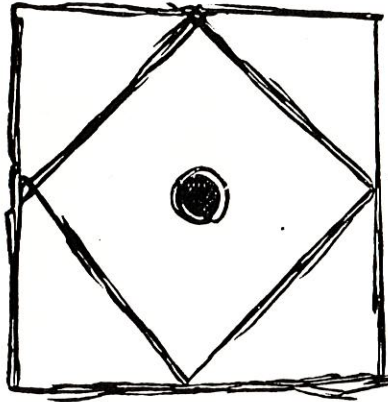
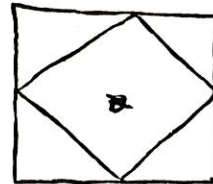


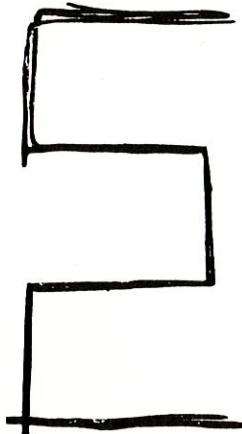
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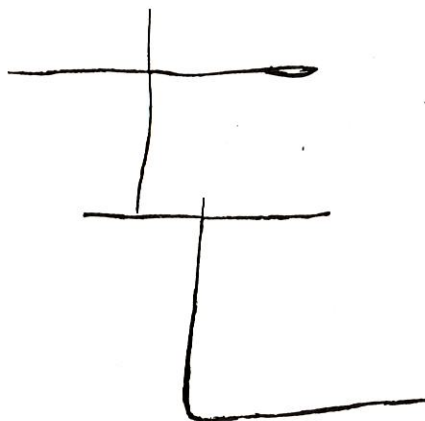
NO. 4. REPRODUCTION.



NO. 5. ORIGINAL DRAWING.



NO. 5. REPRODUCTION.



No. 1. ORIGINAL DRAWING.



Mr. Guthrie and Miss E. No contact.

No. 1. REPRODUCTION.



No. 2. ORIGINAL DRAWING.



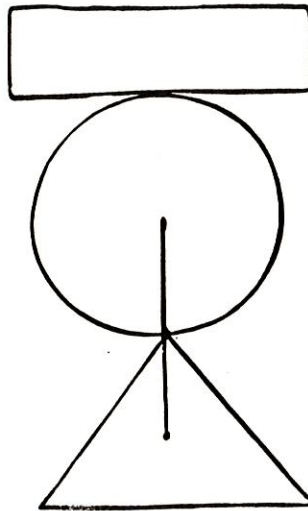
Mr. Guthrie and Miss E. No contact.

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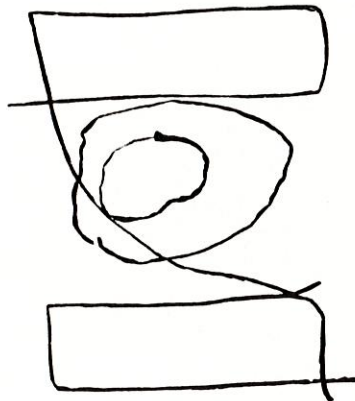


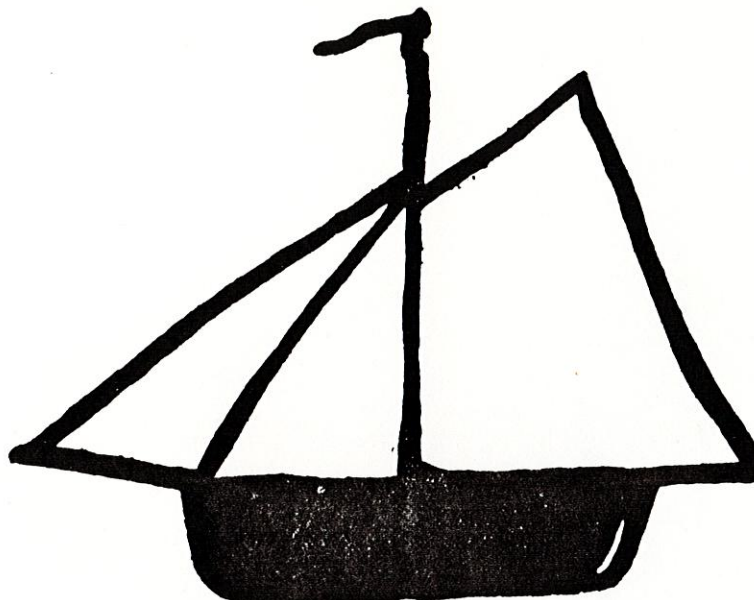
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NO. 1. ORIGINAL DRAWING.

