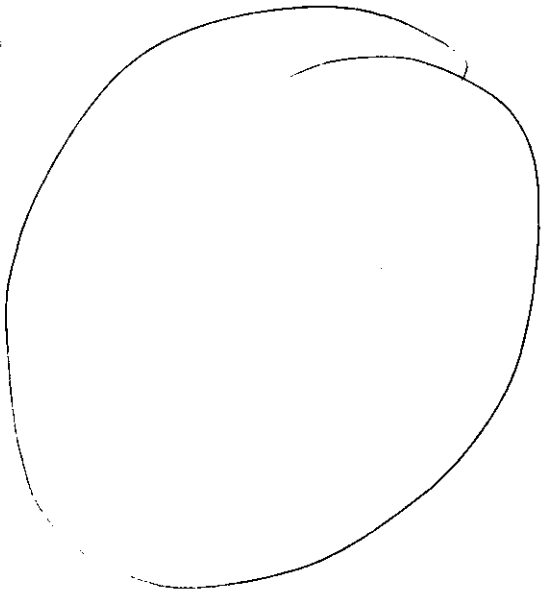
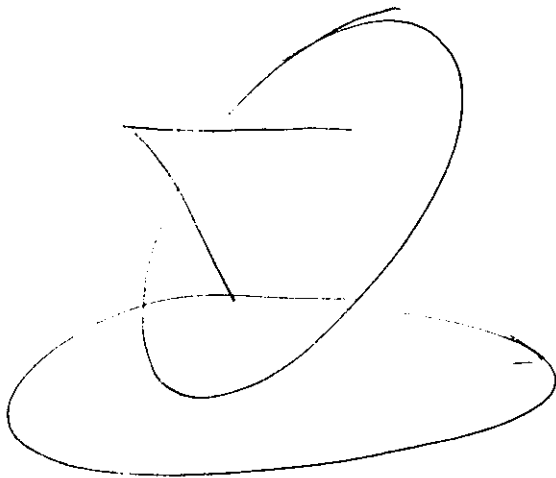


Julia D Luchak
radio Telescope
17 June 81



A- round

B- structure

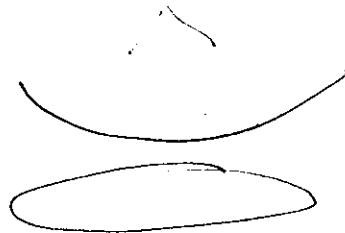


can send
or receive

need dimension

32- metalated
mesh

- airy -

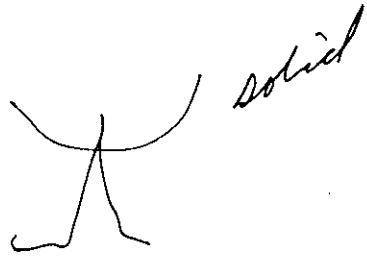


can be

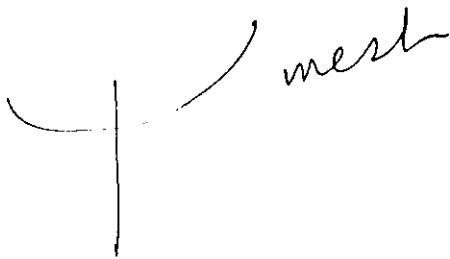
286 ft
dimension after A.I.



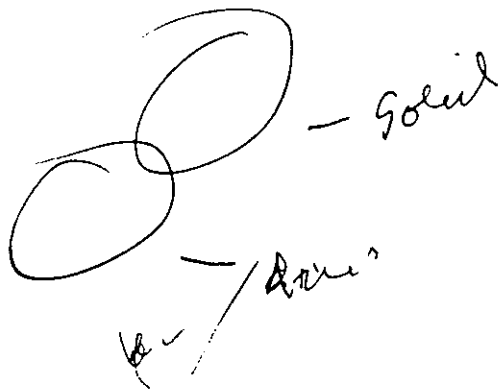
John & Furukawa
17 June 83
radio telescope
30 ft disk



A - up
round
B - structure



A up
round



birds

wind can cause
noise

Julia Furdak
19 July 82

coord given
instant response to signal
of edis gram.

