratorially clinging to follicles, coalescing with one another and glittering in the sunlight from the opening high above. You complain about the damp. I take a photo of your mardy face, framed with droplets and post it.

It begins to rain a little.

We pull up our hoods and take cover under a bush. I make you play "I Spy". You roll your eyes but oblige anyway: "I spy with my little eye, something beginning wiiiiith... S." I make a few dud guesses – sky, sandwich, stone, soil... Then looking around at the vertical walls of rock, high up between textures of fog, moss and vegetation, I see what looks like a

"SKULL."

I am correct.

A little to its left we see something that looks like graffiti or writing carved into the rock. We laugh at our blatant pareidolia; seeing things that probably aren't there, like those alien-life theorists that see hieroglyphs, Mayan temples, crashed UFOs, three-metre- long mice and Elvis in NASA photographs of Martian terrain. We are entertained for a while by thoughts of these Martian schizo-topographies.

Then I check my phone, "56 likes already on your cry-photo," I tell you. It has only been a few minutes but the rain has stopped. We climb out from under the bush and go for a (slow) frolic around the cavity floor. It is uneven and we take our time navigating its inclines and depressions, stones and boulders, taking more photos as we go. Eventually we come to a small river that bisects the cavity floor and disappears on either side into the walls. Here we stop to eat whilst posting around five photos each on our shared account. "It's so obvious which ones are yours and which ones are mine," you say.

It rains again and it's a little heavier this time.

We decide to follow the length of the river in the direction it's flowing, through the cavity wall into an uncharted passage. There is a little space to walk alongside the river as we enter, with iPhone torch lighting the way. The passage opens into a cave as the river flows on, seemingly down through a hole. This is, perhaps, the strangest place I've ever been. An opening up on the furthest wall lights a steep slope of boulders that flow from it down into a turquoise pool. The cave floor is covered with sand on which the ghosts of pioneering speleologists remain – two rows of tents arranged in a concentric half-circular pattern on the shore around the pool, looking towards the light. A static subterranean beach.

For a long time, we creep around looking inside the tents and into the waters of the small fake sea, taking and posting photos, more and more photos. Then we start heading back through the passage towards the open-roofed cavity where we have left our things. We can hear the rain getting heavier out there, but we were beginning to get spooked by the eerie stillness of the cave; a feeling that people died in there or just vanished.

We are halfway through the passage when the water gushes towards us, the river swelling with rainwater and flooding the narrow riverbank, pushing us back towards the cave we have just left.

We link arms and push through. I lose my footing and fall into the rising water but you pull me up and drag me through the final stretch, out into the cavity. We laugh hysterically, gripping each other tightly, pressing our wet bodies together. It's dusk now. I ask you what you'd have done if I'd drowned.

That night you dream of the desert, while I lie contentedly on moist soil, swathed in fog and surrounded by tendrils of fern, bright trees and bushes.

In the morning we eat some crackers and cheese that we brought and drink cold water from the river. There is almost no fog today and we climb onto some boulders and stretch out in the sun for a while. I sneak some photos of you sunbathing and post them. This is short-lived as it begins to rain again, and from nowhere, mist gathers up around us. You suggest we should go back now, get a hotel in Chongqing for a couple of days and check out the city. "Also, why did you sleep outside the tent last night? You must have been freezing?"

I tell you I'd like to stay a little longer, maybe for one more night and then we can leave tomorrow morning. You agree. We spend the rest of the day taking photos in Cloud Ladder Hall, a cloud-filled cavern that is apparently the second largest in the world. Outside in the open-roofed cavity, there is a downpour.

#/#/#/#/#/#

Time sublimates and drifts through and around us in foggy streams. Our supplies are running low, but we have found that we no longer really need to eat. Water from the river and streams within the cave system seems to sustain us. Eventually I attempt to articulate what is becoming increasingly obvious.

"We're making rain every time we post on *Instagram*." You know.

Though you're still reluctant to admit.

We also can't remember who has posted what or when. There are just tens of thousands of undated photos on our account and we've managed to gain millions of followers.

I check my phone. I tell you that we have “broken” *Instagram*. You ask me what I mean and I explain that now it seems that no one else can post. That only our posts show up on my “Home” feed or on the “Explore” page. That if you try to go on to anyone else’s profile, it redirects to ours.

Either the cave’s internal weather system is hacking the encrypted data sent over *Instagram*, or our posts are hacking the weather, or both – I don’t know. It’s like they’re in communion with one another. Our posting throwing out dispersed machinic intentions that rise with the heat of their mundanity, insta-incantations invoking rain. With our holiday-snap banalities that happen to complete (or catalyse) the cycle, we are seeding clouds with only the mere movements of our fingertips on our iPhones.

I post manically and as it pours, I let our followers in on our secret. Someone comments: “You’ve fucked up Instagram with ur fake weather. Stop with this selfish hacking.” I reply: “fake weather > fake news...anyway it’s for *real*. #cloudbusting”

Later that evening you fall asleep outside the tent. I try but I’m still awake, or in a kind of daze, forgetting thought and allowing the desires of the cave to enter. I hear a liquid summons – sirens of the cave, I follow their voices deep into the rock, walking miles before I find them. Blind fish in a luminescent pool. They nibble my toes as I step in, murmur speleo-aquatic prophecies to the flesh of my ankles, gurgling and bubbling, I sense their tactile communications. Brushing against my skin, harder and harder as I step further into the pool, gently they take me under.

And tell me something I can’t tell you. But that will happen to you soon anyway.

They offer me water from the pool to take to you. It will help you along. Blessed with their scales and the memory of their movements, and the compacted knowledge of their faeces and the taste of dispersed sediments // morsels of materialised deep time. I have nothing to carry it in so I fill my mouth.

When I get back to you, I drain a little into each ear hole, dribble the rest into your open mouth and tilt your head back to swallow. You do not wake. Next, I lick your eyelids for good measure. You are in REM and they wriggle under my anointing tongue.

Then I lie next to you, close my eyes and fall asleep. A blind wet fish.

#/#/#/#/#/#

Our situation:

accidental meteorologo-technology that we've tapped into not-quite

futuristic // not-quite ancient. Non-

Insta-rain-dance of busting (data)clouds unknowing

algorithmic pluvicultural causality

it actually feels like we've been here, doing this forever all that

cosmic orgone energy

amnesiac energy that has washed

us clean.

How did we even get here?

"Did I say that out loud before or was I just thinking it?"

You say you think you said that about an hour ago, or maybe three days ago.

Or maybe last week.

Or actually, you say it could have been me that said it.

Maybe neither of us did.

What does it matter anyway?

We have become gods.

Oranur or Reich's Folly

Germán Sierra

From December 1950 through May 1951, after his unsuccessful attempt to convince Albert Einstein of the measurability of orgone's physical effects, Wilhelm Reich decided to test it against nuclear radiation in a series of experiments which led him to the alleged discovery of the dark side of orgone. Reich's project, denominated the "oranur (orgonomic anti-nuclear radiation) experiment", was designed with the original purpose to find out if an orgone accumulator would neutralize radioactive substances, being thus useful in treating their toxic effects in animals and humans. After a series of tests, he concluded that orgone energy had been "antagonized" by radiation exposure, turning into "deadly orgone." (1)

During the first half of the 20th century, popular attitudes about radioactivity switched from the fascination with new materials glowing in the dark and capable of making visible the inside of the human body—including the casual use of radium in pharmaceutical formulas, alternative therapies and several lifestyle products—to the eschatological fantasies elicited by the nuclear panic immediately following the conclusion of WWII. With the advent of the Cold War, grotesque nuclear horror tales spread around in literature, graphic novels and movies. The narrative surrounding deadly orgone—besides a probable attempt to propose a physical background for Freud's death drive—seems to owe more to the 50s' pulp science fiction, loaded with radiation-caused monsters and mutants, from Godzilla and giant insects to superheros and supervillains—than to Reich's previous orgone experiments and bio-psychological theories.

Reich started with his experiments on bioelectricity in the early 1930s—a few years after Hans Berger had recorded the first human EEG—in an effort to demonstrate his hypothesis of the orgasm as a bioelectric discharge. From 1934 to 1939 he conducted what he called "the bion experiments": He examined protozoa and grew "cultured vesicles" on different environments such as grass, sand, iron and animal tissue, boiling them and adding potassium and gelatin. Having heated the materials to incandescence with a heat-torch, he wrote that he had seen "bright, glowing, blue vesicles" he called "bions." Reich proposed "bions" to be a rudimentary form of life, halfway between life and non-life.

The purpose of Reich never seemed to be developing a "poetic theory of everything"—where Cosmos and Life, Matter and Mind would be re-united—in the manner of Edgar Allan Poe, Leroi-Gourhan or Henri Bergson. Poe and Bergson, much more respectful with the science of their respective eras, tried to construct their theories respectively from "gravitation and electricity" (2), "evolution" and "a principle of indetermination" (3). Reich theory, however, seemed to put aside the scientific method with the purpose of

imagining a new manageable form of energy. Orgone appears to be fictioned specifically (semiotically as a meme or hyperstition) to justify the existence of orgone machines:

Nature's self is thus a sign-reading animal that has to negotiate among ancient and highly differentiated sign systems not of its own contrivance. Each sign system is an actual infinite in its own right; that is, it is actualized in the world and unending. The orgonotic streams that Reich believed in are potential carriers of the actual infinite of signs, and orgone even leaves its own semiotic traces, particularly in the optical sphere. We are both in and of nature, and there is no possible way to extricate ourselves from our semiotic envelope. The actual infinite (unending signs in actualization) is manifest in innumerable ways, only some of which are available to human circumspection. But there is a robust continuum stretching from our own sensations of bioplasmic pulsations, to our symptom analyses, to the plague movements of the social order, to the spiral wave effect found throughout nature—especially in the galactic realm. We are the most sophisticated sign-interpreters in the currently known universe but also the most conflicted. In the animal kingdom sexual signs are interpreted and acted upon with nonanxious secondness. For us, by contrast, sexual signs are always ambiguous, fraught with danger, rarely brought to full interpretive completion, and a continual goad to the further production of stasis anxiety. All organisms (at least) are interpreters, but we are the split interpreters, with our sign systems in constant collision. (4)

Reich was primarily a technologist—an alt-chemist—and his undisclosed influence is to be found as much in Houdini and Tesla as in Freud and Marx. His late work was a continuous exercise of mechanical speculation. Reich's aim was the technical repetition of the different (5) rather than the technical reproduction of the identical (6), and in this sense his particular vitalist viewpoint reflects a techno-vitalist position: his cosmic force should be, not unlike physical forces, put to “work” not just in order to be measurable and effective, but also—akin to the neoplatonic *Nous*—in order to be conceived. In this sense, his thinking departs from the logocentric foundation of philosophical humanism—the privilege of thought and/or the thinking agent—continued by Heidegger and Freud (7). According to Mark Hansen,

Viewed under the genealogical gaze, the phenomenological and psychoanalytic traditions are marked by the repetition of a shared reductive pattern. An initial move to embrace technology is in each case compromised by a defensive gesture: at some point or other, the radical alterity of technology is sacrificed to preserve thought as the ultimate tribunal of experience. Though introduced as a concrete instance of alterity, technology has in all cases already undergone a fundamental reduction: a dogmatic stripping away of its robust materiality that I shall refer to

under the rubric of the machine reduction of technology. Rather than embracing technologies as materially robust entities, the aforementioned critical discourses constrain technology to the figure of the machine—a static and mechanical figure that is by nature secondary and posterior to the primary and constitutive movement of thought and to whose sway, consequently, it can pose no threat. (8)

Reich's obsession with technology—insulation boxes, antennae, accumulators— instead of relationships and families, allows him to partially overcome psychoanalysis' dependence on a representationalist conception of subjectivity(9) and brings his ideas closer to a more contemporary, performative gender and object-fluid idea of sex and reproduction—to the expansion of cybersex and sex robots, xenofeminism and bio-hacking, opening the way for non-oriented sexualities—and to a non-oriented anthropology(10). Reich's orgone is techno-sex evolving on itself and by itself (did he envision a forthcoming society in which machines, not families, would be central?); a xeno-energy running equally through mind and matter, completely uncoupled from the human will and from the human reproductive function—perhaps soon to be migrated to cellular biology labs. For Reich, pleasure is nothing personal: it's, quite contrarily, de-identified, shared and expanded, acted by networks, expressed in a Simondonian proliferation of technical objects—the way we now understand the human mind is. Pleasure becomes a specific form of communication, energy channelled into information, Bataille's accursed share emerging as the result of every exchange, and Butler's "machine man:"

In the famous "Book of Machines" from his 1872 utopian satire, Erewhon, Samuel Butler conceives the man-machine relationship in a hitherto unprecedented manner. Cutting through the impasse of the well-worn vitalism-mechanism opposition, Butler foregrounds the more important issue of machinery's experiential impact. His is a vision of the machined man, one that crystallizes the profound complicity of machines in the ontology of the human: "Man's very soul is due to the machines; it is a machine-made thing: he thinks as he thinks, and feels as he feels, through the work that machines have wrought upon him, and their existence is quite as much a sine qua non for his, as his for theirs" (Butler 1968, 269). Butler goes on to compare machines with breathing: both, he suggests, literally condition our existence at the deepest level, thus impacting us in ways that cannot be captured in purely cognitive, representationalist terms. His vision of the quasi-evolutionary symbiosis of man and machine imposes an enabling holist framework on analysis, one that forbids the analytical isolation of technology so common in more recent theorization. Thus, even though he ends by prohibiting machines from Erewhon, Butler readily entertains a thinking of the impact of technology that does not restrict itself to its impact on thinking. (11)

During the 1950s, “energetic vitalism” (a collection of hypotheses involving the presence of specific energy forms in living beings) would be gradually replaced by “informational vitalism” (hypotheses involving a particular kind of order specific of living beings). The orgone accumulator—Reich’s techno-metaphorical chamber—stands as the last material fiction resisting health’s weaponization and its deployment as a “scientific” entity and one of the essential biopolitical battlefields of the last 20th century. As wrong as Reich’s biology was, his intuitions (let’s replace orgone for DNA sequences/signal transduction pathways, his bions for genes and his molar machines for molecular ones) are often more related—in an aesthetic, poetic way—to modern biology than those of many of his critics: Ecologies are actually “technological networks” occurring as the result of early living being’s activity, and the Earth itself could be conceived as a giant and selective energy accumulator favouring some energy forms (heat, visible light) while reflecting others (most UV light, cosmic rays, etc.). Reich understood life as a collective state, more of a community held together—we would say now that first by gene exchange (12) and later by behavioural exchange—than simply the sum of a collection of individuals. If Reich had based his work on Shannon, Turing, Wiener and Von Neuman instead of psychoanalysis, orgone might have well become a cybernetic entity (13) and Reich’s theory an introduction to performative material immanentism. (14) Reich’s idea was closer to the surrealist’s understanding of the libido than to the classic concept of psychoanalysis:

It may even seem questionable to compare such diverse realities as homomorphy and the external morphology of certain insects, sympathetic magic and the concrete behaviour of people of a certain type of civilization and perhaps a certain type of thought, and finally psychasthenia and the psychological postulations of people belonging, from these points of view, to opposite types. Such comparisons, however, seem to me not only legitimate (just as it is impossible to condemn comparative biology) but even indispensable as soon as we approach the obscure realm of unconscious determinations. Besides, the solution proposed contains nothing that should give rise to suspicions of dogmatism: it merely suggests that alongside the instinct of self-preservation, which in some way orients the creature toward life, there is generally speaking a sort of instinct of renunciation that orients it toward a mode of reduced existence, which in the end would no longer know either consciousness or feeling--the inertia of the élan vital, so to speak. It is on this level that it can be gratifying to give a common root to phenomena of mimicry both biological and magical and to psychasthenic experience, since the facts seem so well to impose one on them: this attraction by space, as elementary and mechanical as are tropisms, and by the effect of which life seems to lose ground, blurring in its retreat the frontier between the organism and the milieu and

expanding to the same degree the limits within which, according to Pythagoras, we are allowed to know, as we should, that nature is everywhere the same. (15)

Sex is a fiction but not always a narrative—in fact, sex must become non-narrative in order to evolve. Artaud refuses sexuality “in its present form”—writes Lorenzo Chiesa:

he criticises the fact that it is a historical derivative, a symbolic construct. Another sexuality – either mythically lost or à venir – is thereby presupposed. More precisely, historical sexuality should be identified with organic sexuality and the organic or divided body which is socio-culturally produced by the religious soul, medical anatomy and scientific atomism. Organic generation and the phallic jouissance it entails are for Artaud, a priori, a synonym of de-generation insofar as they follow the loss of a primordial unity. (16)

As reminded by Edmund Berger (17), Reich’s orgone theory was a fiction, but a fiction detached from Freud’s “familiar narratives of sex” that assisted, in a way, the “micropolitical exodus from the confines of the Disciplinary Society.” Would it be outlandish to view Reich’s followers “as acting out the Autonomist thesis that ‘false information may produce real events’”?—asks Berger. Reich’s non-narrative orgone theory of sex develops from an orgasm-centered conception of sexuality—less radical than Artaud’s refusal of coitus as primarily a perversion since it is the ubiquitous form of thought (18), but with the advantage (compared with Freudian psychoanalysis) of separating sex from reproduction, from the social normativity associated to it, and, in a more general way, from a (re)productive conception of sexuality. Sex becomes a syncope (19), a morphogenetic drive (20), a matter of repetition—not (re)production. For Artaud, coitus is the supreme metaphysical device: coitus stands for an ideologically conformist apparatus imposed upon us in order to conceal the lack introduced by (symbolic) division (21). Orgone represents a psycho-cosmic energy that could be “accumulated” and “liberated” via technologies during particular events—among which sexuality is only one of them. “Only the event,” as Mike Kitchell writes (22), is important. Non-coital orgasm becomes an event of energy liberation, a psycho-physical phenomenon which is independent of the previous history and circumstances of the individual. An event erasing its previous history, going only forward, overcoming exchange, becoming economic—in the Bataillean sense—and thermodynamic:

If the details of Reich’s final theory are taken into consideration, we admit that its simultaneously schizophrenic and paranoid nature is no obstacle where we are concerned – on the contrary. We admit that any comparison of sexuality with cosmic phenomena such a “electrical storms,” “the blue color of the sky and the blue-gray of atmospheric gaze,” the blue of the orgone, “St. Elmo’s fire, and the bluish formations [of] sunspot activity,” fluids and flows, matter and particles, in the end

appear to us more adequate than the reduction of sexuality to the pitiful like familialist secret. (23)

Deadly orgone produced by the al(t)chemical interaction of concentrated orgone with even a tiny bit of radioactive material (radium needles) supposedly acted as a kind of cosmic miasma, and did all sorts of nasty things to Reich himself and to different living organisms. The “oranur effect”, as Reich called it, was allegedly so destructive that ended with a Lovecraftian twist: “to this very day no orgonomist dares to reproduce the experiment”(24). Like the horrors crawling in the radon/demon infested basement, deadly orgone functions as a hyperstitional entity: the catastrophic result of reality reacting with a fiction and producing a stronger fiction which performs the work of poetic unworkability, opening the gates of *unlife*:

If you can't taste mercury in your mouth you have no place being mercurial. Bypass the god and the planet: go straight for the element. Become deformed at room temperature. Deform others. Let rooms be the catalyst for your becoming fluid. Move through the room irregularly. Be the conduit for harsh light: take that fluorescence into the bowels of monsters. Get poisoned, emerge poisonous. Be wary of absorbing heat. Make only evanescent and feeble connections to the world around you. Remain lean, but maintain your high molecular weight: be dense, fall through floors. Accept volatility as your only default state. Avoid becoming solid: to become solid is to risk dismemberment and such depletions impose an unwelcome spatiality. Repentance is cowardice: it will absorb you. To survive you must unknow guilt. Be corrosive. Be a cushion for the dead. Suffer what you are. Drink your own silver water. Become the mirror now of what will happen. Write out your contaminants in human-sized neon letters. Refuse to enervate. Refuse to die. Eat your hat like it was filet mignon. Tend toward psychosis, hallucinations, suicide, spasms, dreams, depression, and insomnia. If you can't taste mercury pretend you can until you can. (25)

What did Reich believed to be found in the Oranur experiment? Was it simply a hoax or a delirious interpretation as many of his critics insist? Reich's experiments were never scientifically controlled tests, but rituals from which he obtained his intuitive fictions—not “proper,” reproducible results. Was he trying to give a status of “physical” reality to the death drive, in the same way he had previously tried to “physicalize” libido with his orgone theory? Did he envision the forthcoming weaponization of life—which was to be, of course, not the consequence of novel energy forms, but of a flow of new data on biological information—which developed in the following decades? Did he open a door to the anti-human nature of his theory—the possibility of orgone to become an unlife force, death drive expanded and accelerated into a general extinction drive—he wasn't ready to cross?

Had orgone—a fictional entity—become anti-life when checked against the indisputable reality of

nuclear energy? Life is itself a fiction, anyway. “Life,” Tom Moynihan writes in regard of its morphogenetic continuity:

can be seen as reality’s tortured attempt to escape itself. This is why the organism evolves anterior-posterior asymmetry: in order to give it the directionality by which it can run away from itself (and this is why we continue to hate our bodies: misosomatology goes deeper than any genealogy of morals, bubbling up from the bedrock of abiogenesis itself). Yet, like an elastic band, each attempt at self-escape rebounds the animal into itself, as auto-complexification, with redoubling force. The organism, as escape trajectory, is thus a strange form of reality-denial: indeed, in thermodynamic terms, this is indisputable; but, so too, is the concept-monger’s attempt to re-shape the world in terms of sanctions and laws; for the latter is inherently a form of orientation towards non-being (though ‘reality-denial’ and ‘non-being’ are no longer baldly pejorative, here; for, as we have seen, the powers of ‘denial’ or ‘blockage’ are potentiating). (26)

Fiction, however, does not mean the belief in the supernatural, as Ben Woodward states (27). Reich, like Lovecraft, is just claiming that his intuitions are “supernormal:”

One can immediately see that instead of nullifying realism Lovecraft in fact opens up the real to an unbearable degree. In various letters and non-fictional statements Lovecraft espoused strictly materialist tenets, ones which he borrowed from Hugh Elliot namely the uniformity of law, the denial of teleology and the denial of non-material existence. Lovecraft seeks to explore the possibilities of such a universe by piling horror upon horror until the fragile brain which attempts to grasp it fractures. (28)

Which is why, like most philosophers, he’s inclined to ignore the results of his weird fiction (29), the “amorphous yet definitively material beings” which might appear in the presence of oranur. In his tale “The Dream-Quest of Unknown Kadath,” “Lovecraft describes Azathoth as, ‘that shocking final peril which gibbers unmentionably outside the ordered universe,’ that, ‘last amorphous blight of nethermost confusion which blasphemes and bubbles at the centre of all infinity,’ who, ‘gnaws hungrily in inconceivable, unlighted chambers beyond time.’” (30) Woodward explains that Azathoth’s name “may have multiple origins but the most striking is the alchemy term azoth which is both a cohesive agent and an acidic creation pointing back to the generative and the decayed.” (31) Alchemy, vitalism and radiation mixed together: “The indistinction of generation and degradation materially mirrors the blur between the natural and the unnatural as well as life and non-life.” (32) Maybe Reich saw his own face in oranur’s cold and unyielding surface—that final cosmic reality which belies all local perspectives and narrow partial views (33)—, melting into a previously unconsidered realm

of upcoming bio-horror and, like Randolph Carter,

as he goes on to cross the threshold of the "Ultimate Gate" he relinquishes the last tenuous grasp he had retained on selfhood and personal embodiment in a dissolution that transgresses form itself. Thus unmoored, amidst a "chaos of scenes whose infinite multiplicity and monstrous diversity brought him close to the brink of madness," the Carter-entity apprehends the limitations of the earthly notion of a tridimensional world and "what an infinity of directions there are besides the known directions of up-down, forward-backward, right-left" _(34).

And maybe he was not ready to accept a radical change in orgone's "quantum properties"—the radical switch in the idea of the human he might have envisioned during his ritual-experiments. We are now in the mad al(t)chemist's position Reich found himself in need to repressing. Oranur's moment has arrived. At the end of Alex Gardland's movie "Annihilation", Natalie Portman's character is asked why the mysterious alien force is destroying everything. "It's not destroying," she answers. "It's making something new."

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nuanced versions of vitalism or of an energetic/cybernetic material immanentism can be easily traced in contemporary natural sciences, philosophy, fiction, and popular culture. Material immanentism would not accept the existence of elements or energies that are exclusive of living beings, but it might well consider that living beings use physical energy and information in a particularly different way: cosmogonic theories in which living and inorganic matter are not governed by different “energies,” but share some “cosmic principles” unifying life with non-life, inorganic matter with consciousness.

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The King of Cyan (Seranoga -circa 1969)

Emboldened he came forwards
When *men* sought solace in new knowledge
And embarked on a way deep and joyous
On the Viennese not-yet corpse he built an azure shroud
Galled they were by his hubris to measure god,
'Time is an ekstasy. Space is an ecstasy'
Yet these too stand on a shimmering bed of sky.
Cursed as he went and foul spat upon his labour
Fled from place to place, finding acolytes, finding enemies,
Until this glimmer of life became a shining sun upon a sea's edge
And driven by this dithyrambic voice -which spake only its own truth,
He stumbled to the land of the 'free'.

This new dawn found the radiant blue harnessed in multiple
Ambiguous potency brought succor to many
A promise spoken so many times of freedom and wealth
Yet those powers aligned against such promise and soon
Brought in those from beyond to break this spirit
Aye he fought the Lloygorr in the skies and drove them back whence they came
He made allies of Tshtrya and Tlaloc and rent fresh where once was dour
But these gods were not enough
When once more the old ones knocked at his door
They burned this work in fear of life
And at the core's command they locked him away
Til those changeling powers cruelly sapped his life 'fore he could leave freely
A vain hope they would never allow

And yet, like all tales of this kind, this death failed its mark
If you will permit me to reverse the hue of this foul rhyme
In his works' name cry:
"And with strange aeons even death may die."

Lincoln's Orgone Accumulator:

The Question Concerning Life and Architecture

by Marcin Mateusz Kołakowski & Doina Carter

Are the controversial ideas of Wilhelm Reich a topic worth discussing in contemporary architecture? There is no better way of trying to answer this question than by testing it. This is what happened at the University of Lincoln in 2017.

The Centre for Experimental Ontology offered support and the initial concept while authors of this article, as architectural educators from Lincoln School of Architecture and the Built Environment (LSABE), incorporated it into students' brief.

