There are a number of terms being applied to the work I do. I have heard frequent use of the terms, exercises, dancing, limbering, mechanical manipulation, and even physiological psychiatry. Most gymnastic procedures are carried out with a therapeutic aim: that of correcting postural defects, of relieving tensions, of eliminating excessive fat, etc. My work has the specific aim of liberating vegetative energies which are immobilized in the body. Therefore, I call it vegetotherapeutic gymnastics.

The principles of vegetotherapeutic gymnastics were first worked out by Elsa Lindenberg, a co-worker of Dr. Reich’s in Norway, beginning about 1936. Thus, although I developed my method independently, during the time I myself underwent vegetotherapy, I am not the first to use such a method.

At the outset let me say that I will restrict my comments to experiences with pupils going through vegetotherapy. Therefore, when I speak of my work, it will be understood that I refer not to the average gymnastic student, but to the student who, in going through vegetotherapy, has developed a certain awareness of his vegetative sensations.

The underlying principle of vegetotherapy is the establishment of the orgasm reflex. This is also my goal as a teacher in vegetotherapeutic gymnastics. However, it would be untrue for me to assert that orgastic potency may be achieved through gymnastics. It must be plainly understood that I consider such results from my work impossible. It is only through the treatment of the vegetotherapist that orgastic potency is made probable. I consider vegetotherapeutic gymnastics as a corollary to vegetotherapy. Therefore it is always necessary for me to keep in mind the end result—the orgasm reflex.

My immediate purpose is the release of body tensions. This is made possible by bringing to the awareness of the pupil the existence of the stiffnesses in his body, creating them, even to the point of exaggeration, and then effecting a relaxation by a conscious release of the tension. For instance, if a pupil comes to class with a stiffness in the neck, I say, “Do you know, something is going on in your throat today.” The pupil will say, “Yes, it feels a little sore. I think I am holding back some very bitter hate.” Then I say, “Well, let’s try to work on it.” I encourage the pupil to increase the hate feeling. This is not a simple matter because there is naturally a great resistance to bringing forth these emotions. All the energy is being consumed in doing the exact opposite, in forcing a repression of the hate. However, with particular exercises, some words that fit the moment, or some slight specific movement on my part, I am usually able to break through the resistance. When the hate reaches a point that I believe strong enough, so that a release is possible, I direct the pupil into a relaxation of the movement.

For instance, if the resistance is slight, an exercise might be of value. Body movement that will produce a release of muscle armoring in the back will throw the pupil into repressed hate expression. Therefore, rotation of the shoulders, contraction and release of muscles along the spinal column, standing erect, with legs apart, and then tossing the head in between the legs, straightening up and repeating this process several times, all come under this category. Sometimes a few words aid the situation. A pupil may feel some embarrassment concerning the
expression of any deep emotion, and I might say, "You know, I had this same experience myself the other day, and after I worked it out, I had a wonderful sense of having achieved something." A pupil often feels strong resentment at my attempts to bring forth his innermost feelings. This is so because if he were to let go there would be a break in his armor and such a situation is something that people try to resist with great determination. In these cases I might say, "I know what a tremendous effort it is to just let go, but why not try it? I know how hard it is for me to let go sometimes, and I am doing this work every day, all day long, so it must be terribly hard for you. But sometimes, if you are just able to plunge, to let go, the results, in the form of release, are amazing. You see, when you have hate, or some equally strong emotion bound up in you, your body is stiff and unyielding. If you let go into actual expression of these emotions, your body will become so much softer, and you will feel a great sweetness."—I must note here, that to tell an average student that he will become softer would be to defeat my purpose, because such a phantasy would create an even greater resistance. According to our present culture we must not be soft. We must be hard, never give in, never allow a real emotion to come close to us because that would hurt too much. However, as I have already mentioned, we are speaking here only of pupils to whom the possibility of approaching softness is a deep incentive.

I have already discussed exercise and words as a help in assisting a break-through to basic emotion. There is a third method, that of vegetative identification. This is a method whereby one body may talk to another. For example, if it is difficult for my pupil to go into a free body contraction, I may encourage such a movement by producing a small contraction in my own hand, or shoulder, sometimes by merely contracting one of my fingers. A contraction in my own body that is almost infallible for producing such a movement in my pupil is contraction of my diaphragmatic muscles.