A - Indicate - feeling motion

B - Name (if there) characteristic

Indicate S-23 if there
sensations comes in waves.

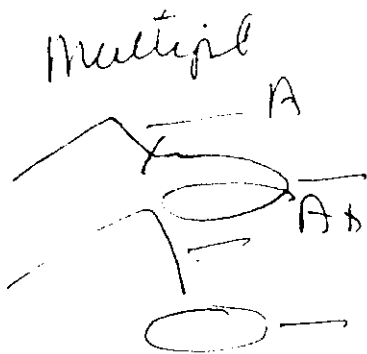
- Indicate any ab's recognized by
(seems like etc) qualifiers

- break on any confusion - AOC
lost signal - AI -

AI - as the impact overwhelms

- call for coord - again if missed signal -
or no A-B or S-23 - after breaks.

• repeating edis gram means something
was misinterpreted.

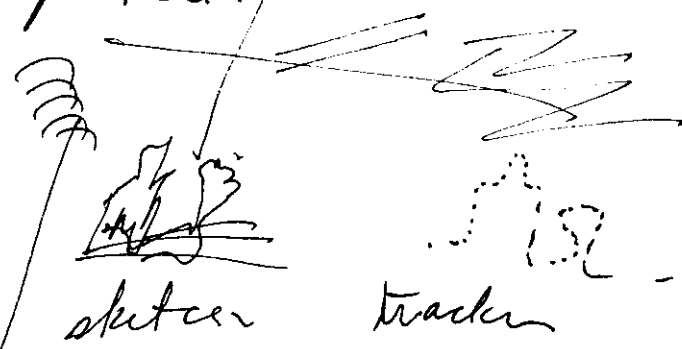


● edis grams composite

rise

amplitude

double composite



TRACKER - signal

SKETCH - often include ido

MISSED - Bilo problem.

Sketch - based on demonstrations from biggest
to smallest

using data produced - ANACITNEY

note. range of pin movement for unsolicited idogram.
must a+12 etc.

pull more idograms.

signal line
SLOW DOWN

ANACITNEY
Speed up.

horizontal

vertical

"lume

periphery

Signal

~~noise~~

noise

of

- discrete

constituting a separate entity.
individually distinct
2. consisting of distinct or
unconnected elements.

- Indiscrete
not separated into distinct
parts.

- Entropy

the degradation of the matter
& energy in the universe to an
ultimate state of inert uniformity.
(black field) disorder - randomness.

- NegEntropy.

a negantropic process goes
toward order -

AI occurs with the opening of aperture - contacting the site
the qualitative response maintains the contact and the
objectification acknowledges the contact and acts
to slow the signal down. Trackers & Sketches occur
after AI they may have diagrams also produced at the
same time which must be A & B'ed.

Trackers are slow and are produced by mobility at the
site.

the perception of things moving at site is a S-2

Viewer change of position at site - S3

This is mobility changeable.

Sketches are produced somewhat faster than trackers
& maybe composite multiple single or double as
diagrams*

Trackers can be multiple or single

S-3 is Quality & Quantity & engages analysis
analysis is always labeled AOC -

if tracker occurs before AI go back & spot where
AI occurred.

②

Motion - an act processor distance of changing place

one can have motion at site > move from place to place
with out any sensation
the signal line moves

Mobility the quality or state of being mobile
the capacity or faculty of movement changeable

Visual Image vs. other perceptual data =

J. TORCHUK
7 March 83

①

Odd that the image of the gypsy peering into the crystal for an image is the most widely used symbol to degrade parapsychology - it seems the critics were right the ^{visual} image is not the data to be sought, it is a myth. it is noise it is AOL and visual is only 1/60th or so for possible perception.

As we proceed through 1. the grams 2. Sensations 3. Ex AI sketches trackers 4. 5-2 + I possibly 5. interrogate 6. 3D clay demos without encountering a visual image on the signal^x the signal can be taken apart ~~and~~ at stage 5 to refine various areas following the same procedure like unravelling a rope doing stages 1+2 etc. The signal can come through on stage 6 while subject is speaking / conversing etc. ^{while} the 3D model is being made -

the goal of noiseless running ~~can~~ can be (2)
accomplished by correctly identifying AOLS-IMAGO
Comparator + Qualifiers by not introducing
action verbs + no! what do you see or think.