1 Live Projects for Life of Architecture.

As a result of the cooperation between the Centre of Experimental Ontology and the LSABE, the idea of constructing Lincoln's Orgone Accumulator came into being. The object, which once contributed to scientific and even legal controversies later became part of pop culture and is now something of a techno-vitalist legend which stimulates thinkers to reflect on the definition of life. The Lincoln project was instigated by Graham Freestone and transformed into an idea compatible with the University's curriculum.

It was decided that the process of designing and producing the project would take the form of a 'live project'. According to definitions by Sara (2006) and Watt & Cottrell (2006), live projects in educational terms engage the community with students. Through live projects students produce a real project which is valuable to the client. Every project has its own agenda and criteria making them very different from each other. For several years, the University of Lincoln 'Students as producers' program has helped to promote this kind of educational format.

Harriet Harris who researches live projects as an educational method claims that this form of teaching offers a long list of skills, such as group work, reporting and negotiation. Harris (2014) believes that whilst live projects make better architects they can also sometimes be a 'painful process' because of unpredictable challenges. However, in Harris' view, the purpose of education is to prepare students for the profession and therefore having risk free environments is not good preparation for future situations (Harris, 2013). Live projects help students and practitioners remember that architecture is always a compromised activity. Hamdi (2010) is convinced that when students get involved in live projects, they develop a sense of belonging and responsibility as well as a feeling of ownership.

Jeremy Till, British architect, educator, writer and Pro Vice-Chancellor of the Central Saint Martins School in London, argues that live projects should not be considered as an alternative but a necessity (Jeremy Till, 2009). Research on the nature, benefits and challenges of live projects in architectural education has been conducted at the Lincoln School of Architecture for several years. It takes the form of collaborating with practitioners and constructing experimental buildings. This time the character of the project was slightly different. This kind of research returned the word WORK-SHOP to its original meaning and made "learning by doing" entirely literal. Following the 'student as producer' ethos promoted by UoL – in practical sense – students often design and build objects which have a relevance for clients from outside our course and which create a twist in traditional student briefs (*Student as Producer*, 2018).

2 Wilhelm Reich's theory from destruction to construction.

The first question was whether or not an orgone accumulator was a suitable topic for a student project. Only half a century ago, the orgone accumulator was an extremely contentious topic. On 5 June 1956, the federal US agency FDA supervised the destruction of all Reich's orgone accumulators, which were chopped up with axes as the agents watched (Sharaf 1994, pp. 458–461).

The international community and prominent figures such as A.S. Neill and Herbert Read signed a letter of protest claiming that "the campaign against Reich seems largely ignorant and uncivilized, more like fascism than democracy ..." Despite the protests, on 23 July the remaining accumulators in New York were destroyed and the 3 tonnes of literature about the accumulators were ordered to be burnt (Sharaf 1994, p. 461).

Science historian James Strick (2015) wrote: "In 1956 and again in 1960, officers of the U.S. government supervised the public burning of the books and scientific instruments of Austrian-born scientist Wilhelm Reich. This was one of the most heinous acts of censorship in U.S. history."

Why were the accumulators so controversial? They were objects which were supposed to harness and trap the universal life force. The accumulators was claimed to possess beneficial qualities to human health by radiating what Reich described as 'orgone' energy into a concentrated area. In a practical sense they had the form of box with metallic inner lining. The method of constructing the orgone accumulator was specified and described by Reich. Accumulators were also supposed to keep away any radiation from the human being which could burden and short-circuit his or her own energy load by causing physical and mental disorders (De Meo, 2007). Thus Reich – as a students and collaborator of Sigmund Freud – attempted to develop a practical apparatus based on Freudian psychoanalysis. He believed hard

science, psychology and social sciences showed the way to the orgone accumulator as the tool which could harvest the life force (Turner 2011).

In 1940, Wilhelm Reich started building orgone accumulators, devices that his patients sat in to receive reputed health benefits, leading to newspaper stories about 'sex boxes' that cured cancer (Sharaf 1994, pp. 301–306). The confrontational personal character of Reich and his attitude toward officials, organizations and even court orders caused him trouble on several occasions and no doubt contributed to the controversy over the orgone accumulator.

Reich was determined to promote his ideas and he discussed the concept even with scientists such as Albert Einstein, who met him and later wrote him a letter about the accumulator but was rather dismissive of the idea (Einstein 1941). Anthropologist Bronisław Malinowski, on the other hand, wrote to the press in Norway that Reich's sociological works were "a distinct and valuable contribution toward science." However, most mainstream scientists dismissed his theories. Psychoanalyst Kenneth S. Isaacs wrote "orgone — a useless fiction with faulty basic premises, thin partial theory, and unsubstantiated application results (Isaacs 1999, p. 235-252).

Science professor Henry Bauer claimed: "Reich's personal charisma seems to have misled some number of people into taking his 'science' seriously. His outward behavior was not inconsistent with that of a mainstream scientific investigator. In the light of everyday common sense rather than of deep technical knowledge, his ideas could seem highly defensible. For those who lack familiarity with the real science of matters Reich dealt with, why would orgone be less believable than black holes, a bounded yet infinite universe, or "dark matter"...?" (Bauer 2000, p. 159).

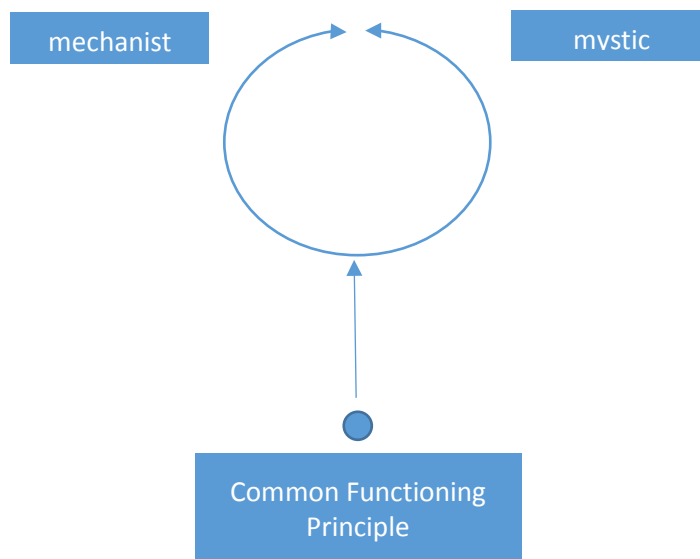
Psychologist Jon E. Roedkelein wrote: "The current consensus of scientific opinion is that Reich's orgone theory is basically a psychoanalytic system gone awry, and is an approach that represents something most ludicrous and totally dismissible" (Roedkelein 2006 p. 517-518).

However, Reich's biographer James Strick argued that the dominant narrative of Reich as a pseudoscientist is incorrect and that Reich's story is "much more complex and interesting" (Strick 2015, p.3).

Despite the criticism orgone accumulators inspired a good deal of culture on various levels. Song lyrics, images, constructions and narratives portraying Reich as an investigator who was banned by the official system. Kate Bush's "Cloudbusting" video clip and the song 'Orgone Accumulator' by Hawkwind added considerable force to the iconography which itself was already linked to the counterculture of the 1960s and the sexual revolution – the phrase which, by the way, was coined by Wilhelm Reich himself.

3) Architecture and Wilhelm Reich.

So could (or should) Reich's concepts be an inspiration for architects? Some designers already answered this question positively. The Birmingham based architectural practice Axis Design Architects Ltd (2018a) sees Reich as an ideological link connecting urban concepts of Jane Jacobs and the ideas of defensible space of Oscar Newman. Reich's idea of the 'common functioning principle' – which assumed that a person needs to be reached from two different directions: mystic and mechanist – has been interpreted by Axis Design Architects (2018b) as two city design principles which focus on two different realms. One of them is humanistic and 'mystic' perspective e.g. the pedestrian point of view, and the second is 'mechanistic' e.g. as seen from the perspective of mechanic infrastructure. In this sense, Reich's diagram could also be interpreted as two pillars of architecture: functional (durability, practicality etc.) and non-material (narrative, aesthetics, symbolism etc.).



So far, however, Reich's theory did not translate itself into a modern architectural aesthetic orgone accumulator (that have been actually built). Apart from some notable exemptions – such as an egg shape capsule in Pune, India (Osho News, 2018) – orgone accumulators constructed since Reich's time were almost always utilitarian boxes with small windows. These wardrobe-like containers were rather unappealing clunky objects, standing somewhat in contrast with Reich's complex visions.



Figure 1. Osho News (2018). Orgone Accumulator Egg

Source: <https://www.oshonews.com/2013/09/26/orgone-accumulator-egg/> (Accessed: 25 July 2018).

4) Orgone and life – the inspiration for designers.

Wilhelm Reich's dream of constructing a machine that would accumulate life energy is seductive but at the same time not scientific enough for today's standards. However, looking at the ideas from the point of view of architectural educators, after meeting the CEO who offered financial support with the construction, the authors of this article decided to exploit the benefits of this live project by contextualising it in literature on architectural qualities.

It was not so much the belief in orgone accumulator's "magical power" but rather the narrative related to a "life force" which became the inspiration. Historically, the belief that *life* is a driving factor of good architecture was on many occasions a foundation for the best designers and theoreticians. This is why the project was called the *Celebration of Life*. The orgone accumulator seemed to be a good starting point from which to contemplate this perspective.

Many users perceive architecture as a collection of dead objects – dead brick walls, dead doors and dead windows. Prominent and visionary designers in history showed that really good architecture is created not by walls but places between brick walls where life could flourish. The history of architecture tells many stories of architects who saw life as the essence of architecture. Peter Zumthor – one of the most influential contemporary architects – wrote: *'Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either a message or symbol. But as an envelope and*

background for life which goes on in and around it, a sensitive container for the rhythm of food steps on the floor. For concentration of work, for the silence of sleep' (Zumthor 1988, p. 13).

In his book analysing architecture, Simon Unwin talks about the relationship between life and architecture by referring to the work *"The Examined Life"* by the psychotherapist Stephens Grosz. Grosz's premise is that we tell stories to make sense of our lives. Unwin points out that the stories are told not only in words, and architects know that more than anyone else: 'As architects, however, we make sense of life in a different medium. We do so in space and built form – 'telling stories' non-verbally through the design of places and buildings. The plan/section of a building, for example, is a proposition (a 'story') intended to make sense of the life we live,' (Unwin 2014, p.3).

This question is even more relevant in the context of contemporary 'mechanistic culture' (using Reich's terminology) which is driven by non-living machines and gadgets. This perception is shared by one of the most prominent architectural theoreticians Christopher Alexander who wrote in his seminar work *Pattern Language*:

"Anyone who uses the phrase "where do you live" in its everyday sense, accepts as his own the widespread cultural awareness of the fact that no one really "lives" at his place of work – there is no song or music there, no love, no food – that he is not alive while working, not living, only toiling away, and being dead" (Alexander 1977, p. 223).

Many of the key figures of contemporary architectural theory also consider *life* as a starting point for their investigations on designing places and city planning. Jane Jacobs – who changed the modernistic paradigms of city design – talks about this explicitly in her book *Life and Death of Great American Cities* (Jane Jacobs, 1993). Jan Gehl went even further by saying that what is important in architecture is not buildings but *Life Between Buildings* (Gehl 2006).

Alexander made 'Designing for Life' the central question of his theory. In his book *'The Phenomenon of Life: The Nature of Order'* he elaborated on the definitions of life and gave examples and guidelines which could help answering the question: "What architecture makes us feel more alive?" (Alexander 2001, p. 32).

As educators who value critical thinking and individual development, the authors of this text did not want to give students any prescriptive set of guidelines or answers. Instead, a long term discussion was instigated based on the debate around the topic *life and architecture* where the live project *Lincoln's Orgone Accumulator* became a thought-provoking argument and a good starting point.

5) Questions concerning the brief – Asking Le Corbusier.

Maybe confronting students with such a controversial and ideologically driven brief was inappropriate? Many students might easily ideologically oppose Reich's ideas and from a scientific point of view, it could be questioned whether such ideas branded as pseudo-science should be presented at the university at all. Yet, authors were convinced that an orgone accumulator makes good material for student architectural brief for various reasons. All too often students tend to follow only their own taste and their own ideological convictions while in fact the architectural profession should be in a great deal a service to society where understanding the needs of the client is paramount. Great architects were able to design impressive churches while being atheists. A notable example is Corbusier and his Chapel Ronchamp. Secondly, cooperating with a client – the CEO – will bring educational benefits related to learning about the challenges of the architectural profession e.g. conflicts between creativity and practical completion or conflicts between architectural visions and the client's expectations. Thirdly, as mentioned, the orgone accumulator's core question which related to easily to life was a great starting point for a discussion about city life and the relationship between life and architecture in a broader sense.

6) Stages of work and methodology.

Students were presented with Wilhelm Reich's theory and at the same time asked to familiarize themselves with architectural literature focusing on the idea of *life* and enhancing the relationship between *life* and *architecture*. The brief was called "Architecture as Celebration of Life".

In the brief students were asked to design – first individually and then as a group – 'An Orgone Accumulator for the 21st Century', which should be a 'mobile, aesthetically pleasing, ontologically challenging thing of beauty' (UoL 2017). They were asked to develop their own position in response to the core question: "Which architecture makes us feel more alive? And what is LIFE and LIVING at all?"

The whole project was divided into four main stages:

- 1) During the first stage – after making themselves familiar with relevant theories – students were asked to develop their own proposition of an orgone accumulator illustrated by drawings and models. These propositions were presented and discussed in front of the whole group and the client.
- 2) The second stage was planned as a group negotiation of the final design. Students were supposed to take into consideration client's remarks as well as financial and practical constraints. In these stages, all the students were asked to discuss issues such as: practical aspects of

preparing the work, purchasing the materials, preparing the practicality of work stages, distributing the work among all students in the group, etc.

- 3) During the third stage students were focusing on manufacturing the elements and finally constructing the orgone accumulator.
- 4) The final stage was probably the most relevant: Individual reflections on the process of design and construction. Students were asked to summarise the work and reflect on the whole process.

From the research point of view the monitoring of the process and finally identifying of the reappearing themes in the students reflections allowed the authors to view the potentials, limitations and any conclusions drawn from the process.

Stage One – individual propositions

The first, individual stage of the project revealed a wide spectrum of propositions and directions for interpretation of 'Orgone Accumulator for the 21st Century'. Some students deviated far from Wilhelm Reich's original guidelines. Some of them referred more closely to architectural theories concerned with life in the cities. This variety is illustrated by some examples of students' work presented below.

- Lewis Wake's initial idea developed together with Idris Owen and Paul Wetherall was to create the accumulator as a kit of parts that could easily be transported to any location for its use within a city. In this way the accumulator itself was more than just one item. Before you got to the core of the accumulator you had to walk through a series of 'charging gates' to prepare you for the time within the accumulator. After the session in the accumulator you would walk by a set of discharging portals made out of different materials and located across the city. In this way the whole city became part of an orgone accumulator and would be filled with orgone itself.

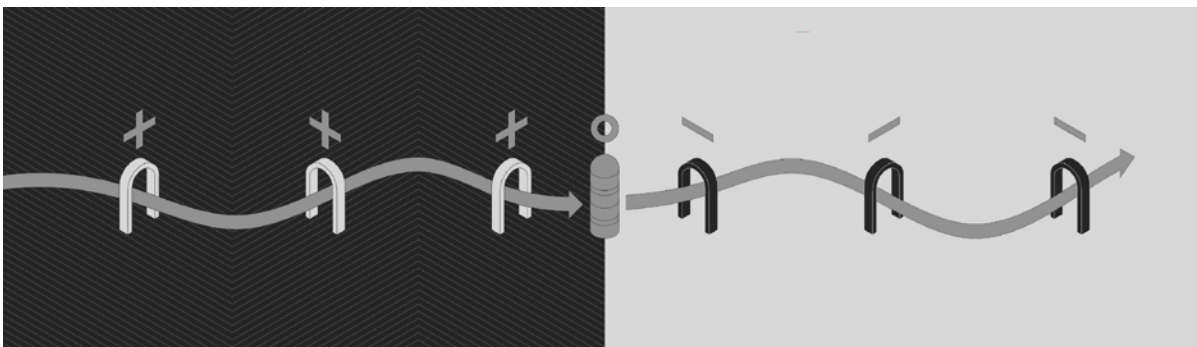


Figure 2. Design by Lewis Wake

- Evangeline Alice Lee combined the idea of an orgone accumulator with a form of the zoetrope – the pre-film animation device that produces the illusion of motion. It is worth noting that the name *zoetrope* was composed from the Greek root words ζωή, *zoe* meaning "life" and τρόπος, *tropos* meaning "turning" as a transliteration of a "wheel of life". This static structure could be used as a detector of life in the cities. According to Ms Lee such life stimulation devices are especially needed in part of the cities which are for various reasons perceived as more and more dead.



Figure 3. Design by Evangeline Alice Lee

- Nefeli Alexaki believed that it is the social interaction that makes us feel alive. Her orgone accumulator offered a social place where people could meet in a tent-like structure. It was supposed to create node points which bring life to the city. Ms Alexaki believed that an erupting volcano-shaped structure with various organic and non-organic materials fixed to the net-roof should address Reich's philosophy and attitude.



Figure 4. Design by Nefeli Alexaki

- According to Mark Hutchings, one of the important principles behind the functionality of an orgone accumulator is the material structure that builds up the outer shell. Water and natural substances attract orgone energy. Mr Hutchings followed Reich's original principle where man-made materials such as metal reflect the orgone energy. Using these principles it is possible to repeatedly layer up the two types of materials to create an outer wall of the accumulator that reflects and then reabsorbs orgone, exposing the user to higher levels of orgone when inside. Using the idea of reflection and absorption Mr Hutchings created an Orgone Portal which people can pass through while walking in the city.

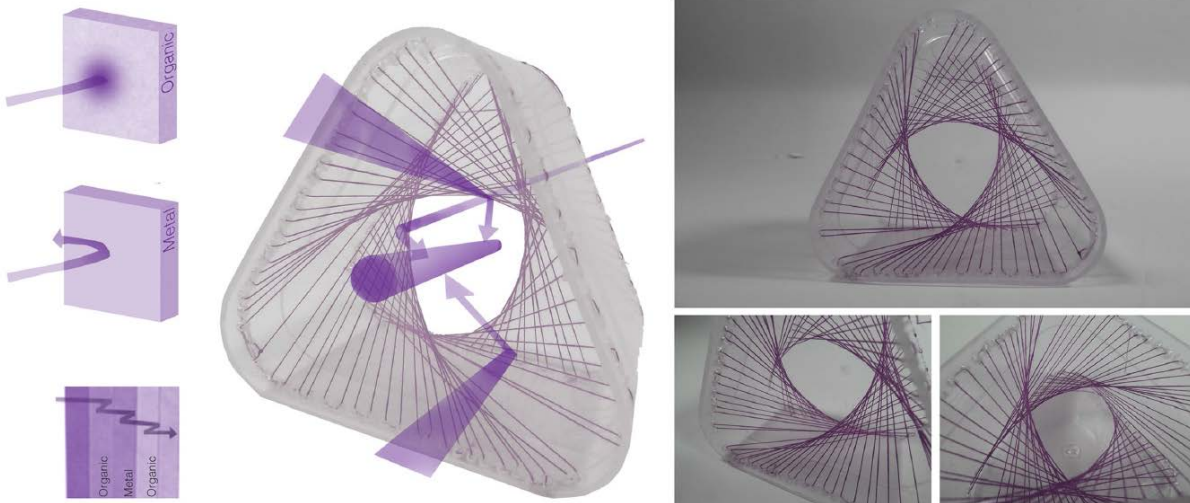


Figure 5. Design by Mark Hutchings

Hutchings's concept has been developed towards a concept of '*String Portals*' which were a fixed structure. The layering effect will still be in use throughout the portal thus increasing the potential orgone energy exposure when passing through the structure.

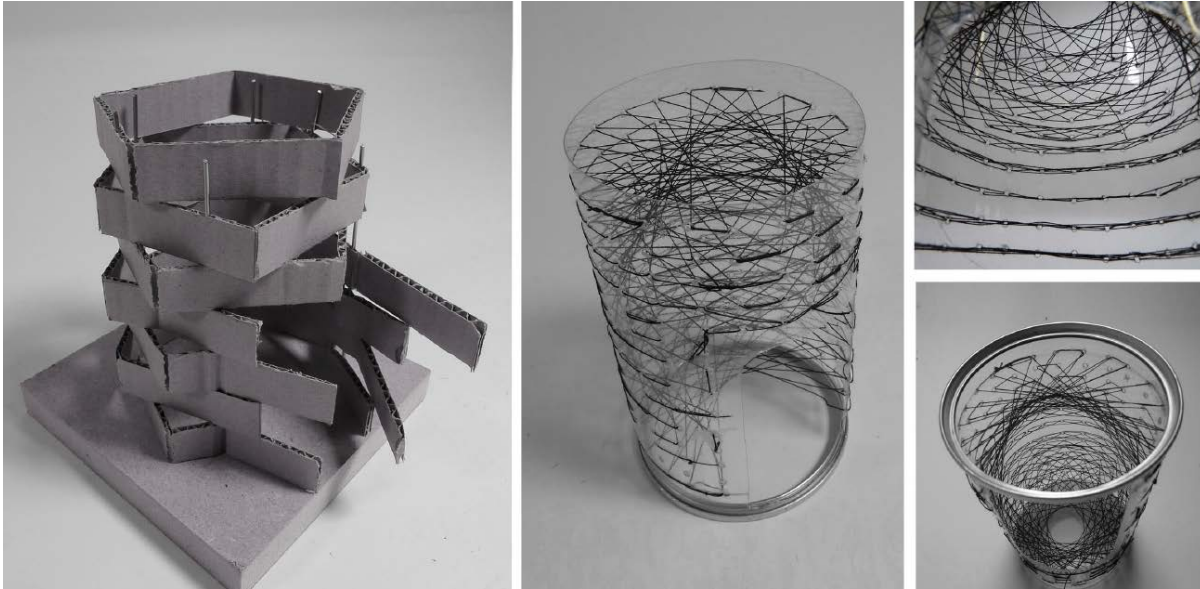


Figure 6. Design by Mark Hutchings

Stage Two – group proposal

After the presentation of individual propositions and a series of discussions with the client, tutors and among the group, it became apparent that the final design needed to follow slightly different principles. Firstly, the client was adamant that the Lincoln Orgone Accumulator should be constructed more closely to Wilhelm Reich's original guidelines. It was supposed to be an enclosed space and be planned for only one person to have a session inside it.

Financial constraints as well as manufacturing possibilities added new limitations which had to be taken into consideration. One such limitation was the height of the structure. The orgone accumulator was intended to be displayed at the University Library where the space between the floor and the ceiling was relatively small.

After discussions which were followed by redesigning sessions, the group decided to design a hexagonal prism with vertical external flints. The flints were to function as aerials that would source orgone from the surroundings. Their shapes could also be interpreted as an open book which the mind is encouraged to read.