With the aid of one or all of these techniques we have a break-through and an experiencing of the emotion, which, as we are discussing it at the present time, is hate. When the hate reaches a point that I believe strong enough so that a release is possible, I direct the pupil into a physical relaxation of the movement.

It will be noted here that a deep level of contact between pupil and teacher is absolutely necessary if any results are to be achieved. The pupil must be prepared to see his deepest childhood phantasies appear, sadistic tendencies develop, frustrated weeping burst forth. So it will be seen that aside from teaching gymnastics it is necessary for much counseling to be included in the class work. The therapeutic gymnast, on the other hand, must be prepared to handle these everyday occurrences with a great reserve of love and understanding.

There will be many transferences, and the teacher must know what is going on. As in the case of the tense throat due to hate: the pupil may increase the emotion, and then begin to feel, "Miss Bellamy is my sister, I hate her, I would like to spit at her." Or the pupil may effect a release and say to herself, "Miss Bellamy is such a wonderful person. She is the husband I never had." All such transferences must be handled with great care so that contact between pupil and teacher will not only not be lost, but enriched by these human experiences between two people.

Resistance to bringing forth an emotion sometimes takes on curious aspects. A pupil came to me one day with a tension in her head, particularly noticeable across the forehead. There was a tautness of the skin of the forehead, and a death-like pallor of this skin. I asked her if there
was anything wrong with her forehead. “Yes,” she said, “it feels tight.” I could see that the tension was due to some fear. I explained this to my pupil, and she corroborated my feeling. I started to release the fear in the forehead. Quite suddenly the pallor and tension left the forehead and the chords of the neck began to quiver and stand out. The tension had left the forehead and gone to the throat. I gave my pupil some exercises to release the throat, and the fear jumped to the chest. I worked on the chest, and spastic contractions appeared in the diaphragm. I suggested a means for relief of these uncomfortable contractions, and the fear settled in the pelvis. This pupil, who had been working with me for several months, and who had achieved fairly free mechanical pelvic movement, could not accomplish a satisfactory contraction and relaxation of the pelvis. She was already too strong in contraction to attempt a contraction for a release, and she was too bound up to use her contraction to effect a release. It was necessary to wait until our next lesson to recreate satisfactory pelvic movement. When I speak of mechanical pelvic movement, I mean voluntary controlled movement of the pelvis in contrast to the involuntary contractions and expansions of the muscles of the pelvic floor as they occur in the

healthy orgasm reflex. Although, as I have already mentioned, the goal of the person in vegetotherapy is the orgasm reflex, mechanical movement in gymnastics, as a preface to emotional expression in gymnastics, is of value in that it brings to the awareness of the pupil the fact that such movement is possible, even if for a time he is approaching it intellectually and not emotionally.

The basis of my technique revolves around this point of contraction and expansion. Often I have been asked how I developed a method for teaching therapeutic gymnastics. My approach to gymnastics has been through the dance, and, therefore, I had no desire to impose mechanistic ideas, as might have been my inclination had I studied for this work on the basis of theory. I had seen bodies in movement for many years, but I had always seen them restricted, in the first place, being forced to express in a manner that was not of their own creation. The majority of dancers must do as they are told. A ballet is written for them, a group part is assigned them. This is not, however, the most serious aspect of my present discussion. A dancer may always rebel and set out to discover for himself. The factor that had a much more far-reaching effect was that I began to notice both male and female dancers being held down by something from within, something that did not allow for free motion. I would see a dancer try with all his will to achieve easy head movement, but be totally incapable of doing so, and only succeed in straining his neck. I would see big red blotches appear on the neck and chest of some dancers because they could not free their sternum. Many dancers have a retracted pelvis, that is, a pelvis that either can not, or unconsciously does not desire to be mobile, and, peculiar as this may seem, some of the most approved dance forms today encourage this unnatural posture. Then I would watch dancers who actually had no contact with
their body. They were fine technicians, but they had absolutely no emotional understanding of what they were trying to express. I have seen a dancer asked to express fear and she would express slyness, or another when asked to express anger would turn in on herself and hardly move at all, or a third when asked to show more joy in her facial expression would appear as though she were about to burst into tears.