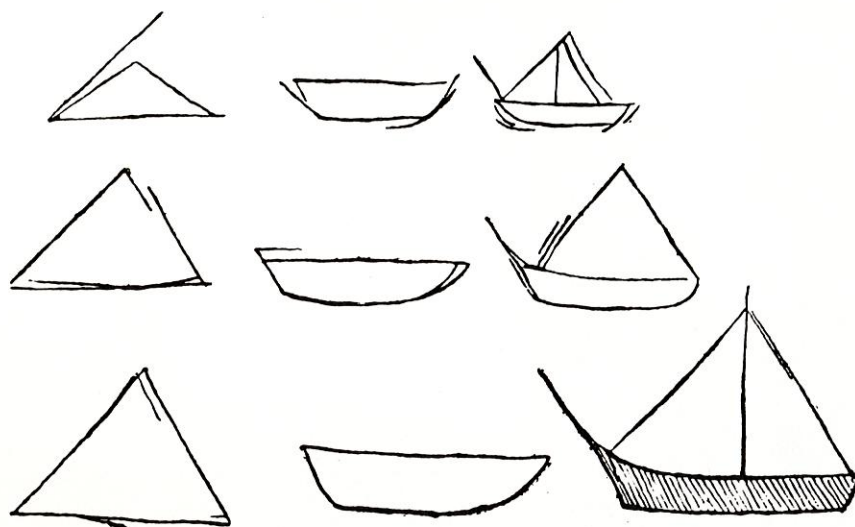


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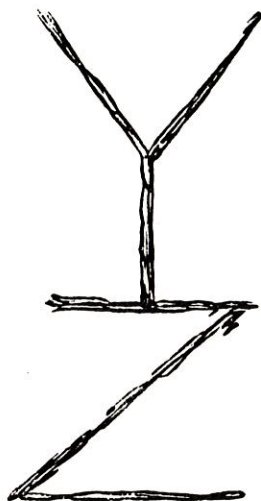


No. 92.—ORIGINAL.



No. 92.—REPRODUCTION.

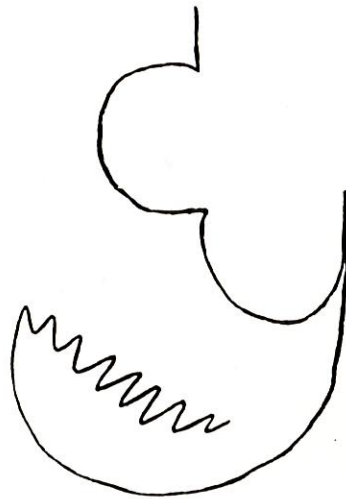
NO. 12. ORIGINAL DRAWING.



NO. 12. REPRODUCTION.



No. 22. ORIGINAL DRAWING.



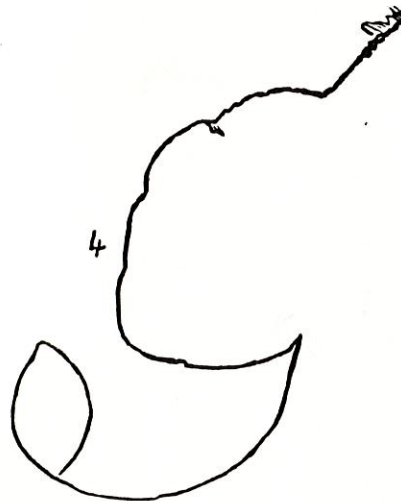
No. 22. REPRODUCTION.



No. 22. REPRODUCTION.



No. 22. REPRODUCTION.



For a description of this experiment see page 165.

NO. II. ORIGINAL DRAWING.

