

5) Key control symbols can be used singly or in sets. When used in sets they function much like the combinations to locks. Also there may be a threshold trigger on any key control. In this case the symbol will not activate the program until a threshold of intensity (etc.) is reached.

Blend in a couple of new techniques.***

1) A control language that can be used by a wide variety of people working in various media (e.g. print, video, music). This would be a set of categories that people would agree to use—like a library of congress system—for concepts and metaconcepts.

2) A computer programming technique of making “most probably matches” involving sets of overlapping sets. (This particular technique would have many applications. For example, it would make possible computer diagnosis of disease.)

Pour it all into a computer and set up terminals at convenient places all over the community. Put in your input. Output may be seasoned to taste.

And you have CORECALL NETWORK. . . . the most generalized of the new media.

*** Note: The recommended method of growing new techniques is to apply generous amounts of the resources necessary for self-actualization to a group of talented people.

Supplementary Channels

(or)
whatever you would like to call it. . . .

Humanity has seldom, if ever, discovered things in a quick, efficient manner; it seems to be our lot to prove vaguely into the unknown, often getting things incomplete, upside-down and inside-out.

This appears to apply fully to our explorations of ESP to date. Conclusion: we should look for other approaches. One of them appears to lie in the field of wave phenomena at very low frequencies. This is not a statement that adepts will all be able to develop telepathy. Rather, we are beginning to perceive the possibilities of very small particles that cross the spatial boundaries of the cells of all life forms on earth.

In the industrial era, it has been customary to look “up” and to go “up”. Why not look “down”?

. . . . neither kilocycles nor megacycles, just plain cycles. . . .

For example, the possibility that our planet, its surrounding ionosphere, and the space between them could behave as a kind of resonator has been considered by Schumann (Z. Naturforsch. 7a, 150, 1952); his calculations show a fundamental resonant frequency of about 10 Hz (+ cycles per second). Konig checked this out, and found something definite at around 9 Hz, plus a variety of other atmospheric phenomena which gave patterned readings at very low frequencies (Z. angew. Physik 11, 264, 1959).

EEG measurements tell us that there is a great deal of brain activity at very low frequencies. Also, it is known that many live forms (including ourselves) physically perceive and respond to a variety of differences in this range of phenomena (see Gauguelin: “The Cosmic Clocks”, Chapter 8).

EEG measurements tell us something else: that there appear to be specific ranges of recorded brain wave activity, with functional correlations. Here are two versions of the boundaries of these ranges (figures are approximate; neither version is guaranteed to be correct, but both are realistic hypotheses).

RANGE

VERSION I

18 - 23
8 - 13
4 - 7
? - 4

VERSION II

14 - 32
7 - 14
4 - 7
? - 4

(figures are frequencies in Hz)

Look at the vertical columns, from top to bottom: there is a numerical pattern—the boundaries show a tendency to be halved, each step down. A similar pattern occurs in music and acoustics: OCTAVES.

For comparison, here is a lower extension of the tempered music scale (A + 440):

C 0
C-1
C-2
C-3

16.352 - 30.868
8.176 - 15.434
4.083 - 7.717
2.041 - 3.858

(Hz)

Who is going to compose the music of the mind?
. . . . and what will we be able to do with it?