

Essays on AOL's and IDEOGRAMS

An AOL is analysis' attempt to make sense of a psychic signal. There are two means of detecting AOL's first because they are ~~accompanied~~ ^{accompanied} by comparators, and second, an AOL image is bright & clear compared to a fuzzy, dim signal image. AOL's are not always wrong, in fact they must be used to identify more advanced sites. Analysis must be trained to use AOL's accurately. It is very necessary to objectify AOL's by declaring them and writing them down on paper. If this is not done, ratcheting can occur where further AOL's overlay the first.

Teaching pictures gives analysis experience in decoding psychic signals. It needs this experience to learn to "speak the language" giving AOL's which are appropriate.

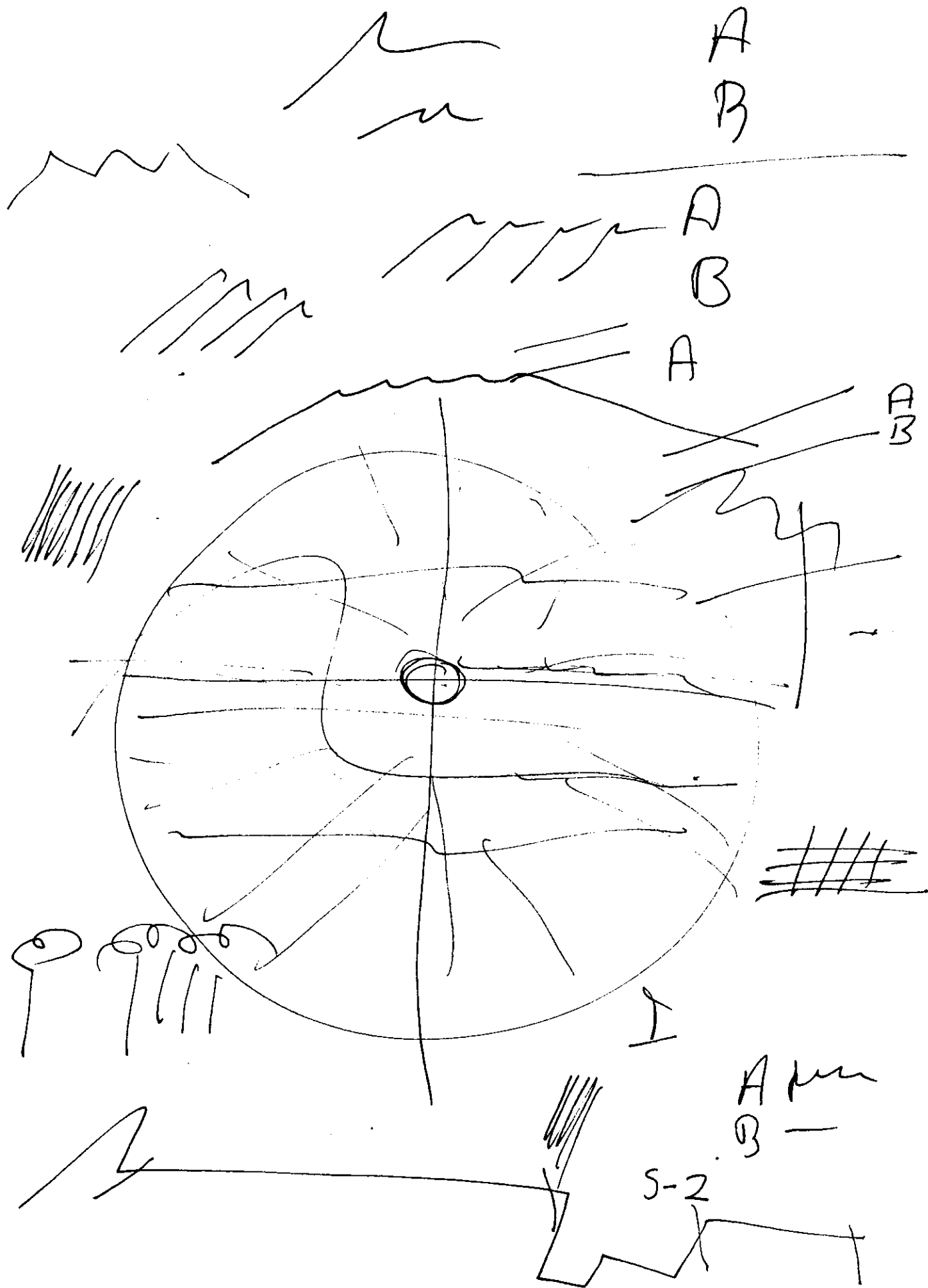
Types of ideograms:

There are four types of ideograms:

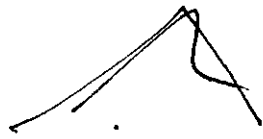
1. Single
2. Double
3. Multiple
4. Composite

The single is a single line it can represent things or maintain - The double is two identical lines representing a single object - such as a road. The multiple is two or more lines (but can be only 1) representing more than 1 object at a site - such as land-water interface - or mountain and buildings. The composite is a mixture of 1, 2, & 3.