In order to explain this functioning, let us use the fear-turned-into-slyness mechanism. Let us say the fear is that of a young child toward his parents. At first the fear is conscious, “I am afraid of what they will do to me if I want to live.” In order not to engender punitive measures, the child suppresses the fear, which now becomes seated in the unconscious. However, the fear still exists. It may be hidden, but it has not vanished. Now when the child is afraid of what his parents will do to him if he expresses a sincere desire for lively functioning, he says, “Since they will force life out of me if I express it, and since, above all, I want to live, I will fool them. I will do as I please, but in some form so that it will not be recognizable to my parents.” Then, instead of unconscious fear, up crops the slyness. Over a period of time this mechanism becomes so fixed that slyness is always apparent when a fear situation exists.

After noticing situations of this type over a period of years, I began to have a great desire to know what was the basis for all this peculiar functioning. When I started to work with people who had a background of vegetotherapy, I tried to make the lessons as self-regulating, on the part of the pupil, as possible. Instead of working out a schedule, I came to each hour with no preconceived notions of what we would do.

I found that, although there were some few specific variations, the body tensions among all my pupils were alike. They all manifested, in varying degrees, stiffnesses in the throat, all along the back, the buttocks, the sternum, the pelvis, the inside of the thighs, the calves, the toes, and the fingers.

In order to relieve these tensions, I would observe how the particular stiffness manifested itself in my pupil’s body, transfer it to my own body, determine how I would rid myself of that tension, proceed to do so in a demonstration to my pupil, and then instruct the pupil to do the same.

Gradually a series of exercises began to develop from the needs of my pupils. I have made these exercises our starting point. We repeat them at every lesson. If I feel that some of them are not necessary one day, I omit some. If, on the other hand, I note that it is important to stress a particular series, we may spend a good part of our hour working on one special point.

These exercises in themselves have little emotional value. They are mechanical. However, we can, and do, on the slightest provocation use them as a springboard for emotional expression. For instance, we have one exercise for release of tension in the shoulders. It consists of alternately rotating the shoulders in a particular manner, bringing the right shoulder as far forward as possible, then making a complete circle, making certain that we touch every radius. This movement is done very slowly. Then we repeat this motion with the left shoulder. We do this on a mechanical basis. Then, if we wish to introduce an emotional value, we make the movement larger and deeper until the entire back is involved. At this point it will be discovered that repressed hate will appear. Then we give the movement free rein. This is where reactions common to all pupils end, and individual feelings take their place. In a group of four, at this point of divergence, the following reactions took place. One stamped the floor in rage. One had severe contractions of the shoulders as though somebody were
trying to catch her from behind. One experienced pleasure sensations with deep contraction and expansion of the entire body. The fourth had very little reaction, with the exception of trying to increase the movement.

There are times when we leave exercise, and go into free expression. If it is difficult for the pupil to "let go," I introduce these creative periods by music or rhythmic beating on the drum. Sometimes I suggest an emotion or childhood scene that I feel the pupil is ready to put into movement. More often I encourage my students to tell me what they want to do, not with words, but with their bodies. The emotional dances grow out of the phantasy life of the pupil, out of an acute need of the pupil to express deep longing, misery, fear, hate and occasionally joy and happiness.

One day I played some recordings for one of my pupils. I suggested that she select something that was closest to her current feeling. She chose the "Polevetsian Dance." She listened to it for some time. Nothing happened. I took my drum and put it in the center of the floor. "Maybe you can use that for something," I said. The drum is an old American Indian one, and has a primitive design painted on its surface. I had noticed for several weeks that this pupil had been intrigued by the drum and the design.

She stood in one place and began to manipulate her toes, then her feet—in toward each other, and out, in and out, for a few minutes. During this time she kept constant watch on the drum. Then she placed her hands over her knees and in a crouched position began walking around the drum, stamping a definite rhythm with her feet, and sounding her heels on the off beat. During this time, she continued to watch the drum, but now a great slyness had come into her face. A new movement began in her hands, opening and closing, as though there were a desire to hold something. She then knelt down in front of the drum in a prayer position. However, instead of bending at the waist and returning to an erect position as is common in such cases, my pupil sat over on her haunches with her chest touching her knees and commenced a rhythmic lifting and lowering of the buttocks and lower back. After several repetitions of this movement she sat erect on her haunches.

