

NIMBUS

September 2007
Mabon
Number 4

What Are These Guys Up To?

Also:

Interview with UFO Insiders
Legends of a Kind
Aspects of Feng Shui



Illustration By Bill Burt

New Releases This Month:

3RD DEGREE

WHAT YOU BECOME

BLEAK WINTER



SWT Presents

STAR PATHS
The Western Mystery Tradition

The television series about what lies beyond
Episodes 5-8 volume 2
Produced for Solar Winds Television
By Rh Sunhauke

www.solarwindsfilms.com

Racine

Racine Theatre Guild **Upcoming Performances** **Through Sept 30th**

Laughing Stock by Charles Morey, continues weekends through Sept. 30th. A rustic New England summer theater schedules rotating productions of *Dracula*, *Hamlet*, and *Charley's Aunt*, the audience is in for a wild ride. Watch the madness and magic evolve win this affectionate look backstage.

October 8th

Comedy Tonight series: Funnyman Fred Klett on Saturday October 6, at 8 PM. Listeners of the Dave and Carole morning show on WKLH-FM may remember Fred, a Wisconsin native. He has appeared on TV, radio, and in clubs and concerts all over the country.

Oct. 19 through Nov. 11

King o' the Moon by Tom Dudzek run Fridays, Saturdays and Sundays Oct. 19--Nov 11. As Apollo 11 lands on the moon in 1969, the Pazinski family gathers to remember dear, old, cantankerous Dad. Despite secrets and differences, love and laughter prevail.

Performances take place at Racine Theatre Guild, 2915 Northwestern Ave., Racine. For more information and to check availability of tickets call the box office at (262) 633-4218 or visit the website:

www.racinetheatre.org.

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Can you Write?

Nimbus will consider short well-written articles, essays, letters-to-the-editor, etc. and interesting visuals. We are interested in seeing articles on a variety of topics including the arts, healing, the paranormal, and more. Amuse or surprise us. By-line only, no payment. Next deadline is second week of October for Halloween issue. Send material to: Editor, *Nimbus*, at:

www.westwind@milwpc.com

Racine

Auditions

The **Racine Theatre Guild** will hold auditions for ***You Can't Take It With You*** on Monday October 22nd and Tuesday October 23rd. Cold readings will be done from the script, no appointments needed. There are roles for men and women of various ages.

The play, by Moss Hart and George S. Kaufman will be directed by Michael Snider. Production dates are January 11-23, 2008. The play is about the Sycamores who are hopelessly eccentric, except for the "normal" daughter, Alice. The action turns on the precarious fate of her romance with the son of a wealthy, conservative family.

Internships Available

Solar Winds Films, a small, local independent film company, has several internships available. We are looking for people in animation, graphic arts/cartooning/illustration, training for a film/TV producer and perhaps others. For details and how to apply visit our website at:

www.solarwindsfilms.com

What Are These Guys Up To?



Illustration by Bill Burt

THINGS UNEXPLAINED

Four years after Sunhauke explored the mysteries of the nether regions of Earth and Space in the documentary *The Unexplained*, some members of the original company of interviewees are reassembling for a conference at Brumder mansion as part of Solar Winds' Halloween series beginning Saturday, October 27.

Heidi Hollis, Bonnie Meyer, and Jim Aho (James Andrews), all of whom have turned author since the film's release, will be sharing their knowledge and experiences, along with the additional information they have acquired in a day long seminar on UFO's and all things extraterrestrial. The seminar will begin at 2 PM and continue into the evening. Portions of the film, *The Unexplained*, will be shown as well as episodes from the Solar Winds' TV series, *Star Paths*. Additional speakers have been invited and there will be a talk-back session for all concerned. Capping the day will be a screening of the SW film *What You Become*, a satire on the men-in-black phenomenon, government intervention, conspiracies, and the Patriot Act.

