

APPENDICES

The States of Mind Scales

These scales are visual analogues of your mental and emotional states of mind at the time you participate in a paranormal task.

Date of Birth: ___/___/19__.

AGE: ____

SEX: M F

(1) At this moment how would you describe your state of mind?

(Make a cross on the line to indicate where you situate your state of mind)

- (a) **weary** _____ **fresh**
- (b) **intoxicated** _____ **sober**
- (c) **distracted** _____ **attentive**
- (d) **uncertain** _____ **confident**
- (e) **out-of-shape** _____ **fit**
- (f) **tired** _____ **energetic**

(2) Do you perceive the mechanical set-up and/or the procedure of this experiment to be simple or complex?

(Make a cross on the line to indicate your perception of the paranormal task)

Simple _____ **Complex**

(3) How do you think you will find this task?

(Make a cross on the line to indicate your feeling about the task)

Difficult _____ **Easy**

Signed:
(Participant)

Date:/...../.....

The Transliminality Scale: Form B

Your Date of Birth: ___/___/___

Your Age: _____

Your Sex: M F

- | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|
| 1. Horoscopes are right too often for it to be coincidence. | T | F |
| 2. At times I perform certain little rituals to ward off negative influences. | T | F |
| 3. I have experienced an altered state of consciousness in which I felt that I became cosmically enlightened. | T | F |
| 4. At the present time, I am very good at make-believe and imagining. | T | F |
| 5. I have felt that I had received special wisdom, to be communicated to the rest of humanity. | T | F |
| 6. I have sometimes behaved in a much more impulsive or uninhibited way than is usual for me. | T | F |
| 7. I am fascinated by new ideas, whether or not they have a practical value. | T | F |
| 8. I have sometimes sensed an evil presence around me, although I could not see it. | T | F |
| 9. My thoughts have sometimes come so quickly that I couldn't write them all down fast enough. | T | F |
| 10. If I could not pretend or make-believe anymore, I wouldn't be me—I wouldn't be the same person. | T | F |
| 11. Sometimes I experience things as if they were doubly real. | T | F |
| 12. It is sometimes possible for me to be completely immersed in nature or in art and to feel as if my whole state of consciousness has somehow been temporarily altered. | T | F |
| 13. Often I have a day when indoor lights seem so bright that they bother my eyes. | T | F |
| 14. I am convinced that I have had at least one experience of telepathy between myself and another person. | T | F |
| 15. I am convinced that I am psychic. | T | F |
| 16. I have experienced an altered state of consciousness which I believe utterly transformed (in a positive way) the way I looked at myself. | T | F |
| 17. I am convinced that I have had a premonition about the future that came true and which (I believe) was not just a coincidence. | T | F |
| 18. I think I really know what some people mean when they talk about mystical experience. | T | F |

APPENDIX B

- | | | | |
|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|----------|
| 19. | I have gone through times when smells seemed stronger and more overwhelming than usual. | T | F |
| 20. | I can clearly feel again in my imagination such things as: the feeling of a gentle breeze, warm sand under my feet, the softness of fur, cool grass, the warmth of the sun and the smell of freshly cut grass. | T | F |
| 21. | A person should try to understand their dreams and be guided by or take warnings from them. | T | F |
| 22. | While listening to my favorite music, in addition to feeling calm, Relaxed, happy, etc., I often have a feeling of oneness with the music, or of being in another place or time, or vividly remembering the past. | T | F |
| 23. | At times I somehow feel the presence of someone who is not physically there. | T | F |
| 24. | I am convinced that it is possible to gain information about the thoughts, feelings or circumstances of another person, in a way that does not depend on rational prediction or normal sensory channels. | T | F |
| 25. | For several days at a time I have had such a heightened awareness of sights and sounds that I cannot shut them out. | T | F |
| 26. | I sometimes have a feeling of gaining or losing energy when certain people look at me or touch me. | T | F |
| 27. | Now that I am grown up, I still in some ways believe in such beings as elves, witches, leprechauns, fairies, etc. | T | F |
| 28. | Sometimes people think I'm a bit weird because my ideas are so novel. | T | F |
| 29. | When listening to organ music or other powerful music, I sometimes feel as if I am being lifted up into the air. | T | F |

<i>I Ching</i> Hexagram Descriptor Form

Date of Birth: ___/___/19___

AGE: _____

SEX: M F

Questions:1. Have you ever used the *I Ching* before?

Yes No

2. Do you think it is *possible* for at least some people to exhibit paranormal effects in this experiment, by predicting the outcome hexagram, or influencing the fall of coins so that the outcome hexagram matches one of their sixteen choices?

