

Evangeline Glass Journal 08 (1955)

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Editor’s Note: This journal has very few dates in it – all from August of 1955. That places the journal between Journal 07 which ends in March of that year, and Journal 01 which picks up in November of the same year. The file “Family – Evangeline Glass Notes with PB” also covers some of 1955 (this file was created by the archival team; it is a collection of loose papers from the other journals or associated with them).

While there are a few references in this journal to PB and their relationship – including a snippy message from “R” that Evangeline (here referred to as “N” for Noel) should let him get on with his work – the majority of the journal is about music and music training. Most of the dates refer to Evangeline’s meetings with the very famous vocal coach Ernest “Jack” Metz. This is a good reminder that Evangeline, while struggling to become a better spiritual seeker was a talented and successful Opera Soprano who continued to perform throughout her time with PB and for several years thereafter.

Anything marked “Guruji,” “G,” “Raphael,” or “O” is either a reference to PB, or is meant to be a direct quote from him. Most of the book notes and quotes are those garnered by Evangeline for her own use, though the philosophical texts are likely to have been PB’s suggestion. Evangeline sometimes refers to herself as “Eva,” “Noel,” or “N” – and sometimes refers to herself in the third person, or is transcribing a message from PB where that occurs. In order to make the entries more easily navigable, we have added titles to each entry. All these titles were created by our team and have not been confirmed by Evangeline or her daughter Melody Talcott. For more information about the people and texts Evangeline quotes or references here, please see the file titled “Wiki Standard Info for Comments.” For more information about the formatting that we have implemented please see the file titled “Introductory Readers’ Guide.” This guide includes two tables detailing the chronology of the journals. We have introduced minimal changes to the text; our changes deal with inconsistencies of spelling, educated guesses at illegible words, and the rare modification of grammar for clarity’s sake. Whenever there is any question as to whether what is typed is what Evangeline wrote, please consult the associated scan of the original pages, currently to be found in a PDF of the same name. – Timothy Smith (TJS), 2020

J08.002a – On Curing Rosalind {Young}

If¹ you make a conscious firm plan you could cure Rosalind {Young}² during your visit through your spiritual and psychological understanding.

J08.002b – On Food

{chose-rouge maroon}

red cabbage and chestnuts

boil cabbage

add boiled chestnuts

eggplant broiled with garlic

raw red cabbage

¹ Page 2. (Page 1, the front cover, is blank.)

² Referring to Evangeline’s sister Rosalind who suffered with mental illness throughout her long life – much of which was spent institutionalized. – TJS ‘20

oil, lemon, garlic
Bronner's³ or {wage}

J08.003 – On Dealing with People

You⁴ must learn prudence and psychology in dealing with people.

These people are constantly sapping my spiritual strength from me and I become tired.

He changes greatly when the pressure of people is removed. Have patience and understanding.⁵

J08.005a – On Food

Cauliflower⁶ with cheese or Broccoli.

Swiss chard, boiled, chopped, mixed with cheese sauce (then broil) (butter, whole wheat flour, grated cheese, garlic)

J08.005b – Dream of PB

Dream of P.B.

Car rolled over bank. P.B. said when car rushed into sea and held me: "The time has come for us to die. If you face this and drown with me you will make great development and in your next life you will be strong and great."

J08.006 – On Food

Overcome!⁷

Peppers broiled over flame like eggplant.
Buy stainless steel pressure cooker.

J08.007 – "Since We Are All One..."

³ Referring to Dr Bronner's soap. It is probable that "wage" is another alternative-based soap or beauty product. – TJS '20

⁴ Page 3

⁵ Page 4 is blank.

⁶ Page 5

⁷ Page 6

“Since⁸ we are all one when you hurt anyone you are really hurting yourself.”

Because you are actually stopping your spiritual nature from coming through; thus you are hurting yourself in that sense for without your spiritual nature you are miserable.

#

Goldsmith:⁹

“The body cannot contract a disease or manifest one. The¹⁰ body cannot reject or accept. It cannot refuse to digest or to digest. All action, assimilation and digestion are activities of the mind which the body automatically reflects.”

#

The absolute truth is that there is not God and man but God expressed as man. How can God be sick or sinful?

#

Depersonalize the “I.” Learn¹¹ to drop “my” life, “my” understanding or “my” supply. Because intelligence, wisdom and power are not personal but impersonal and universal.