As part of the Halloween week celebration, the mansion is also open to performers, merchants, card readers, healers, and psychics of all kinds. Other evenings in the series will be the following Tuesday and Wednesday evenings: October 30th and 31st, respectively, with each evenings festivities

beginning at 7 PM Tuesday night will be Witch Night, with a special screening of the film *This Is Who We Are*, about Witchcraft in the Midwest. And on Wednesday (Demon Night) will be the showing of last year's *Valley of the Shadow* – a feature about a man making a deal with the Devil, starring the late Montgomery Davis of Milwaukee Chamber Theater fame.

The audience is invited to participate in the fun by dressing in costume. A costume prize may be awarded. Further information on the events may be supplied by contacting the Brumder Mansion at 414-347-9767 or by visiting the website:

www.brumdermansion.com

An Interview with James Andrew

James Andrew was one of the forces behind the UFO Wisconsin website, has worked with the W-Files (also on line) and was interviewed in the SolarWinds movie THE UNEXPLAINED. He has since left UFO Wisconsin and is writing his own books. He is interviewed by RH Sunhauke

Sunhauke: How have things changed for you personally since leaving UFO Wisconsin and since the movie was shot in 2002?

James Andrew: I think I've continued on a constant learning curve. Once you realize that UFOs exist, more questions arise such as "What are they doing here?" and "Why has this whole thing been hidden so aggressively?" UFO Wisconsin was a kind of entry point for me into a larger view of the world. That includes not only the physical planet but also the spiritual existence that we are obviously all a part of.

Sunhauke: You have written several books on subjects you see related to your original interest in the UFO phenomenon. What do you see as the connection, and where do you see your research going in the future?

Continued on next page

Have You Seen Us? You Will.
A Men-in-Black story for the Bush Administration



Libby Amato Jerry Proffitt Kyle Ulatowski
Nate Press Barbara Zanger
Cheryl Lynn Bennet Mike Crowley
Michael Koscinski T.J. Little
Kate Nowicki Evvie Smith
Music by Marc Ferch

Agent Black and Agent Blue are on the lookout for true patriots – especially among those survivors of a multi car wreck that took place on a country highway on a foggy night. It seems that those who remained alive have developed strange psychic

powers: the ability to read each other's minds – and the ability to intuit government secrets about government defense programs. The Agents are there to discover how this happened and why. There's just one catch – the Agents aren't really registered with the government. A friend of one of the victims begins doing some amateur sleuthing, and doesn't like what he uncovers in this offbeat tale of cover-up, conspiracy, and ESP by writer/director Sunhauke.

ON DVD

www.solarwindsfilms.com

Interview- continued from page 3

James Andrew: My first book is entitled "EARS: Evidence of Alien contact Revealed in Scripture" and I think that title says a lot to explain my personal view of the connection. My research, like the findings of many others, has convinced me that UFOs have been around for quite a while. Initially I had a lot of doubt about this because if they've been around so long why is it even possible to hide them? It wasn't until I realized that the phenomenon goes beyond the physical realm that I started putting the pieces together. The reason I had a hard time fully realizing this initially was because of my level of acceptance, not because the information wasn't available.

That is why I wrote "**Crux Decussata**" (my second book) in layers. A person can read it and see a nice

story or they can see more behind the story. That's completely up to the reader but I hope that no matter how they approach the book they can take something away that will help them on their own personal journey.

I see my future research focusing on my own personal journey by continuing to work with other researchers to put more pieces together.

Sunhauke: Are you satisfied with the level and type of inquiry (investigation) in these fields (UFO's, paranormal phenomena, etc.)? Is it getting better, worse? Is popular culture a help or a hindrance to it?

James Andrew: Yes, I would have to say that I am. On the surface it seems like the UFO topic is still largely ignored in pop culture but on the other hand there are many tools out there now that weren't available even a few years ago. These tools allow people to do more research on their own. But as I hinted at above, I've found that in order to do this people really have to go beyond what they are handed. If a person is looking for easy answers this doesn't seem to be the place to find them. That's not because these answers aren't out there but rather because there is a certain part of our nature that requires us to seek it on our own to accept it and believe it. You can collect all kinds of information on the topic but until a person sorts things out on their own as a result of a lot of hard work it's really difficult to personally experience more or even to recognize experiences when they occur.

