
CHAPTER THIRTEEN

PUBLISHING YOUR CHANNELING

Channeling does not exist in a vacuum. Although these latter chapters may seem to have gotten farther and farther away from the heart of what channeling is all about, nevertheless they represent the things that I have found to be concomitant with a responsible approach to the stewardship of channeled materials.

Publishing is not for every channel or for every group. Although your attitude as a channel, for transmission of data, is focused passivity, your attitude as one preparing channeling for any kind of publishing needs to be that of a hard-nosed researcher. Choose only what you consider to be the channel's best work. Note that I did not say choose *your* best work. It is not a good idea for a channel to edit his own material. An objective eye is very helpful, regardless of your point of view as a channel. Some channels do think a lot of themselves. Others think too little of their material and tend to value others' work with less discrimination than their own. Seldom is anyone unbiased about his own work. Whichever way you may be biased, it is well to eliminate the bias by selecting someone who can be relied upon to give good, objective opinions.

When you consider the enormous amount of channeled material, even if you consider only published material and eliminate manuscripts, you are gazing at a repository of millions of words. The attitude of a scientist is appropriate when it comes to publishing because you want to contribute to the field, not merely add look-alikes to already extant material. Wait until you feel that you have accumulated a group of channeled materials of which you can really feel proud.

The range of scale on which you can preserve and publish material is close to infinite. The smallest level is the manuscript, whether it be a holographic copy, which is common to those who employ automatic handwriting or typewriting or tapes. These are unedited and represent an archival record of the channeling work that you have done.

Whether or not you plan to publish at the time that you are conducting a session, do record sessions. If you decide not to use a particular session you have perhaps wasted a tape, but I don't think so. It has been my experience that one often goes back to scan one's older resources when one is working on a project and finds little treasure troves that are most useful. Remember that channeling is some of the hardest work that you will ever do in terms of

concentration and emotional and mental care, and it is well not to waste it by failing to employ what the 20th century has in so much abundance—record-keeping devices.

Whether or not you have any publishing ambition at present, then, make plans to begin your own archives. You will need the usual office equipment, most of which is rather specialized and used in libraries. If you do not have a library supply house near you, I recommend that you obtain Gaylord Bros., Inc., mail order catalogue. (Gaylord Bros., Inc., Box 4901, Syracuse, NY. 13221) As a former librarian I can recommend that concern as an excellent and reasonably priced supplier of the various cards, containers, files and so forth that you might need to hold your materials and keep them cool and dry or otherwise preserved.

The next level of care in preservation is creating a transcript archive. Transcripts are much more edit-able than holographs or tapes. You will want to create a standard format for your transcripts if you decide to convert the information on tapes or written by hand to a more easily readable and editable typewritten medium. I recommend that you include the date each tape is made, the names of contacts on the tape, the names of channels used and the names of any questioners whose questions may have prompted answers by the contact through the channel. You may think when you are having a session that you will remember what went on in it, but over a period of years things run together in memory and it becomes impossible to retrieve the knowledge of who, when and where by looking at the tape.

Clean your faithful typewriter—that costs very little—at regular intervals, and keep a good black ribbon in it, for if you do edit your material at a later date, you will want to be able to see the copy.

Also recommended are the use of double-spaced lines and wide margins so that you can write above, below or beside copy during the editing process. It is not always easy to remember just how you are going to cut and paste selections of channeling, and room for notes is often most welcome. It has never been my practice to do more editing in channeled material than is needed to unsplit an infinitive or eliminate channeling errors in transmission, which are usually pointed out quite promptly by the contacts within the channeled message. Sometimes a word is lost and one simply has to guess at the proper word, which I think is quite acceptable if there is enough of a context to go on. The one thing I am not for is changing a channeling or adding to it in any way that has substantive meaning, since

the nature of channeled material is that authorship does not reside with the channel. It is not polite to rewrite discarnate entities' inspiring sermonettes! This is so no matter how great the temptation because of the difference in some personally held tenet.

How devastating would it be to you or your group to lose the channeled material that you have produced in the past? If the answer to that is, "Very," you need to set up a safe file, separate from the archive's files, either in a safety deposit box in your bank or at the home of a friend who lives in a distant neighborhood or city. I prefer the latter course since this gives me the opportunity to share the channeling with someone interested in it anyway, as well as to have an archive copy which would survive even a totally devastating fire at my own house.