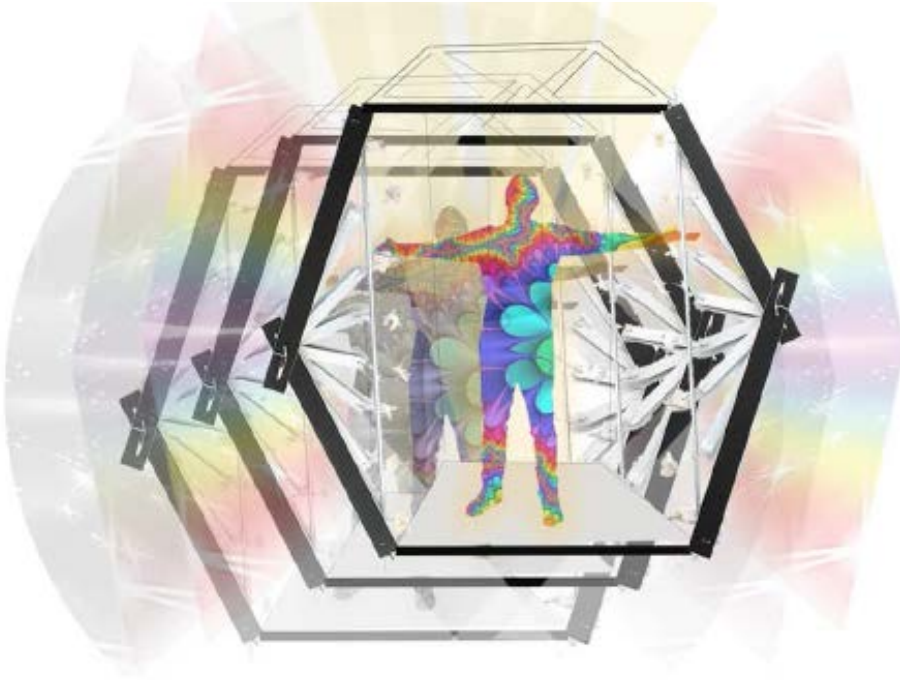


Figure 7. Design by Shree Ramchander

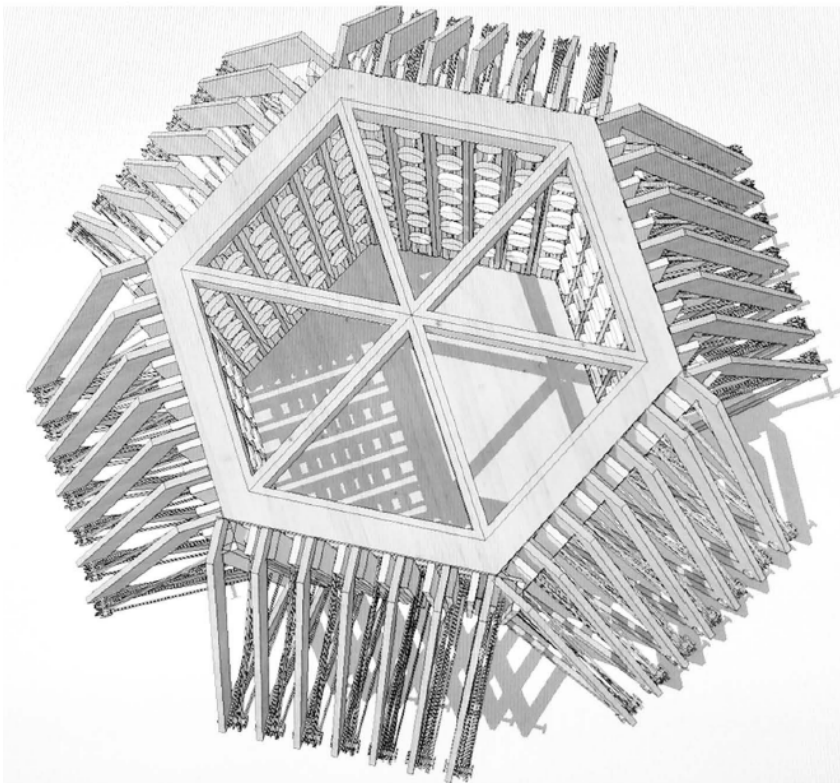


Figure 8. Design by Shree Ramchander

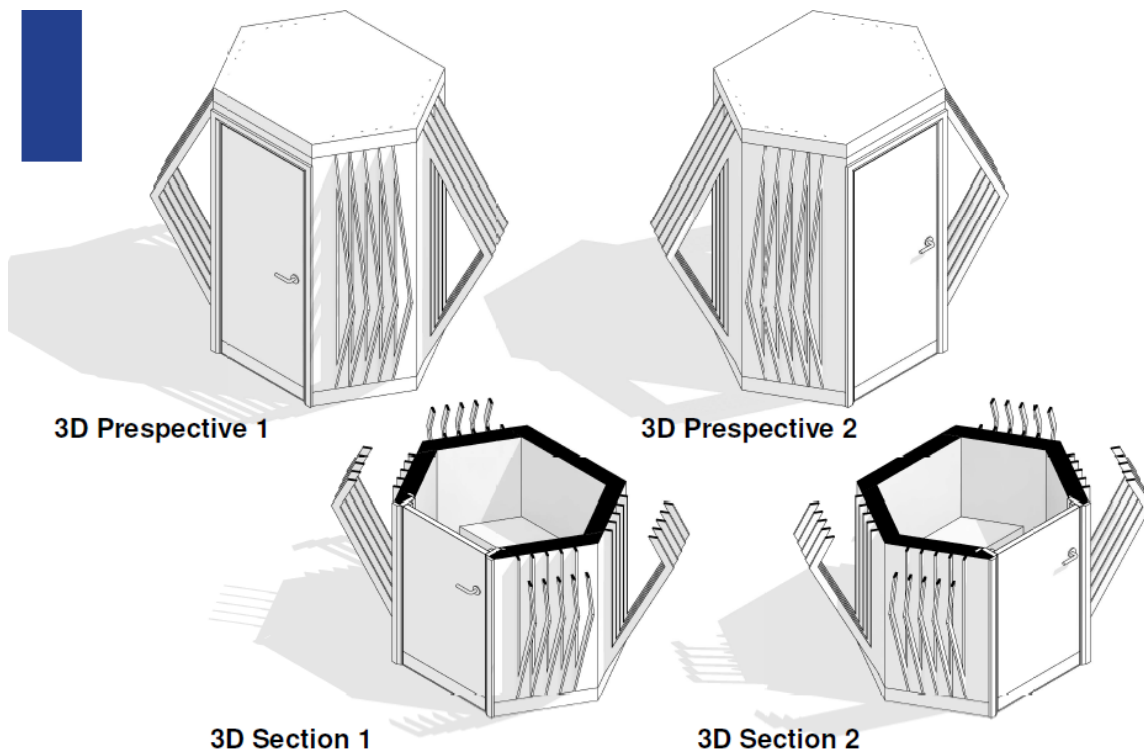


Figure 9. Design by Paul Wetherall

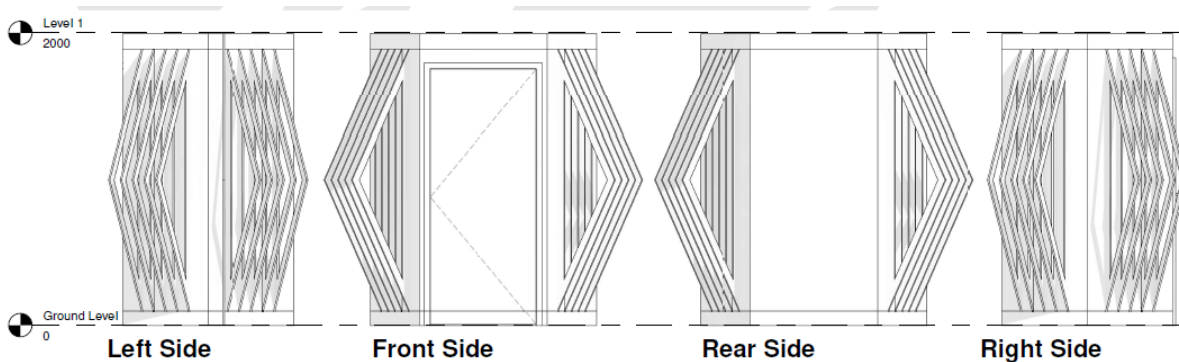


Figure 10. Design by Paul Wetherall

Stage Three: Construction. Let's build it ... or not?

The construction had to be preceded by creating a spread sheet for the ordering the materials.

Unfortunately, here the whole project stumbled against serious but prosaic problems with the transfer of funds and accountancy inertia. As a result, the project was delayed considerably. This had a detrimental effect on the morale of the whole group and led to the destruction of the planned time frame.

When all the materials were eventually purchased, group work in the workshop started. The cutting, manufacturing and sanding of elements began and soon revealed another series of challenges. It turned

out that some details which have been neatly drawn on computers would not be feasible to produce in reality in a satisfactory way. For example, lack of tolerances in some fixings would create wobbly or unstable joints. Those details had to be redesigned.

Distribution of work within a large group of students also turned out to be difficult because some of them were more dedicated than others. Despite these challenges, the work progressed and after two weeks of work the accumulator was ready to be exhibited.









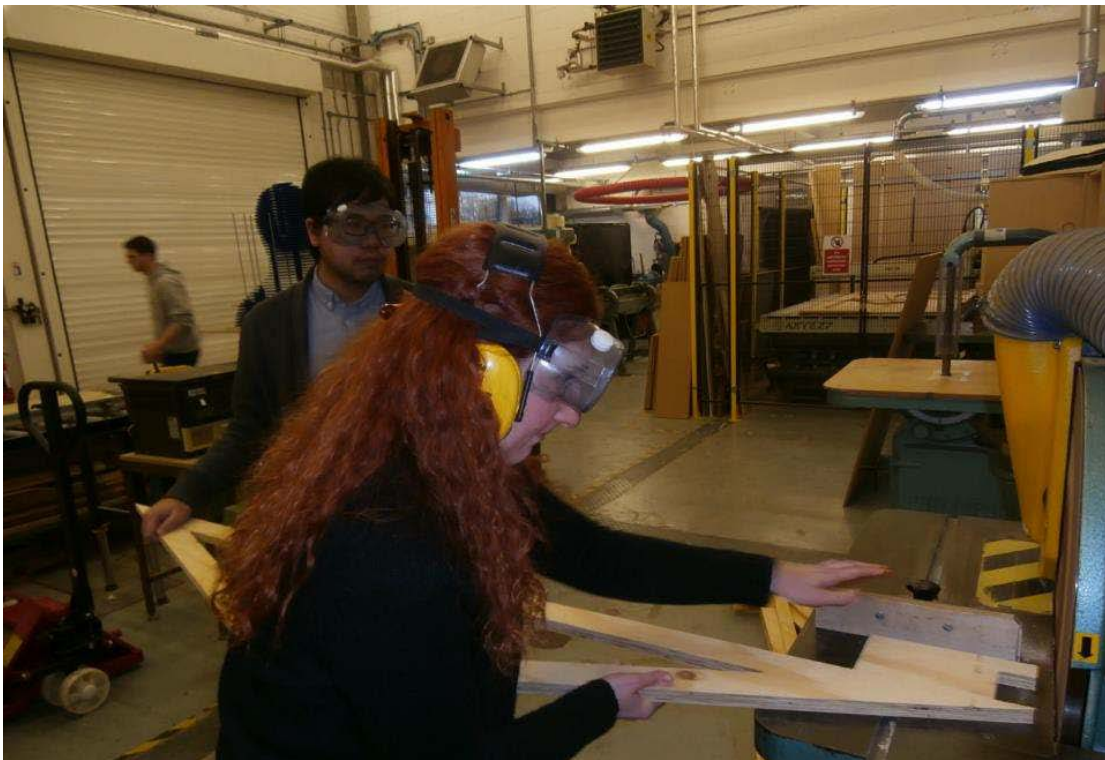
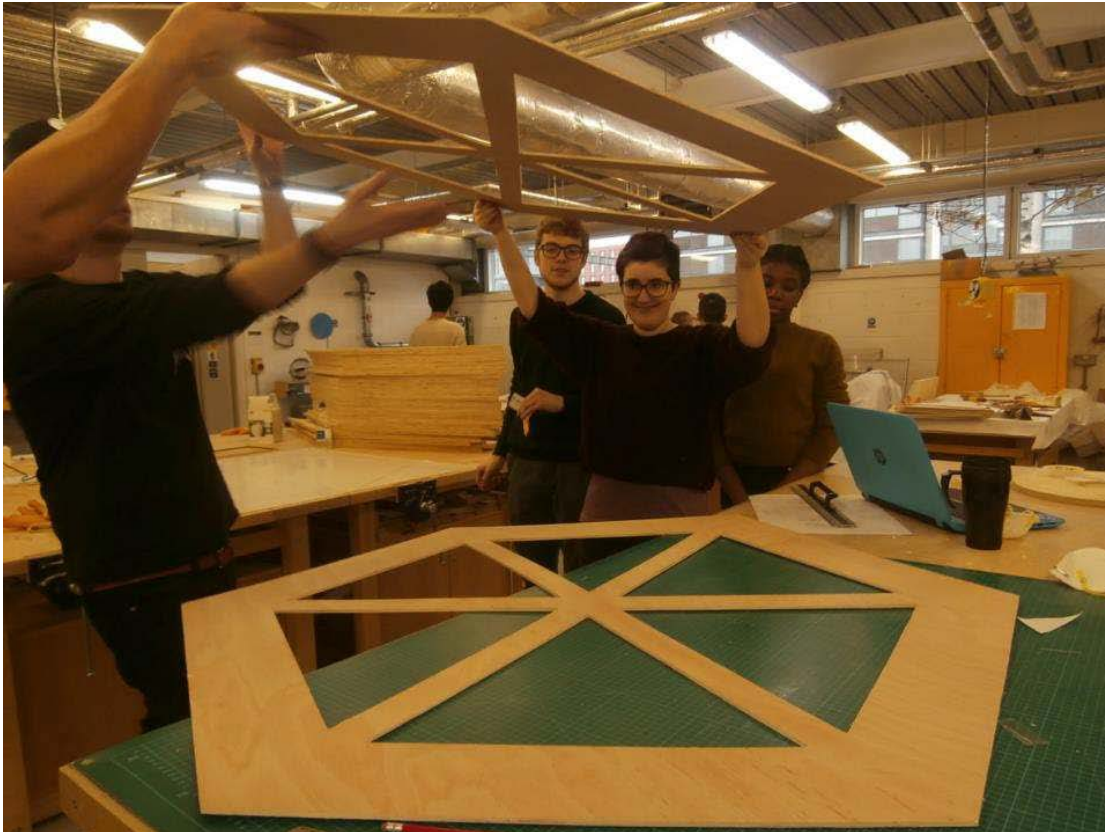


Figure 11 Photos by Nefeli Alexaki

Stage Four: students' & tutors' reflections

Students' reflections on the design and construction were an integral part of the whole project. Students were asked to prepare diaries where they would discuss the creative process from conception to completion and write comments on the benefits and challenges. The following four themes reappeared most often in the comments. These remarks also allowed tutors to analyse the educational context:

- 1) ● The most common students' reflection related to the organisational disruption caused by bureaucracy and the money transfer which delayed material purchasing and changed the time frame and the dynamic of the whole project.
 - From an educational point of view organisational problems were to be expected. Realising and dealing with those problems constituted a planned part of the educational process. However, the scale of the problems – the institutional slowness and inertia which did not allow the students to order materials on time had a real demoralizing effect.
- 2) ● Another recurring reflection related to discrepancies between their initial visions and client's expectations. At the beginning many students envisaged Lincoln's orgone accumulator to be more of a metaphorical interpretation of Wilhelm Reich's guidelines while the client seemed determined to build thoroughly according to the original specification.
 - The initial idealistic students' visions were in fact purposefully planned as an educational method which could be perceived as a separate project. In the design process, those initial propositions constituted an important idealistic stage which was important as a reference point for further design development. According to the principles of the project, contact with the client had another important educational value. This kind of experience is not usually part of the educational process at higher education level, however, what it offered was an incentive for students to be more focused on the needs and expectations of the client –which should be the key ethos of any architectural production. It also allows for the development of negotiation skills.
- 3) ● The third reappearing theme related to students' lack of faith in Wilhelm Reich's theory as much as in the aesthetic value of creating a small enclosed space.
 - These potential internal conflicts could be perceived as one of the unique values of live projects. It confronts students with client's expectations which could be different from their own. Almost all the other student projects at this level of education reflect and focus on their own aesthetical and ideological preferences. This type of work offers very different dynamics and experience.
- 4) ● On the positive side, it must be noted that many students realised in their reflections that the challenges mentioned above also had a positive educational significance. Most students valued

group work as bonding exercise. Many students also noticed unexpected benefits from being involved in a live project, such as the pride of constructing an object and what was unexpected – the publicity – which made them proud of the participation in the construction of the Orgone Accumulator.

- There were also some unexpected positive outcomes connected with the project. Two radio channels broadcast programs about this project (Siren FM and BBC Lincolnshire). (Radio Siren, 2018) (BBC 2018). Not surprisingly, the Orgone Accumulator attracted believers in Orgone Energy from across Lincolnshire and beyond and it also sparked a series of discussions about the role of science today. The project was also featured in the University publication 'Pearl' (public engagement with research at Lincoln). The Orgone Party organised at the University showed that the life of designers is not only made out of challenges. This publicity allowed students to enjoy the pleasure known to many architects whose projects are completed.

Summary:

2018 Lincoln's Orgone Accumulator could be perceived as a question, as a memorial to the work of Wilhelm Reich but also as a student experimental live project where questions about life and architecture have been asked.

The project was not easy to turn from vision into reality but thanks to the external funding from the CEO, the creativity of students, the orgone accumulator was to be enjoyed across the University campus. Tutors Doina Carter, the course leader, and Dr M. Kołakowski, who facilitated student design and construction, emphasized the hidden educational benefits of this project. Of course, not all students believed in the energy generated by the Orgone Accumulator but the task itself was valuable as a process to reflect on the culturally and philosophically relevant topics which the students would probably otherwise never have learned about. While working with clients, architects cannot always put their own convictions over client's wishes. Nevertheless, the final built live project brought a range of benefits. Workshops like this create an opportunity to meet people who are outside of the architectural circle and discuss ideas which would not normally be discussed. This research crossed the traditional professional boundaries by attracting a wide external audience.

Lincoln's orgone accumulator was designed not only as a tribute to Wilhelm Reich's work. Students were purposefully moved out of their comfort zone in order to face challenges similar to real life situations that architects face. The discussion on links between Reich's concepts and architectural theories allowed the creation of a wider context to students' endeavours. What was most important, however, was that the project allowed reflection upon the key architectural question: How can architecture support life and what

architecture makes us feel alive?



Figure 11. Marcin Kolakowski at the orgone accumulator at the University Library.



Figure 12. Orgone Party, photo by Agnieszka Charzynska

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Student Projects.

Lewis Wake – Orgone Accumulator Project Involvement:

My Personal Thought Process

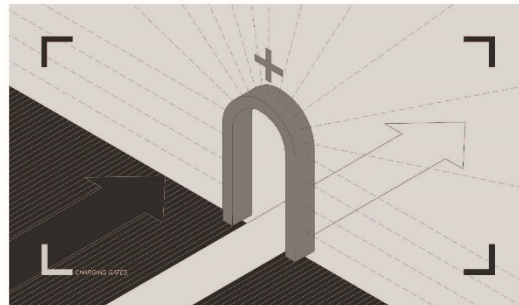
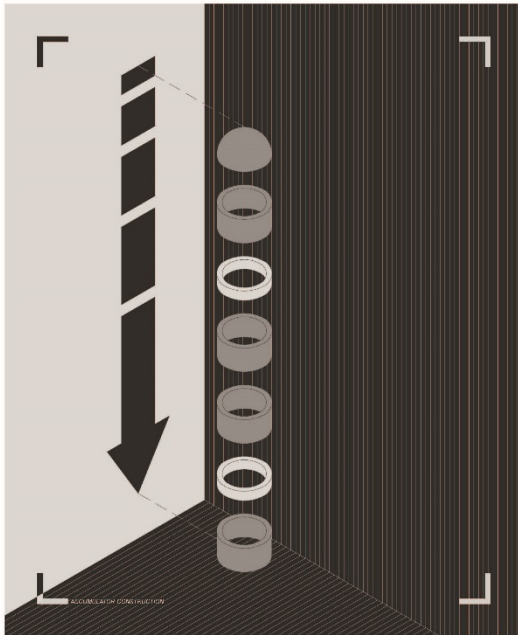
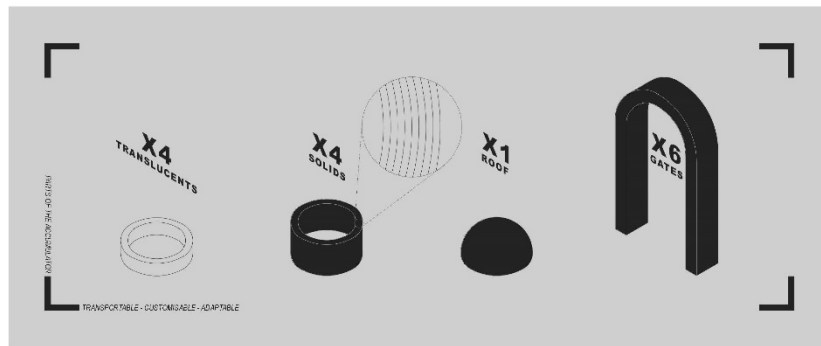
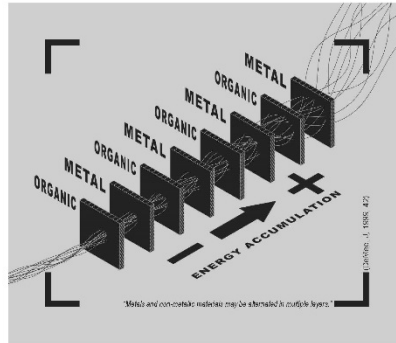
The brief stated that we must create a 21st century version of the accumulator sticking with the original principles set out by Wilhelm Reich. The thought process began as purely theoretical our ideas did not necessarily work in reality. Initially my idea was to create the accumulator as a kit of parts that could easily be transported to any location for its use within a city. The accumulator was more than just one item, before you got to the accumulator you had to walk through a series of 'charging gates' to prepare you for time within the accumulator. Once you have spent time inside the accumulator you would walk through 'discharging gates' to ensure any excess was removed. The idea was to create a sense of journey and bring life to 'dead' parts of the city, this would be made easy by the transportability of all parts of the kit, allowing the gates to be placed anywhere.

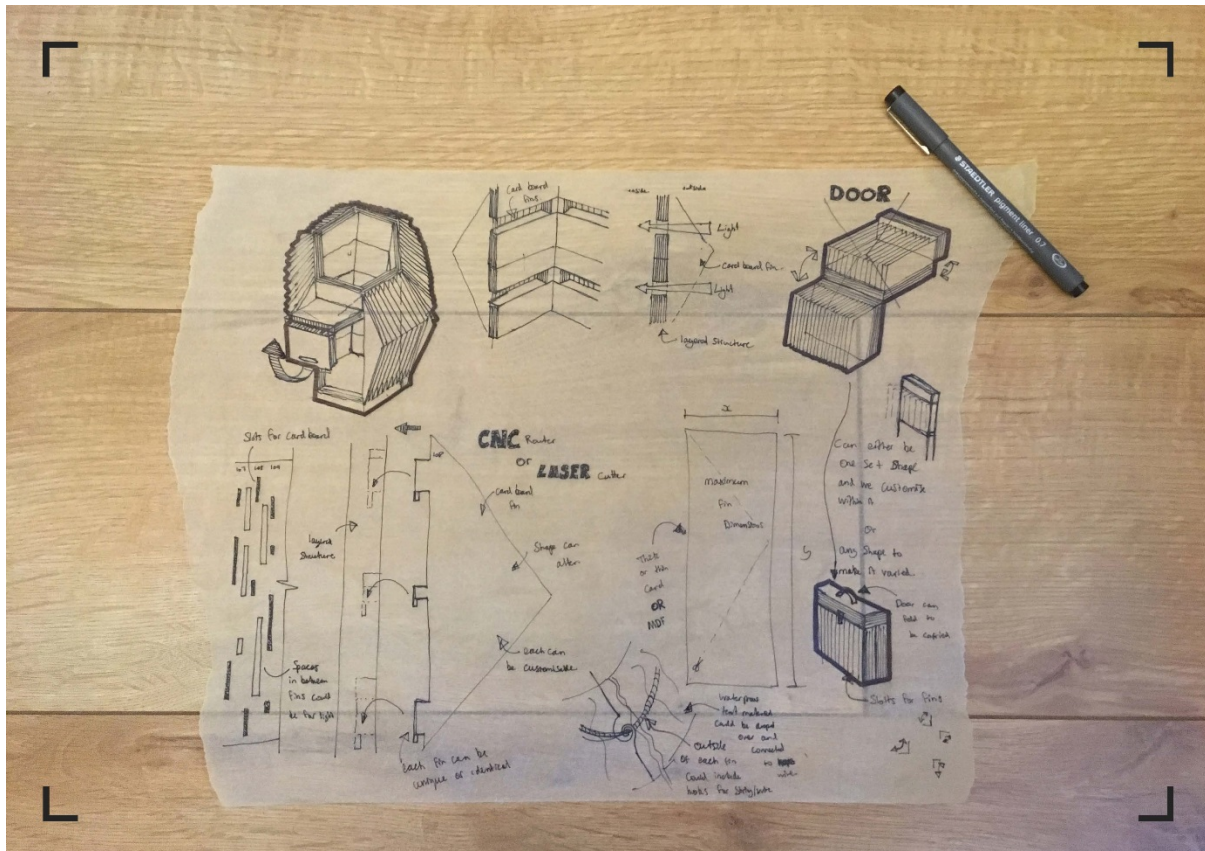
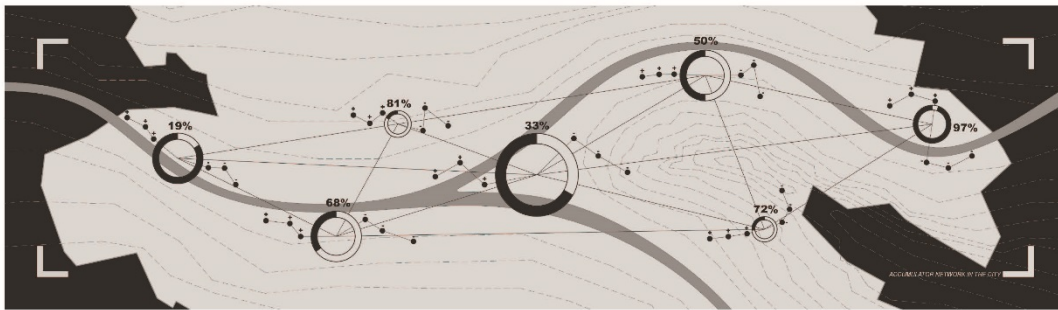
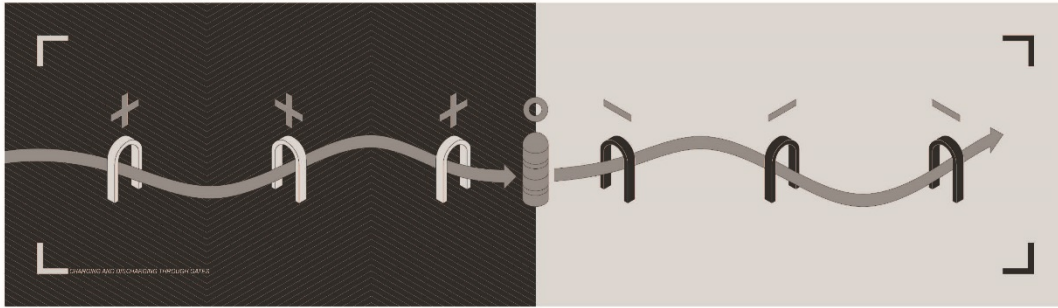
It would not have been possible with the budget we were allocated to create the whole process of going through gates and placing them around the city so this idea was not carried forward. One aspect that was carried forward from initial designs was the transportability aspect, allowing the design to come to pieces. Although the final design is somewhat different to what was initially planned the concept remained a key feature throughout. As the designs developed and the client had more input, the requests were for something based on a geodesic form. My designs subsequently followed this with evident hexagonal and triangular forms which are still evident on the design now.