#

You are co-existent with mind consciousness, the principle of thought. This makes you free to mold thought and its expression, in perfect harmony. Unless you see this, you will always be looking for a power or presence apart from yourself to act upon you, upon your thinking or affairs.

J08.010 – On Food

Cook¹² peas with pods and lettuce

broiled red pepper salad.

J08.011a – On Being Positive and Happy and Independent

This¹³ was when I was positive and happy, confident, independent in my goal and work of a singing career.

This is the woman he loves.

⁸ Page 7

⁹ Referring to Joel Goldsmith, with whom PB was in active contact at this time. He lived in Hawai'i. – TJS '20

¹⁰ Page 8

¹¹ Page 9

¹² Page 10

¹³ Page 11

J08.011b - 1955 August 8 - PB and Evangeline on Their Love for Each Other, on Their Destiny, on Their Stronger Relationship

August 8th

"O" (P.B.)¹⁴ to N - "We were never so close as now. I'll help you to grow; to be with my. I promise you that I'll never leave you and I will always love you. I love you more than any human being. You are a part of me now and we can never be separated. We are one within and our love exists on a greater inner level than ordinary love."

I¹⁵ knew that here was my only love. That no other man could be so close to the real, spiritual essence of what is Noel.

He is the mate of my "self." {There}¹⁶ can be no other. Let me keep myself pure to be loved by him.

I am so fortunate to have found him and his great love.

#

P.B.¹⁷ "O" to N. - "It would be wonderful if things were destined to have been different and I was 30 years younger when we met. But they did not intend that I find complete satisfaction in love of a woman. They wanted me to transcend the world of human beings to pass into a higher existence."

N said: "I want to go with you. Do not leave me behind."

O:¹⁸ "I will help you - but¹⁹ it means a²⁰ crucifixion of the emotions and ego. It is very difficult and painful to acquire this growth. It is slow progress. Although²¹ I had a guru, I had to learn my lessons alone the hard way. He pointed the way but I had to walk it alone."

#

{PB}I can give up things easily if the command comes from within, for then a higher help comes in the form of divine willpower and I have no difficulty in relinquishing habits.

#

{PB} "It was the wrong place for you and a most frustrating one, too, to be in the position of writing letters to stupid people, attending²² to mundane affairs when you have a talent of genius crying to be expressed."

J08.014a - 1955 August 12 - PB: "I Love You Still..."

¹⁴ "O" refers to PB himself throughout this journal as well as Journal 07. - TJS '20

¹⁵ Page 12

¹⁶ We changed "The" to "There" for clarity.

¹⁷ Evangeline inserted "P.B." with a different pen.

¹⁸ Evangeline inserted an asterisk in the left margin next to this line with a different pen.

¹⁹ Evangeline inserted a bracket before "but" with a different pen.

²⁰ Page 13

²¹ Evangeline inserted an asterisk in the left margin next to this line with a different pen.

²² Page 14

Aug 12th 1955

O to N: {As emb. pas}

"You are still beautiful and desirable to me. I still love you and we would still be married had I been younger. It is just because I am so old. Maybe in our next life we shall have a son from our union. You are very lovely, very lovely, do you know that? I love {you}²³ still as when we first met and I shall always love you."

J08.014b - {1955} August 30 - Notes on Singing Lesson

{Metz}²⁴ Aug 30th

1. Words only symbolize thoughts, so get feeling or mood of phrase, or essence of phrase before singing it and forget about separate words. Recalled the mood from the past.

2.²⁵ When you practice you can dissect but when you come for lesson sing it as a whole.

3. Your eyes register all emotion. Be on guard against gesticulating with mouth. It is ugly.

4. Focus all tones against hard palate. Don't let the mouth open and spread the tone.²⁶

5. Let phrases die out then swoop them up again. Like you come at last< <love had its day< <that day is past> etc.

6. Get essence of moods.

6.²⁷ We must strike a balance between old classical "line" in Italian songs and the modern expression. Balance.

7. Put energy and warmth into song then you can get away with technical flaws. If it has energy and feeling it will carry²⁸ through and the tone will also have real beauty.

J08.016 - Note to Buy Record

Buy²⁹ Wonderful from King and I.³⁰

²³ We inserted missing word "you" for clarity.

²⁴ This entry jumps around skips around from page 15 to 16 to 17 and back to 15. We have combined it for readability and included entries that were skipped over below. "Metz" is referring to the Hollywood opera voice coach Ernest St. John (Jack) Metz.