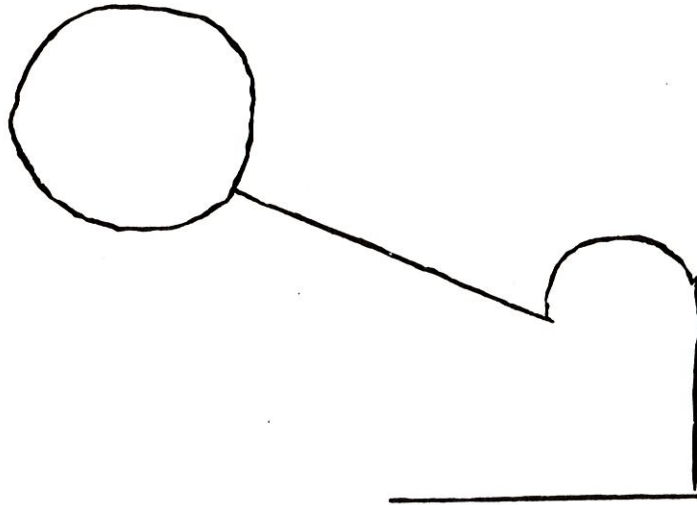


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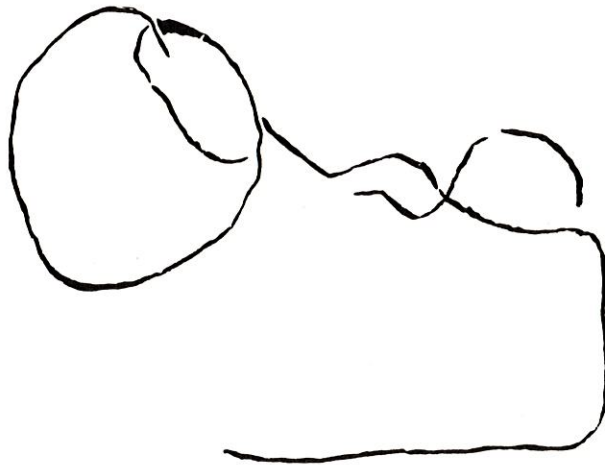


Mr. Smith had no idea that the original was not a geometrical diagram. He added line *b* some time after he had drawn line *a*, "seeing a line parallel to another somewhere."

NO. 8 ORIGINAL DRAWING.



NO. 8. REPRODUCTION.