Yes No

3. Do you believe *in your own abilities* to exhibit paranormal effects in this experiment, by predicting the outcome hexagram, or influencing the fall of coins so that the outcome hexagram matches one of your sixteen choices?

Yes No

Instructions:

Please go through the list and place the numbers from 1 to 16 in a total of sixteen brackets next to the Descriptor-pairs (word-pairs), one of which you think is *most likely* to match the hexagram you will cast. It might be helpful to read the whole list first.

To help you choose the most likely Descriptor-pairs, you might also like to think about the 'scenario' of your life at this very moment. This may be an all-pervading mood, feeling, emotion, image, or thought which has dominated your awareness for some weeks, or only today, or only in the last few moments. Remember, be as honest with your 16 selections as you would be with your own thoughts and feelings.

N.B. Please keep this scenario in your mind when you cast the coins.

Please turn to the next page

































































“Lately, or right now, I feel . . .” (Form B)

Lately, or right now I feel:

- | | | | |
|--------------------------------------------------------|---------------------------------------------------|-------------------------------------------------|------------------------------------------------------|
| <input type="checkbox"/> Creative, Motivated | <input type="checkbox"/> Adaptable, Helpful | <input type="checkbox"/> Retroactive, Concerned | <input type="checkbox"/> Changeable, Transformed |
| <input type="checkbox"/> Receptive, Accepting | <input type="checkbox"/> Negligent, Habituated | <input type="checkbox"/> Empowered, Tested | <input type="checkbox"/> Spiritual, Fulfilled |
| <input type="checkbox"/> Troubled, Disorganised | <input type="checkbox"/> Rejuvenated, Generous | <input type="checkbox"/> Progressed, Open | <input type="checkbox"/> Shocked, Aware |
| <input type="checkbox"/> Inexperienced, Uneducated | <input type="checkbox"/> Contemplative, Cautious | <input type="checkbox"/> Censored, Compromised | <input type="checkbox"/> Mediative, Peaceful |
| <input type="checkbox"/> Expectant, Apprehensive | <input type="checkbox"/> Hindered, Provoked | <input type="checkbox"/> Loyal, Dedicated | <input type="checkbox"/> Developed, Awakened |
| <input type="checkbox"/> Conflicted, Tense | <input type="checkbox"/> Gracious, Idealistic | <input type="checkbox"/> Opposed, Contradicted | <input type="checkbox"/> Subordinate, Disadvantaged |
| <input type="checkbox"/> United, Organised | <input type="checkbox"/> Crest-fallen, Disabled | <input type="checkbox"/> Obstructed, Threatened | <input type="checkbox"/> Abundant, Accomplished |
| <input type="checkbox"/> Sociable, Cooperative | <input type="checkbox"/> Renewed, Optimistic | <input type="checkbox"/> Liberated, Delivered | <input type="checkbox"/> Mobile, Seeking |
| <input type="checkbox"/> Restrained, Disappointed | <input type="checkbox"/> Innocent, Truthful | <input type="checkbox"/> Reduced, Impoverished | <input type="checkbox"/> Gentle, Influential |
| <input type="checkbox"/> Behavior-oriented, Self-aware | <input type="checkbox"/> Strong, Vital | <input type="checkbox"/> Advantaged, Beneficent | <input type="checkbox"/> Joyous, Generous |
| <input type="checkbox"/> Prosperous, Fruitful | <input type="checkbox"/> Nurturant, Re-appraising | <input type="checkbox"/> Resolute, Intentional | <input type="checkbox"/> Fragmented, Ego-aware |
| <input type="checkbox"/> Stagnant, Unassisted | <input type="checkbox"/> Stressed, Challenged | <input type="checkbox"/> Tempted, Seduced | <input type="checkbox"/> Limited, Thrifty |
| <input type="checkbox"/> Unselfish, Caring | <input type="checkbox"/> Endangered, Unlucky | <input type="checkbox"/> Community-oriented | <input type="checkbox"/> Insightful, Unbiased |
| <input type="checkbox"/> Supreme, Successful | <input type="checkbox"/> Obligated, Dependent | <input type="checkbox"/> Advanced, Fortunate | <input type="checkbox"/> Conscientious, Conservative |
| <input type="checkbox"/> Modest, Inhibited | <input type="checkbox"/> Attractive, Liked | <input type="checkbox"/> Oppressed, Exhausted | <input type="checkbox"/> Balanced, Prospective |
| <input type="checkbox"/> Enthusiastic, Harmonious | <input type="checkbox"/> Steadfast, Matured | <input type="checkbox"/> Wise, Hospitable | <input type="checkbox"/> Hopeful, Reserved |