Sunhauke: Do you think your own level of direct experience with the things you have written about has broadened your perspective or narrowed your focus on these subjects, and on life in general?

James Andrew: It has absolutely given me a larger view of the world we live in. I think that as more people research the topic we will all see more of what goes on around us everyday. Once we begin to realize that, this planet can really be an exceptional place that provides a lot of potentially extraordinary experiences. Isn't that why we all came here in the first place?

as well as in the next Nimbus issue and the Brumder Mansion website.

SCI-FI CAFÉ, BURLINGTON, SESSIONS

Ron Schaefer will begin a series of seminars and film screenings at the Sci-Fi Café in Burlington, Wisconsin, beginning Saturday, Sept. 22. The afternoon long seminar will be devoted to psychic healing. The program begins at 1:30pm and goes with breaks until 5:30pm. Participation is \$35 per person. Future seminars will be announced online, in the Nimbus, and at the Sci-fi Café website: burlingtonnews.net/scificafe.

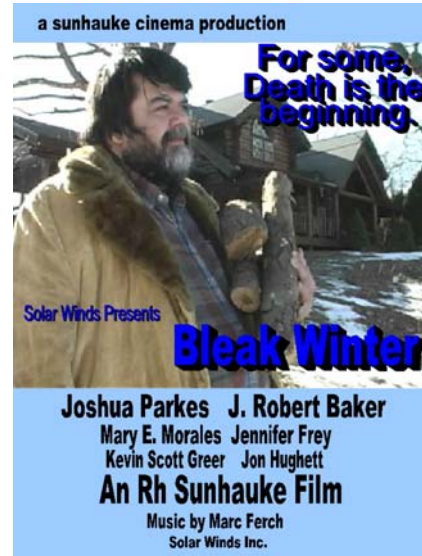
WITCH'S KNOT ANNOUNCES WKCC

Felicia (Akashabella) Morgan from tv's STAR PATHS and owner of the Witch's Knot in West Allis, Wisconsin, announces the opening of the WKCC (Witch's Knot Community Center) next to her shop at 7519 W. Becher St. The space is available for anyone to use as long as they call ahead to book it. The center is intended to eventually be self-sustaining, and a board is being developed to create a 501c3 status. Anyone interested should contact Felicia at 414-327-5668.

Also, the Witch's Knot has announced its Monday Morning Brew from 11am to 1pm at the shop for anyone who wants to stop by for coffee, a donut, and chat. Anybody interested should contact the same number above.

SCHEDULE CHANGES

Solar Winds announces changes in their fall program schedule due to technical difficulties. The **Film Blast** originally set for September 18, 19, 20, with a second week planned for October 2, 3, 4 has been postponed until late November. The Premier of **Death and Money** has also been delayed until late November. The new schedule is awaiting approval before being announced, and will be posted on the Solar Winds website – Events page,



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LEGENDS OF A KIND

by Rh Sunhawke

Recently we learned of the passing of two cinematic legends – people who were famous for being behind the camera rather than in front of it: Sweden’s Ingmar Bergman and Italy’s Michelangelo Antonioni both died on July 30th this year. If you don’t know of them, obviously you aren’t a cinephile – and you probably have been avoiding movies with subtitles for quite sometime. Both men formed important pillars in the halls of cinema history. Both came to fame in those formative years right after World War II when America was busy putting Europe back together. Both men symbolized the self-conscious “film as art” movement that emerged in the 1950’s and spread to England and America in the 1960’s.