S-63

Lecture Transcript

S-2

D

AI

SI

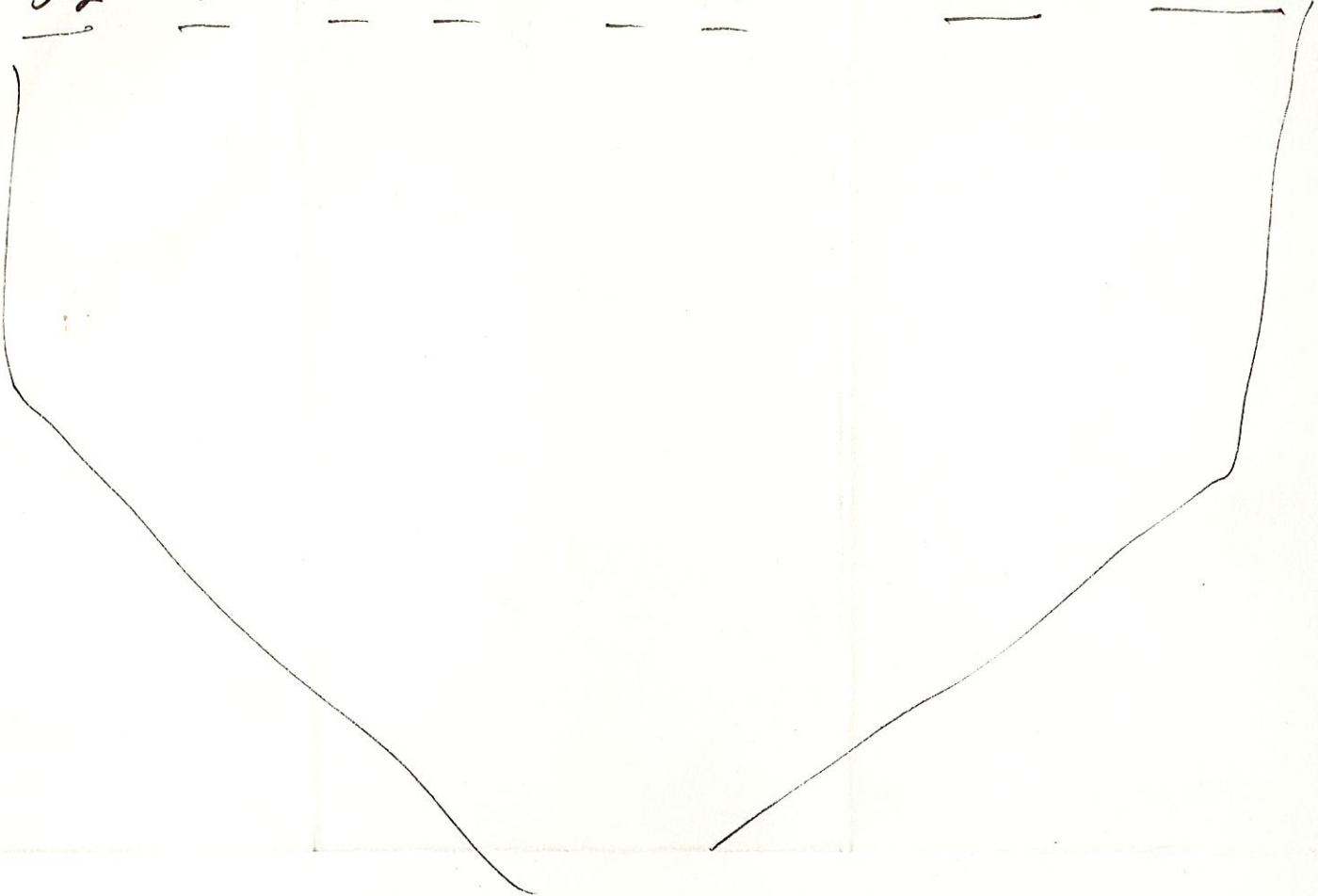
T

I

AOL

83

AOLFig



Says IT
3-D feeling



83

transcribed training
lecture

Ingo -

Jeanette completed this for you

Best regards,

Hal

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Now when I started this I set aside the split brain dichotomy because we were just dealing with just data lines. Our first emerging data line is larger and faster. When you work yourself through that it eventually accumulates enough data bits that the left hemisphere or the analytical capabilities go to work on it and make it correct overlay for the incoming signal line, provided that it has enough information to do it. So it looks as if another promising avenue for psi research is closed and we must look elsewhere for a solution to our great enigma.

People like Gorstein who base an entire theory on their conclusions that spiritual growth depend on expanding the activities of the right hemisphere must look to the entire brain after all. Both hemispheres process information, both analytically and holistically and that is the way it is until the next time. I couldn't have put it better myself, that is why I read it to you. Now what Sergeant's discovered of course, if we took to her all of our data and showed her, she would be blown out.

Our problem of course is that in addition to allowing enough information of both kinds to accumulate, we still have to maintain session control. That is cognitive control volitionally over the structural unfoldment of the data. Because we know something that they don't know, that the left hemisphere will make an analytical judgement based upon any data it has. Whether it is sufficient or not, until it learns that it doesn't have to do that. I am willing to go into print with the fact that our training processes are successful not because we have contacted a signal line, not because we can train structure, but because we can get the analytical portion of the left hemisphere to cease and desist volunteering false analytical overlays, until it has enough information to do that. We have pulled that off in the training procedures. So all of the learning patterns must come from this one single aptitude. That in spontaneous case before it is trained the analytical judgment operates at randomness indiscriminately. And by rote repetition of the whole sequence it learns to set aside its randomness and take over control. Now your ability to do that of course is of paramount importance in this whole thing. We see that if the viewer can maintain constant and acute analytical awareness