The single refers to a single gestalt. The double can also refer to middle ground with space on either side - having 3 parts.

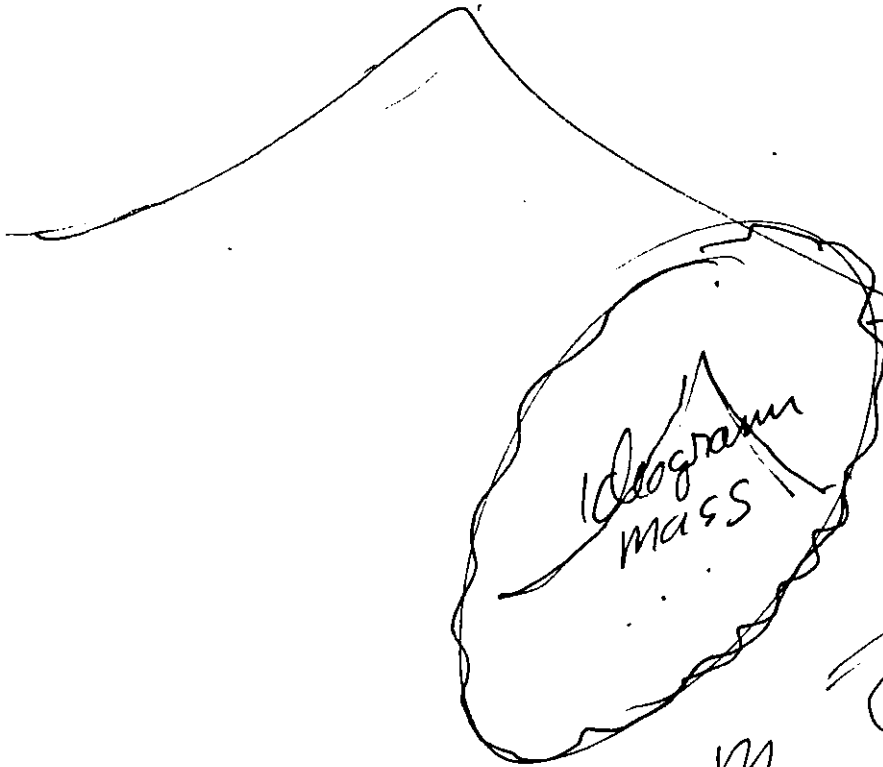


12.



Jeeluis matorii
A up down
B Mountain

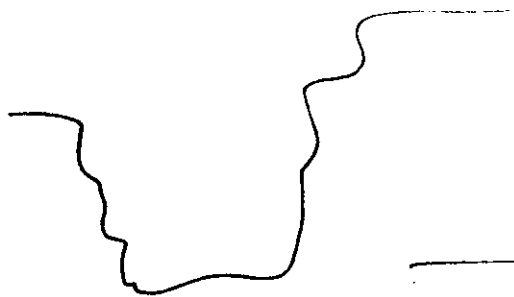
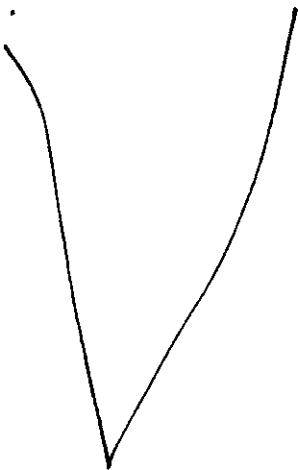
B —