<p>“Lately, or right now, I feel . . .” (Form A)</p>

Lately, or right now, I feel:

[] Creative, Motivated 	[] Adaptable, Helpful 	[] Retroactive, Concerned 	[] Changeable, Transformed 
[] Receptive, Accepting 	[] Negligent, Habituated 	[] Empowered, Tested 	[] Spiritual, Fulfilled 
[] Troubled, Disorganised 	[] Rejuvenated, Generous 	[] Progressed, Open 	[] Shocked, Aware 
[] Inexperienced, Uneducated 	[] Contemplative, Cautious 	[] Censored, Compromised 	[] Meditative, Peaceful 
[] Expectant, Apprehensive 	[] Hindered, Provoked 	[] Loyal, Dedicated 	[] Developed, Awakened 
[] Conflicted, Tense 	[] Gracious, Idealistic 	[] Opposed, Contradicted 	[] Subordinate, Disadvantaged 
[] United, Organised 	[] Crest-fallen, Disabled 	[] Obstructed, Threatened 	[] Abundant, Accomplished 
[] Sociable, Cooperative 	[] Renewed, Optimistic 	[] Liberated, Delivered 	[] Mobile, Seeking 
[] Restrained, Disappointed 	[] Innocent, Truthful 	[] Reduced, Impoverished 	[] Gentle, Influential 
[] Behaviour-oriented, Self-aware 	[] Strong, Vital 	[] Advantaged, Beneficent 	[] Joyous, Generous 
[] Prosperous, Fruitful 	[] Nurturant, Reappraising 	[] Resolute, Intentional 	[] Fragmented, Ego-aware 
[] Stagnant, Unassisted 	[] Stressed, Challenged 	[] Tempted, Seduced 	[] Limited, Thrifty 
[] Unselfish, Caring 	[] Endangered, Unlucky 	[] Community-oriented 	[] Insightful, Unbiased 
[] Supreme, Successful 	[] Obligated, Dependent 	[] Advanced, Fortunate 	[] Conscientious, Conservative 
[] Modest, Inhibited 	[] Attractive, Liked 	[] Oppressed, Exhausted 	[] Balanced, Prospective 
[] Enthusiastic, Harmonious 	[] Steadfast, Matured 	[] Wise, Hospitable 	[] Hopeful, Reserved 

VOLUNTEERS NEEDED!!!

Dear Student,

My name is Lance Storm and I am a Ph.D. student in Psychology at the University of Adelaide. I am looking for volunteers interested in participating in a few easy tasks relating to the field of parapsychology. Parapsychology concerns the psychological study of such phenomena as PK (psychokinesis) and ESP (extra-sensory perception, including mental telepathy, clairvoyance, and precognition).

I hope to show that there is a connection between people's personality, their psychic abilities and their success at prediction. My experiment involves filling out three questionnaires and then generating an *I Ching* hexagram. *I Ching* is an ancient Chinese form of predicting outcomes and possible future events in a person's life.

Are you skeptical? Come along and see what happens.

If you are interested in finding out something about yourself, possibly having a little fun at the same time, and helping me with my research, please respond by filling out the attached response slip at the bottom of this letter and placing it in the box provided.

Your identity will remain anonymous, and all information produced from your participation will remain confidential, but will be available to you if you are interested. A copy of the hexagram reading will also be sent to you for future reference. I would be pleased to hear from you.

Yours sincerely,

Lance Storm (Ph.D. candidate)
Department of Psychology

Yes, I am interested in participating in your experiment with the I Ching.

My name is Telephone number:

Contact Department

I will be free to participate at one of the following three times:

WEEKDAY	TIME

The Transliminal Connection between Paranormal Effects and Personality in an Experiment with the *I Ching*: A Replication (Information Sheet)

This experiment contains two major components. The first is a set of personality tests, and the second is the so-called *I Ching*, which is an ancient Chinese method of divination (finding out answers to questions by means of throwing three coins six times to produce a “hexagram”; there are 64 possible hexagrams in total, and casting the coins produces one of them. Throwing three coins of the same kind [three heads or three tails] is especially instructive).

You will be asked to designate, out of the 64 hexagram names, 16 which you feel to be relevant to your feeling state (“lately, or right now”). You will then throw the three coins six times, and thus choose a hexagram, which hopefully will be one of the 16 which you selected. The personality tests will help predict which sort of person will be good at this process.

You may or may not learn something about yourself from the *I Ching* procedure. This is a *test* of the *I Ching* rather than a demonstration of its efficacy.