over how the data line and the analytical line is unfolding, that this whole system comes under the control of the viewer. He will proceed from Stage 1 to Stage 6 without much interference. Stage 1 is a huge sphere of general large holistic information that occurs in a very short time. This decodes down to singular points which are I, A, and B. Whatever is happening here is huge wide frame of reference is immediately clasped into a single point which is decodeable through I, A, and B. The one glitch is in the A which is in two parts--feeling, motion. The second point of collapse into a single constraint here of some kind. Out of this the system now opens up into Stage 2. Where does it open up from? From the A. We actually have two sets of Stage 2s. Stage 2s that are dependent from the feeling and the Stage 2s that are dependent from the motion. Why are we not interested in Bs? Bs are some kind of conclusions and this is where we get the analytical portion of the brain to attenuate. And it learns that it doesn't have to give, it anticipates more data, so it stops. When we get a B where do we get it? If and when we get a B which is the appropriate B. The one that comes instantly after the A is understood. If there is any hesitation, what is the proper procedure? Declare no B. If a B comes after hesitation what is the proper procedure? You must pull it out of the system. Now you have how much time to do that, to make that decision? You either say I have no B, if you hesitate and you put a B in you must call it an AOL and take a break, out of the loop. What happens after this? Say we get ten Stage 2s? These Stage 2s now produce a second category which can be incorporated under Stage 2s. They are dimensional references. This echelon here and that means what? We can diagram it this way. Where this is collapsed into an I, A and B, we have now done what? We have uncollapsed it and we are now operating on something like this. At which time what can you expect will happen? Call it aesthetic impact but actually what is it? Appreciation of the site. Why does it demand a break? Because the viewer is participating in the cycle. What do we not want in this? Viewer participation. What happens if we have viewer participation? Generate AOLs. Generate AOLs like made because where will they come from. Why will it generate AOLs? The left brain will try to help. Because whenever you appreciate something it brings up memories. It is absolute instantaneous comparison to similar sequences of aesthetic appreciation in the past.

This is the emotional portion of the viewer's response which must be taken out and dumped. How do we dump it? Break. And what happens during the break? What happens to the emotional appreciation during the break? It dwindles. What stays in place? The signal. And it gives more what? Stage 2s and trackers and sketches. Why can we track? Why can we move now? Because the aperture is wide enough. There is a great difference between the viewer participating emotionally in the signal line and the viewer viewing the signal line. What happens if a confusion enters into this? At any place? It disrupts the signal. The minute we are aware of a confusion what must we do? Break. Because it distorts the signal line. A distorted signal line then does what? Triggers AOLs. What does analysis think it has to do? Fill in the gaps. What happens when there is too much coming in? You can't encode it. It will cause confusion. Why must we break it? It will disturb the signal. How do we identify AOLs? With qualifiers or comparators, not visual but image. What is the difference between visual and image? Visual is something that is seen and image is mental image construction. An image is a construction. A visual is what you are looking at. You do look at an image but you can tell the difference. An image is there to be looked at, it is wholly analytically constructed comparator or recall of some kind. We can identify it because it is brilliant and if you look at it closely enough you will see that there is very seldom any motion in it. It is like a frame out of a movie reel. Normally you don't look at them long enough to determine that but later on when you are visualizing the signal line through an AOL you will see that the AOL is static. What is something else that you insert. A thing. what is something required to become a thing. Analysis. Where do we expect things to occur? B's. Where else do we expect things to occur? What has to precede a thing? Data. Some kind of data. We cannot be saying Stage 2s, cold, smooth, Rock of Gilbratar. There is no justification for saying Rock of Gilbratar there. We do not have one of the subtle data, we have none of the A's and none of the stage twos preceding Rock of Gilbratar. How do we know that it is an AOL then? It is not in structure and there is no data preceeding it that we can assume that analysis is used to make a thing.