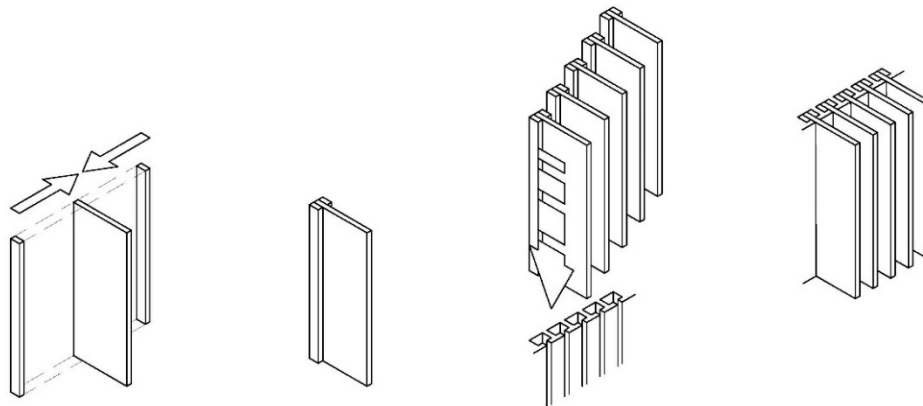
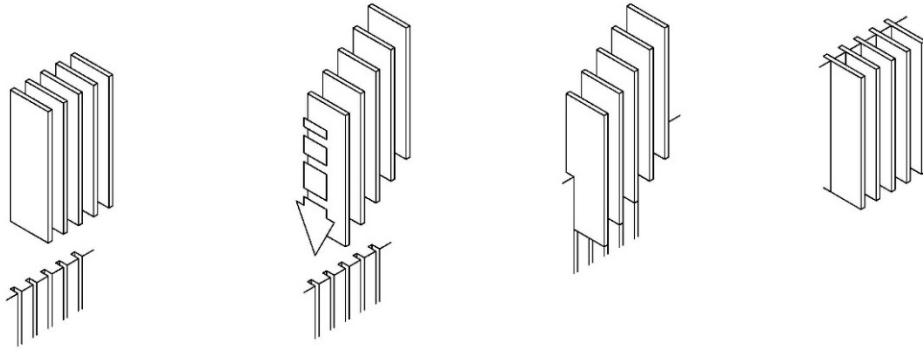
My Roles Within the Project:

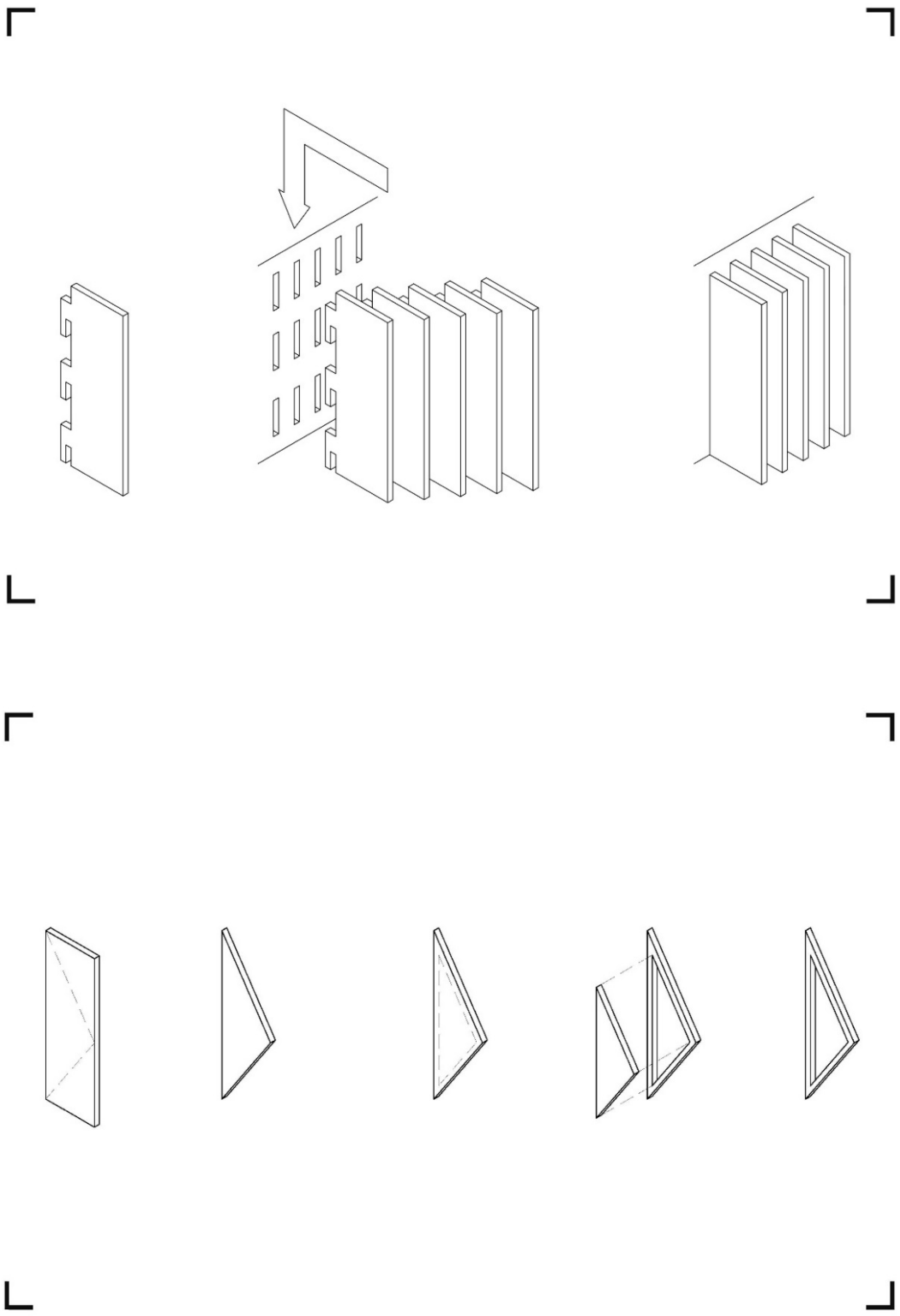
I have actively tried to involve myself with all stages of the project to ensure that I can say that I helped to make progress along with the rest of the group. Initially we were put into small groups and in my group, we decided to take different roles of design, research and model making. I was working on the design which we decided to develop and show to the client along with the other groups ideas. Generally, the client liked most ideas and chose different aspects from each that they wished to be merged into one. As a group we all created designs matching the clients' requests and chose a select few that we would be presented to him for final suggestions. Thankfully, some of my ideas were chosen to be put forward by the rest of the group and this developed into the final design.

During the build I found myself in the workshop on most days and if not, I helped to organise and ensure that someone who lived in Lincoln was working if there was any small task to complete. I had strong communication with the staff in the workshop to ensure that both parties were happy, and our design was being realised in the way which the client and group had planned. During the construction process one of the members of staff would tell us how they wanted certain pieces built, we needed to ensure that all people working on the build were clear with the task. This meant if someone new came in to help out, someone who had done it before showed them how to correctly do it, keeping consistency. Sometimes decisions had to be made and I always tried to relay information from the workshop back to the rest of the group where we made decisions as a team when they arose. On the days where there was no designated photographer and I always tried to take my own photos as evidence of the group working.









ORGONE ACCUMULATOR ORGONE ACCUMULATOR

ARCHITECTURE for LIFE
ARC9100M : INTRODUCTORY PROJECT
EVANGELINE A LEE 10205828

ORGONE ACCUMULATOR for THE 21ST CENTURY

MY DESIGN PROCESS:

THE BRIEF SET OUT THAT WE MUST DESIGN AND PRODUCE A 21ST CENTURY VERSION OF THE ORGONE ACCUMULATOR. THE DESIGN NEEDED TO FULFIL THE ORIGINAL IDEOLOGIES SET OUT BY WILHELM REICH, HOWEVER COULD CHALLENGE ASPECTS WHERE NECESSARY. MY CONCEPTUAL DESIGN OF THE ACCUMULATOR WAS DEFINED AND DEVELOPED FROM MY PERSONAL RESPONSE TO 'LIFE' AND 'LIVING' IN LINCOLN. INITIALLY I EXPLORED AREAS IN LINCOLN WHERE 'LIFE' WAS DULL AND REQUIRED AN INTERVENTION TO BRING PEOPLE TO USE, MOVE AROUND AND CONNECT WITH THE DISUSED SPACE. ONCE I HAD ESTABLISHED A LOCATION I PROGRESSED ONTO THE INTERVENTION. THIS DEVELOPED THEORETICALLY FROM THE ANALYSIS AND OBSERVATIONS TAKEN IN THESE DISUSED SPACES. A HUMAN SCALE VERSION OF THE ZOETROPE PORTRAYED AN IDEAL SOLUTION THAT WOULD BRING LIFE, COMMUNITY AND ENGAGEMENT WITH THE SPACE. THE INSTALLATION WOULD HAVE LIGHT FIXTURES INSIDE THAT WOULD ILLUMINATE THE AREAS AND WHEN PEOPLE MOVE AROUND OR BETWEEN THE STRUCTURE. ALSO, FROM AFAR YOU WOULD SEE SNIPPITS OF LIFE AND ACTIVITY HAPPENING.

MY PARTICIPATION WITHIN THE PROJECT:

WITHIN THE WHOLE DESIGN PROCESS I ENSURED I CONTRIBUTED TO ALL ASPECTS OF THE PROJECT, FROM ASSISTING WITH MEETINGS AS A GROUP, UP TO THE CONSTRUCTION OF THE 1:1 ORGONE ACCUMULATOR. AT THE VERY BEGINNING OF THE PROJECT WE WERE PLACED INTO SMALL GROUPS WHERE WE HAD TO COLLABORATE OUR INITIAL DESIGNS INTO FORMALISED ONES TO PRESENT TO THE CLIENT. WITHIN THIS I ORGANISED DISCUSSIONS TO PROGRESS OUR DESIGN FOR THE NEXT STAGE WHICH WAS TO PRESENT TO THE CLIENT. AS THERE WAS A LARGE PROPORTION OF DESIGNS, THEY REQUIRED NARROWING DOWN, WHICH THE CLIENT ASSISTED WITH. THE FINAL DESIGN OF A GEODESIC FORM WAS AGREED ON WHICH INCORPORATED FINS AND LAYERS WITHIN THE STRUCTURE. PRIOR TO THE CONSTRUCTION PHASE I ATTENDED A MEETING WITH THE WORKSHOP STAFF, ALONGSIDE OTHER STUDENTS, AT THE UNIVERSITY TO DISCUSS THE PROJECT AND HOW TO DETAIL, CREATE AND CONSTRUCT IT. ONCE THE CONSTRUCTION PHASE STARTED I ATTENDED THE WORKSHOP EACH WEEK TO HELP SAND, GLUE OR CUT PARTS OF THE STRUCTURE. ON MOST OCCASIONS THE STAFF WOULD DISCUSS WITH US ANY FINITE DETAILING OF THE BUILD, OR QUESTION HOW WE WOULD LIKE CERTAIN THINGS TO BE FULFILLED, THIS MEANT QUICK DECISIONS NEEDED TO BE MADE AND WAS ALWAYS DISCUSSED AND AGREED ON AS A GROUP. AS I WAS PRESENT ON MOST DAYS OF THE BUILD, I ALSO OBSERVED THE STAFF FINALISING PARTS OF THE DESIGN THAT REQUIRED STUDENTS TO REPEAT SO THAT IT WAS FINISHED ON TIME. I REPEATED AND COMPLETED PARTS THAT THEY REQUIRED AND WHEN MORE STUDENTS ATTENDED TO THE WORKSHOP I REPEATED AND EXPLAINED HOW TO ASSIST.

THE CONCEPTUAL WORK:

THE ZOETROPE IS A FORM OR STRUCTURE THAT PORTRAYS MOVEMENT, ILLUSTRATING LIFE. THE GREEK ROOT WORD FOR ZOE IS LIFE. WILLIAM ENSIGN LINCOLN INVENTED THE DEFINITIVE ZOETROPE (1865).

ALL THESE KEY POINTS BRING THE THEORY OF THE DESIGN TO LIFE AND MAKE THE DESIGN OF A ZOETROPE SUITABLE FOR LINCOLN.



LIFE VS DEATH :

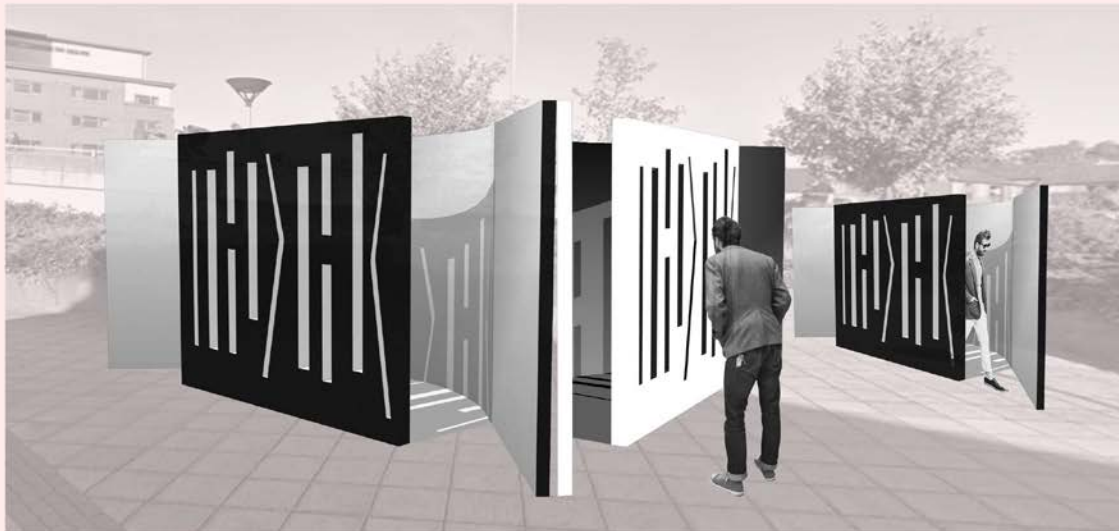
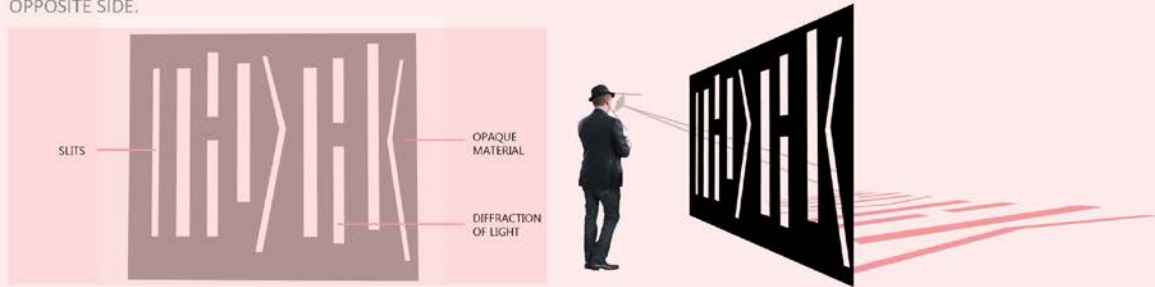
SEEING 'LIFE' IN PLACES THAT ARE 'DEAD'. THE ZOETROPE BECOMES A CATALYST FOR SEEING LIFE AROUND LINCOLN.



ORGONE ACCUMULATOR for THE 21ST CENTURY

MY FINAL DESIGN:

THE DESIGN DEVELOPED FROM THE ORIGINAL FORM OF THE ZOETROPE. IT BECAME A STATIC STRUCTURE THAT ALLOWED PEOPLE TO TRANSITION THROUGH THE SPACE, CREATING ENERGY AND DIFFRACTING LIGHT THROUGH THE SLITS. THE SLITS ALSO ALLOW FOR LIFE TO BE SEEN THROUGH IT. IT SHOWS A SEQUENCE OF MOVEMENTS CREATED BY PEOPLE WHEN LOOKED AT FROM THE OPPOSITE SIDE.



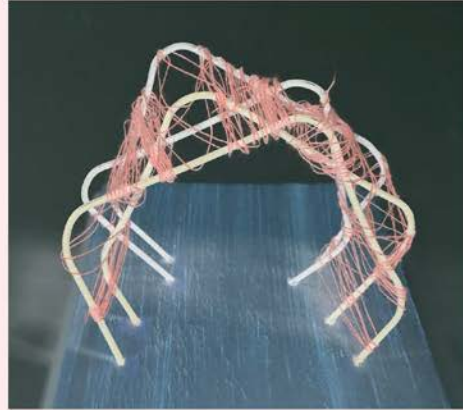
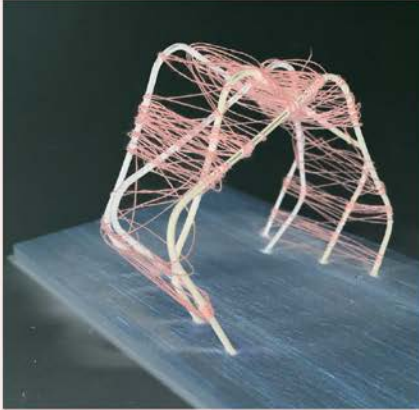
IN LOCATION

DAY - NIGHT



ORGONE ACCUMULATOR for THE 21ST CENTURY

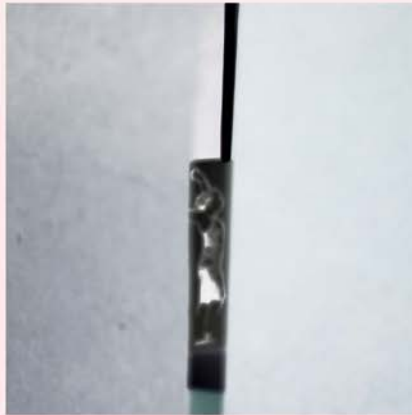
MODEL PROCESS:



THE ORIGINAL CONCEPT FOCUSED ON CREATING A FORM THAT PEOPLE COULD TRANSITION THROUGH AND THIS TRANSITION WOULD CREATE ENERGY.

IT USED ORGANIC MATERIALS AND METAL AS THE MAIN STRUCTURE.

ON REFLECTION, THE FORM LACKED THEORY THEREFORE I PROGRESSED ONTO A NEW CONCEPT.



THE SECOND CONCEPT FOCUSED ON THE THEORY BEHIND LIFE AND WAS BASED ON THE ORIGINAL FORM OF THE ZOETROPE.

I CREATED THE FORM OUT OF PAPER AND CARD, WITH A SPINNING MECHANISM PLACED UNDERNEATH.

THE HUMAN SCALE OF THE DESIGN WOULD HOWEVER BE UNSUITABLE AS WILHELM'S IDEAS REFUSED MECHANISMS.

THIS MEANT THAT THE CONCEPT OF THE ZOETROPE REQUIRED ADAPTING, IT COULD BECOME FRAGMENTED SO THAT IT WAS STATIC AND DIDN'T SPIN WHILST STILL SHOWING A SEQUENCE OF IMAGES THAT WOULD SHOW LIFE AND MOVEMENT.



THE SECOND CONCEPT PROVED STRONGER THAN THE ORIGINAL DESIGN, THEREFORE I DECIDED TO MANIPULATE THE FORM AND SHAPE SO THAT IT BECAME MODERNISED FOR THE 21ST CENTURY.

I INCORPORATED ARMS INTO THE STRUCTURE SO THAT PEOPLE COULD SPIN THE FORM AND INTERACT WITH IT THIS WAY. AFTER A MEETING WITH THE CLIENT, HE NOTED THAT HE WAS INTERESTED IN THE IDEA OF FINS ON THE EXTERIOR OF THE ACCUMULATOR. I INCORPORATED THIS INTO THE DESIGN WHICH CREATED ANOTHER FORM OF INTERACTION WITH PEOPLE AND THE ENVIRONMENT AS THE FINS COULD BE MOVED.

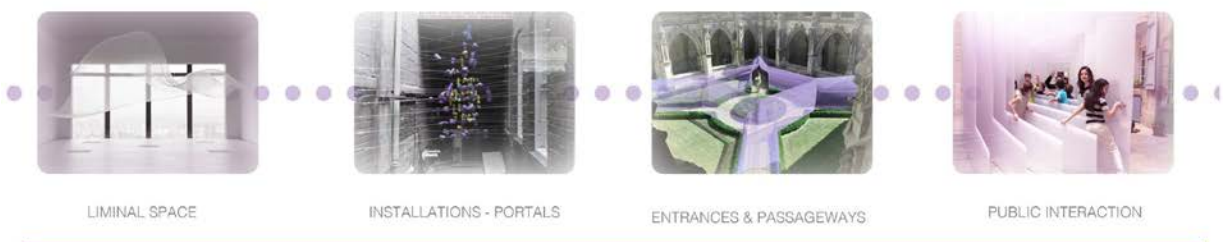
SLITS WERE ALSO PLACED WITHIN THE FINS WHICH ACTED AS AN ILLUSION DEPENDING ON HOW LIGHT HIT THE STRUCTURE.

WHEN THE PROJECT REACHED A POINT WHERE ALL STUDENTS DESIGNS WERE TO BE INCORPORATED, SPECIFICALLY FOCUSING ON THE ONES THAT THE CLIENT PREFERRED, THE CONCEPT OF FINS/ARMS WAS BROUGHT THROUGH TO THE FINAL DESIGN. ALONGSIDE THIS THE IDEA OF SLITS WAS RETAINED FROM MY ORIGINAL DESIGN. ALTHOUGH THE CONCEPT WASN'T FOR REFRACTING LIGHT, IN THE FINAL DESIGN IT WAS PREDOMINANTLY FOR THE INSERTION OF FINS AND TO BE ABLE TO SEE THE LAYERS WITHIN THE STRUCTURE WHICH WHEN CONSTRUCTED WASN'T SUITABLE FOR HEALTH AND SAFETY REASONS AS THE LAYERS INCLUDED WIRE.

THE ORGONE ACCUMULATOR - BY MARK HUTCHINGS

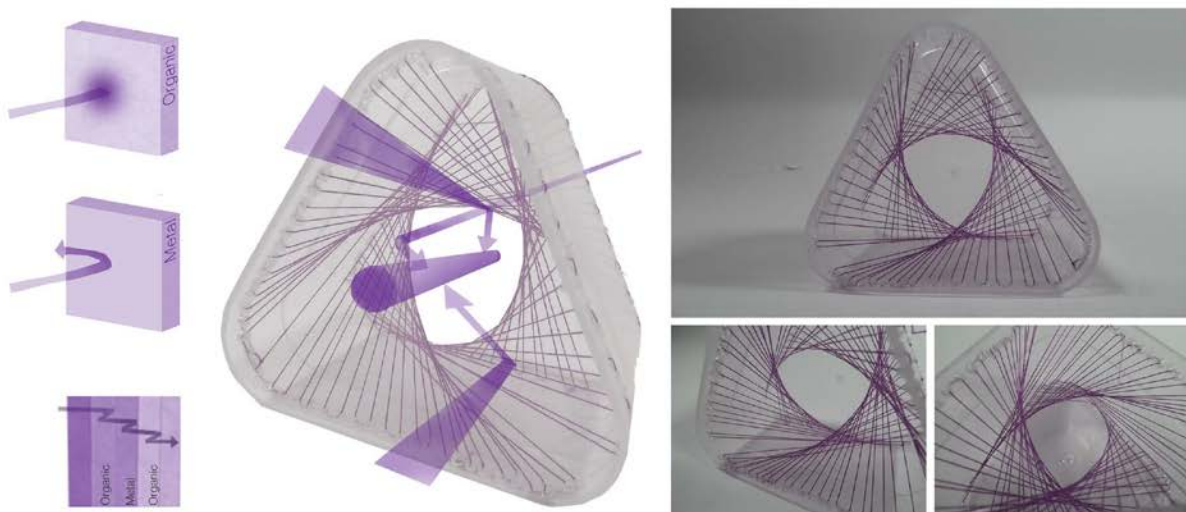
Orgone Accumulator Background

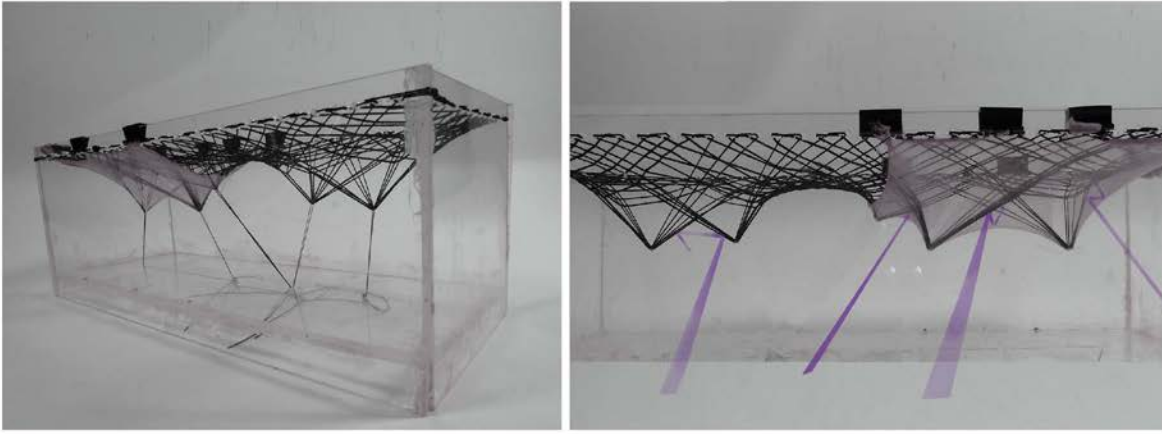
The orgone accumulator is a concept invented by Wilhelm Reich in 1940. He believed that orgone energy is all around us and when exposed to increased level it could benefit people's health. His aim was to create an object in which someone could step inside and be subjected to increasing levels of orgone energy. Based on the Reich principles of collecting orgone energy (explained in the material analysis) I have come up with a series of models that take this idea to create new concepts of what an orgone accumulator could be. The series of models show the development of ideas of how orgone energy can be captured when passing through portals. This will allow multiple people not just as individuals to experience this concept together enhancing the energy in the space. Below is the thought process of the initial ideas for the Orgone Portals.



Concept Model 1 - String Portals - Material Analysis

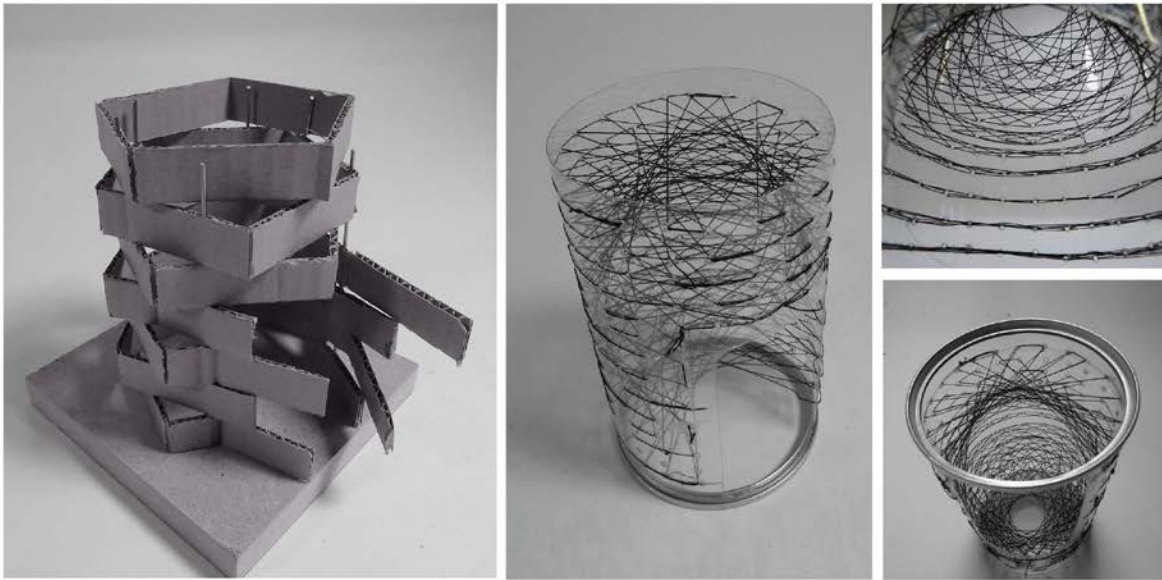
One important principle behind the functionality of an Orgone Accumulator is the material structure that builds up the outer shell. Water and natural substances attract orgone energy. Man-made materials such as metal reflect orgone energy. Using these principles you can repeatedly layer up the two types of materials to create an outer wall of the accumulator that reflects then reabsorbs orgone, exposing the user to higher levels of orgone when inside. Using the idea of reflection and absorption I constructed models which could reflect orgone energy off metallic strings towards the core of the structure. This created an Orgone Portal which multiple people can use simultaneously when they pass through.