These men were – as the French called such people: *auteurs*. They weren’t merely film *directors* who were assigned projects by industrial giants called studio execs for the purpose of making commercial product sold in commercial screen houses. They weren’t part of any assembly line that put stuff together for public consumption and portrayed nice safe stories that told people things they wanted to hear – or what the government or the industry wanted them to hear. These were folks of a relatively rare and newer mold who might write, direct, and produce their own films to go into that new form of distribution: the film festival; and then to be sent to aloof (and probably poor and shabby) theaters that catered to “sophisticated and artistic temperaments” in their screening habits. In short, they were, for that generation, beat poets for the screen – and they set the stage for many a film artist to come in subsequent generations. The reason they could accomplish that is because they were so good – genuine artists rather than simply craftsmen.

Bergman was of course the more famous and influential. A winner of a variety of awards in his life, including Oscars, he was financially successful enough to develop and retain his own repertory company, as well as buying his own island to live

on. But even he was faced with American competition for screens, and when in later years his moody, serious works weren’t raking in the bucks like American products were – even in his own country – he ran into tax issues with the Swedish government. And even if his fellow Swedes periodically lost interest in him, even the most critical would have to admit he was a national treasure.



Bergman’s influence was felt on several generations of American movie-makers. The most vocal of which has always been Woody Allen, who aped Bergman’s style in any number of his mid-career and later films, and modeled his own repertory group on the master Swede’s way of working. *Annie Hall*, *Manhattan*, and *Interiors* are among just a few of Allen’s works that owe much of their inspiration to Bergman.

Bergman first came through the ranks as a screenwriter while he was a stage director in the 1940’s. A big boost to his career came when the famous Swedish actor/director Victor Sjöström (Hollywood spells it: Seastrom) took on a Bergman script (*Torment*) as one of his directing projects in 1947. By 1951, Bergman was directing his own script with *Summer Interlude*. He was already being nominated for Academy Awards by 1955 with *Smiles of a Summer Night* – later made into the musical *A Little Night Music* by Stephen Sondheim. Bergman had established himself as one of the world’s greatest film directors by the time *The Virgin Spring* won its Oscar in 1961.

Bergman’s images were always sparse but iconic: the timeless clock in *Wild Strawberries*; Death playing chess with a medieval knight in *The Seventh Seal*; the two women’s faces (and their personalities) merging into one in *Persona*; the angry father venting his rage on a lone tree in *The Virgin Spring and others*, each carefully chosen for its evocative power and its contribution to the storyline. As such he exemplified the epitome of how to write and direct films for all evolving, would-be auteurs – whether still in film school, or in the midst of the mad-money chaos that is Hollywood.



His works are a virtual “how to” for anybody pursuing a film career. You don’t need a book on film directing – just watch Bergman. (Another good example of such a person would be Hitchcock, but that’s another story.) Bergman was one of the strongest influences of my own when I began writing and directing for film. Two films being released this fall: *Money & Death*, and *Manipulation* are both very much my own work under the spell of Bergman’s work. Other films of mine, such as *3RD Degree*, *Dead Poker*, and *Bleak Winter*, also show definite signs of the master’s influence. Sometimes it is unconscious on my part, sometimes it is a deliberate attempt to mimic him. But I frequently find myself slipping into Bergman mode when putting something together. He simply has that strong of a hold on me – just like he does on Woody Allen.

I first came to his work as a high school student when the local PBS outlet, Channel 10 WMVS decided to offer a weekly series of his work on Sunday nights under the guidance of critic Dominique Paul Noth. And even though at lot of the stuff was over the head of a 17 year old boy from Milwaukee, I was instantly hooked.

No one probed the inner psyche as much or as deeply as this guy did, and while some might write it off as just that infamous Swedish moodiness from too much lack of sun, he set the standard for psychological tales and character inter-relationships – the kind of thing Eugene O’Neill tried and didn’t really succeed at. You can see Bergman’s training ground in the influences that earlier Scandinavian writers had on him, especially those of the theater such as Henrik Ibsen and August Stringberg. He was their descendant – actually he was their offspring.

While Bergman may have defined the Swedish temperament in cinema, Antonioni, on the other hand, defined an attitude. That attitude was existentialism – and it is the reason his works are more obscure, harder to find, less influential, and are probably more likely to be found in the library of the cynical intellectual – than even Bergman.