Simple Qualitative
Contextual
Intuitive

Tacit expressed or carried on without words or speech
implied or indicated but not actually expressed

Tact. sensitive mental or aesthetic perception

X Tactic of a relating to arrangement or order.

X Typify to represent by an image, form, model or resemblance: prefigure
a. to embody the essential or salient characteristics of.

NOT NOUN
NOT SUBJECT of
action

TYPE

TRISOL

TRACTION

rule

Tier

through.

temporal

angible

andem

Tangent

Terrain

thing

AI 1. after Bracket of 5.2 Sensations

2. change of apperature. Emotional feeling

3.

1. Telegrams
- Noise]

2. Sensations 52
Noise]

good mental image NO
ABANDON as - AOL

3. Ex AI, Sketches Trackers } pre operational
EP. Noiseless }
AOL + signals march -

4. S-2 T I

5. 5 steps. Integrate - electric
attitudes

biologicals
Emotional
Socials /
Artists 20

6. 3D clay kennos. 7 operational
structure.

sensation
feeling

TAP
NOTION

goal noiseless running

PRE
IMAGE
Compassion
Life

ANALYSIS
NO action verbs.
No - What do you see or think.

The Transition into Qualitative Dimensional words from
S-2's presumes an opening of apparatus and a contacting
to the site in the manner of its height or breadth.
Touching the sides sensing the encompassment -
The appearance of a Qualitative Dimensional should
make ~~for~~ one alert to a possible AI. as the full sense of
the magnitudes has started to make its appearance.
As S-2's such as hard, texture and develop into
endless, surrounded or isolated one is using Qualitative
assessment of groups S-2's building into a Dimensional
concept - which can again be broken down to the
essential S-2's as Texture density etc. and still
continue to build the overall perception that
will enable sufficient contact to produce an
AI ~~approx~~ after which one may continue to pull S-2's
and Qualitative Dimensionalities.

EXC

V. TURCHUK
11 March 83

Qualitative -
Dimensional =

actual 2s > more easily
picked out because
hard
soft
TEXTURE

large HUGG
small

ISOLATED

surrounded.

encompassed.

endless

open

closed

above

below

height

breadth.

wide

narrow

steep.]

includes
S-2

made up of
based on
groups of S-2s

L

TRANSITION from S2 to

S3-~~2~~AI

opening up
+ contact site



Too loaded.

city

ramp

phantom

mt range

ocean

spralled cities

desert.

river

canyon

valley

road

stamps w animals

TRACIC mass patterns
shape textual.

domed BLP

Island

hanger.

mt peak

lake

pyramids

temples

unusual group
of trees on plane

towers

high way
clover leaf.

fountains

craters

buildings

SKETCH elements.

mt + lake

Farm land.

airport

cliffs + water

river + city

walled cities

canyon + river

factory + parking lot.

roads going to
city

vegetation

AI Impact?