There are peculiarities to channeling which make setting up a recording system a little challenging. If you or your group's channels have loud, piercing or resonant voices there are no problems that cannot be easily overcome. However, not only do many channels have quiet voices; the nature of channeling is such that it causes many channels to lower what little voice they have in order to flow with the energy which is being transmitted, which is peaceful and serene in many cases. The reason that this can cause problems, by and large, is that most tape recorders are equipped with automatic recording levels programmed into the internals of the machine. There is no way the operator can manually adjust recording volume level. This means that when the machine hears a silent room with one soft voice speaking somewhere in the distance, it turns the level up accordingly to pick up the small voice. This causes a great deal of tape hiss. I am told by the wonderful volunteer (by name, and thank you endlessly, honorable Judy Dunn) who transcribes our Sunday night meditations that the white noise is deafening under those circumstances.

There are solutions. The first is to purchase inexpensive equipment, and we do not exclude the low-priced Radio Shack product which is geared to use with the tie-pin microphone. This type of microphone is excellent and when pinned to a channel's clothing will pick up even a whisper with no problems. Cheap tape recorders do fall apart, and more expensive tape machines do not have the proper-sized jacks for the tie-pin microphones, so the tie-pin mike does not seem to last well, at least not for us. On balance, however, we have had almost as good luck using cheaper equipment as "expensive"! Of course, had we an inordinate amount of funds we would be able to buy *really* expensive, professional recording equipment, both recorders and microphones, which is an entirely different breed of cat from

tape recorders on the general consumer market, which are geared far better to play than to record, and could promise one an ideal recording situation. The amount of money that would need to be expended would be beyond most small groups' means. If you have the means, talk to your favorite recording studio engineer or professional sound dealer to find out how best to supply your needs.

The other solution is to get a "better" machine and a very good microphone and hand-hold the microphone when necessary, so that it is always close to a soft-voiced channel or questioner. This involves seating the people in the group carefully. If anyone reading this knows the perfect setup for the inexpensive recording of channeling I invite you to write me and let me know.

The third level, in terms of ambition, of channeling projects is the edited selection of messages on tape or on paper. The likely vehicle for such is the research report or bulletin, put together either like a short newsletter periodically or, if you feel that you have a body of material that is worth publishing as a book, a very inexpensively produced book with a small number of copies ordered. If you decide upon the research report format, you will need to get a masthead composed and a printer. The information on the masthead needs to include the name of your organization, an indication of its tax exempt status and a short declaration of what your group is. Your address should always be included, and if you are in the process of moving or think that you might move within the next few years, you would be well advised to print an address that you are fairly certain will be stable for as many years as possible. Some people use post office boxes and keep them from year to year whether or not they remain in the same place as the post office box. Others use Mom, a friend or a relative. You would be surprised what longevity paper has. You never know when you are going to get a letter from a person who has seen some of your work published years ago and who now wants to read more.

Your choice of a typewriter is personal. Some people are very conscious of the way things look and really are bothered if they do not have a good-looking copy. Others simply don't see the niceties of ink on paper, and concentrate completely on the material itself. If the material is good, they have few complaints about the format, whether or not it deserves it. Most people are not of this latter kind, and if you wish to avoid criticism in the future, you might straighten up your typewriter now! Electronic typewriters give you many special effects that mechanical-action typewriters simply could not unless one had an office-type IBM. Proportional spacing is a good

device for achieving a more “printed” look if you are doing camera-ready copy at the typewriter. Some machines, especially computer-assisted ones, allow you to justify the right margin *and* use proportional spacing, which is as good as having copy typeset, if the computer does a good job.

Another format for this level of “just a few copies” of channeling, the modestly printed book, requires that you choose a cover and a title page. Be sure that on the title page you have all the needed information about yourself and your group and on the back of the title page, all the needed addresses, publication data and so forth. Take a look in a mass market book, especially on the reverse side (verso) of the title page, to familiarize yourself with the kind of information that gets put there. Be sure, whether you are choosing the research report or the book as your vehicle, to place the copyright declaration clearly on the title page or on its verso. The declaration should read ©, the copyrighting person or corporation, and the year of publication, all on one line. This protects you even before you have gotten your actual copyright from the Library of Congress. (To copyright your book write: Registrar of Copyright, Library of Congress, Washington, DC 20559 and ask for Form TX.) If you are generating periodical reports you should know that you need to copyright each and every report if you wish to have that information available to nationwide retrieval systems. Books, of course, must also be copyrighted separately. It is a relatively simple task, except for the blanks having to do with authorship. We have copyrighted our channeled material in the name of the contact, not the name of the channel, and the Library of Congress has had precedents for this and allowed it, although the channeling then is classified by the archaic term, “spirit writings,” which may not appeal to some channels. There is a faintly surrealistic tone to submitting a copyright to one’s government which explains that a book has been written by a discarnate and unborn entity which does not live in the United States, which has done the work “for hire”!