Antonioni developed his best works around unsolved or unsolvable mysteries. His most famous

work: *Blow-Up*, from 1966, set in London and made in English, defined the “mod” style of the mid 1960’s. Everyone was talking about the Beatles and the Rolling Stones, everyone wanted to look like Twiggy. Op-Art was in. So was Andy Warhol and Pop-Art. As a matter of fact, lots of the latest,

most fashionable art styles were in. Mini-skirts were new, so was James Bond, so were “The Pill” and Playboy magazine. You’d have thought sex was new. And everyone went around asking if you were a “Mod,” just like in the 70’s when they asked you what your sign was. THAT was *Blow-Up*. Mod England.

Blow-Up was based on the idea of a hip London fashion photographer living *la dolce vita*. The film, *La Dolce Vita*, made a few years earlier by fellow Italian filmmaker Federico Fellini was about a celebrity photographer named Papparazzo – who followed the Britney Spears types of Europe. In Antonioni’s film, our photographer hero discovers, buried somewhere in his pictures, evidence of a murder. And here’s where Antonioni’s existentialism comes in – the mystery is never solved. There isn’t even a body to indicate a crime was committed.

A lot of people found Antonioni frustrating if often compelling. His first big hit (and one of my personal favorites) *L’Avventura (The Adventure)* spends its time on a group of young couples on a Mediterranean holiday when one of them simply disappears. The disappearance ignites a number of tensions between the couples, but the disappearance is never solved – in fact, half way through the movie, it’s barely mentioned. Our attention has shifted to the battling couples.

Another thing Antonioni seemed to perfect was the long take. More so than any other director up until then, he would hold the camera and hold the scene to a paralyzing finality with its duration – a

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How Feng Shui Can Change Your Life

by Lynn Scheurell

Feng Shui, (pronounced fung shway) is an ancient Chinese practice of achieving harmony with the environment. While some people may think it is little more than a form of interior decorating, it is actually the art and science of infusing intention into your environment to help you achieve your goals in life.

Feng shui has restorative powers. When you feel good in your environment, chances are that you are ready for just about anything. When your physical surroundings (your external body) are out of alignment your energy is drained and it is more difficult that it should be to create the life you want. This is the difference between feng shui that does or doesn't support you. We live feng shui everyday. Why not use it consciously to get the results you want?

Working with feng shui to consciously enhance your environment is the most direct way to change your life right now. According to the principles the top determinants of life path are: fate, luck, environment, philanthropy, education, and experience. Note what comes in last, and that the first two cannot really be influenced by anybody. The first powerful level that we really have access to in order to influence the future is working with the environment.

Energy exchange is a basic principle of life. There is an energy exchange between our bodies and the vibrations of our surroundings--our external body. This energetic exchange can either inspire or overwhelm us. Feng shui works with *chi* energy. *Chi* flow, literally "cosmic breath" is the way your space breathes and the way you breathe in your space.

For example, if you are not comfortable in your office, it's likely that you will not want to spend your day there, or you may feel that there isn't enough time to get everything done, or that things are unstable. You may feel exhausted when you get home. You may even be losing money because the

energetic exchange between you and your environment is not supportive for you to operate at maximum capability.

We have all experienced this principle in some way: for example, when you worked really hard to close the end of the year in your business, ran numerous errands, made sure your home is ready for company, spent time with friends for weeks on end...only to get sick on the holiday? That also is feng shui: the universe is compensating for the big energy push by making sure you slow down and get some rest.

Paying attention to the details that comprise your life (i. e. your environment) is often the first step. By taking into account where you are in your life right now, where you want to be, the timing of changes, and your physical surroundings, feng shui helps you to assess your options. It provides a framework for action and helps you create the conscious and positive change you want.

Continued on page 10

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Legends – Continued from page 7

technique a later director, the Russian Andrei Tarkovsky used with punishing effectiveness.