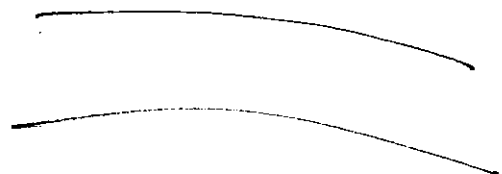
A up down
Jeeluis matorii

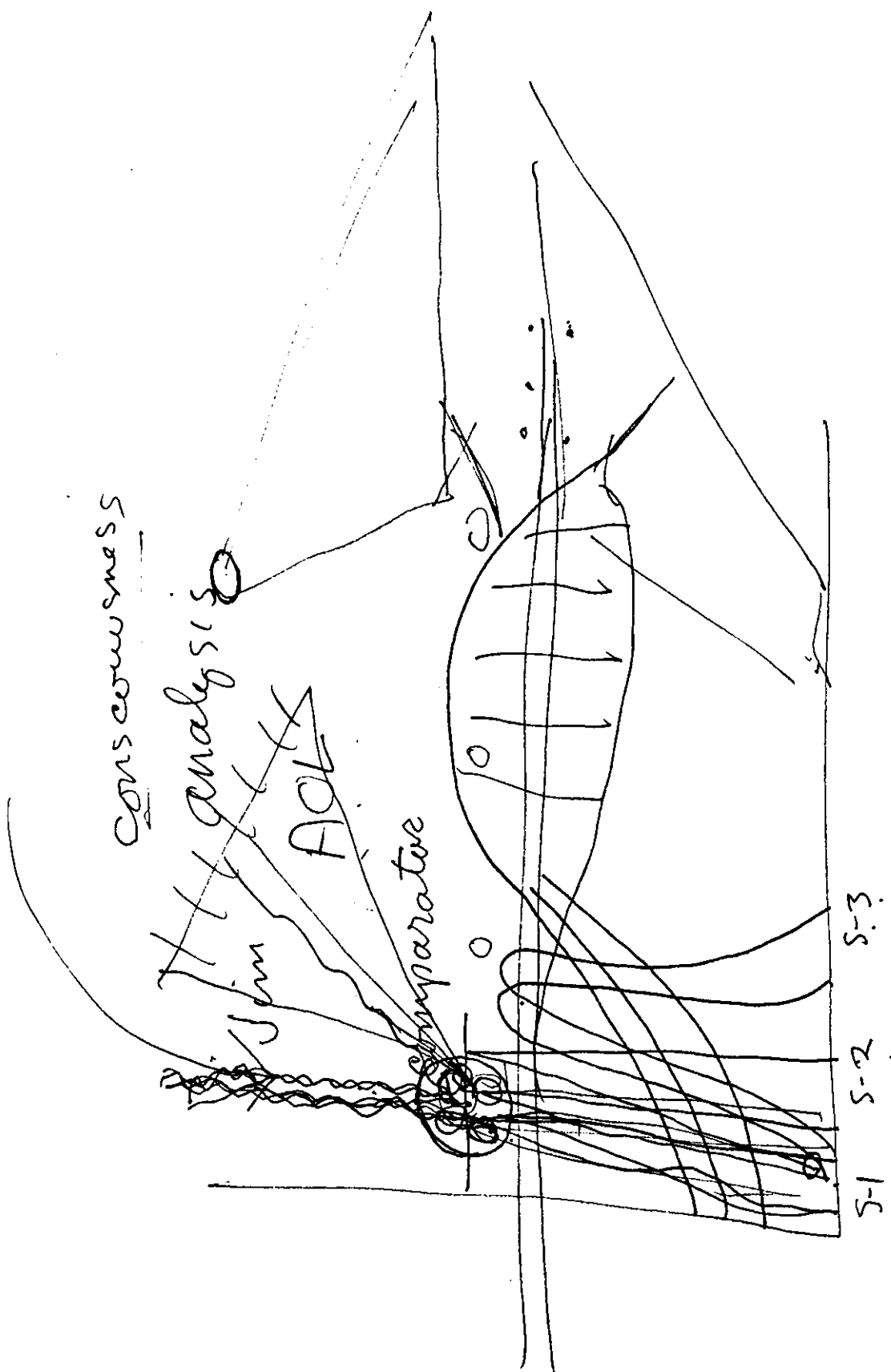
B

M
Brest



A-





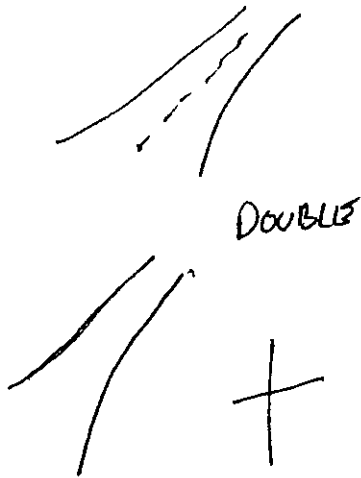
SINGLE
1000 GRAM
SINGLE LINE



MULTIPLE

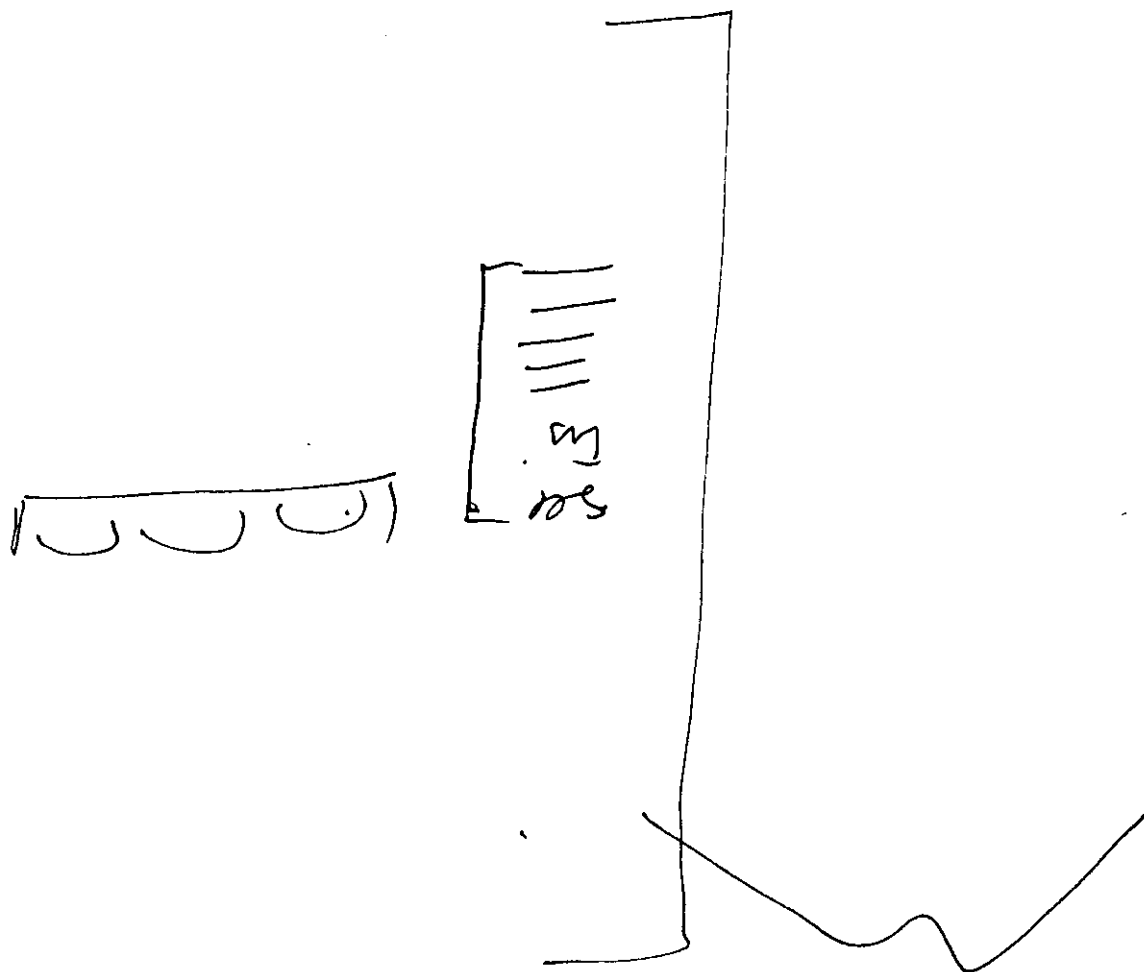


DOUBLE



Composite
Run has left
Dagor 2 + 4 times
Lush is concerned with
1 formations - a single A.





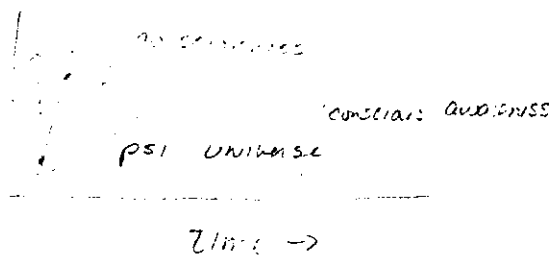
|||||

Em

Good
Near site.
P e
cyl.
site.

Perceptual Viewing functioning occurs in at least 5 stages which seem to be associated with wave-forms of different lengths. Stage I is very quick and describes the general shape of the target. The other stages have wave-forms which are progressively slower. Stage II is composed of waves of longer length. Sensory information such as heat, light, colors are received during stage II. Stage III information is called aesthetic impact where value determination is made such as "it's pretty" or "I don't like this picture". Stage IV is quantitative analytical where one can for instance count the number of objects seen. Stage V is Qualitative analytical where types of objects can be identified. Stages IV and V require some interaction between psychic signal and analytical mind.

The proposed means by which psychic functioning occurs is that when a target is decoded in the conscious mind, a psychic signal goes through the conscious awareness level and contacts the "perceptive" (which is all that is). A very fast stage I signal is received back, followed by stage II and III signals. In the process of



receiving the signals the mind attempts to analyze the new information by making comparisons to previously stored memory patterns. This comparative process is called analytical overlay (AOL). AOL is responsible for most of the noise in attempting to receive R.V. signals. One

major task of psychic training is to learn to discriminate the signal from the noise. One way in which this can be accomplished is by the phraseology used by the viewer. Comparative words are used such as "as" and "like". There are two main types of AOL's: Analogy and Allegory. Analogy is a direct comparison with a similar object where allegory is a comparison with a class of objects. Another way to determine signal from noise is to note the intensity of the image. AOL images are clear-sharp vivid and static - while R.V. images are fuzzy, indistinct and show motion. Eventually 85-95% of the noise should be able to be eliminated by recognizing AOL. Stages IV and V however, require integration of the psychic signal with some analytical-comparative capability.