Now a wet swishing started in the mouth in which there was much curling of the tongue in different positions, and a great flow of saliva. This was accompanied by stretching the arms toward the drum longingly, and then banging the fists on the floor, very strongly, and with much bitter hate. At this point my pupil told me that what she really wanted to do was to bang her fists on the drum. There was some more walking around, and stretching of the arms out toward the drum longingly. Then the movement took on a new emotional aspect. My pupil stood in one corner of the room, took several short running steps, and leaped over the drum. Then she ran to the diagonal corner, turned around, faced the drum, stood lifting and lowering on her toes, continually watching the drum with exaltation and a feeling of having conquered. She repeated the leap several times, always with an increase of feeling, until I felt that she was almost dizzy.

At this point the music takes on a rapid tempo, and my pupil began to run around the drum, every few seconds pushing her hands in toward the drum as though she were going to catch it, and then drawing back immediately.

It was as though she were tempting it to do something, something to her, actually "I dare you to do something." More leaping over the drum with increased excitation, and then rotating hands and forearms around each other. A high point was reached when my pupil actually lifted the drum and began to swing it and strike it. She did this for a few min-
utes before she returned it to its former position on the floor.

By now there was a great reduction of tension. She took some very deep and wide knee bends, accompanied by stretching her neck toward the drum. After this there was some slapping of the fore thighs: “I just hate it with a passion,” my pupil said, pointing toward the drum. “It is the brink of hell. It is the chasm of my dreams. The design on the drum has a face of lightning. This face was always there while I was watching it. It is something disgusting and horrible. I would like to wring its neck.” It is of interest to note that at this point my pupil complained of severe stiffnesses in the arms.

The drum in this dance represented the “forbidden male.” The constant watching of the drum was the “alertness” common to sexual frustration, the being “on guard,” which prevents any deep emotion from entering the scene. When my pupil commenced to open and close her hands, it was with a desire to caress a man, to hold his genital. The oral swishing was a strong desire for kisses. When my pupil stretched her arms longingly toward the drum, it was an offer of real love to a man, and a request for him to come to her. When he did not come, sadism, in the form of banging the fists on the drum, on the “man,” replaced the love. Leaping over the drum is further evidence of sadism. “If you will not love me I will conquer you, I will crush you.” The swinging and beating of the drum is the enactment of this sadistic feeling.

I have given an example of an “emotion” dance. As I have mentioned before, we also put into movement remembrances of childhood scenes, usually traumatic childhood experiences. Typical of these is, “I Am The Unwanted.”

One day I had a discussion with another pupil. “Was there any particularly difficult time you had as a youngster?” I asked. “Yes,” she said, “when the second child in our family was born, my younger brother. I was about five years old. We lived in a small town, a large house, with a big lawn in front of it. I sort of remember my aunt and my mother always around the baby’s carriage on the grass. They were so busy with him that I felt neglected, unwanted. I wished that I could run away. Then I actually determined to leave home, but all the time I felt that some force would drag me back. Nobody was looking at me and I started to run. “How did you run?” I asked. My pupil began to run in the manner of a grown woman, every few seconds glancing sharply back over her shoulder. “I feel as though somebody were following me,” she said. In a few moments she made a transition from running as a woman, to running as a child, on her toes, legs slightly further apart than in adult running, and with great lightness. “I feel just as though I were back in that age-five situation. I can remember everything to the slightest detail, things I haven’t seen for over twenty-five years. There is a fence. I always used to run my stick against it as a game.” We found a stick in the room and used the radiator as a fence. My pupil ran by the “fence” and slid the stick over it a number of times. “There were beautiful little flowers by this fence. I loved them.” My pupil commenced to run again as a child. “I opened the gate and ran down the road. At last I was free. I didn’t know where I was going, but I was free. Then my mother called me back to the house, and although I didn’t wish to, I had to go back to her.”