Antonioni's characters always seem lost in their worlds and in themselves. In *La Notte (The Night)* a married couple (Marcello Mastroianni and Jeanne Moreau) spend an entire evening going to a party, at a party, and coming home from a party – either squabbling or ignoring each other during the entire time. Not much is resolved by morning from this unhappy twosome. In *L'Eclisse (The Eclipse)* the characters have grown so far apart that by the end of the movie that nobody is left on screen – just take after endless take of empty streets. *Red Desert* is so existential I haven't even figured out what it's actually about after all these years.

Antonioni has a smaller catalog of films than Bergman, and all of his best seem to be from the 1960's. While I'm not as big of fan of his as I am of Bergman's, he has certainly been a strong influence in at least some of my projects. The satiric comedy about "men-in-black" types I did a few years ago, *What You Become*, is loaded with Antonioni moments. And my yet-unfinished *Algorithm-X* (due out in February) begins with an unhappy, squabbling couple at a party (a party which is waiting for "The Bomb" to drop – my own tribute to *La Notte*) and progresses from one unsolved mystery and one unresolved situation to another. It ends with a bunch of long takes on nothingness – just like *L'Eclisse*. Although it may seem like it, I wasn't intentionally trying to make a derivative Antonioni – it's just that when it comes to existentialism, we think alike.

And those long takes? I sometimes use them in my own work, depending on the film and on the moment involved. I have on occasion been criticized for using them. People tell me I need to edit better and should have a some unnamed college professor from some unnamed institution show me how to do it properly. It apparently never occurs to them that I actually wanted to hold that take that long for effect. Antonioni, on the other hand was not for someone with A.D.D. *L'Eclisse* opens with Monica Vitti and her estranged boyfriend staring at each other for several minutes. The only "dialogue" is an electric fan blowing away on them. Compare that with a Michael Bay film like the over-stuffed

Armageddon or the recent *Transformers*. You will see a new image on that screen (almost as a rule) every 3 seconds. Michael Bay must be afraid you'll look away and immediately get bored. Antonioni can hold a take for 3 minutes and think nothing of it. It's like he dares you to watch and pay attention. I suppose that's why his work is more challenging and appeals to intellectuals. Bay's work is big and noisy and appeals to kids – and that statement is intentional and is a judgment, and a criticism, and a fact.

And what about all that existentialism? What's that all about? Both Bergman and Antonioni, through their films and their characters, dealt ambitiously with Man's weakness, particularly his spiritual loss. In a recent *Time* magazine article, Woody Allen stated that Bergman (and here I add Antonioni) were, at least artistically, agnostics, questioning God's existence, God's purpose, and Man's purpose in the scheme of things.

Bergman even made one film called *The Silence*, meaning God's silence. How come, the movie asks, God never seems to answer prayers? Antonioni probably goes one step beyond. In much of Antonioni's world God doesn't exist at all, and human existence is therefore pointless. And if that's true, how do we deal with it?

I think that's one reason why I appreciate the works of these men – they do ask the tough questions, and they are unashamed if they come up with unhappy answers or no answers at all. Woody Allen goes on to state that in our present age with fanatics and absolutes on either side of social, political or religious issues, those caught in the gray world in between – and that may even be the majority of us – don't have adequate spokesmen for the issues and concerns bothering them. The right wing has all the answers – so they think. The left wing has all the questions – so they think.

The average Joe in the middle is probably more aligned with these two *auteurs* than either side gives credit. Here were two film pioneers unafraid to give, in the most adroit, articulate, and artistic means at their disposal, an unvarnished look at those issues that trouble us most when we're alone, when we're thinking in our beds at night, when we're with somebody we care about – and unsure if that person cares us back. - *Rh Sunhawe*

Feng Shui - Continued from page 8

Changing your environment with feng shui can literally change your life. How your environment looks and feels is a reflection of what you spend your thoughts on. The energy exchange between you and your environment can help you realize your goals or cause them to dissipate unfulfilled. By placing elements, colors, and shapes in lucky or auspicious positions in the environment, you can influence your wealth, relationships, health, career or any area of your life.