One does not try to suppress AOL. But rather to recognize it for what it is.

19 March 82

MM

10.25

$40^{\circ} 26' \underline{N}$
 $28^{\circ} 62' \underline{S}$



$60^{\circ} S$

60's



6-5

M
Breaks

cong
Breaks

Aal Breaks



177

A angles

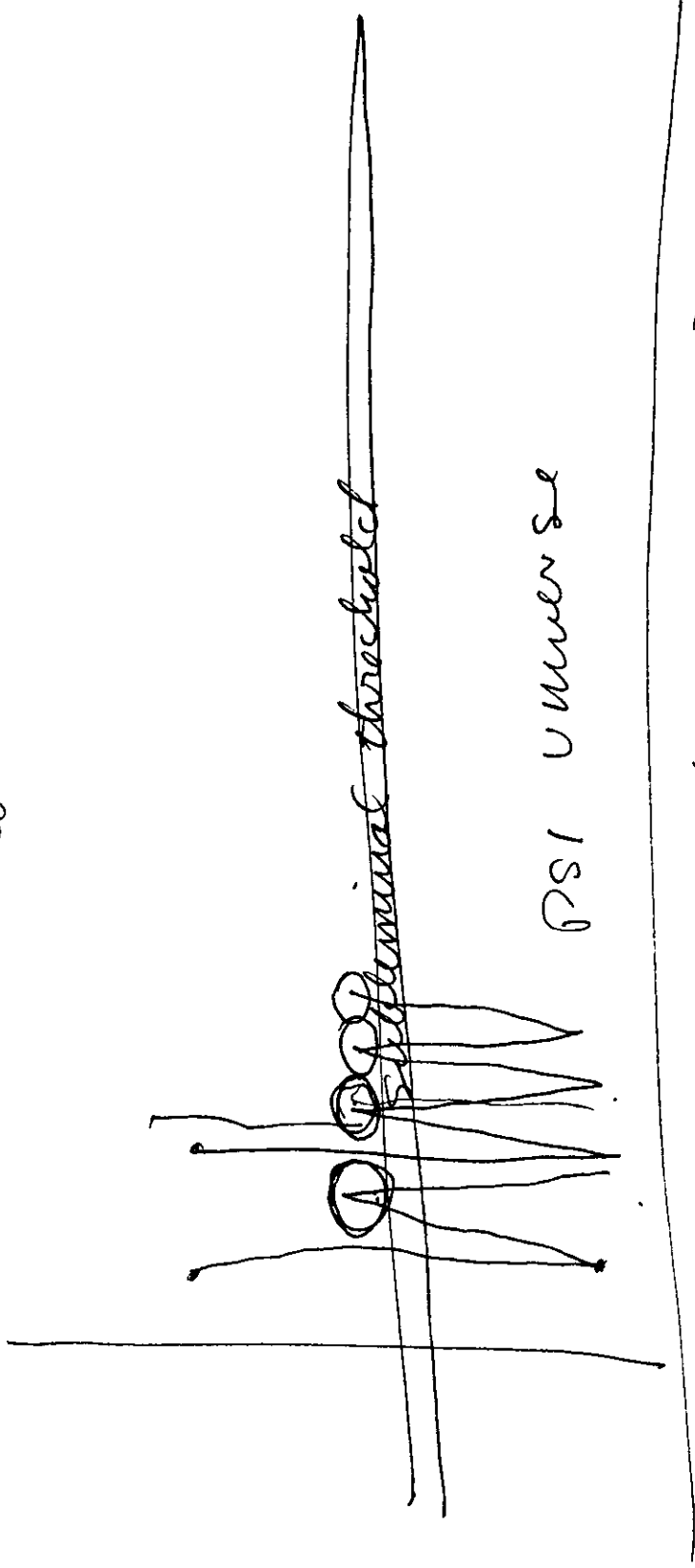
B buildings.

A...

B

B —

conscious



time →

SUBJECTIVE

of or related to the essential being or supporting attributes of relations;

arising from conditions within the brain or sense organs - and not directly caused by external stimuli.

arising out of or identified by means of one's awareness of his own states and processes.

OBJECTIVE -

Something toward which effort is directed:
aim or end of action - Goal.

OBJECTIFY: TO cause to become an object
to make objective
EXTERNALIZE

IDEOGRAM

A picture or symbol used in a system of writing to represent a thing or an idea but not a particular word or phrase for it. esp: one that represents not the object pictured but some thing or idea that the object pictured is supposed to suggest.