At our next lesson we continued with this scene. My pupil repeated the movements that she had done during the previous hour. “That was a turning point in my life,” she said. “After I ran away, and then was forced to return home, I began to conform.” My pupil then worked out one of the most sincere dances I have
ever seen. The title of the dance might be "YES, YES, YES." She began by shaking her head in the affirmative, then she included her neck, her sternum, her arms, her waist, her hips, her legs. Yes, yes, yes. At the beginning of this dance there was a sneer on my pupil's face, a hating, mean, narrowing of the eyes, and an upward wrinkling of the nose. Little by little, as the dance progressed, there was an intensification of the emotion of the face, until it developed into a huge grimace, frozen and stiff. "Yes, yes, yes," screamed the entire body. "Yes, I will do everything you say. Yes, I hate you. Yes, I detest you. Yes, I despise you." My pupil had had great reluctance to go into this deep emotion, but once she was able to start it, she felt very good about being able to express this childhood remembrance, the infantile memory of which had forced her into a pattern of reaction to many adult situations.

I would like to talk for a moment about breathing. I have never seen a gymnast or a dancer encourage his pupils to just breathe naturally. But this does not sound so strange because I have never seen a gymnast or a dancer who truly understood natural living functioning. There are all sorts of things that people do with breathing. The most common is that taught to the children in the schools, the men in the army and navy, the disciples of various religious cults: breathe in deeply, hold it, hold it as long as you are able, exhale, then as soon as you exhale, breathe in deeply again. The extreme of this pattern is to see what great prowess, or nearness to God, as the case might be, a man can exert, by the extent to which he can hold his breath. It is known that men have caused themselves to be buried alive to see how long they can remain without breathing. Then there are people who say that the best way to develop the body by breathing is to take many, many short inspirations and exhalations, and then return to the breathing that is normal for the individual, take one long breath, and then return to the short panting. The idea is to repeat this process many times. Among dancers, it is taken for granted that they compose a movement, and then arrange breathing to fit the motion.

I have found that the most difficult function for my students to approach naturally is breathing, and without breathing, as it is known in vegetotherapy, nothing is possible, no worth-while results can be accomplished. The breathing must continue at all times. It must be a part of the person, and not something that is superimposed. It must be a breath that has a very deep exhalation, and one that does not inhale and then hold. It must be a rather short inhalation, that immediately rolls over into a long exhalation, which is felt with pleasure sensation in the genital. It must abandon itself to a pulsating rhythm of contraction and expansion that is the same as the rhythm of life functioning.

There is a reason why no permanent, worth-while results may be accomplished unless the pupil is able to breathe in this rhythm of natural life functioning. For example, if I suggest to my pupil that he produce a contraction and release of the pelvis, he will either be incapable, or find no pleasure in so doing unless his breathing is natural. In other words, by holding the breath, he will be so inhibiting himself that free pelvic movement is denied him, or the movement will be purely mechanical.

In this article, I have merely given an indication of the possibilities of vegetotherapeutic gymnastics. At another time I would like to go more thoroughly into the points touched upon here, and to discuss vegetotherapeutic gymnastics in relation to newborn infants, pre-school children, pre-adolescents, and young people in their first years of adulthood.
Projeto Arte Org
Redescobrindo e reinterpretando W. Reich

Caro Leitor,

Infelizmente, no que se refere à orgonomia, seguir os passos de Wilhelm Reich e de sua equipe de investigadores é uma questão bastante difícil, polêmica e contraditória, cheia de diferentes interpretações que mais confundem do que ajudam. Por isto, nós decidimos trabalhar com o material bibliográfico presente nos microfilmes (Wilhelm Reich Collected Works Microfilms) em forma de PDF, disponibilizados por Eva Reich que já se encontra circulado pela internet, e que abarca o desenvolvimento da orgonomia de 1941 a 1957.

Dividimos este “material” de acordo com as revistas publicadas pelo instituto de orgonomia do qual o Reich era o diretor.
01- International Journal of Sex Economy and Orgone Research (1942-1945).
02- Orgone Energy Bulletin (1949-1953)
03- CORE Cosmic Orgone Engineering (1954-1956)

E logo dividimos estas revistas de acordo com seus artigos, apresentando-os de forma separada (em PDF), o que facilita a organizá-los por assunto ou temas. Assim, cada qual pode seguir o rumo de suas leituras de acordo com os temas de seu interesse. Todo o material estará disponível em inglês na nuvem e poderá ser acessado a partir de nossas páginas Web.