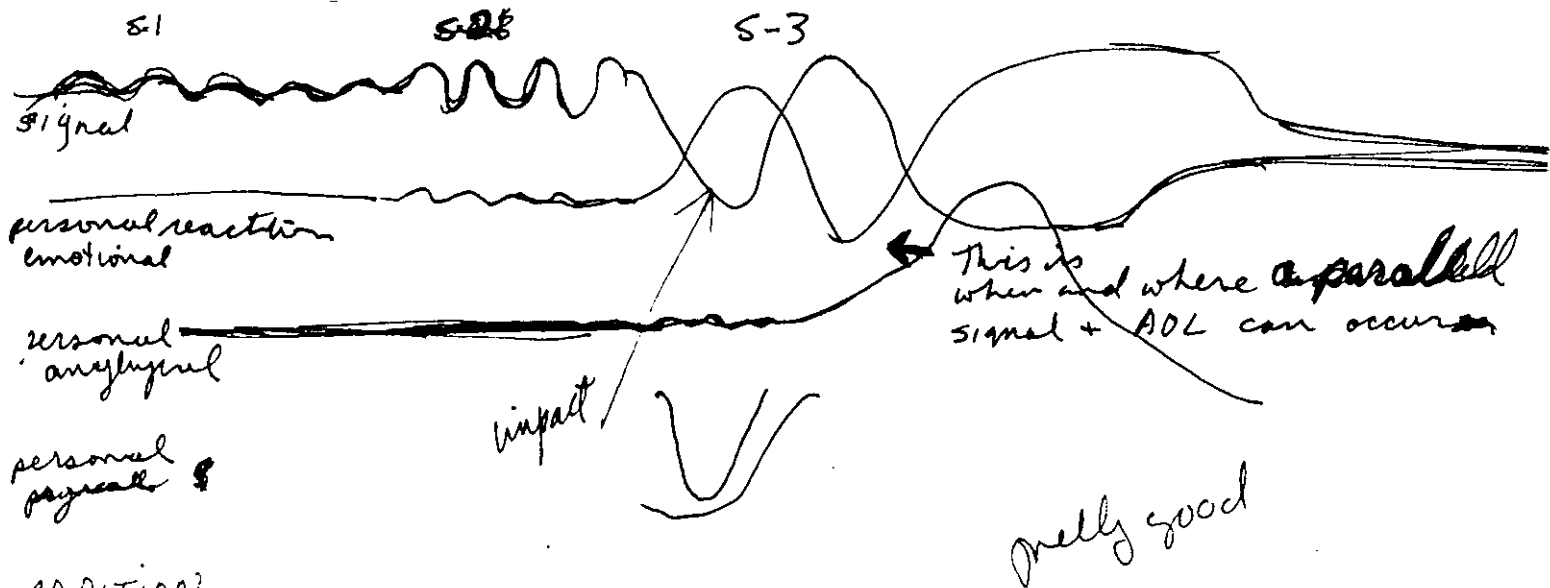
20/06/83

J. Tarchuk

if no appropriate AI occurs you will not have contacted the signal very deeply and vast amounts of data will be lost.

additionally if you continue to I-A-B + S2 the same site scratching will occur and off the wall AOLs will start to crop up.

AI will occur after 2 or 3 S-2's and/or dimensional references it is your personal reaction to the site and is expressed as such. it will open the way for trackers ~~and~~ sketches



ADDITION

at S1 the personal response is pretty much flat as S2 comes in personal response starts to vibrate along with the grosser ^{signal} waves when AI ^{signal} occurs the grossness of the wave incurs a like

personal response - which must be defricted

appreciation
affirmation
involvement
reaction
participation

(? or the whole thing snaps back like a ^{big} rubber band?)

AI-S

A.I.s primarily occur after ^{a cluster.} a bracket of 2 or more S-2s.

The AI is expressed in terms of personal emotion/reaction to the site, and has an impact on the receiver.

It can be a negative or a positive reaction.

AI can trigger analysis (AOCs) When an AI

occurs we take a break then debrief ~~the~~

what happened - and any additional S-2s

attached. Signal, AI + AOC can happen simultaneously

~~with~~ you can have several different AIs for various aspects of the site. an AI can occur at any point where there is contact with the signal.

Excellent

The Signal is THERE!

LIST Reasons for Bilo difficulties

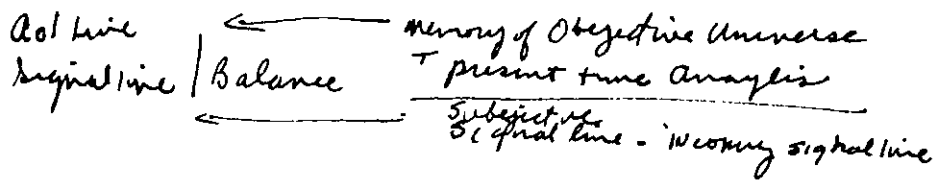
TYPE OF SITE

very complex
redundant
very strange

TURCHAK
5 APR 83

1. Signal Line
2. analytical overlays
3. perceptual awareness threshold interface
4. " " object and/or process
5. overall session control

Anomalies



complex site cause
in to balance.

((Bi location)) - Break session structure
when - AOL LINE / signal line Balance quivers

unexpressed AOL. passed conf -
trying to interact. with monitor

getting yawny
to deep in signal unexpressed AI
" AV

exceedingly complex
redundant
high strangeness.