I. Sensory experiences heat, cold etc

II. Affective, each - like it or not

III. Intellectual Anal. with

IV. Qualitative

A. Bring feeling motion that goes along with ideogram

B. - Conscious
Decide what it is

A function - feeling - motion perpetuates signal line
then B pops up instantly - false come later -

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A up down

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A up + down

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CRA664

B - Mountain

A rolling channel

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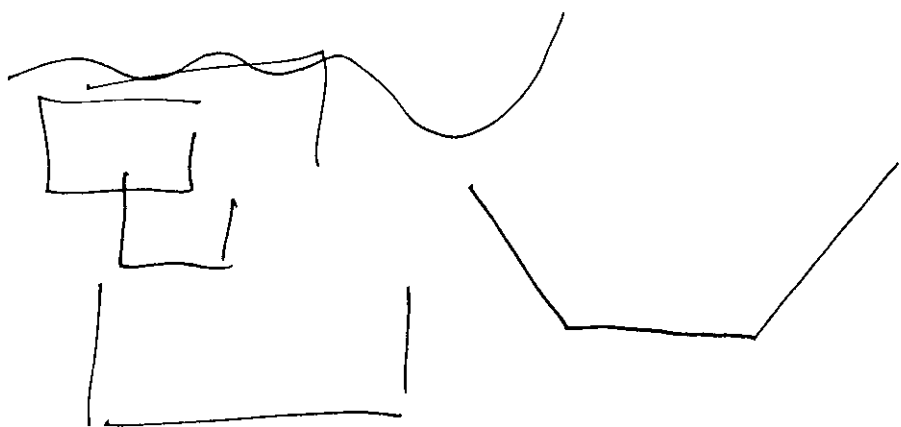
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waves
mountain
hill
hills
water
trees
building
town
hills
wavy
up
down
tall
streets
across
flat
canyon
lake
valley
cliff
cliffs
tree
wall
angular
tall building
flat buildings

rocky.
boulders x
desert x
dunes
peab
ocean
volcano x
island x
islands
prairie x
city x
forest
highway. x

legs
change



Manika Aslam 3/25/22

To effectively pass psychic signals it is necessary to understand the concepts of Subjective, Objective and Objectivity. In bringing psychic signals through to consciousness one must take subjective impression and objectify them in to the physical universe. A method of doing this is to put them down on paper.

This can be done by means of ideograms, which are the essence of an idea or gestalt of a site represented on paper as simple lines. One can obtain the motion/feeling of the site from the ideogram (A) and also identification (E).

The process of creating ideograms is to write the coordinates and the ideogram will be a rapid automatic response, similar to automatic writing. If the motion/feeling is not determined at the time of drawing the ideogram, it may be re-traced so as to clarify "A". The "B" should also come quickly, the longer it takes the less likely it is to be correct.

AOL's will occur - one must learn to recognize them, and to deal with them not by denial but by getting them down on paper as such. If emotion is allowed to attach itself to AOL's, harleking will occur where the mental system goes into a loop of further AOL's, and then the psychic signal will not be brought to consciousness.

Marsha Adams

14:31

5/17/82

AOL legit. effort of analysis to identify imperceptible data.

Will take fully motion - give comparator.

Eventually analysis will be able to give an analysis of the signal. AOL's exploratory - but not wrong - legit.

AOL + signal can interface - must tell difference between

AOL + signals. Must know how to discriminate between

them - There is still a comparator.

Identification of AOL's -

Brilliant image

Comparator

put attention on is it a brilliant image. This takes priority even
of a comparator -

Do not suppress AOL's

Must learn to "keep" AOL's.

The mental attributes want expression.

Emotions want to be translated in to physical manifestations.

Subjective experience vanishes when you objectify.

3 signals

Odeogram

Fully motion

Analysis -

Next contact point not on form but sensation

Complex signal - aesthetic impact. When it has been
debriefed + tolerated - person is capable of being moved
around at the site. Key is to objectify it.

Stage II engages mind + body. A.B. can jolt you.

-> If you don't objectify A's - B's - ^{notch by} - : Drgo cont reinforce.
Process is subliminal -
Participate in signal line elements of site will build themselves
Stage II mixtures - may want to use multiple ideograms -
get one - then work - 2 gestalts - both required to
describe sites.

4 poss. 1 ideogram
2 ideograms
1 must request coord. again to get next
ideogram.

Quadrant lines - need an A + B for each side.

Single - one line one gestalt

multiple - combinations of the rest.

Composite 2 or more ^{identical} lines pencil news paper refers to 1 thing

double - 2 lines referring to 1 or 2 things.

Stage II's are verbs - sometimes adverbs -

A. Adjective or adverb -

B. Nouns.

II verbs -

STRUCTURE of Stage I & II

Marsha Adams
4-6-83

The structure of the session follows the sequence of Signal I, A, B. where the signal is received and is expressed automatically as an ideogram.

This is immediately followed by an "A" or feeling-motion. The "A" is then followed by a "B" or description, and Stage II's which are attributes of the location, such as color-smell etc.