Sendo que nosso intuito aqui é simplesmente divulgar a orgonomia, e as questões que a ela se refere, de acordo com o próprio Reich e seus colaboradores diretos relativos e restritos ao tempo e momento do próprio Reich.
Quanto ao caminho e as postulações de cada um destes colaboradores depois da morte de Reich, já é uma questão que extrapola nossas possibilidades e nossos interesses. Sendo que aqui somente podemos ser responsáveis por nós mesmos e com muitas restrições.

Alguns destes artigos, de acordo com nossas possibilidades e interesse, já estamos traduzindo. Não somos tradutores especializados e, portanto, pedimos a sua compreensão para possíveis erros que venham a encontrar.
Em nome da comunidade Arte Org.
Textos da área da Orgonomia Bifísica.
Texts from the area of Biphysical Orgonomy

----------------------
International Journal of Sex Economy and Orgone Research

-------------------
Orgone Biologics

01 Walter Frank. Vegetoterapy 1942
International Journal of Sex Economy and Orgone Research Volume 1 Number 1 1942
Interval 70-92 Pag. 65-87

02 Wilhelm Reich. The Discovery of the Orgone 1941
International Journal of Sex Economy and Orgone Research Volume 1 Number 2 1942
Interval 12-36 Pag. 108-130

03 Wilhelm Reich. The Carcinomatous Shrinking Biopathy 1942
International Journal of Sex Economy and Orgone Research Volume 1 Number 2 1942
Interval 37-61 Pag. 131-155

04 Mary Robert. Shock Therapy as a Subjective Experience 1942
International Journal of Sex Economy and Orgone Research Volume 1 Number 2 1942
Interval 62-68 Pag. 156-162

05 Wilhelm Reich. The Natural Organization of Protozoa from Orgone Energy Vesicles (Bions) 1942
International Journal of Sex Economy and Orgone Research Volume 1 Number 3 1942
Interval 1-33 Pag. 193-255

06 William F. Thorburn. Mechanistic Medicine and the Biopathies 1942
International Journal of Sex Economy and Orgone Research Volume 1 Number 3 1942
Interval 65-66 Pag. 257-258

07 Theodore P. Wolfe. A Sex-Economic Note on Academic Sexology 1942
International Journal of Sex Economy and Orgone Research Volume 1 Number 3 1942
Interval 67-73 Pag. 259-265

08 Wilhelm Reich. Experimental Orgone Therapy of the Cancer Biopathy (1932-1943)
International Journal of Sex Economy and Orgone Research Volume 2 Number 1 1943
Interval 6-96 Pag. 1-92

09 Lucille Bellamy. Vegetotherapeutic Gymnastics 1943
International Journal of Sex Economy and Orgone Research Volume 2 Numbers 2 3 1943
Interval 49-55 Pag. 141-147

10 Theodore P. Wolfe. Mis Conceptions of Sex-Economy as Evidenced im Book Reviews 1943
International Journal of Sex Economy and Orgone Research Volume 2 Numbers 2 3 1943
Interval 74-80 Pag. 166-172

11- Carl Arnold. A Theory of Living Functioning 1944
International Journal of Sex Economy and Orgone Research Volume 3 Number 1 1944
Interval 22-42 Pag. 17-37

12 Notes Editorial. Rational and Irrational Discussion of Orgone Biophysics 1944
International Journal of Sex Economy and Orgone Research Volume 3 Number 1 1944
Interval 79-84 Pag. 74-79

13 Theodore P. Wolfe. The Stumbling Block in Medicine and Pshichiatry 1942
International Journal of Sex Economy and Orgone Research Volume 3 Numbers 2 3 1944
Interval 69-91 Pag. 175-187

14 Wilhelm Reich. Anorgonia in the Carcinomatous Shering Biopathy 1944
International Journal of Sex Economy and Orgone Research Volume 4 Number 1 1945
Interval 3-35 Pag. 1-33

15 Notes Editorial. Cold Facts. Orgone Accumulator 1945
International Journal of Sex Economy and Orgone Research Volume 4 Number 1 1945
Interval 102-102 Pag. 100-100