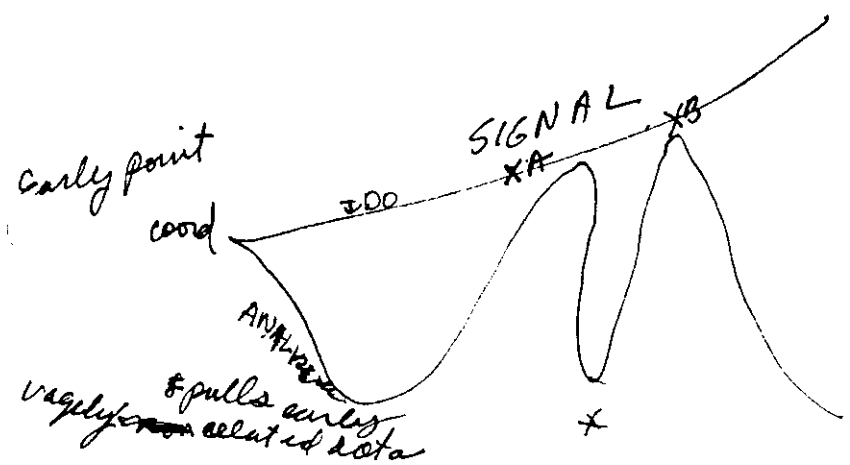
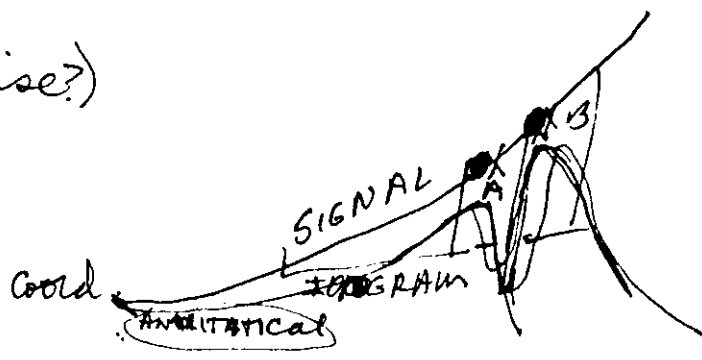
ift. Apparatur
missed dimension

LIST reasons for Bilo difficulties

- AI
- AOL
- Conf.
- Miss
- AV
- Hori + Vert 2 do.
- Right + Wide etc!
- aperture dk.

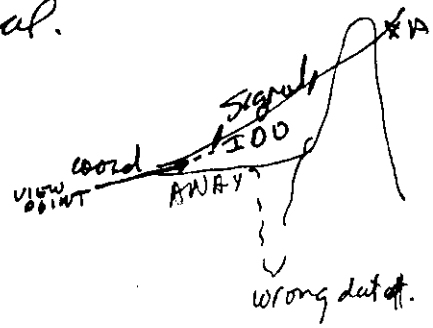
the function of Structure is to allow the person to participate with the signal and discriminate it from the noise. Additionally the structure will permit the viewer to control the signal and session so that maximum accurate results may be obtained

I don't think as yet the left hemisphere has ever been able to accurately describe right hemisphere functioning it may never be able to do so - however we can get an arbitrarily organized and controlled data from that source by holding ^{right} ~~reign~~ the ~~it~~ structure which acts as a check on the analyzer (or other noise?)