The system does not always work optimally hence it is necessary to be aware of the places where it can break down, and what to do about it. Sometimes the signal is missed - and a miss should be declared and written down. Also occasionally an AV or advance wave will occur. This should also be declared. A break should be called and the coordinates given over again.

The "A" or feeling motion if it does not appear immediately can sometimes be received by tracing over the ideogram. If the description includes comparators "like, as, similar to etc" this is an AOL or analytical overlay. If an AOL occurs a break is called. Likewise if AOL's occur during the "B" a break is also called. It is very important that the components occur in the order I, A, B. Stage II's will occur after the "B". They come in groups and rarely occur singly. A break should also be declared for confusion and "too much" information.

Final

June 83
Marsha Adams

ESSAY ON S2

After the foundation of Ideograms, A's and B's has been developed in stage I, additional information is derived through stage II processes. Stage II's are adjectives that describe the site. They are sensations and closely related to the feeling portions of the "A". Examples are: wet, hot, blotched, colors such as red, yellow etc. vision is also part of an SII. S II's can be perceived by the viewer as they actually are, rather than in word-form. The occurrence of S II's may be influenced by environmental factors. They have a tendency to "drop out" on certain days, in several individuals at the same time. S II's are necessary to identify the more complex sites. After brackets*of S II's appear the data can sometimes be consciously analyzed for a description of the site. During S II training one comes slowly to perceive deminsional references. When dimensional references appear a change of aperture occurs, and an AI frequently follows. One should be alert to changes of aperture and associated AI's because a break is required. If a break is not taken the signal may be overalyed with AOL's and personal interpretations which can then ratchet.

During the last S II session it felt that contact with the site was retained for several hours, more information continued to appear even though the session had ended, and I was no longer in the viewing room. This was not a particularly pleasant experience, it seemed sidorienting.

* Valid S II's tend to occur in multiples, or several at a time

1941C

1392m - 1941C?

How Hardware - want to know what to say
Programming people into the act.