Concept Model 2 - String Portals

The string portals were a development on the idea of what an orgone accumulator could be. Instead of a fixed structure this idea would be implemented as part of an installation for people to pass through and interact with. The concept will still incorporate the layered materials; by using transparent mesh cloth around man made string. The layering effect will still be in use throughout the portal thus increasing potential orgone energy exposure when passing through the structure.



Concept Model 3 - Compact Portal (Clients brief)

The final model reflects the client's feedback on the idea. He ideally wanted something to be contained in a smaller space for individual use as a display piece rather than an installation for multiple person use. This meant that the principle of the strings was confined to geometric wall shapes which allowed people to step inside and experience the orgone energy in a more private setting. This also enabled the principles of reflection and absorption of orgone energy to be maintained by alternating materials within the cavity of the walls.





Final Design - The Spider Web Trail

The final design incorporates the concept of orgone portals to enhance liminal spaces around Lincoln. The series of installations will be called *The Spider Web Trail* because like a spiders web the string would be attached to surrounding structures to hold its shape. *The Spider Web Trail* would be a collection of installations around the city which would enhance underused spaces like narrow alleyways on the high street and under bridges. These installations will be different forms of orgone portals that bring life back into the spaces by allowing people to interact and play with the installations. *The Spider Web Trail* will be a talking point and will encourage visitors to explore new areas of Lincoln whilst learning and experiencing orgone energy through social interaction, play and movement.



References:

DeMeo, J. (2010). *The orgone accumulator handbook*. 3rd ed. Ashland, Oregon, USA: Natural Energy Works.

YouTube. (2018). Wilhelm Reich Orgone Energy - Documentary. [online] Available at: <https://www.youtube.com/watch?v=B-KiK5afXYgg&t=496s>; [Accessed 1 Mar. 2018].

the orgone accumulator

sree ramchander
16645914

light , movement, colour, energy, life

Each movement creates a different form of light , shadow and colour both inside and outside thus making the accumulator a central node focusing energy outside and concentrating energy within.

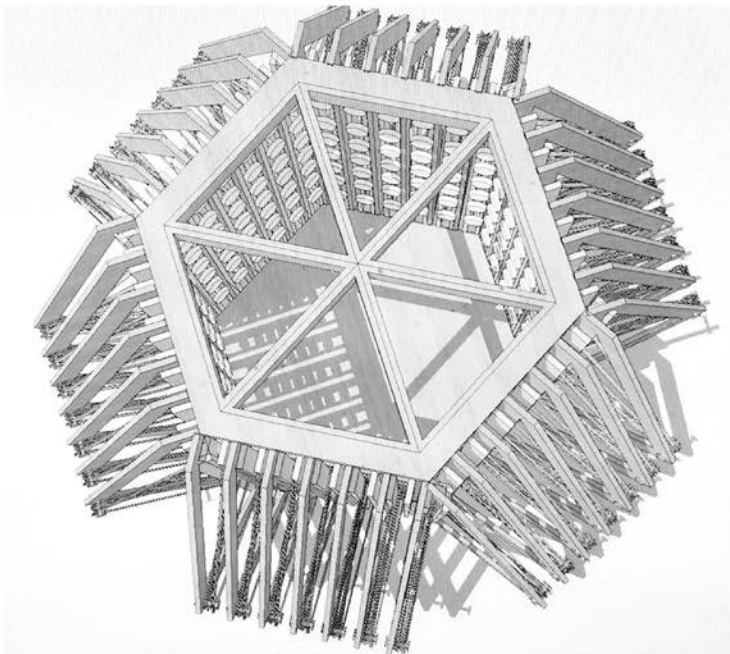


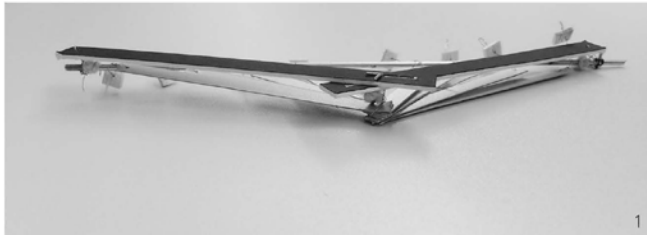
1. Hexagonal skeleton framework.
 2. Single fin in closed position
 3. Single fin in open position
- (Each side of the hexagon to have 6 fins each thus enabling 36 fins in total)

form , structure , geometry

The hexagonal form is a geometric iteration of the circle which is traditionally renowned for concentrating energy within.
The hexagonal form in plan is static. However Opening of the fins obtain a hexagonal form in section as well , creating a harmonious geometry that is envisioned to be conducive to create and focus orgone energy.

The roof is created to have cut outs with acrylic triangle pieces sandwiched within to allow light and visibility within the module if used in external environments.





the orgone accumulator

sree ramchander
16645914

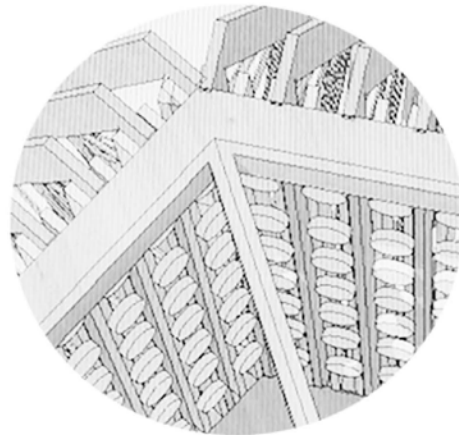
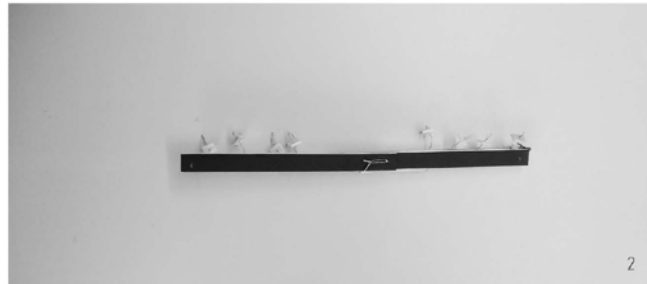
fins

1. Sectional view of a single fin indicating the scissor movement of the fin edges and the acrylic blades within pivoted at the centre.

2-5. Completed closed position – in this condition, only slits of natural light will be visible within.

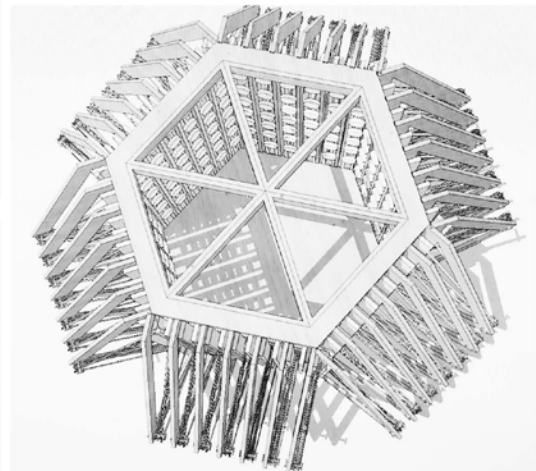
Transition of fin from closed to open, indicating the cross overlap of triangle edges to allow movement. Each angle positions the coloured acrylic blades in a different position creating patterns of light inside and out. The light is symbolic of the variable dynamic energy that the accumulator signifies in principle.

6. Open position – In this position, the accumulator will form a variable hexagonal to octagonal form in section. (Depending on the corresponding opening on the opposite side.



function

Operable nodes that enable the individual within to open and close each fin creating varied organisation of blades. The blades if created in translucent acrylic of varied colours will create patterns of light that are dynamic.



Brian Hughes

Reich vs. Reich: Libidinal Economy and the Hardline Subculture

Introduction: The Rise and Fall of the Vegan Reich

Hardline, the debut recording by California hardcore band Vegan Reich, was released in 1990 on band leader Sean Muttaqi's own *Vanguard* label.¹ Musically, the four-song EP paid tribute to the West Coast thrash of early Metallica and Slayer, with the paranoid, reverberating production style of early-80s English anarcho-punk.² Its lyrical contents left little to the imagination.

Fuck you, shut your fucking mouth. We didn't ask for your opinion. / We're
telling you the way it is so sit back and listen / [...] / Meat and dairy
production is torturing, is killing, / for no purpose for your ego for the
taste their blood you're spilling. / Belsen, Auschwitz [sic], Dachau the
similarity is frightening. / A master race mentality of liberty for those with
superiority / [...] / Like the resistance to Nazi Germany, we don't obey laws
of barbarity. / So expect no fucking mercy if you're guilty you will pay. /
No chances to discuss it you're gonna fucking hang.
—"The Way it Is"

The EP contained a broadsheet [Fig. 1] detailing the worldview hinted at lyrically, a document which came to be known as the Hardline Manifesto. The manifesto announced the arrival of a new ideology, a movement "both physically and morally strong enough to do battle against the forces of evil that are destroying the earth." This ideology would be based, Muttaqi wrote on "one ethic- - that all innocent life is sacred." It called on adherents to live according to a "natural law" forsaking pleasure, 'deviant' sexual acts (which included all non-reproductive sex), abortion, drug use, and the consumption of all animal products.

Three years later, Muttaqi would reprint the manifesto in the first issue of his self-published fanzine, also titled *Vanguard*. Along with the EP, this zine served to launch a small but fanatical microculture called "Hardline" within the already-marginal hardcore scene. Pockets of Hardline "chapters" sprang up, primarily in Indiana, Ohio, Tennessee, Pennsylvania and Upstate New York, but

1

<http://www.discogs.com/artist/319751-Vegan-Reich>

2

<http://www.stuffyouwillhate.com/2014/08/hxc-history-hardline-and-how-moshcore-kids-turned-into-vegan-muslim-fundamentalists-srs/>

spreading as far as the UK and Germany. Populated primarily by adolescent and early-adult males, these small cliques would all but disappear by 1998. Brief and insular though it may have been, Hardline left behind a well-documented (if not always well-preserved) archive of self-published fanzines and music, codifying its positions. One might even argue that this very attempt at self-definition via the archive was the movement's primary accomplishment, as Hardline effected nothing noteworthy by way of social change, and remains uncelebrated, if not unknown, in activist animal rights and environmental circles.

The actual publications recovered for this analysis belong to the private collection of Richard Walbert (curator of the xStuckInThePastx webzine), the ABC No Rio zine library on Manhattan's Lower East Side, and some scattered online sources reached through search engines and Catalyst Records (a Hardline affiliate) message boards³. Collectively, they account for an estimated one-quarter to one-third of the "canonical" Hardline publications. This estimate is based on conversations observed and recorded on the Catalyst Records message board, where scene history is sometimes recounted (and debated) and sales of Hardline merchandise are occasionally announced.

Hardline's positions were intolerant in the extreme, yet also strangely inconsistent, totalitarian yet equivocal. While the movement sought to push an ideology of radical purity, its doctrines often emerge at odds with its primary principles. The following excavation and analysis seeks to explicate these contradictions as the product of libidinal repression, whose intensities⁴ find expression via unstable and logically inconsistent, but rhetorically resonant, flows⁵. As such, Hardline, despite its explicit anti-fascist political stance, is best understood as a fascist formation in the Reichian sense: a mystical modality of sexual biopathy, characterized by homoerotic social rituals and a delinquent romanticization of "purity" and the "natural order."

How did such a bizarre artistic/cultural formation come to be? To answer this question, it is essential that we trace Hardline's musical and subcultural pedigree. Many histories of punk rock, academic and popular, have been undertaken. Relatively few have been written describing punk's early-80s hardcore offspring. Even fewer have followed the movement's evolution past the mid-1980s. It is this paper's contention that a queer reading of punk's development into hardcore (and eventually Hardline) will suggest the methods of repression that worked to reproduce an increasingly vehement denial of the

3

<http://www.xcatalystx.com/board>

4

Deleuze, *Difference and Repetition*.

5

Shields and Vallee, *Demystifying Deleuze: an Introductory Assemblage of Crucial Concepts*.

queer energy set loose by the inaugural punk movement, only to witness its return in distorted, even grotesque, expressions.

From Hardcore to Hardline: A Genealogy of Morals

The punk rock music and cultural movement possesses as many precedents as it does antecedents. However, it has but one nexus: CBGB'sOMFUG, a dive bar located at the corner of Bowery and Bleeker, in a storefront now occupied by a John Varvatos boutique⁶. While the bar's name promised "Country, Bluegrass, Blues and Other Music for Uplifting Gourmandizers," by the mid-to-late 1970s, it was the epicenter of the New York punk rock music scene.⁷

CBGB's was, for a brief moment, a place of experimentation, of primitive essays into reshaping art and identity along lines at once formally retrograde and ideologically cutting edge. This often took the form of ambiguous and polymorphous gender play, based not on anatomical verisimilitude, but on assertions of a- and anti-categorical identity which today we recognize as neither homosexual, nor trans, but queer. Theorist Tavia Nyong'o writes: "The antisociality of punk subculture, while not identical to the antisociality of deviant sexuality, nonetheless emerged within a context in which queer and punk affect were continuously and productively confused and conflated by both outsiders and participants." [107] Both antisocialities merged in this new polymorphous artistic/sexual space, in Genet's words "repudiating the virtues of your world...to organize a forbidden universe"⁸ where taxonomical transgressors of all sorts—the queers, junkies, petty crooks and avant garde—would come to occupy a single category of cultural dispossession and fungible self-definition: punk.

Nyong'o continues: "1970s punk represents the moment at which those specifically male homosexual associations lose their exclusivity and punk becomes a role and an affect accessible to people within a range of gendered embodiments who deploy punk for a variety of erotic, aesthetic, and political purposes."⁹ These deployments included such iconic images as that of Patti Smith, who would justify her artistic transgressions with appeals to motherhood, attired in a manner skirting the line of drag kingship, photographed by notorious Robert Mapplethorpe.¹⁰ The Ramones, who played stripped-down

⁶
Yaeger, *All Sold Out at CBGB*.

⁷
Moore, p.313.

⁸
Genet, p.2.

⁹
Nyong'o, p.110.

¹⁰
Ibid

girl-group pop attired in the style of a biker gang, treaded the semantic and semiological line between punk as delinquent and male prostitute with the song *53rd and 3rd*.¹¹ The scene venerated transgender icons such as Candy Darling¹², Jackie Curtis¹³ and Divine¹⁴, all the while forging a radical musical idiom, which retrieved the simple melodies of 50s and 60s pop, presented through the distortion and decibels of acid rock and heavy metal.

As is often the case, the avant-garde trickled into underground youth culture, and a vibrant constellation of young acts followed the stripped-down, do-it-yourself template birthed at CBGB's. Among these second-generation punks was a quartet of young African-American men from Washington D.C., who went by the name Bad Brains, after a song by the Ramones. While the Bad Brains' music is among the most electrifying and innovative the genre would ever offer, the band also comprises a nexus point of its own, a locus of univocality where punk entered into a process of disjunction, radically dequeering to reproduce itself along increasingly heteronormative, and, eventually authoritarian lines, emerging in the early 80s as the splinter genres known first as hardcore punk, then hardcore and finally, tangentially, Hardline.

The crossover hybrid pioneered by the Bad Brains and artists like them formed the sonic canvas upon which would be painted hardcore: suburban rather than urban, strictly codified rather than experimental, teenage rather than adult, abstemious rather than hedonic, and, perhaps most radically, queerphobic and cis/hetero-centric—*contra* punk's original gender-experimentalism, which had offered a freedom and fluidity that was frequently androgynous, but just as often caricatured and performative, sometimes both sexless and perverse, but always up for negotiation and turnover. Hardline, the subject to which this history serves as prelude, constitutes the absurd conclusion to that evolution, where the dynamics just described at last turn on themselves, to reveal the sources of their own reversal.

Bad Brains' status as one of the only black punk bands to achieve widespread acclaim factors into this process of dequeering, although the precise mechanisms and causalities of this interplay remain unsettled. The homophobic/anti-queer dynamic, as it applies to earlier historical youth trends, is aptly identified by Hebdige in *Subculture: The Meaning of Style*: "The alliance between white and black youths

11

As cited by Nyong'o, p.108: "53rd and 3rd, standing on the street / 53rd and 3rd, I tried to turn a trick / 53rd and 3rd, you're the one they never pick / 53rd and 3rd kinda makes you sick."

12

McNeil, p.411.

13

Ibid

14

McNeil, p.320.

was an extremely precarious and provisional one: it was only by continually monitoring trouble spots...and by scapegoating other alien groups...that internal conflict could be avoided."¹⁵ Nyong'o, pondering this passage, wonders "why the 'extreme foppishness' of queerdom might block youth subcultures from unifying black and white working-class men?"¹⁶ By the same token, we might ask why blocking queerdom served so well to unite black and white men under the banner of the new, fundamentalist punk rock dispensation called hardcore. Perhaps for the predominantly white punk scene to embrace the songwriting and musicianship of the Bad Brains the scene was obliged to enforce sexual orthodoxy, so as to avoid the discursive minefield of white anxiety *vis a vis* black male sexuality. Or, consider: The premium placed by first-wave punk on amateur musicianship was already (de)evolving into an anti-experimental minimalist fundamentalism by the arrival of the Bad Brains.¹⁷ Such a purist mentality could very easily spill over into that sexual ideology that had gone hand in hand with early punk aesthetics, and reverse itself into hostility to marginalized sexualities.

But even if all of the above are true, it must be noted that the Bad Brains were not blameless themselves when it came to sexually policing queerdom out of the emerging hardcore scene. One seemingly trivial event has gone down in punk rock history, perhaps for the way that it encapsulates this process. While touring the United States in 1982, Bad Brains singer H.R. and members of the queer Austin, TX punk band the Big Boys quarreled over the price of a bag of marijuana.¹⁸ This argument soon escalated into one pitting the Bad Brains' newly adopted anti-gay Rasta ideology against the Big Boys' decidedly gay-friendly position. This argument played out person-to-person, in the pages of fanzines, and in the insular world of early 80s American punk. This moment is perhaps the exact point of disjunction at which the vector of macho hardcore veered away from punk's queerdom.

From that moment on, the abstemious, authoritarian tendencies of hardcore would emerge in successively more extreme iterations, from the heyday of the Bad Brains onward to the twilight of Hardline. The first wave of hardcore acts, musicians who were personally present, if not involved, in punk's queer heyday, quickly grew disillusioned with hardcore's violence and restrictive formal

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Hebdige, p.58.

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Nyong'o, p.25

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Azerrad, p.10

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Blush, pp.141-144

expectations.¹⁹ The Bad Brains themselves, as subsequent recordings show, retreated further and further into reggae and heavy metal.

As this process was underway in the United States, British punk was also turning inward, albeit in a very different way. The first wave of British punk, which is often praised for its more pointed political engagement, and criticized for its more eager commercialism, produced its own vector of aesthetic and ideological escape in a disjunction pointing to the radical left, and emerging as a kind of apocalyptic, anarchist Situationism born in the squats of depressed Thatcher-era England and exemplified by the "peace punk" and "crust" variants typical of bands on the Crass Records label.²⁰ This revolutionary fervor, and the counter-cultural alternative communities that went along with it, would ultimately prove very influential for the originators of the Hardline movement.

Meanwhile, back in the States, a new crop of groups was already waiting in the wings to take up a mantle of hardcore, with a newly fervent commitment to sobriety and self-righteousness. Acts such as Judge and Project X promoted themselves as "straight-edge" (i.e. drug and alcohol-free) and promised violent retribution against substance users.²¹ Two of the most popular and successful of these groups, The Cro-Mags and Youth of Today, embraced The International Society for Krishna Consciousness, more commonly known as the Hare Krishnas, an erotophobic²² mystical cult whose open-door Lower East Side kitchen attracted many penniless CBGB's club-goers.²³ Youth of Today, whose very name evokes both the wholesome, patriarchal paramilitarism of the Boy Scouts and an idealized crypto-fascist paramilitary, represented an ideology that was, in their own words "physically strong, morally straight, positive youth." As "krishnacore" bands, they would graft vegetarianism onto their already influential messages. By the end of the 1980s, a rigid set of norms, characterized by drug-free living, vegetarianism/veganism, and disgust with all it labeled weakness or hypocrisy (usually failure to adhere to the two former prohibitions) had crystalized around these musicians, their fans and followers. It was a single point of cross-pollination between the activist British and puritanical American formations that led to the most extreme of these iterations—Hardline.

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Blush, p.175

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Berger, *The Story of Crass*.

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Two representative lyrics: "I'll fuck you up as fast as the pill on your tongue / Straight-edge revenge!" (*Straight-Edge Revenge* by Project X); "Those drugs are gonna kill you if I don't get to you first" (*Bringin' it Down* by Judge)

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Muster, "Life as a Woman on Watseka Avenue."

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Luhr, pp.446-448.

In the late eighties, at the time straight-edge and Hare Krishna were thriving on the east coast, a young Californian by the name Sean Muttaqi was making the acquaintance of an English squatter, who went only by the name "Rat." Rat, Muttaqi has said in several interviews, was the first to expose him to an ideology that fused veganism and animal rights with straight-edge and revolutionary, reactionary furor. "I was also hearing stuff from England," Muttaqi says. "It was a natural progression for me—coming from a working-class background and being surrounded by all these middle-class kids that I couldn't relate to, and then suddenly getting access to all these British bands that were talking about class issues."²⁴

Motivated by this hybridization of veganism and straight-edge, and radicalized by Rat's uncompromising ideology, Muttaqi formed the band Vegan Reich (sans Rat) in 1988. Inspired by Muttaqi's example, a small but dedicated music and activist scene sprang up around Muttaqi and Vegan Reich, calling itself Hardline and espousing the ethics of Muttaqi's manifesto. Some of the other leading bands were: Raid, Birthright, Statement and Green Rage. Leading zines included *Vanguard*, *Destroy Babylon*, and *Defense, Rescue & Survival*. Traveling bands and fans acted as distributors for their favourite bands and zines. The back corner of most VFW hall and church basement concerts (common locations for low-visibility hardcore acts to perform) usually functioned as miniature bazaars, where people bought, sold and even bartered obscure records, zines, video, and apparel.²⁵

Individual Hardline "chapters" of varying officialdom could number as few as one or two members, and represented their cities or regions in publishing, flyering and other activism.²⁶ These were overseen by the primary Hardline chapters in Indiana and Memphis. Later, following a struggle for leadership within the movement, Muttaqi would form a "central committee," responsible for the formulation and dissemination of official movement doctrine.²⁷ This Hardline "bureaucracy," however, appears to have been more of a cosmetic flourish burnishing the movement's revolutionary pose than an actual governing

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Sanneh, n.pag.

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This reliance on face-to-face diffusion suggests the importance of the interstate highway system as a vector for the spread of Hardline music, merchandise, social bonds and ideology. Based on the available materials, Hardline appears to have spread between upstate New York and Indiana, down into Tennessee, along I-81 (which connects Syracuse to Knoxville) and I-70 (which connects Indianapolis to Pittsburgh). Until a more complete sample of the canonical Hardline archive can be recovered, we may only speculate as to what impact transit options had on the evolution and cross-pollination of Hardline. However, it poses enticing possibilities for the treatment of landscape and infrastructure—to oppositional categories in the Hardline ideology—as transporative media with their own biases of transmission and influence.

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Vanguard #7

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Vanguard #8

body. Beyond expressing support for environmental and animal rights activists, Hardline undertook very little in the way of political action outside the lives of its own members.

Lines of Escape: Reich, Deleuze and Sexual Economy

It is this paper's contention that Hardline represents the reproductive terminus of punk in its successive, de-queered disjunctions via hardcore. The artistic movement inaugurated with the polymorphous sexuality of CBGB's moved toward ever-increasingly symmetry with a more generalized authoritarian psycho-social structure which the analyst Wilhelm Reich (1897-1957) called fascism.

It is fair to attribute this particular coinage of the word "fascism" to Reich despite fascism's otherwise well-established etymology as a socio-political ideology. Reich's fascism, as articulated in his 1933 work *The Mass Psychology of Fascism*, is better understood as a bio-psychic formation, "depth-fascism" as it were, originating in the bio-energetic forces that animate libido, shaped socially and expressed politically.

In this way, the actual trappings of German national socialism are almost incidental to the more fundamental libidinal repression and sublimation that underly them. Reich makes this point by drawing extensive parallels between the culture of National Socialist Germany and that of the Soviet Union under Stalin, whom Reich (himself a communist) condemned as a traitor to the revolution.²⁸ Both Nazism and "Red fascism," Reich claimed, stemmed from repression of natural bio-social processes. To the Stalinist, this repression originated in the treatment of human society as a purely economic process. For its part, the German fascist formation originated in sexual repression.²⁹ It is to the latter that we address our analysis of Hardline.

In Reich's conception, healthy sexual impulse was expressed in proto-sexual genital awareness in pre-adolescents, masturbation in adolescents, and regular (heterosexual—more on this later) sex among adults for pleasure and bonding.³⁰ This is, of course, the conception of healthy sexuality that generally prevails today. By repressing healthy sexuality, Reich argued, men and women were rendered "orgastically impotent."³¹ That is, while able to complete the sex act, an orgastically impotent individual

28 Reich, p.226.

29 Reich, p.221.

30 Baker, "Sexual Theories of Wilhelm Reich."

31 Reich, p.136.

was unable to achieve the full purgative, cathartic state of psychic release in orgasm, where ego boundaries are loosened and true bonding occurs.

Reich theorized that the consequence of orgasmic impotence would be a particular neurotic authoritarianism—in his words, fascism. He dubbed this condition a “biopathy,” a neurosis that spanned the bio-psychic continuum. Reich writes: “The greater part of [fascist] mysticism and what is most important about it is a biological energy process, an extreme expression of reactionary sexual ideology, irrationally, and mystically conceived. *The creed of the ‘soul’ and its ‘purity’ is the creed of asexuality, of ‘sexual purity.’*”³²

Reich located the origin of the sex-repressed fascistic dynamic not in any political formation (though that would be its ultimate expression), but in the authoritarian family, a disciplining structure enshrined in patriarchal religion, enforcing sexual repression, and producing a mystic reorientation of the libido.³³ In a best-case scenario, such repression might be sublimated into the religious ecstasies reported by saints and clergy down throughout the ages. Otherwise, the primordial expression/reification of this repression becomes florid in unorthodox mysticism and veneration of a Führer. Reich contends that German National Socialist leadership was all too aware of these dynamics, and manipulated the masses’ disregulated sexual economy for their own ends. Disregulated libidinal energy, taking new shape from distortions of the Oedipal struggle, is offered expression in the misplaced erotism of “blood and soil.”³⁴ The catharsis sought but never found in orgasm is displaced in acts of mass hysterical führer-worship of the sort immortalized at Nuremberg. The figures of the Jew, homosexual, and gypsy are scapegoated as the font of all that is carnal and lascivious, and their extermination acts as sexual purgative of and for *das Volk*.