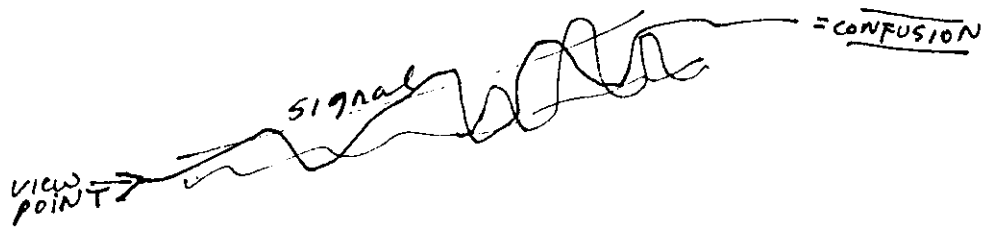
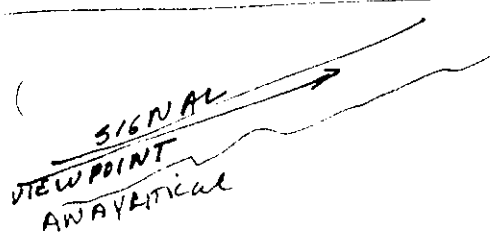
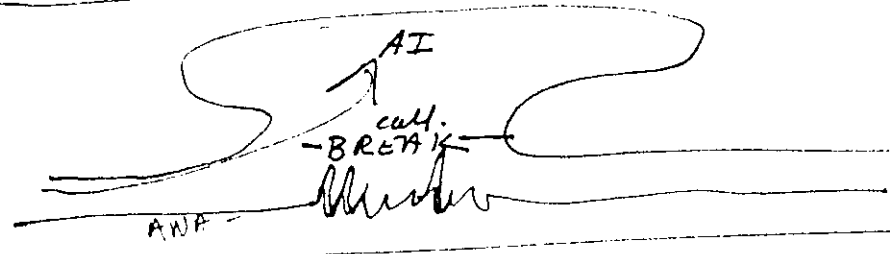
later/w experiment
structure in
COORD ——— XA ——— XB
Lines match.
NO need to pull up past
non related data

by calling "A" it keeps the Analytical data from overwhelming the signal.

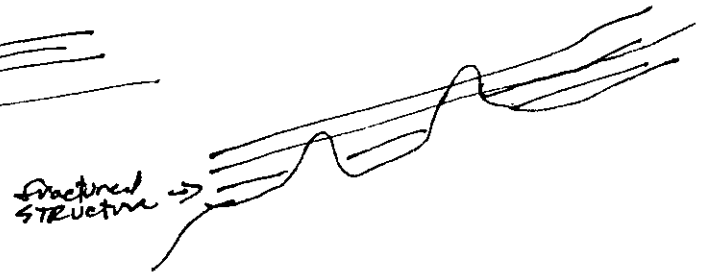
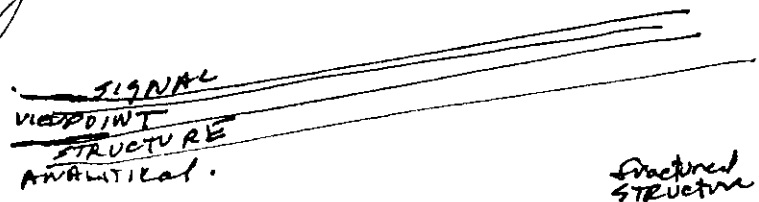


call "A" too late.
or missed a
& call it B

also calling breaks when AOC slips thru serves to keep the ANALYSIS in check.



the structure function must precede the activity with the signal so that the ANALYTICAL FUNCTION does not take over the process and lead one astray. this is especially necessary when the site is unknown for it is the only way to check if you are on line with the data



Need to Drill - Viewer Patter. STRUCTURE

Verb a word belonging to that part of speech that characteristically is the grammatical center of a predicate and expresses an - act, occurrence or mode of being and that in various languages is inflected for agreement with the person and number of the subject, for tense, for voice for mood, or for aspect and that typically has rather full descriptive meaning and characterizing quality but is in some instances nearly devoid of such meaning and quality esp in use as an auxiliary or copula.

AV - mod verb

AVJ - mod noun

Adjective - modifier of a noun to denote a quality of the thing named or to specify or designate a thing a distinct from some thing else

Adverb typically used as a modifier of a verb, an adjective or another adverb, a preposition, a phrase a clause or a sentence and typically expressing some relation of manner or quality, place time, degree number, cause, opposition or denial.

Direction of
Quality-Quantity

Sound

moderate

Loud volume

Soft

High > pitch

Low

Tone

Resonance

Rhythm

regular

irregular erratic

Sound-Waves (not amplified) + (amplified)

Amplitude (Height) $\updownarrow$ 
distance between 

Mechanical

metallic

Pounding

Roaring

Sharp

Squawking, Barking, animal etc.

Whooshing

Clanging

Stridencencey

harsh

Jangle

Buzzing

grinding

dissonance

melodic

exploding

whisteling

gushing

bulbony

- Quantity
- Quality
- Visual
- movement

Atmospheric - Sound
- Smell

Gleam

Glow

Streaks

Dusk

Dark

Clear

Winds: up down

fast - slow -

gust.