²⁵ Page 15

²⁶ Page 16

²⁷ Page 17

²⁸ Page 15

²⁹ Page 16

³⁰ "Something Wonderful" is a popular show tune from the 1951 Rodgers and Hammerstein musical "The King and I."

J08.017 - {1955} August 11 - Notes on Singing Lesson 1

1st³¹ Lesson {(Jack)} Metz - Aug. 11th

1. Don't open mouth so much on low notes.
2. As you come to higher phrases open up more.
3. Feel each word and phrase - feel rubato (means steal in Italian) steal from 1st notes add to last part of phrase.
4. There is a different mood and expression in musicals than in light opera. You must almost speak every note.
- 5.³² Feel underlying mood of song.
6. Don't overestimate importance of (the, and, but etc.). Don't punch them out. Instead go on to next important word. Be careful not to belt important words but slip into them then slow crescendo.
7. Guard against attacking the first word of every phrase.
8. Read carefully the music and understand meaning of every phrase separately and also as pertains to the whole piece.
9. Let personality come forth in songs. Don't hold back. Give out.

J08.019 - {1955} - Notes on Singing Lesson 2

2nd³³ Lesson Metz

1. Sing phrase as you would sincerely speak it.
2. Break phrase as you would speak it, use unimportant words only as stepping stones to real subject words of the phrase.
3. Sing words as pronounced with accent on right syllable.
4. Build up to important words
5. Give injection of importance by rolling out first letter of the word.
6. Don't sing or punch out every syllable on every note. Float along until you reach important words.
7. Don't Drag.
- 8.³⁴ When subject is separated from verb by a phrase, punch out the verb when you come to it.
9. Always think ahead to next phrase and its meaning.
10. "You did beautifully with one lesson."
11. Be sincere in interpretation. Live the part. Get books on acting. When you are to hear something move your head as if listening etc. Be natural and sincere.

³¹ Page 17

³² Page 18

³³ Page 19

³⁴ Page 20

#

12. Marsinah³⁵ is a character, desperately loving her father. {wondering with}, happy with her beggar's life thrilled as a child upon buying baubles.

13.³⁶ In light opera you must pronounce and project consonants and unpleasant sounds like bau-bles – don't worry about tone quality. You are describing something.

14. Try to localize your center of movement, like for a graceful ball countess localize your pivot point of all movement from the forehead. If acting Mimi and sick with T.B. move with chest as focal point. Or a hunchback moves from his hump.

15. We experience everything through our five senses. When singing and acting a song think beforehand of³⁷ what senses have to be used in the interpretation. When you are listening for instance to someone speak you use your eyes focused upon the other party as well as your ears. Remember these points and develop them on your own.

16. Look at me all the time you are singing and keep with my direction.

17. Summon up creative energy and strike the center from which all music flows when you sing.

J08.023a – Lyrics to Ave Maria

Ave³⁸ Maria 4011 Brooklyn Ave.

Ave Maria gratia plena Dominus tecum Benedicta tu in mulieribus

et benedictus fructus ventris tui, Jesus

Ave Maria

J08.023b – Potential Jobs for a friend of Evangeline's

El Segundo

Engineering Publications see Bert Scrani

Aviation Blvd

better

Douglas Plant at Palms need good cartoonist layout man, and designer.

Starting³⁹ Animated cartoon dept need cartoonists would be good experience,

J08.024 – R Tells Evangeline to Become Independent of PB

³⁵ One of two female leads in the musical Kismet – in which she sings a song “Baubles, Bangles and Beads.” It premiered in the summer of 1953 in L.A. and was wildly successful over the next several years. – TJS '20

³⁶ Page 21

³⁷ Page 22

³⁸ Page 23

³⁹ Page 24

R⁴⁰ to N: He has a mission a work to perform and he must be alone to do this. You would have to lose the small self to help him in this work and develop to live in his illumined consciousness.

Just as your vocal coach teaches you to eventually leave him, become independent of⁴¹ him and go out on your own starting to create for yourself, so with "O." He now wants you not to depend anymore on his greatness, but to carry his greatness always within and you must now go out and establish this consciousness and give to others.

He will be very proud of you, if you do this.

J08.025 – Notes on Singing Lesson 3

3rd⁴² Lesson – Metz.

1. "I am amazed at the capacity of your mind and emotions to pick up so quickly what I'm teaching you." You have made tremendous improvement in this one week of only two lessons."