Reich’s theories of sex economy help to explicate the somewhat puzzling phenomenon of Hardline, which combines social conservatism with anti-colonial rhetoric, and grafts an elitist, authoritarian ethic into an expressly egalitarian, anti-authoritarian subcultural idiom (punk). The contradictory, or even nonsensical, formations of the Hardline aesthetic and ideology, as documented in the fanzines and albums we will see, are explicable as a morbid expression of what Deleuze and Guattari might describe as “the domain of the production of recording” wherein “[t]he “either...or...or” of the schizophrenic takes over from the “and then””³⁵ For the purpose of this excavation, we must trace those shifting and contradictory

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Reich, p.84.

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Reich, p.136.

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Reich, p.48.

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symptoms, the “either...or...or” of the Hardline record to reach the primary pathology originating in the punk and hardcore subcultures. In order to fully excavate the Hardline archive, it becomes imperative to follow Hardline's strange, fascistic flows backwards through its disjunctive escapes from the bedrock of punk's radical antiauthoritarianism, tracing mutation first into the abstemious ideology of early American hardcore, and the revolutionary fervor of its British anarcho-situationist counterpart. In turn, the rhetorical excess and ideological/cultural contradictions of these two discourses mutate into an extreme psycho-social fascist formation of Hardline.

In order to reach a more complex understanding of the Hardline biopathy, and its fascist-cum-schizoid expressions, one must first identify the Hardline sexual-ethical modality as one of sexual repression as Reich would define it. References to sexual abstinence permeate almost every piece of Hardline literature. For one example, the zine *Destroy Babylon* (named, incidentally after a Bad Brains song) warns its readers that sexual guilt is a by-product of lost sexual essence. [Figure 2.]

In another article, purporting to describe "The Balance of Things," [Figure 3] promiscuous sex, homosexuality, pedophilia, and rape are all attributed to the same category of sexual perversity. "How far will you hide behind they [sic] excuse that it is your preference? 'It makes me feel good to sleep around...I feel loved.' Little children are the sexual preference of pedophiles. What is the sexual preference of the rapist? [...] Right or wrong doesn't matter to the rapist only their sick version of pleasure."³⁶

Elsewhere, the pleasure of sex is compared to the pleasure of eating meat [Figure 4], which is, even more than drug use, the prime non-negotiable of the Hardline ethic. More explicitly, we encounter discussions of sexuality juxtaposed with images of cruelty toward animals, as, for example in Figure 5, where a crucified dog appears opposite discussion of rape, molestation, and incest. This is a not-infrequent parallel.

Neither is it unusual to see factory farming, meat eating, animal experimentation, or even modern civilization in general [Figure 6] likened to the atrocities of the holocaust. The very first statement of Hardline—the song "The Way it Is" on the Vegan Reich *Vanguard EP*—made just such a comparison. Of course, the supreme irony is that the industrialized cruelty which Nazism deployed against homosexuals is now put into service as the icon of evil to which the homosexual-despising Hardline movement may refer to justify its condemnation, not only of animal cruelty, *but of homosexuality itself*. As usual, official movement mouthpiece *Vanguard* crowns the summit of this absurdity with an unsigned editorial [Figure 7]:

Deleuze, 12.

"Sometimes people opposed to homosexuality and pederasty [sic] are not only referred to as 'homophobic and ageist' but even as Nazis as well. (Animal rights activists are often called the same thing by flesh eaters and milk drinkers). This is probably because Nazis killed around 10,000 homosexuals during World War II. Statistics like that help gays, lesbians and pedophiles to place themselves into the same 'oppressed minority' category as Africans and Jews. Again what is left out is the fact that Rudolph Hess, William Shirer and other prominent Nazis were openly homosexual."

Obviously, such a statement, and the rhetorical and ideological context in which it occurs, is logically inconsistent, rhetorically fallacious, and factually wrong. William Shirer, for example, was neither gay, nor a Nazi, nor even German. He was an American author, broadcaster, and historian, who wrote the wildly successful popular history *Rise and Fall of the Third Reich*.

However, contradictory though its elements may be, this tangle of sophistry ably serves its purpose—that is, as a discursive instrument of repression, genitally retentive, serving to prohibit and condemn natural libidinal expression. When viewed from this perspective, the scrambled cast of villains and values that makes up Hardline's relationship to the holocaust and its victims is actually of the highest order of value and necessity. Of the fourteen fully intact fanzines recovered for this project, every one contained dedicated references calling for monogamy, heterosexuality, prohibition of abortion, and abstinence from masturbation. Views on monogamous heterosexual intercourse range from exclusively-for-procreative-purposes to *almost* exclusively-for-procreative-purposes. In other words, those aspects of sexual pleasure that do not pertain to procreation, which are by very definition the sources and cause of orgasmic potency as Reich describes it, are *verboten*. Hardline is, in the words of the French theorists a "paranoiac machine of primary repression"³⁷, a despotic imposition of causeless debt, set to a mode of social production *against healthy, polyvalent sexuality itself*.

Moreover, in keeping with both Reich and Deleuze, we observe this repression ventilated in an ideologically inconsistent, yet somehow harmonious, pastiche of mystical systems. Throughout the Hardline archive, one observes appeals to vague Taoist and/or syncretic Abrahamic monotheism as means of justifying the movement's conception of the "natural order." [Figure 8.] These spiritualities are, in most

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Deleuze and Guattari, p.13.

respects, contradictory—or at any rate, dissonant. Taoism is adeistic, contra monotheism. The Abrahamic faiths posit a fallen world, incapable of reconstitution, justifiable only by the promise of eventual escape into the hereafter. Taoism, on the other hand, posits a world of eternal, pre-existing harmony, in which man's only responsibility is to find his proper role maintaining that balance.

One may also take frequent notice of the presence of the font Papyrus and other quasi-Papyrus fonts throughout the Hardline archive. [Figure 9.] The use of Papyrus has particular significance to explicating and contextualizing Hardline's mystical tendencies. Sometimes cheekily referred to by graphic designers and typographers as the "yoga font," Papyrus functions as a kind of naive signifier of the exotic, mysterious, and Oriental. One often sees it employed as a shorthand for harmony and a wisdom believed to be lacking in West. This is particularly true of the middle-class American milieu out of which Hardline emerged. Spas, yoga studios, and sci-fi films with noble savage inspiration use Papyrus and its variants with abandon. [Figure 10.]

The archive is also replete with Gothic and quasi-Gothic fonts, the likes of which are routinely seen in far-right graphic design evoking the martial myth of Germanic superhumanity. [see figure 11.] It is interesting to note that Hardline evokes national socialist typography in certain cases, but never makes any such allusions (witting or no) to Soviet graphic design. This should serve to bolster Reich's contention that fascism which originates in sexual repression is cosmetically, if not functionally, different from its "Red," soviet counterpart, which originates in fundamentalist economism.

If we were to posit ideology as the *source* of Hardline rhetoric, we would never resolve its contradictions. However, if we view both Hardline's ideology and its rhetoric as merely the co-morbid surface *expressions* of a profound dysfunction in the sexual economy, then New Age Taoism and Patriarchal Abrahamism—like the seemingly oppositional yoga and Nazi fonts—are revealed as fraternal twin mysticisms born of one repression. While the mysticism of National Socialist Germany plumbed the depths of the Germanic collective unconscious, and returned with cruel nordicism, Hardline descended into mytho-mystical unconscious of late 20th-century America and returned with the History Channel and Barnes & Noble New Age department.

What appear to we readers as glaring contradictions in Hardline ideology, those positions repeated in vaguely consonant but utterly inconsistent form, take on additional coherence when our Reichian perspective is put through the Deleuze schizoanalytic prism. Deleuze and Guattari write: "It might be said that the schizophrenic passes from one code to the other, that he deliberately *scrambles all the codes*, by quickly shifting from one to another, according to the questions asked him, never giving the same explanation from one day to the next, never invoking the same genealogy, never recording the

same event in the same way."³⁸ However, unlike the Deleuzian schizo, Hardline has no revolutionary potential; it is a purely *morbid schizophrenia*. Like Beckett's schizoid Molloy, brought to panic by the question of his mother's last name³⁹, so too must Hardline scramble to answer every question anew, never to refer back to what has been already said, for there lies the lurking libidinal repressed. Each new motif, rhetorical or graphic, must be enlisted in an ever-more difficult work of obscuring the repressive formations threatened by each challenge or query.

We may even find a mediumistic echo of this morbid schizophrenic code-mangling in the Hardline archive's historical status as among the last of the pre- and early-internet-era photocopy fanzines. The archive, originating as it did in a numerically, demographically and ideologically narrow community, reproduces much of the same imagery and editorial content across publications and issues. However, as artifacts of pre-lossless media reproduction, printed with varying degrees of fidelity and talent, the often-cannibalized items have been distorted, degraded—chronology becomes difficult to ascertain between iterations. Simply because an item was published before its degraded twin does not mean that it is not closer to the source material. Varying qualities in photocopiers, and zine creators' varying facility with them, combine with the close-knit communication network of the Hardline scene to ensure that we may only make guesses as to whether *Destroy Babylon's* reproduction a woodblock image of Lot fleeing Sodom is a photocopy of *Forward to Eden's* primary photocopy [Figure 12], or if they both derive from the same primary source, but were reproduced on machines of unequal quality. This question of reproductive consistency is not merely of cosmetic or chronological concern. Given Hardline's tendency to rewrite its past positions, reprinted editorial content becomes immediately suspect if prior versions are unavailable. At least two versions of *Vanguard* issue 1—the founding publication of Hardline's zine modality—are known to exist, with variations in content.

These ambiguities—many perhaps unresolvable—are symptomatic of the Hardline archive's production during the early era of consumer-grade desktop publishing software, before widespread consumer internet access and scanning technology offered the possibility of (practically) lossless reproduction. But while this precise periodicity, and its now-conspicuous technical shortcomings, is responsible for its share of mysteries, it is, at times, also capable of rendering the odd symptoms of Hardline's underlying pathologies positively transparent.

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Deleuze and Guattari, p.15.

39

Deleuze and Guattari, p.14.

Step into the Pit (or: Mosh the Gay Away)

Symptomatically, fascist mysticism makes possible the frenzy into which its biopathics may be whipped during certain prescribed rituals, at the behest of and directed toward the presence of a charismatic leader. If mysticism may be said to send repressed libido “up,” into the psychic centers of religious imagination, then the fascist mob expels libido “out,” displacing it onto the simultaneously sexualized and deified figure of the führer.

"At a certain point there is a correlation between the phenomena of orgasmic excitation and the phenomena of religious excitation, ranging from the simplest pious surrender to total religious ecstasy. The idea of religious excitation is not to be confined to the sensations that are wont to arise in deeply religious people while attending a religious service. We have to include all excitations that are characterized by a definite psychic and somatic state of excitation. In other words, we *also have to include the excitation experienced by submissive masses when they open themselves to a beloved leader's speech.*" (emphasis added) [156]

We see this ritual occur with ever-increasing congruency as hardcore repetitively diverges, away from its queered, punk roots, and toward the biopathy of Hardline. Figure 13 shows the band Judge in concert, a band equalling the Hardline actors in militancy, if not precise ideology. Figure 14 portrays women workers clamoring to greet the arrival of Adolf Hitler to their factory. In either case, the swarming masses strain toward the figurehead, arms outstretched, faces contorted in a mixture of pain, ecstasy and rage.

The rigidly codified, highly stylized mode of dance witnessed at concerts of the Hardline ilk likewise match perfectly critic Susan Sontag's dissection of fascist aesthetics. "The massing of groups of people; the turning of people into things; the multiplication of things and grouping of people/things around an all-powerful, hypnotic leader figure or force. The fascist dramaturgy centers on the orgiastic transactions between mighty forces and their puppets. Its choreography alternates between ceaseless motion and a congealed, static 'virile' posing."⁴⁰

In footage culled from a 1994 concert of the Indiana Hardline band Birthright⁴¹, participants in the mosh ritual alternate between pointing, stiff-armed salutes and loose-limbed stage diving into the

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Sontag, n.pag.

41 <https://www.youtube.com/watch?v=KYCquKCxPaU>

congealed current of bodies straining to reach the stage and perform the dance in acts of what Reich described as "muscular sadistic discharge."⁴²

As in the athletic scenes of Riefenstahl's *Triumph of the Will*, there is a none-too-subtle homoeroticism at play in this live concert ritual. That sublimation finds perhaps its clearest expression in the ritual offering of the microphone—phallus *par excellence*—to the crowd. [Figure 15.] One may observe it in countless photos from the time: the masses swarm the charismatic leader reaching for the symbol of his potency; he offers it up, that a few might add their own voice to the cacophony, and so supplement the moment of libidinal outpouring beyond what is otherwise permissible in their role as interchangeable molecule of the mosh-pit swarm.

And how else might we interpret the inclusion of pornographic gay cartoons, such as those in Figures 16 and 17, if not in such terms of sublimated lines of homoerotic escape? In the rhetoric of Hardline, homosexuality is likened to pedophilia and rape, while Nazism is equated with animal experimentation and factory farming. The tone of these drawings simply does not match the stark, condemnatory language of the Hardline archive nearly so well as the carnivalesque indulgence to homoeroticism allowed within the confines of the pit. Indeed, what other meaning *could* one inscribe on this cartoon, if not as ventilating the sheer libidinal pressure of repressed adolescent sexuality?

Reich believed that fascistic biopathy often found its expression in what we today might term "situational" or *pseudo-homosexuality*. "All homosexuality and all fascism, he implies, obtain from repression on society's behalf."⁴³ While heterosexual pornography, even of the crude comedic variety, would immediately violate the integrity of Hardline's moral circumference, the putative mockery of homosexual intercourse portrayed here provides it with ideological cover. Sexuality may be transgressed in moral safety via displacement onto that carnalized, lascivious other.

The problematics of Reich's attitude toward homosexuality will be addressed later in this paper. For the time being, we may turn again to Sontag to articulate the same dynamic in more universal terms. "Nazi art is both prurient and idealizing. A utopian aesthetics (identity as a biological given) implies an ideal eroticism (sexuality converted into the magnetism of leaders and the joy of followers). The fascist ideal is to transform sexual energy into a 'spiritual' force, for the benefit of the community."⁴⁴ More than any other example recovered in the Hardline archive, this antithesis—its motives both puritanical and prurient, its expressions both vulgar and high-flown—bears the proof of Hardline's morbid schizophrenia.

42 Reich, p.137.

43 Dean and Lane, p.177.

44 Sontag, n.pag.

Hardline is the beneficiary to both fascism's idealized aesthetics and the lowbrow legacy of its punk origins. In its ongoing reproductive process of self-decoding and recoding, Hardline experiences and rejects desire, giving rise to such sketches as these, which in their homophobic vulgarity may at last vent, if only partially, the libidinal turmoil operating just out of sight.

Leaving Babylon: Hardline Discovers the Postcolony

Further parallels to Sontag emerge when we examine how Hardline's appeals to vague conceptions of "natural order," and its fetishization of "pure" nature, eventually spill over into a fetishized identification with third world struggles for liberation. Sontag's criticism of reconstructed Nazi propagandist Leni Riefenstahl's photoessay *The Last of the Nuba* emerges in a clear line from her reading of Riefenstahl's film work, cited in the previous section. She explains how fascism does not depend on overtly antagonistic racism. No longer is the scapegoat the Jew of Nazi propaganda efforts or the homosexual of early Hardline communiqués. "Now it is 'civilization' itself that is the defiler."⁴⁵

Beginning in the mid-90s, the Hardline archive begins to evince a diminished interest in reviling homosexuality, and an increased positive identification with indigenous peoples and people of color, in particular those of the Americas and in the Arab world. A 1995 interview, published in *Destroy Babylon* #2 seems to inaugurate this profound shift, as Sean Muttaqi discusses his post-Vegan Reich band Captive Nation Rising—a reggae band.

As befitting the morbid schizoid quality of the Hardline discourse, we ought also to cite the dialectic which Hebdige traces through the musical idioms of punk and reggae. "As the music and the various subcultures it supports or reproduces assume rigid and identifiable patterns," Hebdige writes, "so new subcultures are created which demand or produce corresponding mutations in musical forms. These mutations in their turn occur at those moments when forms and themes imported from contemporary black music break up (or 'overdetermine') the existing musical structure and force its elements into new configurations."⁴⁶ Which is to say, the "whitened" heavy metal crossover, exemplified in the offspring of Bad Brains and reaching rhetorical overload in the "Ride the Lightning-core"⁴⁷ of the first Vegan Reich EP, by necessity rejuvenated itself by the injection of black musical idioms.

However, there is more to Hardline's third-world shift than Hebdige's words alone would suggest. For Hardline's new, postcolonial appropriations are not at all a symbol of greater engagement with

45 Sontag, n.pag.

46 Hebdige, p.69.

47 Stuff You Will Hate, n.pag.

political realities, but merely revision to the movement's catalogue of idealized icons of purity. As for Riefenstahl, so for Hardline—Sontag writes: "What is distinctive about the fascist version of the old idea of the Noble Savage is its contempt for all that is reflective, critical, and pluralistic." In the *Destroy Babylon* interview, we are shown a child of color holding a gas mask [Figure 18], Ben Wittick's iconic photograph of Geronimo kneeling with rifle [Figure 19] and the Lion of Judah, symbol of Rastafarianism's third-world messianism [Figure 20]. These are but the new camouflages by which Hardline obscures its churning biopathy. The movement's identification with this struggle is merely a new artery out of which its churning biopathy may be evacuated into fantasies of sadistic expression.

One particular image captures this dynamic and binds it symbolically: that of two nude, aboriginally-coded figures throwing wooden spears at spectral landmovers. [Figure 21.] It is one of the few graphics that appear in the Hardline archive which might be described as conveying anything resembling pathos, and it is reproduced several times across the archive. It is a romanticized portrait of futility, nobility and martyrdom. For as these figures are unambiguously "othered," so is their struggle a mere validating proxy for that of Hardline, which, like Reich's fascism "[pays] tribute to so-called native traditions in a mystical and brutal way, [but] which [has] nothing to do with a genuine feeling for one's native country and attachment to the soil."⁴⁸ As for the Nazis, so for the Hardline: Eden (i.e. The Reich—Third, Vegan, or otherwise) is always viewed at afar, existing unquestionably in a distant time or land, but unthinkable within the movement's own corrupt cultural and historical context (this itself merely a proxy for the disordered movement psyche). Of course, environmental rescue, animal welfare, and prohibitions on abortion will not solve the biopathic disregulation manifesting in Hardline ideology and art. Rather, these are the sundry codes into which Hardline files its biopathic libidinal energies. The statement of this image is sentimental, unreflective gainsay, a "NO" hurled toward the object of psychic repression, which boomerang back in directions that are at once categorically predictable, yet never cease to surprise.

The holy grail of the Hardline archive remains the elusive eighth and final issue of *Vanguard*. In it, Muttaqi, now going by the name Ishraq Furqan, emerges one final time, to place his seal of authority on Hardline's identification and (one-sided) alliance with struggles for third-world liberation. A plain text file purporting to transcribe the written contents of *Vanguard* #8 circulates online.⁴⁹ Its exact provenance has yet to be verified, but the tone and message strongly suggest its authenticity.

48

Reich, p.234.

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www.angelfire.com/rant/discipline/writings/vanguard8_2.txt

The publication of *Vanguard #8* accompanied significant shakeups in the political structures of the Hardline chapters and "central committee." Organizationally, the group had fractured beyond repair. An intentional Hardline community, located in Hawaii, was abandoned after less than a year due to participants' ignorance of basic farming and construction techniques.⁵⁰ The movement's strictures and intolerance for lapses quickly alienated or expelled otherwise enthusiastic supporters.

As if to camouflage this crack-up, *Vanguard #8* puts its focus on the broad sweep of history, locating Hardline within the context of the great monotheistic moral traditions, and third-world struggles for liberation. These subjects, Muttaqi/Furqan declares, must be carefully studied. "For our movement is the culmination and synthesis of all movements and faiths that have come before us in the struggle for justice." What follows is perhaps the clearest distillation of the haphazard pastiche of sentimental New Left third-world fetish and fascist-mystical reaction that had always characterized Hardline:

"In conjunction with this, an understanding of the forces that have fought against such injustices (both in terms of their ideology as well as strategy) is most essential.

NATIVE PEOPLE'S STRUGGLES:

Africa

The America's Australia/New Zealand Asia

South Pacific

REVOLUTIONARY GROUPS AND BELIEFS (current and historical)

Shining Path

Spanish Revolution (1936)

The Assassins

Black Panthers

Kronstadt Uprising

Ukrainian Anarchist Struggles ((early 1900s) Nation Of Islam

RAF

Boxer Rebellion

Mau Mau

Rastafarian Movement

50

<http://planetgrenada.blogspot.com/2006/01/sean-muttaqi-vegan-reich-and-hardline.html>

IWW

Baader-Meinhoff Group

Liberation Theology

MOVE

Islamic Radicalism

In addition we must edify ourselves in all matters pertaining to the development of our own health, morality and communities we build.

PRACTICAL SKILLS:

Organic Farming

Cooking

Sewing

Building

SPIRITUAL KNOWLEDGE

Taoism

Islam

Sufism

True Christianity

Kabbala

Buddhism

Rastafarianism

True Judaism

Native Spirituality

REVOLUTIONARY TOOLS;

Guns

Pyrotechnics

Martial arts

ETC."

One can almost imagine a *Henry IV* "St. Crispin's" scene in Muttaqi's mind as he pens this valedictory:

"[Y]ou must not lose heart or falter in your Faith. For certainly these last days will be difficult and without doubt we will face many a test...So take this as a reminder of what the ancient Prophet's[sic] have said, and stay true to the Path. For Hardline reflects all sacred teachings, and only the righteous can manifest the Divine."

He continues:

"Even if the name Hardline were to be washed away in the coming years like the sand beneath the ocean waves, our mission would not have failed, the Path would not have changed. For the name "Hardline" carries in and of itself, little importance. Neither do the particulars of Hardline's external laws. They are just how we manifest the Divine Will in this Time and Place...Had we been born at the dawn of Creation, and walked amidst the hot fertile jungle of Africa like our common ancestors, we may have eaten a diet of raw foods. Had we been born two centuries ago in the plains of North America, we would have enjoyed the great Buffalo hunts and smoked from the peace pipe.[..]You must know that the Truth of Hardline is not contained within the outward rules of Vanguard#1. Rather it lies within the spirit of it's [sic] message."

Muttaqi's vegan jihad had clearly failed to materialize, and there is a more-than-implicit rhetorical exhaustion to the content that closes the issue. These paragraphs as much as admit that Hardline as an ideological and activist force was spent. Eventually, Muttaqi writes "it will become necessary for the whole movement to go underground and appear to have dissolved." And dissolve it did. But there is little evidence that the underground Muttaqi mentions was ever anything but a romantic flourish. The Catalyst Records message boards today are replete with gossip reporting which ex-Hardliners now frequent what local bars. David Agranoff, onetime editor of *Defense, Rescue & Survival: A Journal of Hardline Emotion*, and a moving force behind the failed Hawaiian commune, is now listed on numerous animal rights websites as a government informant and *agent provocateur*.^{51 52} Even as radical

51

<https://animalliberationpressoffice.org/NAALPO/snitches/>

52 Potter, n.pag.

environmental and animal rights actors have become public targets for the West's war on terror (among them Walter Bond, a former Hardliner)⁵³, the name of Hardline has only faded further into the mists of history. And so, as was the case with so much of Hardline art and thought, the contents of *Vanguard #8* function better as convenient rationalization of the inevitable than a true vision for the world as it might be remade. In the end, one is led to wonder whether Muttaqi himself ever truly believed in his Hardline revolution, or if it were merely the florid expression of a somewhat unambitious megalomaniac operating in a marginal subculture a decade past its prime.

Conclusion: Future Inquiries and Redeeming Reich

In the interest of analyzing Hardline's idiosyncratic fascism, particularly as pertaining to its mysticism and homophobia, we have been forced throughout this paper to overlook the key shortcoming to Reich's thought—his own pathologization of homosexuality. In fairness to Reich, the fault, though grave, was by no means his alone. A psychoanalyst of any orthodoxy working in the 1930s would likewise have treated homosexuality as a malformation of natural sexuality—if not a moral transgression. However, while we may not gloss Reich's prejudice, neither may we dismiss the evidence before our eyes. Hardline was an unambiguously biopathic, fascist psycho-social formation, and this biopathy found its expression at least partially in the performance of homoerotic ritual and art.

Deleuze and Guattari suggest the possibility of the *line of flight*, “a path of mutation precipitated through the actualisation of connections among bodies that were previously only implicit (or ‘virtual’).”⁵⁴ The drawing of the line of flight occurs at the point of what Bernardo Attias describes as rhetorical excess.⁵⁵ And indeed, as we superimpose Deleuze onto the rhetorical excesses of Reich's perniciously circumscribed definition of sexual health and Hardline's schizophrenic ideology, we may glimpse our own emerging line of escape—that is, toward a queering of Reich's own theories as a practical descriptive rubric.

Psychoanalysis's historical anti-gay sentiment has already been redirected to indicate that more common sexual fluidity which we recognize today as existing within a constellation of healthy, developmentally appropriate sexuality. “In the past decade, a few scholars have reclaimed the idea of 'situational homosexuality,' this time replacing core/biological sexuality with a more fully social-

53

<http://www.animalliberationfront.com/ALFront/Activist%20Tips/IAmALFLoneWolf.htm>

54

Lorraine, “Lines of Flight.”

55

Attias, p.100.

constructionist perspective. These scholars assert that the concept remains useful to examine particular homosexual behaviors that are specific to a social setting and distinct from homosexual identity (Escoffier 2003; Kunzel 2002)[...] the reconceptualization of situational homosexuality opens up the “possibilities of examining other forms of homosexual behavior that cannot be explained by contemporary notions of gay identity...”⁵⁶ Thus we may continue trace the biopathy of fascist sublimation to its outlet in homoerotic ritual; we may even assert that this expression belongs to a category of pathological pseudo-homosexuality, *without by the same token pathologizing homosexuality or gender/sex-fluidity*. This shift will largely be one of transvaluation, applying Reich's bio-energetic theories as critical lens while rejecting his conceptions of what constitutes sexual normalcy. *Anti-Oedipus* criticizes Reich for “creating a distinction between rationality as it is or ought to be in the process of social production, and the irrational element in desire...He therefore necessarily returns to a dualism between the real object rationally produced on the one hand [i.e. sexual work democracy] and irrational, fantasizing production [i.e. pathologized homoeroticism] on the other.”⁵⁷ Does Reich's homophobia not stem from just such a dualism, an analytical rigidity that has not reckoned with “the irrational element in desire?”