Turbulent.

around.

whisteling

Rusteling

Particals: Densities

Moist Clouds

Dusty

Smoke

acid.

Clean

DRY

Dense

Thin

GASES

cool-

Warm -

Moderate

DIRECTION
Quality
Quantity
MOTION

Fast Rapid

Slow

FLUID

irregular

~~irregular~~ erratic

rhythmic

around - Gyration - Rotating

STRAIGHT (AHEAD)

wavy

up

down

back + forth

Oscillating

Falling

Spewing

Vertical

Horizontal

NONE

Rolling

sweeping

still - fixed - stationary

stagnant

Contained

Mechanical

Quantity / Density
Quality
Smell, odor, scent, aroma

Acid

Sweet

Salty

metallic

Sour

Bitter

Tangy

Smoky

Gases Ozone

Dusty

decaying

moldy

rotten

stink

oily

Floral - Pine - Eucalyptus etc

Pungent

Fresh

Clean

NONE

Spicy

Feeling (TEXTURES)

weight: heavy
light

Density Solidity
soft-Hard

Gravity

Direction

MASSSES

SPACES

Temperature Hot
Cool
cold
Warm
moderate
Degree

moisture
DRYNESS

WAVEY
AROUND
STRAIGHT
NARROW
WIDE

VISUAL
FEELING
TEXTURES

Fuzzy
Layered
level
Soft
Hard
ANGULAR
Rough
smooth
SHARP
Ribbed
elastic

ENERGY: DEGREE/Quality

FIELDS - MAGNETIC
XRAY
ELECTRONIC
Atomic

metallic
STONE
EARTH
Life - ANIMAL
HUMAN
entities
Vegetation

EMOTIONS - Dead - Barren
ALIVE -
GRIM

all feeling portion of A.
quality

Touch vs. Span

<u>Volume</u>	<u>Texture</u>	^{matter.} <u>Mass</u>	<u>Size</u>	<u>Motion</u>	<u>Both</u>	After <u>part</u>	<u>Motion</u>
empty	angular.	solid	huge	wavy.	wavy.		up
Filled	rocky.		small	falling			down.
dense	jagged.	dense	tiny	vertical	enclosed		vertical
heavy	sharp	heavy	big	undulating	jagged		along.
light	smooth	airy	long.		angular.		motion
			short.				Flat.

Earth
Air
Fire
water.

? say — motion
 (— feeling) for first.

> feeling portion of A. -

directional = motion
eye scan

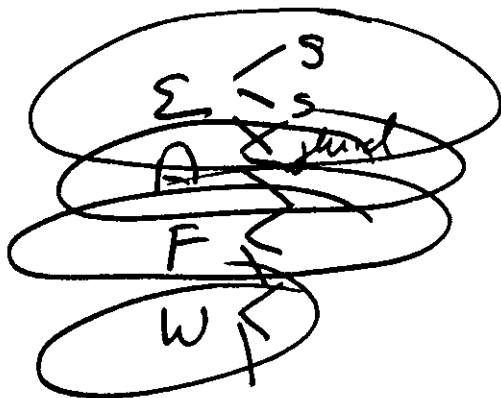
volume
Texture
Mass
Size
Motion } = feeling

motion
angle

BOTH
Wavy

Feel
ang
angular
jagged
falling
rising
mountainous
huge
dense

Touch	VS.	SCAN	ITEM	TURCHUK motion
smooth ridged		long narrow	pencil	along straight
angular smooth		square flat	cassette box	flat
smooth curving cool		round tall	soda can	around up
metallic narrow		long narrow enclosed pointed	sicor	along around
cold texture heavy dense		around spotted	rock	around
airy warm		swirling	smoke	curl up
sharp around smooth + down		around enclosed + down	mag glass	around down
dry texture thin		bumpy	dry flowers.	bumpy
wet warm		flat	tea	flat smooth.



T
 A flowing
 solid]-
 LAVA

Σ

S-2

A



F

W

M

Stage 4 = 3 kinds of feelings based on .A. (feeling / motion) TUKchuk
↓ ↓ ↓

Stage 6 - 3D models based on feelings!

hesitation -
conf Break —
too much Break —
Adl. Break —