The cheapest binding for a modest book publication—by which I mean, say, under 200 books printed—is the spiral binding. If you use 8½" by 11" paper and type the copy yourself, a spiral-bound volume can be had at a very reasonable price. One note about pricing is that if you wish to tell people how much it costs you to print the book you must figure in mailing expenses and office supplies like envelopes and shipping tape.

The small book or research report can also be put on tape, a medium which many people prefer to the printed word. If you decide to publish in tape form you must put a (p) notice (copyright for recorded material, or

“poppyright”) on each cassette in order to copyright the material. You would also need to ask for Form SR from the Library of Congress. As with books, that statement on the cassette indicates intention to copyright which makes plagiarism illegal whether or not the Library of Congress has actually received or processed the tape. The same kind of care should go into producing a tape as producing a book. You would not want mistakes and dirty copy in a book, nor do you want garbled language or a noisy tape if you produce in that medium. There are times, however, when if you want to make something available to the public, you must take what you can get. When our research associate, Don Elkins, died in 1984, Jim McCarty and I found that neither one of us had been careful enough about recording and placing in an archive Don’s dozens of brilliant and fascinating lectures, given over a thirty-year period. We found that we had only enough material to make one composite tape, 90 percent of which was recorded on a very poor machine with dirty heads in the most unprofessional manner. Our tape machine was probably stuck under my chair. Moreover, a radio station occupied an upper floor of a high rise near the building we were in, and strains of music bled through, drifting on and off the tape with annoying regularity. Professionals could not remove the tape noise or the music, but we felt that it was important to make just one of our Research Director’s amazing story-telling sessions available to those who might request it, so we published what we had. Would that I had had this book back when I began this work. You may want to submit your channeled material for magazine publication. It is a small market, but I can recommend the well-produced **METAPSYCHOLOGY: THE JOURNAL OF DISCARNATE INTELLIGENCE**, (P.O. Box 3295, Charlottesville, VA 22903) as the standard for the field.

The fourth level of publishing scope is the research report or book in quantities over two hundred. I use the figure of two hundred because if you have over 200 pieces of mail to send out at any one time you can save a great deal of money, eventually, by using bulk mailing privileges. When you are sending out a yearly report which has been pre-subscribed, it’s very helpful to have the bulk mailing ability. Of course, if you have barely two hundred people on your mailing list it will not pay you to get the permit because it costs a substantial amount of money just to obtain the permit number, and it would be difficult to make up the difference between the savings and the cost involved with the mailing permit.

At this larger scale the instructions given for the more modest efforts become more important—the copyright, the production of a complete

masthead and the inclusion of a fairly permanent address. The more books or reports that you publish each time, the more inexpensive each volume is. However, don't be fooled into ordering more copies of the book than you will need simply to get the lower price per volume.

Speaking of money, the binding of a book is a rather large part of the expense of producing it. Although the spiral binding is the least expensive, a staple binding (saddle stitching) is also fairly inexpensive. In that binding method the book is printed on double sheets folded over to make a book with staples at the fold. Perfect binding is more pleasing to the eye and handier for putting one's title on the spine—since the pages are glued together to make a spine—and is correspondingly more expensive. Perfect bindings these days are almost always glued, the cost of stitching being enormously expensive. However, today's glues are excellent, for the most part, so do not feel that you are cutting corners too much if you want to publish a really good-quality book and decide on a glued perfect binding.

At this level you are still doing it yourself. I urge you to stay away from vanity publishers and I say this as a librarian with quite a bit of experience in the matter. They promise you a great deal, all of which is basically true, but almost all of which comes to nothing for 98 percent of their customers. Instead, look for small presses who publish in your field. Often a small press which is publishing a periodical will have quite a bit of time between printing issues and will be glad to have your business. By all means, comparison-shop and put the printer to work who offers you both a reasonable price on the job and a feeling of mutual sympathy over the phone or in person. Printing a book involves a lot of discussion and if you choose a printer who is not easy to talk to, you are not doing yourself any favors. Often the most sympathetic person also offers a good price per job, which helps cut costs. Private printers usually charge half of the cost of printing when they receive a manuscript and half when they deliver the volumes to you. Thus the cost is well-known ahead of time and there are no surprises, unless something occurs right at the moment the process of printing is taking place and you both decide together to make some changes. If you have a printer who makes changes without telling you, use your discretion, but certainly consider going to another printer.