There is clearly much more work to be done. The splintered, seething kaleidoscope of Deleuzian schizoanalysis no doubt has a crucial role to play in breaking apart the encysted prejudices of Reich's historical/cultural happenstance. But the work of rehabilitating Reich bears the burden of its own proof, and must therefore emerge as the product of praxis—not theory alone. The dynamics of progressively queered and regressively dequeered subcultural reproductions are ongoing, and bear ever-greater consequence on society as a whole. The question of gay marriage, the bourgeois-ification of homosexuality, and the appearance of reactionary gay figures like Peter Thiel and Milo Yiannopoulos relate directly to Reich's fears that bourgeois patriarchal values serve as enforcers of fascist libidinal repression. Other areas worthy of observation include the inscription of black sexuality and gender identity via the policing of identity in culture and jurisprudence. We may look to the misogynist, anti-queer Gamergate movement, and its in-retrospect inevitable alliance with white nationalism. Hardline, with its discrete position in history and geography, its well-bounded archive, clear genealogy, and guileless bluster, presents the perfect control group for theorizing a model of these pathologies. In doing so, we may hope to better identify and render treatment to the dangerous—and real—biopathies of Reich's dire warnings.

56

Aguilar, p.111.

57

Deleuze and Guattari, pp.29-30.

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Appendix

Fig. 1
The Hardline Manifesto



The time has come for an ideology and for a movement, that is both physically and morally strong enough, to do battle against the forces of evil that are destroying the earth (and all life upon it) . One that cannot be bought, nor lead astray by temptation. A movement free of the vices that sedate the mind and weaken the body. An ideology that is pure and righteous, without contradictions or inconsistencies. One that judges all things by one standard and emphasizes personal responsibility and accountability above all else. An overall view on life that not only deals with the external, but also the internal—realizing that a physical entity of oppression, such as the capitalist system (where all life is deemed an expendable resource) , is merely an outward manifestation of the warped values held by the people who run the institutions that control our lives, influence our culture and destroy the earth.

It must also recognize the intrinsic flaw of single issue causes, where the concept of justice is always a selective one (with each special interest group fighting for the rights of those that fall under their personal concern, while neglecting, or in some cases, opposing those rights for others) —moving beyond such failed approaches—to a logical and all encompassing system of thought and program of action, which can and will succeed.

That ideology, that movement, is Hardline. A belief system, and a way of life that lives by one ethic—that all innocent life is sacred, and must have the right to live out it's natural state of existence in peace, without interference. This single ethic ensures that all life, from a fetus or a grown human (black, white, male or female) , to an animal, or it's habitat, is guaranteed equal rights, with liberty for all, regardless of someone's personal bias against them. Under the principles of the Hardline ideology, all shall be permitted to do as they please as long as their actions do not harm, in any way, the rights of others. Any action that does interfere with such rights shall not be considered a "right" in itself, and therefore shall not be tolerated. Those who hurt or destroy life around them, or create a situation in which that life or the quality of it is threatened shall from then on no longer be considered innocent life, and in turn will no longer have rights.

Adherents to the hardline will abide by these principles in daily life. They shall live at one with the laws of the nature, and shall not forsake them for the desire of pleasure—from deviant sexual acts and/or abortion, to drug use of any kind (and all other cases where one harms all life around them under the pretext that they are just harming themselves) . And, in following with the belief that one shall not infringe on an innocents life- no animal product shall be consumed (be it flesh, milk or egg) . Along with this purity of everyday life, the true hardliner must strive to liberate the rest of the world from it's chains -saving life in some cases, and in others, dealing out justice to those guilty of destroying it.

Only with this dedication, and conviction—living a life that is in harmony with our stated goals and beliefs, gaining strength from our purity of body and mind, while actively opposing those who are destroying this world with there poisonous thoughts, deeds and pollution, can we be victorious in the struggle. For more info write to:

Hardline P. O. Box 490 Laguna Beach, Ca 92652 U. S. A.



Figure 2
From *Destroy Babylon #1*

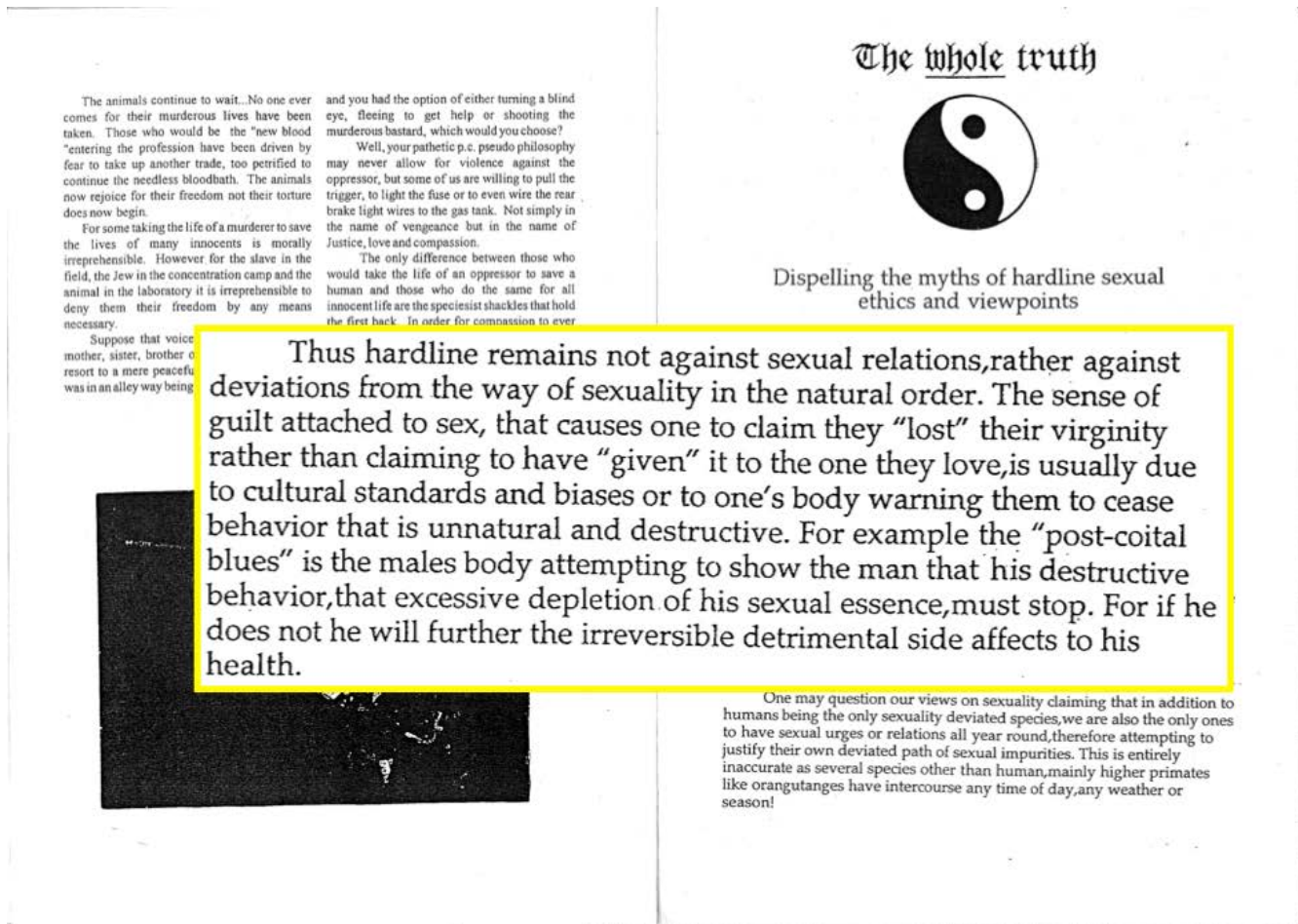


Figure 3
From *Defense, Rescue & Survival* #2

Sorry nature's not politically correct

For years people have been tiring to push us to compromise. Sometimes people want us to tone down on militance toward those whose evil acts take the lives of innocent animals. Others have wanted us to compromise our stance on innocent life so people can cover for their sexual misconduct by eradicating the unborn spawn of the hedonistic desires. Hardline is not just about the physical ending of those forms of oppression, hardline is about a true end to this oppression. Killing every vivisector and abortionist may end today's killings but true hardliner realizes that our goal is to end the oppression not postpone it.

In order to end oppression one must realize what causes said oppression. Mankind wreaks nature because he can find no balance between his never ending search for pleasure and the ways nature intended for him. That lack of understanding...that lack of balance is what causes the meat and fur trades to become symbols of a modern age...it is responsible for abortion and here we go it is responsible for deviant sexuality that lacks that balance...that understanding.

More than any other issue detractors of hardline have pressured us to compromise our stance on sexuality. To a degree it has worked, in reality this is a stance on human sexuality plain and simple somehow the hardcore media and ignorant activists weather hardline or against hardline have attempted to make hardline look homophobic and heterosexual. In reality it is the p.c. punk-rock icons and detractors of hardline that are being heterosexual.

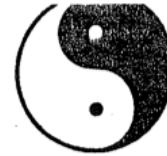
Hardline has no stance on homosexuality. It has a stance on human sexuality, some where down the line this got turned into a hetero vs. homo thing and that was never hardline's intention. Everytime we it was usually answering questions while Repeatedly we have pointed out that no prejudice against homosexuals. Many have like dyke and faggot which we see to be a It's high time you people listen to that scares we is a few people within our compromise on this issue. If you wanna When will the compromise end?

It's pretty self important of homosexuals to them. We have never denied that humans are sexual beings, we all have the in born drive to reproduce. The drive to reproduce is the drive behind sexuality, it feels good to ensure our species will survive. I'm not saying this is the only reason people should have sex and neither is hardline but the fact remains that is why sex exists.

A deviation is a deviation it makes no difference to me if a person sleeps with someone of the same sex or sleeps with 20 people of opposite sex. To me the natural bond between a male and female in love and the balance that it achieves with nature is a wonderful by product of sex. This is a natural and important to our

nature
political
sex with
one nig

I see deviant sexual acts from one-night stands, homosexuality, pedophilia or sex with other species to be a threat to the balance of nature. The excuses used for one night stands may seem innocent but they are the building blocks for the



THE
BALANCE
OF
THINGS

destruction of harmony with nature-you don't care why your a sexual being only that it pleases you.

How far will you hide behind they excuse that it is your preference? "It makes me feel good to sleep around...i feel loved". Little children are the sexual preference

of pedophiles. What is the sexual preference of the rapist? For the rapist whose only concern is pleasing themselves...In their sick mind the horror and disgust of rape is justified by their need to please themselves. Right or wrong doesn't matter to the rapist only their sick version of pleasure.

and the same thing. I'm not saying "god sent aids to kill fags", sexually transmitted diseases effect all who are deviant, heterosexuals are not immune. I guess if it pleases people to play with a loaded gun i hope they don't shoot there feet off.

As for the hardliners bent on compromise...remember when vanguard #1 said "maybe if we didn't stress veganism we could get more people into environmentalism. Maybe if we didn't stress any issues we would make more friends and in time they will learn"

where we are coming from.

Figure 4
From *Forward To Eden*

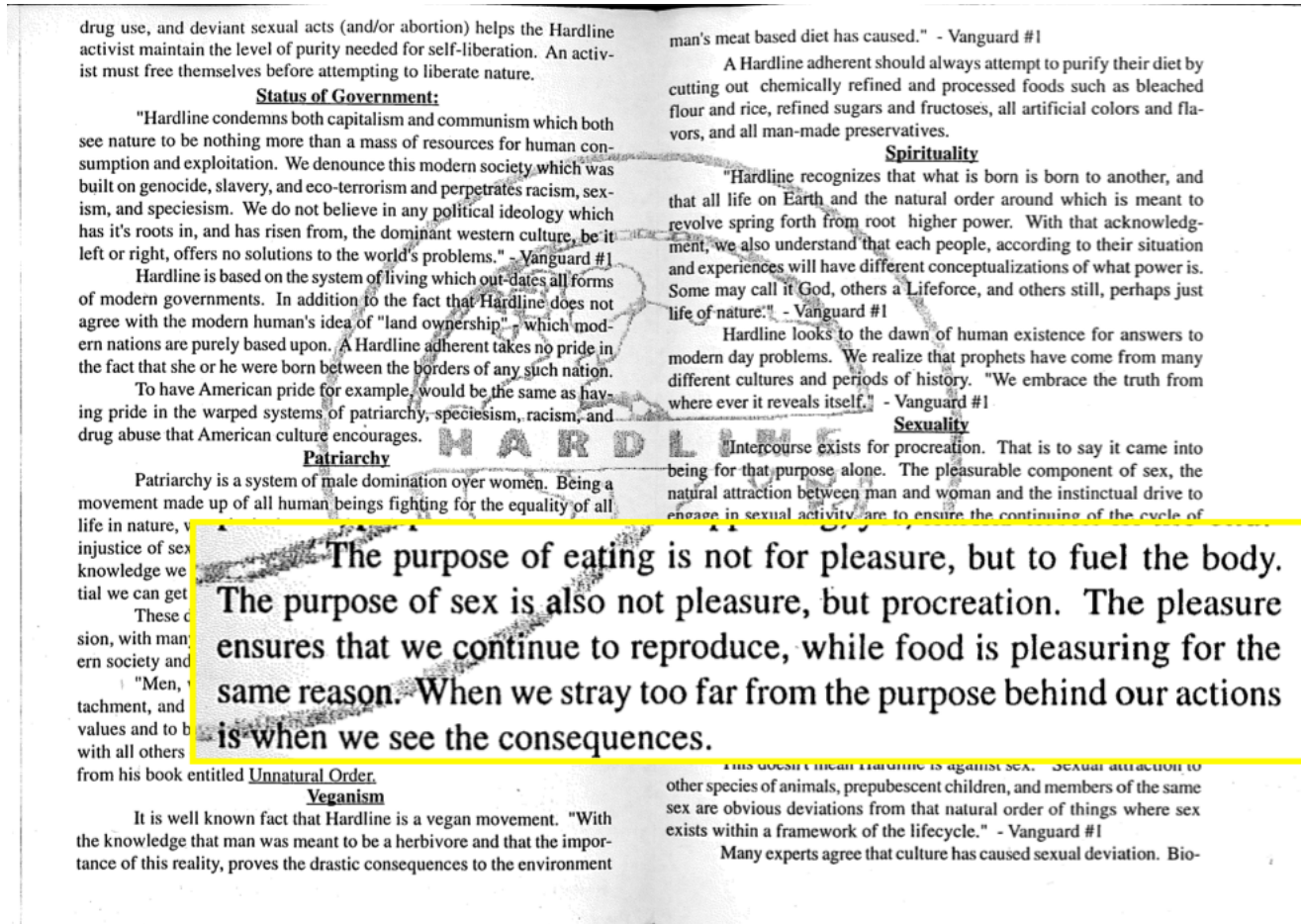
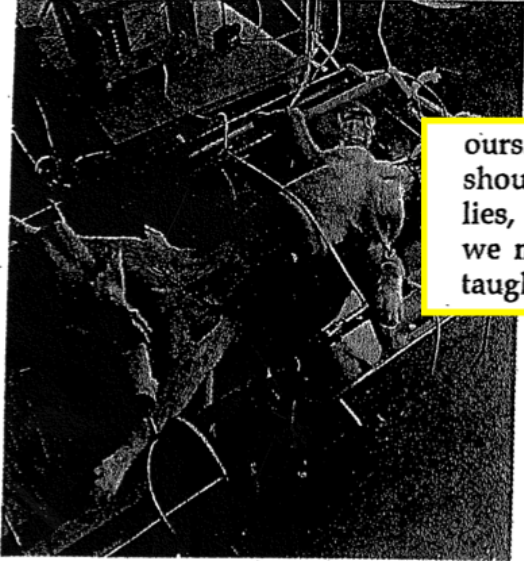


Figure 5
From *Declaration 'Zine*



**“
VIV
SH**

ours. Perversions are rampant, what do I really feel? How should I feel? Beneath all this filth, under these grotesque lies, what is my status as a sexual being? Stripping away, we must learn all over again. Unlearn all this world has taught us.

**DIS
CO
OB
SU
CRI**

**Dr. Ch
found**

Experimenters routinely cut dogs' vocal cords so they cannot howl during painful

What kind of

Rape. Molestation. Incest. Assault. Sex crimes subliminally fueled and condoned by society. Warped perceptions of desire haze our views, twist and mutate our sexuality and affection until we are no longer capable of truly loving, of knowing natural sexuality, of becoming one with our personal sexuality. Fashion industries. Magazines. Movies. Television. Newspapers. Peers. Every corner we turn we are bombarded by a culture that wants nothing short of controlling and dominating us.

spreading pain and disease. Abstain, rebel. Searching for a deeper meaning to sex is our only salvation from the flames of this nightmare of false sexual power and degeneration so many are drowning in. Bathing in this mire the weak and careless are sucked into a train of thought far alienated from our true sexuality. Tricking themselves into believing that what they're doing is alright, that its safe, that its harmless. I know better.

Sex drives exist for a single purpose, to ensure procreation of our species. But our sex drives are being used to sell products, to market everything from cologne to cars, to trap us in a huge marketing scam. Sex should be based upon love and the desire to manifest that love in a physical form, while bearing in mind that sexuality exists to bring children into the world. To base sex on lust, desire, convenience, profitability or any other ignoble purpose is to deprecate a feeling and bond that is one of our most healthy and natural instincts. Do not let this defamation of our sexuality continue, take hold of your true sexual being and use that awareness to empower the natural state of sexuality that exists within us all.

Figure 6
From *Defense, Rescue & Survival* #1

Entropy: I thought you might wanna know,

Are you even aware how important that word is to you? Let me tell you something about energy, energy is constant the amount of energy in the universe never changes. We can not create or destroy energy. When you put gasoline in a car and drive around you are converting that energy into work.

Cars, computers, buildings, people, paper in your hand are all energy that has been transformed from one state to another. "entropy is the measure of energy no longer capable of conversion into work" (jeremy rifkin). This happens when energy is transformed in sulphur dioxide and spread into space, and it becomes useless as an energy source.

Wake up call... Hello vegan person who thinks their doing enough for the environment. everytime we use products even the ones that can be recycled we are pushing the laws of entropy. Recycling uses energy in collecting, transportation and processing. Besides ~~that~~ we were not even close in this country to reprocessing 50% of our products. The sun has to work with energy already here to develop life and if we destroy all the workable energy on this planet... Well buh-bye.

Don't just be vegan, be a smart vegan. Don't consume instead of buying c.d. after c.d. try to wear your shoes, shirt can't anymore. reuse...reduce!

Reduce...Reuse...Reduce...Reuse

You will hear the cry of freedom as ea

Why revolt? Why call to arms? Why do we use such an underlying message is an end of aggression towards all living things. Lets face it oppressors have never wanted to give up their slaves ever. Requesting peace or liberation is a losing battle. Human beings do not wish to give up their throne over the earth. How do we convince human beings to give up the fatty luxury they have become used to.

Should we stand around holding our signs passing out lit. waiting for that day to happen or should we make earth liberation a reality. For me that day has come...guided by that bloody dollar bill like it's your god i will smash the slave masters of this world. You who bath in apathy are a enemy expect no mercy. I will argue till i am blue in the face, i will sit in your hallow jail cells and with every minute i grow stronger.

For those of you who think this some kind of self pleasing ego trip-think again. It's with great remorse we make these threats, tears fill our eyes when we think of the limits we are pushed to. The soil, trees, animals in the end they are stronger than your weakness. Stronger than your frail skin.

The fact remains if i wish to die without gaea's blood on my hands i must fight in her defense. This struggle requires warriors willing to fight the hardest struggle ever, but if you think about what choice do we have? The warning is given.

LEARN OPPRESSION

IT'S ALMOST ALWAYS UNDER YOUR FEET.

I've lived a sheltered life and i'm aware of that, Indiana is not a bad environment to grow up in. I didn't need to work until i was 18 and lived a easy life. for a long time i did not feel the place to say i knew anything about oppression. I was correct if you believe humans are only able to oppress themselves. This is the anthropocentric thought that human's are the center of the universe.

Death camps in bosnia, iraq and places like south africa are examples of human oppression. True i did not grow up in any of those places and my empathy is limited to my knowledge but i care. The ba'hai's of iraq are not allowed to have there religion as the natural part of there life. The civil war in yugoslavia has put children through there growing process in a state of total war.

I never lived a life like that. I'm not at all sorry for it either, i'm thankful for all i have. This doesn't mean i don't care for

we realize that we all live oppression.

Not like the ba'hai, not like the children in yugoslavia, but like the nazi's, like the government in iraq and all seats of evil through time. I believe it has become impossible for the human animal to attain it's freedom without taking it from others. Even i who fights for the liberation of the earth could be using paper made from trees clearcut in alaskan rainforest. The box of papers says it isn't but i really don't know for sure. Riding my bike to the computer lab to write this essay in defense of the earth i road across pavement. Pavement enprisons the soil under miles of human trash, when will the pavement end?

There are only 60 million acres of undeveloped land left in the world. Not using the land. That would require ignoring business for moral reasons... will not happen.

Besides the fact that the earth generates all life. This oppression is so illogical because in attaining our vast material pleasure we cause our future generations to live with out this beauty. thus oppress ourselves down the line-but to hell with down the line. Today millions of animals are dying by the second, miles of rainforest become ranches for cattle barons. Half the forests left in america are scared with roads, here in indiana the timberwolves have been gone for nearly 70 years so we would feel safe having picnics in brown county state park (Indiana).

In the last 400 years (more than ever before) the goddess gaea (mother earth) has become a servant to man. The development of machines lead to a goddess to become an average slave, with all these advances i guess the human feel no need to pay respect to that which gave them life. I know what oppression is, it's millions of innocent lives being needlessly sacrificed for man. It's the land being a tool and an investment and not the powerful master of biodiversity that it should be.

Humans have not mastered ecology and until they do they should let nature take it's course. I know oppression, tears-love to gaea-may she live in peace, may her love rule this body again. '93

Figure 7
From *Vanguard* #5



Roman Emperor Nero revelled in homosexuality

faulty nutritional advice and murders unborn children for a fee.

The Roman emperor Nero, according to both Tacitus and Suetonius, once acted as the "bride" in a marriage ceremony between himself and another male.

Petronius, a satirist writer who predicted the fall of Rome, often wrote about the homosexual indulgences of the Roman elite, who by the way, used the earlier philosophy of the Greeks as part of their justification for pederasty/homosexuality.

The Greek and Romans left behind a lot of "sex literature" which gays refer to as their "philosophy of love" (and others refer to as porn). According to sociologist Parker Rossman, Sultan Mehmed II of Turkey, who conquered Byzantium in 1453, loved those works. The Sultan used promises of captive boys to inspire his troops. After conquering half of Europe, he kept boys between the ages of ten and

14 as part of his harem. Young boys were often bought and sold between the male Ottoman elites.

During the Renaissance in Europe pederasty ran rampant. At a 1989 Berkeley Anthropology Symposium, "The Birth of Heterosexuality", the March 19, 1989 *San Francisco Examiner* reported it was said that "apparently, there were a lot more man-man and woman-woman (relationships) in centuries past . . . the 18th century rake could indulge in sex with boys (as well as women) . . . as long as the rake was the active partner."

Homosexual rights activists are quick to point out injustice against gays in medieval times such as being burned at the stake. What they usually do not mention however, is that, remember, back then there was no distinction between homosexuality and pederasty. Being burned at the stake sounds a little less heinous a punishment when one considers that at least some part of the "victims" were child molesters. Not that we advocate death for gays; nor do we advocate the death of people who are obsessive compulsive, people with learning disabilities, etc.

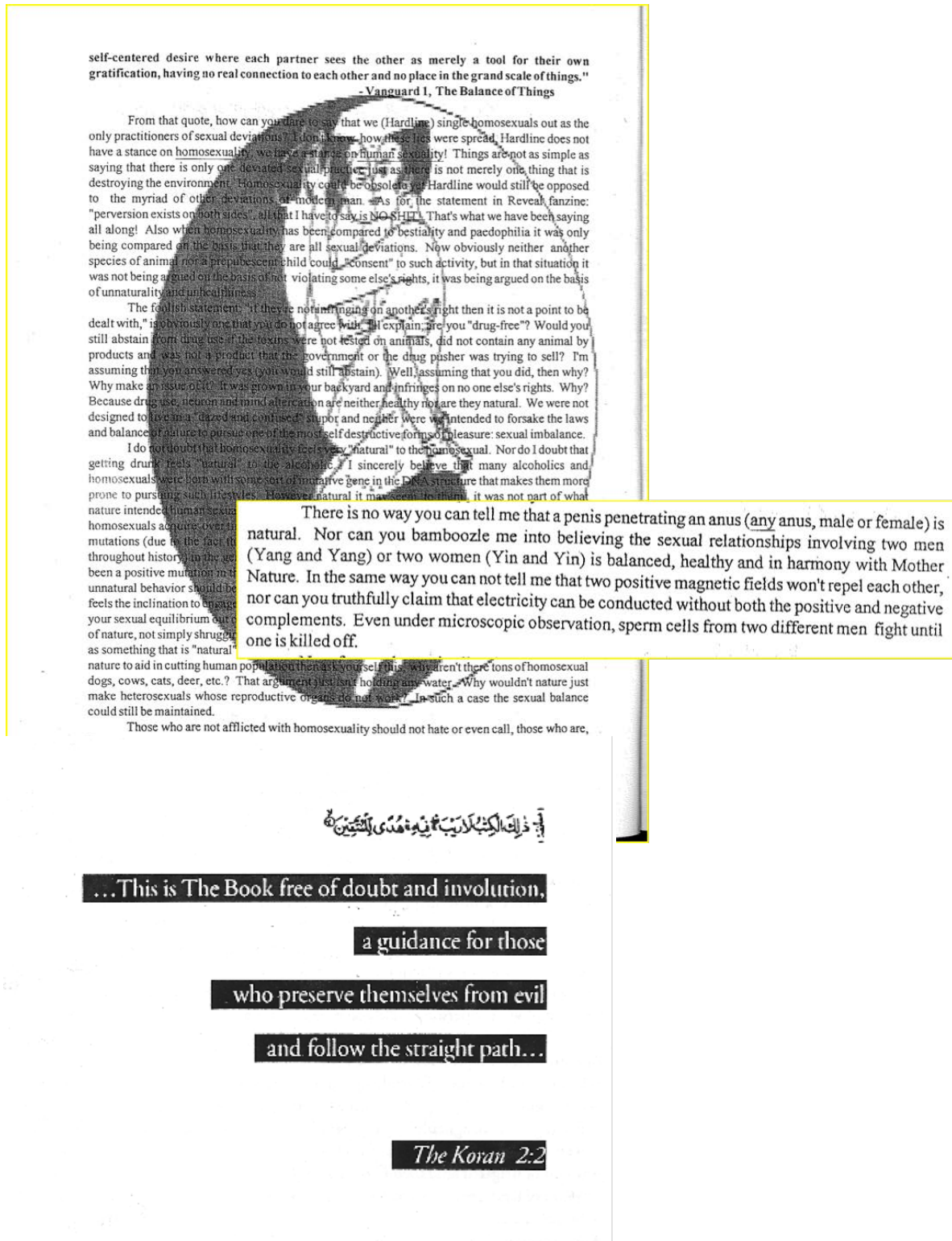
Sometimes people opposed to homosexuality and pederasty are not only referred to as "homophobic and ageist" but even as Nazis as well. (Animal rights activists are often called the same thing by flesh eaters and milk drinkers). This is probably because the Nazis killed around 10,000 homosexuals during World War II. Statistics like that help gays, lesbians and pedophiles to place themselves into the same "oppressed minority" category as Africans and Jews. Again what is left out, is the fact that Rudolph Hess, William Shirer and other prominent Nazis were openly homosexual. Hitler himself, after

NATURAL LAW

Figure 8

Top: From *Destroy Babylon #3*

Bottom: From *Vanguard #1*



Vanguard #1

Figure 9

Clockwise from Left: From *Vanguard* #7, *Statement Prepare for Battle* EP, and *Vanguard* #1

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The Natural Way

Sexual relationships between man and woman are the primary earthly manifestations of the universal principles of yin yang. As such we regard sex to be as natural and indispensable to human health and longevity as rain falling on the fields is to plant life. The intense sense of guilt attached to sexual matters, in the mindset of Judeo-Christian tradition, is in our eyes, one of the most unpleasant and incomprehensible aspects of western culture.