When something is out of structure what is it? It is qualified. There are no cues that go with it, except the subtle cue that it is there without any qualities. That means that it is counterqualified. Very subtle. What must you do? Declare an AOL break. What do we not do? Well we don't assume that we got the site. There is one more way of identifying AOLs. Hesitation. A hesitation means actually a confusion. And if you don't break it you can anticipate that the AOL is going to emerge. If you get control of this you will sit and wait for it because you know what is being generated. Even if you hesitate too long in declaring a confusion you can anticipate that the AOL will pop up. It is already in process. The confusion says that analysis is trying to deal on not enough data and it is having a hard time to do it. You know that it is doing that, it doesn't have enough data, but it is already entrained and it will produce an AOL, so you sit and wait for it. A qualifier is--this is a mountain I think. A comparator is--this is like a mountain. Anything that there is a hesitation on is a qualifier. It is showing doubt. It is showing a system of analysis which is having a difficult time coping. You must assume that means that analysis did not have enough data to make an instantaneous rapprochement to the content of the signal. What happens after AI? The aperture expands more. Mobility. Trackers, sketches. And what has to happen to make a sketch? What precedes making a sketch? You have to have contact. What kind of contact? You have to have enough data for analysis. Analysis now has enough data, it takes this, this, and this and combines them and produces a sketch based upon them. We are having a condensation now of a lot of random data that is pulled down and popped into an analytically organized sketch. How many random data can we have throughout All of this here? Many many many. Any attempt to determine what a B is or what an A is at this stage is going to do what? It will pull in analysis based on not enough data and you will get an AOL. Any attempt to try to organize anything into comprehension before it gets to this stage is going to do what? What do you sit and do? Produce AOLs. Because you haven't taken an appropriate break. So we have to build into ourself a great tolerance for getting clear up to sketches before we are even interested in how the data fits together. That means essentially what can the viewer do during from here to here? Concentrate on structure and forget about content.

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That is right, we don't need to worry about the content. We just write it down in great long lists which don't apparently fit together. Any time you take a pause and think you are in control of any of this you are going to go down the tubes in the next 20 seconds. Stage 4 actually resides in the A here, is the beginning of it. Stage 4 is 3 kinds of feelings all of which are based upon the feeling portion of the A. If that is not in place at the earliest point in the viewer session here then you are going to have a dreadful time on stage 4. Before we understood that we were tending to give a lot of latitude on just having either the motion or the A because it actually did produce proper B a great deal of the time. But we know now that we must also have the feeling portion of the A in place. If you don't get it after the ideogram you must say I missed the feeling and make a break. What does the feeling portion do, it generates peculiar particular stage twos, it gives added dimension and impact to the AI. In Stage 4 when you get there you will be entoured to break these apart, the feelings apart into three subsidiary types of feelings, without interpretation. Stage 6 is three-dimensional modeling, it is all done by feeling and it is not done by structure, outlines, directions or anything else. This is what we get from it. But we do not try to enforce it on it. We now see that feeling is very important. What will break and disrupt the feeling portion of your contact with the site? Imature analysis. What holds the analytical functions in place, relative to the signal line? It has to be session control. What will cause analytical functions to go out of sequence and out of phase? Breakdown of the structure. Is that because you give the analytical part something to think about. You keep it busy by having to maintain session control. It has a place it is not just wandering therefore it is not throwing out AOLs. It knows where it is at any given time. Session control means constant continual martinet heartless monitoring of what you are doing during the session. Session control tends to breakdown when you start wondering what the signal line is implying to content. This is what we are calling loosely by location problems. Do we know what the structure should be composed of? We know it every step of the way. I have delivered to J & T the structure line and they know it, I cannot deliver to you the will to impose it on yourself. That has to come from you.

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You will both have everything you need to know, all the way up through trackers and sketches, which every often give you the site in astonishing totality. You know everything that you should be doing from the time, the moment that you write the time down to when you end up with a sketch or tracker etc. on structure. We know that there is one type of structure that is involved with this. When this is completed we see the structure and the signal line change phase and come into this at which time you must respond differently. We see that at this point here you begin to get dimensional references and you must be alert for the presence of the subliminal, often hard to identify aesthetic impact. When that occurs there is a set sequence that you must observe and go through and impose upon yourself. And you must impose it on the monitor also. When that is over with the whole thing changes phase again and it goes very rapidly into the final culmination of stage 3 which is very adequate sketches or trackers etc. I cannot give you the will to impose this upon yourself. If you insist on being interested on the content line you are never going to take over the structure. The moment there is a ripple in this system you must take a break, and you must do it without prompting. I can assure you that you will never decode the I portions of the stage 4 unless you can have this discipline on yourself. Because at that point you will be participating in the signal line with emotion and if you do not have the objective control you are going to go down the tubes in endless AOLs. So the control must become before you enter in on stage 4. This control must be apparent in front of me or you will not finish stage 3 and I will not enter you in on stage 4. I don't care what you do in the session as long as you before you do it you observe one of the options you have on structure. Take a break when you are confused and then you can do what you want to do. This is not hard, you are making it hard by just simply not doing it for some reason. You must do it. You must monitor your structure and the minute there is one waver or quiver in it you must call some kind of a break. If you can't figure out what kind of a break you should just call a break. And you put the structure back in and you can proceed rapidly.