The computer has brought to the home publisher a new ease in typesetting. Formerly the printer had to do that for you. Now, if you have a personal computer which is compatible with your printer's printing computer you can format your book or research report at home on the computer and transmit it to the printer over a telephone modem. The cost to us, at this

writing, of typesetting from our publisher, Palmer Publications, Box 296, Amherst, WI 54406, is about ten dollars per page, and if you are printing a book you are talking about a four-figure amount which can be saved by using your computer. Rejoice, if you have one and know how to use it! And certainly if you are considering printing a book which will run 200 pages or more, you might consider getting a computer instead of jobbing out the typesetting, and doing the typesetting yourself. After typesetting those two hundred pages, and thereby making up the two thousand dollars which you have laid out for the computer, you have the typesetting done and a computer left over which can do the same thing for you another time, plus, need I say, a whole lot more.

You will think, after proof-reading your book in galley form, or on the computer, that you have been careful, thorough and complete in your proofing. However, copyreading is an art and not a science. The human eye can scarcely ever be trained to see everything which comes before it. Proofread extensively and redundantly, and after you have finished the process, proofread once more. You will almost always find more errors each time you go through a manuscript.

I mentioned the efficacy of recording the date of every session when you do transcripts. It's also well to preserve these dates in any publication which you may decide to make. It is the only way to retrieve, for a questioning reader, the context of a particular channeling, part of which you may have used in your publication.

Mailing can easily be done from the home, since in most parts of the country there is either a post office very near or a mail carrier who picks up mail at your mailbox. Be sure and get stout envelopes because there is something about a package the size of a book which must distress those who slog through sleet and rain to carry our mail. Until we figured out that we had a problem using bulk rates and services we lost several books entirely. Now we have learned to use clear packing tape and very tough envelopes. Other things that you will need for mailing will be a weight scale, a rate schedule, a zip code book and, if you decide to use bulk mailing privileges, all the rubber bands, stickers and other paraphernalia that the postal service provides free to the permit holder.

Many groups wish to advertise their publications, and a good many of them spend money that they don't need to in order to do so. Spend carefully if you wish to buy advertising. Aim the advertisement at the metaphysical audience to which it will appeal. Use a soft sell, refraining from boasting or

sensationalism unless there is a touch of larceny in your soul. Mail-order selling is a science which is very big on hyperbole, and that's fine in a free-market society, but when you are dealing with metaphysics there is an innate morality which I, personally, wish would prevail more often.

If you are going to advertise once in a periodical, advertise at least three times. Studies have shown that advertising is most effective done this way.

Lots of people who have not published previously are probably puzzled by this point in the chapter because I have not mentioned selling your work to a mass-market publisher as an option. I will do so now, but only to discourage you. For every piece of channeled material that gets published by a mass-market publisher there are thousands of manuscripts that are destined to gather rejection slips as easily and inevitably as city snow gathers soot. This is due to the highly speculative venture that any publisher engages upon when he publishes channeled material. If it hits, it hits very well; if it does not hit, it represents an expense to the publisher and most publishers have been stung by channelings which their editors respected and appreciated but which the mass market did not.

One of our books, THE RA MATERIAL, (Originally THE LAW OF ONE in its first private printing) has been published by a mass-market publisher. They did a very good job with it, but it took two years, almost, to get it through the typesetting, proofing and editing process, and even though we do not have to publish it ourselves it is more expensive for us to offer to our readers than any of our other books because the mass-market publisher cannot sell it to us at its cost of printing it and make a profit. We pay the same price that wholesalers do. We have not been lucky enough to have a publisher which wishes to get behind us with promotional tours of lectures or extensive advertising, so we have realized no benefit from mass-market publishing. Consequently, I don't recommend it for your first venture, unless you really don't care about publishing unless someone else can do it for you. In any case I wish you good luck and Godspeed with your work and your materials.

This *Handbook* couldn't be more timely—or more useful.

Channeling is an age-old art, but only recently has it exploded into such widespread popularity that many thousands of individuals are learning how to access wisdom, information, and reassurance from a variety of non-physical sources.

How do you make contact with higher entities who have *your* best interests in mind? And, having done so, how do you retain your sanity and common sense, and develop your humor and humility? If ever there was a manual of channeler's do's and don'ts, either it mildewed away in the mists of time or was incinerated by organized religionists.

Now Carla L. Rueckert—whom we have to thank for channeling *The Ra Material* and *The Law of One*—provides a dandy 20th century replacement. This is a wise, loving, useful book, and must reading for anyone involved in the process of personal spiritual expansion.

Tam Mossman

Editor of *Metapsychology*, *The Journal of Discarnate Intelligence*