When your environment, such as workspace, is clear, you feel free, creative, and motivated. Why? Because there is room to create. The universe has space to bring in the resources you desire, and you don't have to overcome physical clutter and emotional reaction to it in order to be productive.

Working with the feng shui principles inherently means looking at the relationship between your space and your life with the eyes of a stranger, seeing details that we might otherwise overlook every day. New perspective creates many opportunities from already existing resources or from new possibilities. It becomes our choice as to what we want to pursue.

Feng shui is also about object placement, symbolism, and personal intention in your physical environment. While its principles may be interior decorating on the most superficial level, a deeper degree of intention, awareness, and conscious commitment are the keys to a good personal result. What works for your colleague may not work for you and vice-versa, (In fact, when working with a practitioner, you should not disclose personal rituals, cures or adjustments, as the effect of the solution may become diluted.)

By applying the principles of feng shui, consideration is also given to efficiency, organization and visual orientation. For your environment to support you, you must feel organized, with items you need in reaching distances, with colors attuned to you for optimum *chi* flow. Your efficiency will be enhanced because you will know exactly where to find what you need exactly when you need it. Add aesthetic appeal,

and you will have a visually pleasing system that works well for you.

Feng shui doesn't have memory. It is forgiving and non-judgmental. It doesn't care how you came to be where you are, so the fact that you have always had a big junk drawer isn't important.

Rather, observe that the big junk drawer lacks organization, and could be symbolically clogging some aspect of your life or business, or might represent some other unnecessary baggage. In another way feng shui is also *unforgiving*, in that it is very literal. As the old saying goes, be careful what you ask for, as it is likely you will get it. Your observations and gut reactions will tell you where to start with your personal feng shui. By re-designing your environment, you can shift the exchange of energy and get your *chi* moving to create the life you want.

Lynn Scheurell is a "Creative Catalyst", helping people create their own definition of success from the inside out. She offers a report called, "Your 6 Power Points for Personal Success--and How What You Don't Know Can Cost you," which can be downloaded free from her website: www.mycreativecatalyst.com.

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Episodes 5-8 volume 2
Produced for Solar Winds Television
By Rh Sunhauke

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ON DVD

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Illustration by Bill Burt
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Guests: Heidi Hollis, James Andrew, Bonnie Meyer
Sunday, Oct. 28, 1pm -- Other Worldly Day
films: Past Lives, Star Paths
Guests: Cary Loose, Dan Huber, Mary Ellen
Tuesday, Oct. 30, 7:30pm -- Witch Day
film: This Is Who We Are
Wednesday, Oct. 31, 7:30pm -- Spirit Day
film: Valley of the Shadow

Kimber Haskell R.A.

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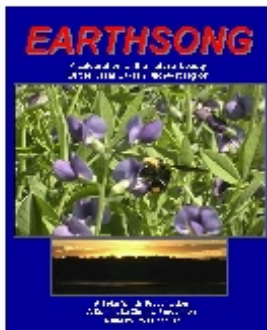
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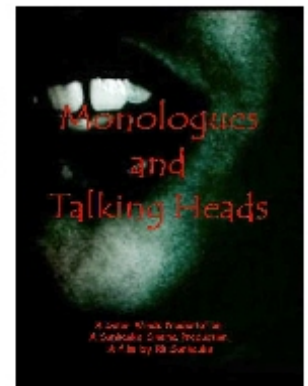
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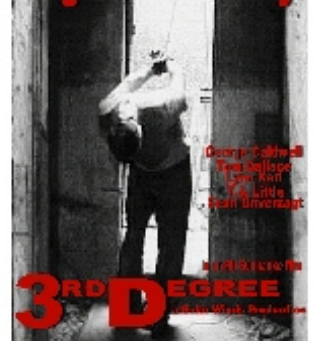


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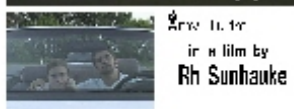
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