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Now, Debbie got yelled at this morning for exactly the same thing. What happened when you put your structure in?

It worked.

We went through four consecutive sessions of multiple ideograms with no noise, and it worked. What did you do before we had this little lecture this morning?

I first did an ideogram. And then I went over to my end and I paused. And you said, then you didn't get it. I said, well OK. And then you gave me the ideogram again. And I had the feeling in motion. But as soon as I wrote the A, it disappeared. So, I sat there and thought about it.

No, no, no. You didn't sit there and think about it. You went Ah, Jeez. All right, you can say Ah, Jeez after you've set a break. Do not say it before you say a break because your decision that you're confused must take place at the time. I mean, it takes a lot of analytical energy to reduce your totally emotional constructions of this instance into Jeez. And she lay down on the table even.

Yes, well, my mind just wouldn't admit it was confused because I had it. I just forgot.

This is this goddamned little problem of ego poise that we have here. You all think you're such great psychics that anything you say in the content must be absolutely pertinent to the site.

Ah Jeez is not exactly pertinent to the site. I just was pissed off because I forgot what it was.

You cannot admit. All right, you can be pissed off. But after you say, break.

Yes, sir. And I did.

The failure to say break totally liberates the analytical portion of this thing that's trying to work here to include in it all of this stuff that you're saying. It learns by break. This is how we slow down analysis.

This is how analysis learns that it doesn't need to include what just happened in its analytical sequences. This overt declaration of break stops analysis from incorporating the immediately preceding data into its analytical sequences. And this has been demonstrated again and again and again in our learning procedures. We do not want it to include AOLs. We do not want it to try to deal with too much. We do not want it to try to deal with confusions. And we don't want it to deal with emotive overlays. We tell it to take a break.

By emotive overlays, you mean the Oh Jeez.

Emotional impact in AIs.

How? You don't mean Oh Jeez.

Well, that's one too. Sure. Now, your session control will come if you're willing to declare breaks, and fast. We went for a long time. We said AOL. And then we wrote down what the AOL was. And then we declared a break. Well, it became apparent pretty soon that analysis did not break until you say break. Now, we had to undo this habit and put break in right there. Now, every time you guys. For over two years now you will say confusion and then say what the confusion is and not put break in it. I'm tired of it. It's AOL break. Then you say what the AOL is that gets it out of the loop. But it's already taken it out of the analysis loop.

You could put a big sign over your head saying break.

No. If you cannot take over control of this structure around here, I'll fire your asses and start over again. And if you don't think I'm capable of that, just ask Dr. Puthoff.

We lost two good remote viewers.

Three, actually. However, I believe you are. I invited you, Julia, to participate in this not because you're my friend but because I've seen your capabilities of handling hundreds and hundreds and hundreds of slides and keeping them all in structure indicate that you should be able to do this if you don't sit around and trip out on it. Do your tripping out after you

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have declared your breaks. Tom is a Captain in the Army. He must have demonstrated his abilities to control elements of men, all of these things. So, the control must be there or you wouldn't have made Captain. Haven't you ever been a battalion or at least a , not a regiment, but a battalion commander, or assistant commander, or something?

Similar.

Similar, something like that.

Me, you got stuck with.

You, I was told I had to take you. Because of who you work for, which I wasn't supposed to know. All right.

This was a pep talk. There's some misinformation up there.