10:12 on Holiday
May 27 meeting KTLA

Need for BKS - what they've done - what programs people
can

28 radio + 5 VHF STATIONS

Focus on supplementary information

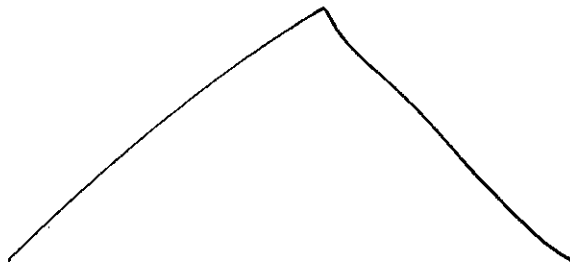
Neighborhood - organization PSA's

Public education public

18th June 1941

-> tell EVANMOUS nonfiction
STATION

Single



= 1 gestalt
A -
B -

Composite



= 1 gestalt
A
B

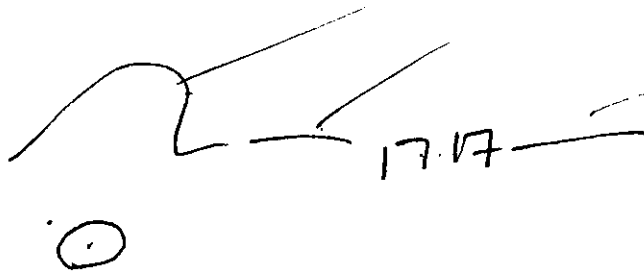
||||| = 1 gestalt
A
B

Multiple



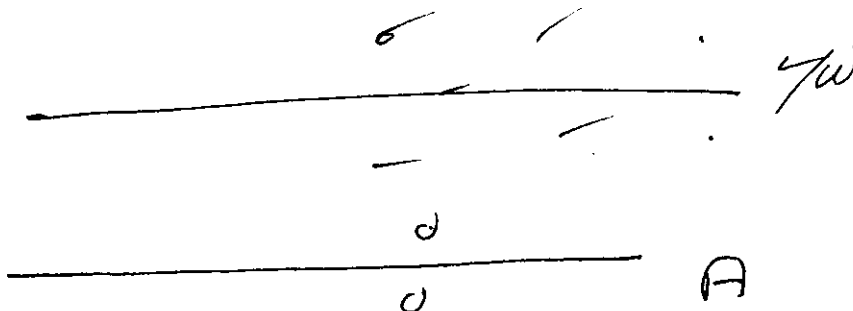
2 gestalt A - A - A
B - B - B

Multiple



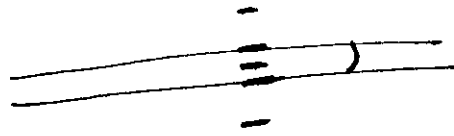
17 17 17
B B B

Multiple



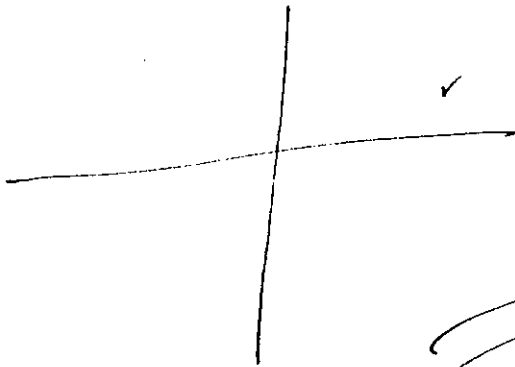
A A A
B B B

double

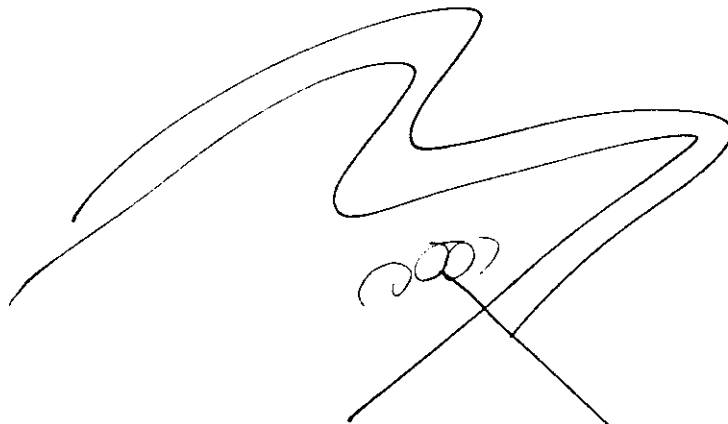


A
B

A
..



A
B



n

A
B

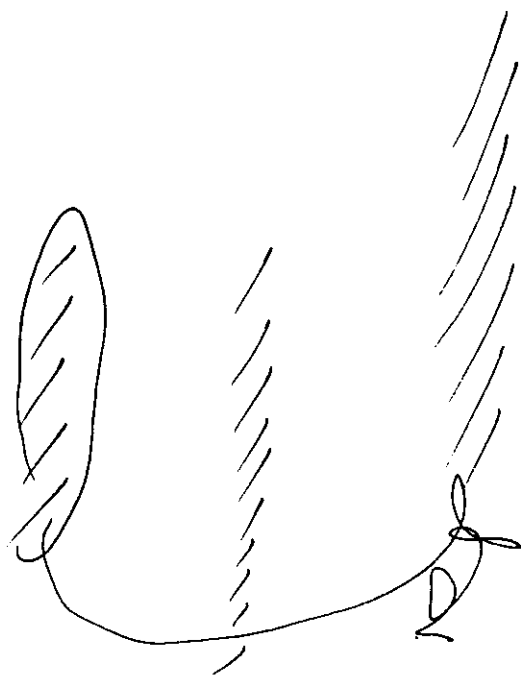
Single - almost always a single line referring to a single gestalt

Multiple - one or two or more lines incorporating spaces, that refer to two or more gestalts

double - two identical lines that can refer to one gestalt, such as a highway, or two identical lines that can refer to a middle ground, with additional spaces on either sides, equalling 3 parts.

Composite where pen has left paper two or more times to create an identical pattern, but which refers to one gestalt.

Climate "thing" - refer to gestalts ~~if~~ no image has been assigned to gestalts but they have been to "things".



Jacques

18 Nov
18 18
19
19
20 20
20
18 Jan 18
8 Dec
7 7
14 Jan 14 14
~~13~~
24 24
25 25 ~~25~~
26 Jan 26 26 26
26
27 26
1 Mon 1
2 2 2
5
3 3
3
17 17 17 17
16 16 16 16
14 14 14 14
49 sites
18 working

Nal

18
19 Nov
19
20
20
2 Dec
4
7
8 12
13 13
20 Jan 20
13
11
27 Jan 27
24 24
25 Jan
23
22 22
26
1 Mon 1
5 5
28 sites
19 working

Richard

2
2 Dec
3
4
15 Jan
15
12 12
14 13 13
15
19 Jan 19
11 Jan 11 11
18 18
20 Jan
24 24 24 24
25 26 26 23 23
25
26
26 26
22 22
1 Mon 1
2 2
5
3
16
17 17 17 17
18 18 18 18 18 18
19
53 sites
24 working

achieved Basic S1

	Sites	unb. days
Jacques	49	18

Richard	83	24
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Hal	28	19
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Julia	23	6. excellent tolerance
Julia Basic S1-p2	26	excl
		13

Julia Basic S-2	4	4
S2 p.2.	11	9 incomplete tolerance declined a little.

Addition to Essay of 3/19

After the coordinates are given the signal moves through at an extremely rapid rate. The viewer may have an automatic response to the signal. One response is the production of an ideogram of the gesture of the site. The ideogram must be done in quick response to the signal, otherwise it will be missed.