16 Notes Editorial. Free Love 1945
International Journal of Sex Economy and Orgone Research Volume 4 Number 1 1945
Interval 106-106 Pag. 104-104

17 Notes Editorial. Orgonotic Contact. Letter from a Reader 1945
International Journal of Sex Economy and Orgone Research Volume 4 Numbers 2 3 1945
Interval 81-82 Pag. 203-204

18 Wilhelm Reich. From the History of Orgone Biophysics 1947
McF 207 Annals of the Orgone Institute, Number 1. 1947
Interval 58-67 Pag. 108-126
-------------------------------------------------------------
Orgone Energy Bulletin
-------------------------------------------------------------
Orgone Biologics
-------------------------
01 James A. Willie. The use a Male Dummy in Medical Orgone Therapy
Interval 9-13 Pag. 61-69

02 Notes. A Psychoanalytic Dilema and Bionous Disintegration in Wood 1940
Interval 21-23 Pag. 85-88

03 Editorial. Public Responsability in the Early Diagnosis of Cancer 1949
Interval 11-14 Pag. 110-116

04 M. S Reviews. Harper & Brothers 1949
Interval 26-27 Pag. 141-142

05 Walter Hoppe. Further Experiences with the Orgone Accumulator 1950
Interval 11-13 Pag. 16-21

06 Helen E. McDonald. Wilhelm Reichs concept Cancer Biopathy I 1950
Interval 18-21 Pag. 124-130

07 Orgonomie and Chemical Cancer Research. A Brief Comparacion 1950
Interval 25-27 Pag. 139-142

08 On The Record. Wilhelm Reichs Priority in Cancer Test 1950
Interval 35-37 Pag. 220-221

09 Reviews. Correction Regarding a Control of Reichs Cancer Experiments 1950
Interval 36-37 Pag. 222-224

10 Wilhelm Reich Cancer Ceells in Experiment XX 1950
Interval 3-4 Pag. 1-3

11 Orgone Biologics. Ruler to Follow in Basic Research 1951
Interval 34-35 Pag. 63-64

12 Wilhelm Reich The Leukemia Problem Approach 1950
Interval 10-12 Pag. 76-80

13 Simeon J. Tropp. Limeted Surgery in Orgonomic Cancer Therapy 1950
Interval 12-16 Pag. 81-89

14 On The record. Life in Russia, Cancer Research and Stromy Social Weather 1951
Interval 28-29 Pag. 112-115

15 Wilhelm Reich Armoring in a Newborn Infant 1950
Interval 3-13 Pag. 121-138

16 Archives of Orgone Institute. Wilhelm Reich on the Road to Biogenesis (1935-1939)
Interval 17-25 Pag. 146-162

17 Michael Silvert. On the Medical Use of Orgone Energy 1952
Interval 27-29 Pag. 51-54

18 Elsworth F. Baker. Genital Anxiety in Nursing Mothers. 1952
Interval 11-17 Pag. 19-31

19 Arthur Steig. Orgone Energy Metabolism 1952
Interval 29-31 Pag. 54-58

20 Wilhelm Reich Orgonomic Diagnosis of Cancer Biopathy 1952
Interval 2-34 Pag. 65-128

21 Ola Raknes. Letter to Reich (1950) 1952
Interval 21-25 Pag. 207-214

22 On the Record. Clarifications 1952
Orgone and energy in the Brain, Emotionally Positive and Promise Cancer Cure
Interval 26-28 Pag. 217-221

23 Elsworth F. Baker. A Grave Therapeutic Problem 1953
Interval 32-37 Pag. 60-70

24 Kenneth M. Bremer. Medical Effects of Orgone Energy 1953
Interval 37-44 Pag. 71-84

-------------------------------
-------------------------------
--------------
CORE.
Orgone Biologics

01 Robert A. McCullough. Antibiotics Cloudseeding and Life Energy 1955  
Interval 22-25 Pag. 40-46

02 Eva Reich. Early Diagnosis of cancer of the uterus 1943  
Interval 25-28 Pag. 47-53

03 Bernard Grad. Willelm Reichs Experiment XX 1955  
Interval 19-25 Pag. 130-143