You may take it however you wish, but I cannot teach you anything anymore on Stage 3. It is up to you to take over control of the structures. If you will not do it, I'm going to become fatigued at it. While we're in these training sessions, my focalization in these training sessions must dwindle down to nothing. I should not have to prompt you on structure anymore. My role should be reduced to helping you handle and make decisions about how the data is combining on Stage 3. I shouldn't have to tell you that you take a break when you don't get the A. That's Stage 1. I'm supposed to tell Debbie that. And she's supposed to learn it. But that part of the training has been in place. If it falls out of place, you have to notice it. Not me. In Stage 2s, Tom, you know very well that you cannot put the Rock of Gibraltar in after the first Stage 2 and assume that it's part of the signal ... And to the degree that you don't notice it or will not notice it is totally dependent upon your desire to work at this. This is a console of buttons and levers here. You must apply them exactly as they should be applied or the satellite is going to crash. Now, I've delivered you, Tom and Julia, this whole system here three times now. I doubt very much if I'm going to do it a fourth time. Now, we have observed with Gary Langford when he went through this. And he did take control of it. He ran noiselessly

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for three months. I had not to say a word, except to give, correct, and, you know, the feedback commands. We then converged over where he did it totally in a Class B situation and still produced the quality of data that we were demanding. We're nowhere near that with you guys. If you roll your eyeballs around one more on an ideogram you may find the training monitor becoming less or more than a training monitor. And if you think you've got the site as early as Stage 2s, I'll ship you back to your command with a letter saying that he's too weak willed to do this little task by just watching what he himself is doing.

I'll be good. I'll be good.

Now, I thought it was better to do it this way than to yell at you individually in the sessions because I'm getting tired of that. You're all doing extremely well, with the exception that you're being indulging yourself on taking over this absolute control. Now, as you see, that the ability to know what's happening here is not one thing. Because this signal line and the analytical thing is changing phases. It's going from one complexity to another complexity to another complexity and another complexity. With great labor and genius on my part, I reduced the handling of all these complexities to three words. Based upon my understanding that the signal light is always there, you can reaccess it clean and fresh at any given time providing you put an analytical break in on what preceded. If you're incapable of doing that, you will never handle this. Now, even when I don't do it, then Hal has seen me not do it, because it's easy in one way, it's hard in another way. Even when I don't do it, what happens, Puthoff?

It goes to hell in a hand basket.

It goes to hell in a hand basket very fast. If you fail to take the proper precautions while you're transiting through AI into Stage 4, you can get physically dizzy and nauseous. Because the mental energy that's being expanded by the left hemisphere to assume and bring configuration to what's coming in on the signal line apparently can disrupt your whole system of equilibrium. The only way you can save yourself is when you are aware that

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you have hesitated or stopped at any place, you must declare a break. You can talk about it however long you want afterwards, I don't care. But, please do not talk about it first and sit there and say wa, wa, wa. And if the monitor points out something to you, right away you should declare a break while you're inspected. Because I'm pointing out where you should have taken these precautions. That's all I'm doing. Any questions? What are we going to do, Tom?

Concentrate on the structure.

What are we going to do?

Do it properly.

What are we going to do?

Better breaks.

Good. About structure, what attitude are we going to have?

We're going to do it properly. Ruthless.

Ruthless, I'll accept that. I like heartless better. You can be heartless to yourself. You can be ruthless to the training monitor and to people who give you messed up coordinates. Well, I'll tell you one thing. Marsha Adams has control of her structure better than any of us, including me.

Well, I'm inspired. I'm ready to go.

OK. Any questions about this? From now on, you may get away without the feeling portion of the A once or twice. But, believe me, when you emerge up here in Stage 4s, if you haven't gotten it down there, it's enough for you to have aborted the session. We also know that if you miss the feeling, you're going to miss 50% of the possible Stage 2s in the category that they belong, under feeling. So, you know your Stage 2s are going to be down. If you see that you're missing the A on an on-line check, and you get the B anyway, what will you do? You declare yourself off line. You must have a completed IAB sequence. And that is both parts of the A. Without the full panorama or spectral nature of the Stage 2s, you're going to be operating

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on down time. Any hesitations demand a break instantly without the monitor prompting you anymore. If you do, I'm going to throw the whole thing up in the air, walk out. I'm so tired of being here anyway, it won't hurt me all that much to do that, you know. All right, end of lecture, pep talk. Any questions, Puthoff?

No.

You look totally caved in.

Not at all.