Thus Hardline remains not against sexual relations, rather against deviations from the way of sexuality in the natural order. The sense of guilt attached to sex that causes one to claim they "lost" their virginity rather than claiming to have "given" it to the one they love, is usually due to cultural standards and biases or to one's body warning them to cease behavior that is unnatural and self-destructive. For example, the "postcoital blues" is the male's body attempting to show the man is destructive behavior, that excessive depletion of his sexual essence must stop. For if he does not, he will further the irreversible detrimental side effects to his health.

Vital yang is lost during ejaculation as is cerebral fluid, that could otherwise (if stimulated, yet not passed) nourish the male's body. Excessive loss of semen equates with excessive loss of these elements.

One may question our views on sexuality claiming that in addition to humans being the only sexually deviated species. We are also the only ones to have sexual urges or relations all year round, therefore attempting to justify their own deviated path of sexual impurities. This is entirely inaccurate as several species other than human (mainly higher primates like orangutans) have intercourse any time of day, in any weather, or any season!

These insidious detractors of harmonious sexuality make outlandish statements such as the above in a fleeting attempt to shift both attention and guilt from their own unbalanced sexual acts to those who should have absolutely no need to worry about, nor to defend their sexuality and practices for it is righteous and in accordance with the way of nature.

For adherents to the Hardline, whether the goal is conception or prevention, the key is control. And in both cases, human nature and Mother Nature are harmonized toward the goal without going against the grain of the true path of nature.

It has always been stated that we are not a single issue cause. We do not ignorantly say that deviant sexual behaviors, mental retardation, abortion, or drug use are the problems with mankind and society at large. These are merely manifestations of a deeper and far greater problem! That problem being mankind's will for somehow be above the laws of nature and the natural order. Dominators of creation that are nature ordained herbivores who consume the flesh of once strong and healthy animals. Beings who were meant to be aware of their surroundings in a constant state of alert would rather be vegetating in an intoxicated stupor. The only species to forsake the harmonious balance of sexuality to pursue relations with the same gender and / or prepubescent children, etc.

Despite what sex has become in today's society (that strives to segregate itself from the natural order), it originally came into being for the purpose of procreating the species. However, sex for pleasure is as natural and righteous as eating for pleasure. While eating is to ensure proper nourishment of the body, so is sex to ensure continuation of the species.

Furthermore, just as eating is to nourish the body and sex is procreation, both are motivated primarily by pleasure. However, pleasure and conception are not the only products of healthy sexual relations. That is why conventional masturbation is not condoned by those serious about their health, as this is a degrading habit that gradually robs the male of his nourishing essence.

Woman and man (yin and yang) are the natural compliments of each other and are the only pair that fit a match while maintaining such a equilibrium of energies. Not yin alone. Not yang alone. Yin and yang, female and male.

So much of birth control of western society is unnatural, unsafe, unbalanced, and unromantic and usually ruins the mood with cumbersome devices and harmful chemicals. Hardline

Article by:
Cincinnati
Hardline

Page 6

VANGUARD

MAGAZINE

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Statement

BENEATH BLOOD

Since time began animals have been enslaved by fester fangs of the master race. Murdered, slaughtered for many means. Left rotting, dying, infected by disease. They have no souls' any people of the cloth religious hypocrites forgive us their sins. But you who dance there is no God what is your reason for your barbaric behavior? From the day in the circle, to the pig in the slaughterhouse, to the calf deprived of its mother. To the end of the hunted animals life.

TREAD THE PATH

You're so lame to depend on shit. Do you not believe in yourself, doesn't that fit? You let yourself be controlled. You're in the fast lane going nowhere. Sure life's a bitch it doesn't end there. There are ways out, not through drugs. You gotta believe in yourself, understand yourself. Tread the path. Stay straight.

It's not an easy life, we need straight minds from police heads, to right wing nazi ass. Be prepared be straight. See the enemy, not flying elephants.

PREPARE FOR BATTLE

Placifism views ones held no longer sit. One would a violent place, oppressors everywhere from governments to racist associates, to murdering animal shelters. Pick for our green sword still while innocents are being smashed. I will use my hands or a weapon to defend myself or animals. I won't be pushed by hunters in the field. Placifism views ones held no longer sit. For when I see the hunters fall, for when I see the meat ass run, I know no softer pain on the three oppressors of the innocent. Death.

THE TRUE PATH

You know what's right, you're not that dumb. You understand you feel the same, inflicted on us or an animal, they scream your pain is pain. In the laboratory or the slaughterhouse, they go through pain for human gain. The blood is on your hands, you're not clean if you eat meat, with eggs or cheese. In the field the hunt takes place, all dressed up and ready to kill. Conversation is what they say. One day we'll hang them, we'll get our way. I've been beaten by abusers of animals and I'm not gonna sit back and take it like passive shits with sadistic eyes. Animals don't care how we save them, would you?

Recorded at: D. B. Studios, Stroud, England, 1990 Printed on 100% recycled paper

Prepare for Battle

Figure 10
Commercial uses of Papyrus font

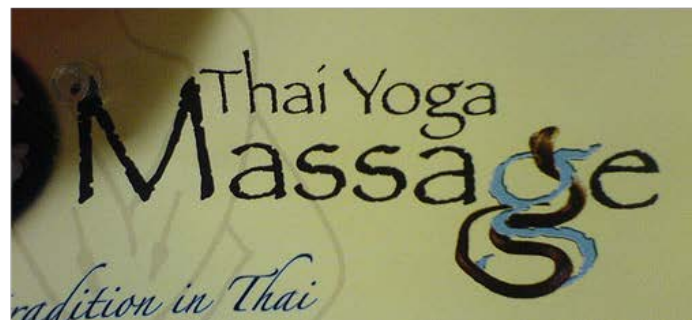
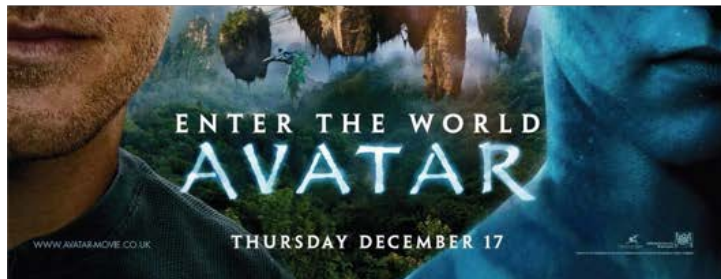


Figure 11

Top: Masthead from *Destroy Babylon #2*

Bottom: Bumper sticker promoting the American Nazi Party



Figure 12

Left: From *Defense, Rescue & Survival* #1

Right: From *Forward to Eden*

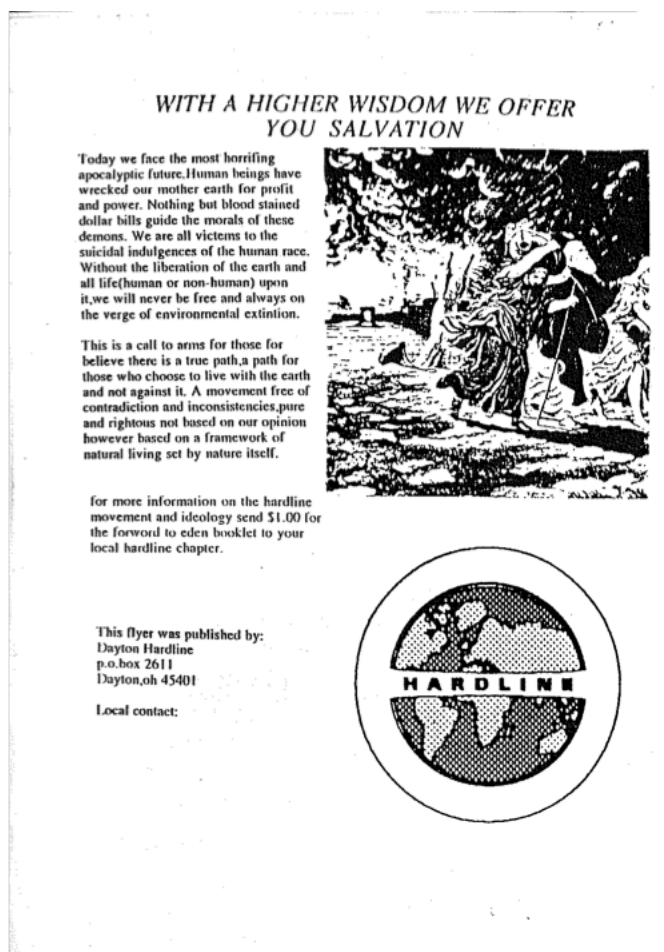
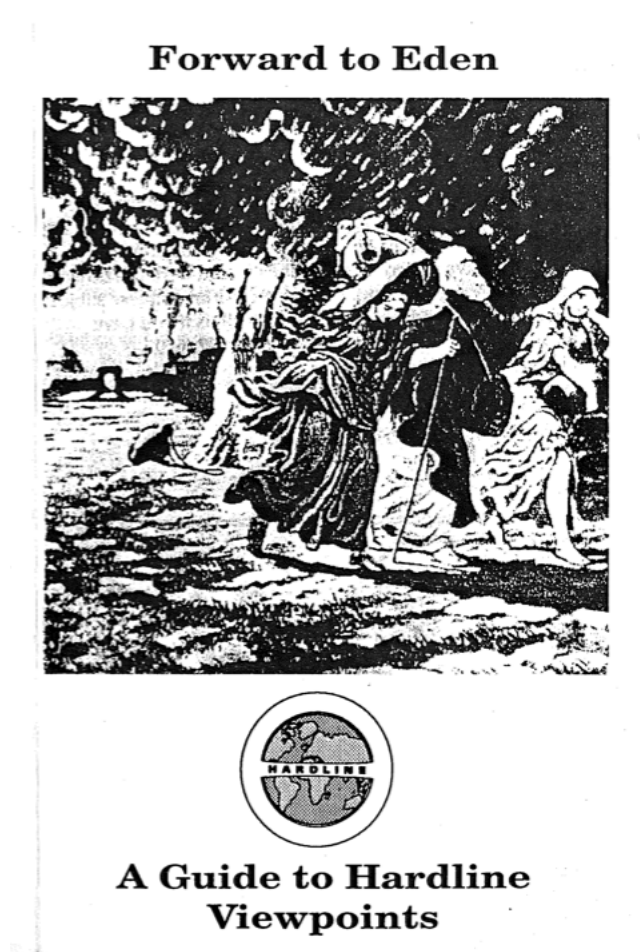


Figure 13
From *DoubleCross.com*



Figure 14
From Wikipedia Photo Commons



Figure 15
From *Destroy Babylon #2*

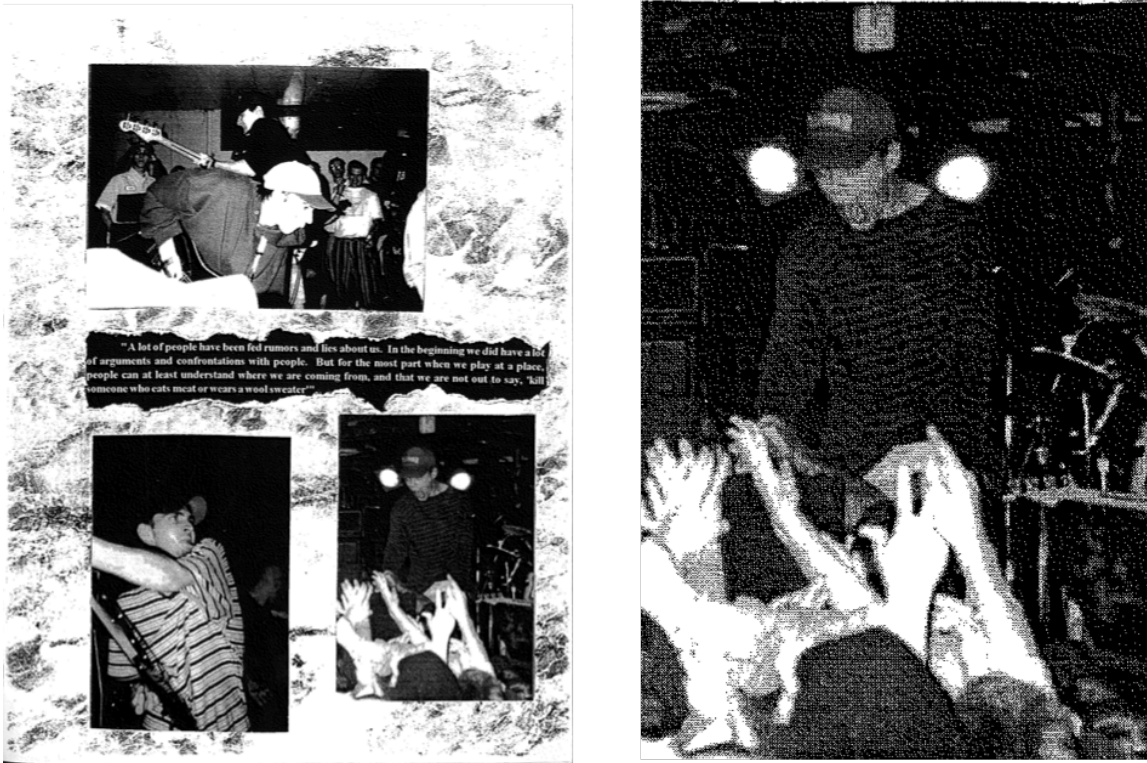


Figure 16
From *Destroy Babylon #2*



Figure 17
From *Cottonmouth #1*



Figure 18
From *Destroy Babylon #2*



Figure 19
From *Destroy Babylon #2*

neccessarily going to go to Mecca, dress in Arabic garb when I pray? No.

DB: How do you feel about the role of women in Islam? Some feel that it is just another proponent of patriarchy.

Sean: It's a legitimate concern of people but I think that a lot of times people just want to believe that. But I do have to say that culturally in the middle east, it is a reality that women aren't treated well. But I would say that that is a middle eastern cultural thing and not an Islamic thing. If you look at when the Koran was written, women had no rights. They could be bought, sold, men could have 500 wives. Basically men could do whatever they wanted. Even though people now don't want to admit this, the Koran is essentially one of the first feminist documents. It's the first book in history to give rights to women. It gives divorce rights, saying that if a man wishes to leave his wife then he will have to pay her alimony. It limits the number of wives a man can have to four. Now people would say "well that's ridiculous, you should just have one wife." But you're talking about cutting men down from 500 to four. Even then it frowns upon it, it says that the ideal is one, but if there are people in the village who aren't married and they need a husband to provide for them or protect them....I mean you're dealing with a culture that was very nomadic and often at war so it's important to look at the context in which things are written. Even in the Koran there is no where that says that women have to wear a vale. That is an Arabic thing but not a Muslim thing.

DB: You hit on having multiple wives a little bit. I'm fairly certain that most who read this will know your views on sexuality, but how do you specifically feel about monogamy? Do you feel that it is natural or unnatural? And if you one day got married then would you see other women?

Sean: If I made a commitment of marriage then that would be it. To me you have to cherish that and be faithful to that person. That's probably one of the most important commitments you can make in your life. Now whether or not I believe that monogamy is ideal? It's hard to say. I think that that might very well be a cultural decision on whether it's ideal or not. There are societies that are still polygamous, where people marry more than one person. To me it's not so much the issue of monogamy or polygamy as long as there is a tradition that is adhered to and you're not running rampant just screwing whoever. I think that if someone is in a society where it is part of their accepted norm to marry more than one person and they make a commitment to four different women, that they are going to be faithful to them and they hold true to that commitment and their society functions and is healthy, then I can't necessarily argue with that. Although I personally think that monogamy is more healthy, just because mankind seems inherently jealous and as much as people would like to say how free they are and that they wouldn't be jealous, I think that that's always going to be a problem. So I think that monogamy is the ideal.

DB: Throughout the interview you have talked about God. What would your basic description of God be? (Not necessarily a physical description.)

Sean: God is omnipresent and all knowing. I definitely believe in a conscious God, as far as a creating force with will and foresight. As far as certain religions tend to, whether it's Christianity essentially making Christ God or believe that Haley Salasi is God incarnate, (you can go down the line) the Tibetan Buddhists, believe that the Dali Lama is the Buddha reincarnated, I tend to steer away from placing human traits or characteristics on God. Islam is really down on that just because there is a risk once you start doing that you



Figure 20
From *Destroy Babylon #2*



Figure 21
From *Destroy Babylon #1*

Struggle!



Charlie Johns.

The Reich Encounter.

Since Deleuze - but really since Hegel - we have had to speak of *encounters* with things instead of 'mediating', 'analysing', 'critiquing' or even 'synthesising' things. Why is this so? With each encounter, with each event of co-implication, the vectors of language transcend their 'time and place' (the 'original' reading) and find new contexts of signification within a new human consciousness and within a new world. The fallacy of an objective, neutral and universal language has been disclosed and we are left with the 'multiple readings' or 'hermeneutics' of works (postmodernism).

Yet such a practice doesn't go far enough! It is no longer acceptable (or correct) to simply seek an array of interpretations, one must mutually transform with the text. In a manner reminiscent of Deleuze we constantly engage with new multiplicities of thought, so multiple in-fact that general concepts haven't been made for such encounters and plod behind waiting to be turned into a 'generic-thought', 'a representational thought', a 'thought-system' or an 'accretion'.

As Henri Bergson said time and time again; we do not hold all our memories within the physical space of our brains (it would simply be too small for such a feat!), instead we encounter the fabric of potential memory when interacting with things (even simply thinking to ourselves): the smell of blossoms, revisiting a photograph, opening up a book etc.

This surely depicts a strange world where one can travel backwards and forwards through memory, making new associations that affect the present, where each piece of unformed memory comes to the fore and gleams just for that subjective instance (how can a 'world' be formed through the multiplicity of infinitely changing subjective experiences?).

The Rorschach Method

Another problem with the postmodern method of interpretation is that it foregoes any sense of sentimentality as well as personal transformation. We are not necessarily being anti - death-of-the-author here but we're not necessarily pro either. Why can't one element out of the multiple elements of a piece of literature be authentic to the author that wrote it? Why would we wish to deny or sublimate that form of encounter, that potential accretion? There is no harm in saying that within the infinite transformative encounters of a book we may encounter a 'voice', a 'vector', some unit that is partially

consistent, like how a personality can be partially consistent; we have the vectors (or indeed spectres) of Nietzsche, Marx, Freud etc.

Perhaps I am terming this incorrectly (perhaps this is not a 'sentimental' reading) but some form of sentiment is crossing the wire (sentiment etymologically meaning 'personal experience' which is something we of course want to push with regard to the power of the encounter).

Another way of looking at this form of reading (or any encounter for that matter) is by way of Hermann Rorschach's inkblot method. Here the reader interprets his or her own interpretation; they view how their personality is depicted through the reading of the inkblot (but it could also be a work of art, book etc). If one is lucky and it is a two-way relationship and one may also be able to have contact with the authors thinking processes (why he or she wrote in that way, shape or form).

This form of encountering literature seems to work especially well for polemical works (Nietzsche, Reich (Wilhelm), Nijinsky) as its tone is so direct we feel as if the information from their works literally imprints itself onto us (it is not by coincidence, for example, that Nietzsche actually confronts the reader; 'for my readers', for 'my slow readers', 'for free-spirits'). There is also something to be said about the relation between these writers and the future; all of the above writers constantly remind us that the act of reading has significance for the future (the future transformation of the reading subject).

Peter Reich

It is also a successful method when reading poetry because of its sensitivity to the space between words, for its rhythm, for its reader. Alternatively it can be extremely exhilarating when reading an author who adheres to the principles of transformative reading; Wilhelm Reich's son Peter describes the process beautifully here in a passage he finds from William Faulkner:

I, the dreamer clinging yet to the dream as the patient clings to the last thin unbearable ecstatic instant of agony in order to sharpen the savor of the pain's surcease, waking into the reality, the more than reality, not to the unchanged and unaltered old time but into a time altered to fit the dream which, conjunctive with the dreamer, becomes immolated and apotheosized.

(Reich, Peter, A Book of Dreams, pg 3 1974)

(Faulkner, William, Absalom! Absalom!)

What if reality really did alter ever so slightly after waking from a dream? Do we not get this feeling all the time; something lingers, the beautifully composed patches of information and memory (even those pieces of information inextricably intertwined with emotion) transform from being lived through experientially (in the dream) to being passing representations. In many ways this simply repeats Freud's thesis on the dreamwork; the transferring of unconscious thoughts into consciousness. Yet this transference happens all the time in waking life, so why are we to assume that our picture of socially constructed reality does not mutually transform in this way too?

The entirety of Peter Reich's novel 'A Book Of Dreams' positively affirms this last point; that reality shows itself as realities *manifest* content (cars, people, school, shoes, yoyo's, Nasa etc) and that - just like the dreamworks of Freud and Jung - there is *latent* content hiding behind such manifest content.

Note - there could be a general analogy between the relation of repression and manifest action (the ego) and the relation of reality and appearance in traditional philosophy (with something like Heidegger's notion of 'disclosure' appearing between the two). However, Reich's perspective is much more psychological than philosophical; what lies behind the manifest is not 'truth' or 'reality' but *affectivity*.

In the first chapter of 'Book of Dreams' Peter must bury his glow-in-the-dark yoyo as it has latent radioactive decay which gives off 'bad' energy. Some latent content can be extremely positive however; the naturally positive energy in our bio-chemical bodies, the bio-electric processes found in the human orgasm, the orgone (anti-entropic) energy of the universe.

It is when such positive energy (or affectivity) is compromised, repressed, broken down or made stagnant that the manifest content of life makes its hard, empty shell (immobility of the life-force but also its physical correlate e.g. cancer).

The manifest state for Peter - similar to Deleuze's concept of the 'actual' - is a dead state, a state where the becoming of potential states or 'flows' have been restricted or repressed. It is similar to Sartre's notion of 'bad faith', where the organic life force in humans attempts to mimic inorganic forms (to be 'a

waiter', a 'manager', a 'human' etc) it finds itself stuck without discharge or relaxation (simply tension and charge).

The Reich Encounter Revisited (and a quick note on Neurosis)

Would an ethics of reading (and perception) be, analogous to the ethics of preserving orgone energy in Reichian psychology? To always expand and contract (the ability to not get stuck within a mode) when it comes to reading and seeing? To find sufficient discharge and relaxation in reading and seeing? Wilhelm Reich found that the bio-electrical charges that flow within the body could be visibly seen as waves passing through his clinical patients as they were experiencing intense emotional breakthroughs. Later, in the 1930s, to confirm his visual observations, Reich was able to objectively measure the movements of this energy by using a very sensitive *millivolt meter* with sensors attached to the body to record subtle bio-electric charge. He found that the energy flowed from the inside body core to the outside surface (towards the world) when a person felt pleasure or expansion; and conversely, it flowed from the surface to the interior (away from the world) during states of anxiety, fear, and contraction.

Surely to flow from the surface to the interior is to *territorialize*; to retract, to reside, to be content in the immovable (as opposed to flowing from the core to the outside; 'being-towards-the-world'). To read Peter Reich's work - and any piece of literature for that matter - is to move it into the realm of affect, to act upon it, to move it forward. Is this why Deleuze despised the concept of 'identity' with its tendency to fix pure multiplicity? For Wilhelm Reich the tendency to *not* surrender to the flow of biological energy (free of inhibitions such as anxiety, unpleasure and fantasy) is a tendency most of us possess in our epoch. This tendency, whether sexually, psychologically, philosophically or perceptually, is named *neurotic* by Reich.

Orgastic potency is the capacity to surrender to the flow of biological energy, free of any inhibitions; the capacity to dis-charge completely the dammed-up sexual excitation through involuntary, pleasurable convulsions of the body. Not a single neurotic is orgastically potent, and the character structures of the overwhelming majority of men and women are neurotic.

From the book *The Function of the Orgasm*, by Wilhelm Reich, M.D., FS&G, New York 1973.

Neurosis is the fixing of content via the capacity to “dam-up” sexual excitation or, more generally, ‘flow’. Neurosis is the identification and fixing of becoming processes (blocking constant transformation into representations). My research into neurosis suggested to me that it was an intensely active part of the human mind which could deconstruct ad infinitum any ‘object’ or ‘perception’ into multiple ‘associations’. Now, however, I believe it to be a kind of factory of ‘damming-up’ itself; the proliferation of an attempt to identify all processes with concepts/representations, and this now begins to sound like an accretive disease as opposed to some creative genus. In neurosis the mind does exactly what the body does in relation to sexual potency; having buffered the physical process due to “general anxiety” the mind then goes on to buffer the process of ‘raw experience’ with a compulsive repetition of thoughts which - although jarring and multiple - actually reside in identity and congeal as unsurpassable.



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