2. Be careful not to open jaw on low and middle tones. This is unnatural and artificial. Never in singing do anything which is not natural, simple, truthful. All these words are synonyms. Simplicity and Truth are the same.

3. 2 kinds of pianissimo (A) pure and (B) impure. Pure is soft with detachment, no emotion. (B) impure with held back emotion or one is so overcome with feeling that one cannot speak aloud.

4. Neath the Southern Moon⁴³ passionate song.

5. Pronounce consonants against front teeth. Don't let them spread or drop.

6. Keep line of focus constantly spinning. Keep words flowing out of⁴⁴ their own accord. Don't force or break. Let one consonant flow into the other in a straight line of resonance.

7. Be careful not to spend too much time on emphasizing consonants. Go quickly into the vowel – like "Lost."

8. All true art springs from some truthful source. Never do anything that is affected or strained or unnatural. Don't open mouth so wide.

⁴⁰ This entry starts on the right-hand side of page 24 and then continues on the left-hand side. We don't know for sure, but "R" might refer to Romaine Stevens, who was certainly around, and not always welcoming to Evangeline (though she eventually became more receptive). – TJS '20

⁴¹ The left-hand side of the page starts here.

⁴² Page 25

⁴³ "Neath the Southern Moon" is a song from the operetta "Naughty Marietta," which appeared Broadway in 1910, as a film in 1935, and as a live broadcast on television in 1955.

⁴⁴ Page 26

9. In interpretation you must {use}⁴⁵ “imagery”. Develop imagination by picturing what you are singing. Describe a scene or emotion just as if you were enthusiastically telling someone about it.

10. Make the music move along as an aftermath of your thought.⁴⁶ Think out your line or phrase as you are singing. Never let it come automatically as you go through it. Think at all times what you are doing.

11. If your tone is pure, free, unforced, your emotion will come through the tone to the audience clearly and the emotion will come through the tone to the audience clearly and the emotion will have a startling effect upon the tone, color and quality. This is the natural way to sing.

12. There is no end to the expansion and growth of the voice when one sings from the natural source of one’s own voice. If one forces, the extent of growth is very limited but with free natural production there is no limit⁴⁷ to what the voice can do.

13. You need the Italian resonance live, not the German production for Light Opera.

J08.028 – Notes on Singing Lesson 4

Metz – 4th lesson.

1. Italian pronunciation

2. Don’t set mouth or jaw for consonants. Flow from one vowel to the other. Don’t smack the lips together.

3. Pronounce all words and make tones forward with pronunciation against front teeth instead of starting in the throat.

4. Let phrase seem to flow on – straight out instead of dropping them down and seem to end them before starting next phrase.

ie. The⁴⁸ moon was blue – – and high above.

#

J08.029 – 1955 August 29 – Notes on Singing Lesson

Aug. 29th Metz.

1. Sing a phrase as you would speak it – do not punch out consonants but go quickly into vowel. Keep vocal line.

#

Sing it as you would feel it. Give it vitality.

#

As long as you develop warmth you can do anything you like with music.

⁴⁵ We changed “you” to “use” for clarity.

⁴⁶ Page 27

⁴⁷ Page 28

⁴⁸ Page 29

Give life to each phrase.

J08.030a – The Brother, “White as the Driven Snow”

The brother⁴⁹ – He was as white as the driven snow! He knew me – was filled with pure love – Dressed in navy with long snow white hair – Purity

J08.030b – On Benefitting from Grace; Pure Consciousness

The way to benefit permanently from Grace is to have perfected the ego and ridden it of its imperfect side through hard, deliberate struggle. You must be morally pure and perfect through conscious effort.

Who am I?

I am – pure consciousness – free indwelling in all life and space!

When⁵⁰ I saw him I desired completely to be raised above the human love and desire to the Higher of purity and aloneness.

Whiteness, strength, peace, consciousness was the extent of my mind.

I then felt the body as being very light and supple and my mind enlarged and full of peace. Harmony prevailed.

I was on the verge of becoming pure consciousness and realization of my identity.⁵¹

⁴⁹ This might be from a book or talk given by “The Great White Brotherhood” which was morphing into “The Church of the Ascended Masters” around this time – centered in California. – TJS ‘20

⁵⁰ Page 31

⁵¹ Page 32 is full of dates and times and numbers, many of them crossed out, so we did not include them (They include Jack Metz’s phone number! – TJS ‘20). Page 33 is blank.