You, the participant, will fill out, in addition to the consent form (which will be kept separate from all other material to maintain your anonymity and privacy), three questionnaires:

- (1) an *I Ching* Hexagram Descriptor Form, 16 of the 64 which you will designate as relevant to you at the time. Then you will cast three coins six times in order to produce your hexagram and changing lines (three coins, all heads or all tails);
- (2) Thalbourne’s 29-item Transliminality Scale (Form B);
- (3) Cattell’s Sixteen Personality Factor Questionnaire.

You will need to allocate approximately 60 minutes of your time to the experiment at *one* session only.

As to any problems or questions, you can contact Lance Storm on (08) 8443 5059 at any time, day or night. Please leave a message if I am not at home. This PhD project is being supervised by Dr. Michael Thalbourne, whose home number is (08) 8332 7552.



THE UNIVERSITY OF
ADELAIDE

Department of Psychology

CONSENT FORM

(to be used to obtain informed consent of persons participating in research projects under the aegis of the Department of Psychology)

Participant's Name (capitals):

Project Title:

Name of responsible investigator or supervisor: Dr. Michael A. Thalbourne.

Name or person who issues the form: Mr. Lance Storm.

1. I consent to participate in the above project. The nature of the project, including questionnaires or procedure, has been explained to me, and is summarised on an information sheet I have been given.
2. I authorize the responsible investigator or the person named above to use these questionnaires or procedures with me.
3. I understand that:
 - (a) I am free to withdraw from the project at any time.
 - (b) The project is for the purpose of research or teaching, and not for treatment.
 - (c) The confidentiality of the information I provide will be safeguarded.
 - (d) There are no known adverse effects of these questionnaires or procedures.

Signed: **Date:**
(Participant)

Where the participant is not a student of the University and is under 18 years of age, the following section should be completed.

I consent to the participation of in the above project.

Signed: **Date:**
(parent/guardian/in loco parentis)

Note: This form may be copied, or altered to fit the project. It is designed for use only when there are no known adverse effects of the questionnaires or procedures.

Recording Sheet for Coin-Throws

Date of Birth: ___/___/19__.

AGE: ____

SEX: M F

	# of heads	# of tails
6 th throw-of-three		
5 th throw-of-three		
4 th throw-of-three		
3 rd throw-of-three		
2 nd throw-of-three		
1 st throw-of-three		

Start recording at this end and progress to the top ↑

I am satisfied that Hexagram is the one I generated by the 6 throws of three coins shown above.

Signed:

Date:/...../.....

(Participant)

Signed:

Date:/...../.....

(Witness)

How to Generate an <i>I Ching</i> Hexagram

1. Throwing two heads and a tail gets you an unbroken line:



2. Throwing one head and two tails gets you a broken line:



















3. Throwing three of a kind gets you a changing line:

Three heads is: ● and it changes to

Three tails is: ● and it changes to

Getting at least one changing line means another hexagram is generated from the first one. That is, one gets two hexagrams. In this case, the first hexagram outlines past and present conditions, and the readings for the changing lines preface the second hexagram, which is a forecast or probable outcome of the situation described in the first hexagram.

8 x 8 Trigram Matrix

UPPER TRIGRAM→ LOWER TRIGRAM ↓								
	1	34	5	26	11	9	14	43
	25	51	3	27	24	42	21	17
	6	40	29	4	7	59	64	47
	33	62	39	52	15	53	56	31
	12	16	8	23	2	20	35	45
	44	32	48	18	46	57	50	28
	13	55	63	22	36	37	30	49
	10	54	60	41	19	61	38	58

**The Transliminal Connection between Paranormal Effects and
Personality in an Experiment with the *I Ching*: A Replication
(Debriefing Sheet A)**

Hello

Thank you for your participation in my experiment with the *I Ching*. Attached to this letter are the hexagram readings that you generated. You got a hit (a successful prediction), which implies that your readings are particularly relevant. However, without testing *you specifically* for a number of repeated trials, we cannot say whether or not your hit may have been a chance incident, or did actually involve paranormal effects.

Your transliminality score is also included here. Transliminality is the process of psychological material coming into, or going out of consciousness. Some people experience transliminality more than others. If you have lots of fantasies, or are very reactive to strong sensations from the environment, or are deeply moved by beautiful music, etc., then you are experiencing transliminality. In fact, you would probably score high on the Transliminality Scale. You got out of a possible 29. Since there is no average score yet for the sample you were in, I cannot give you a nominal rating (that is, I cannot tell you if you were 'below average', 'average', 'high', or 'very high', etc.). However, the population norm is approximately 16 out of 29. Your score, with all the other transliminality scores, will help me determine whether or not high scorers on the Transliminality Scale are good at predicting/influencing the hexagram outcome of the *I Ching* process.

Finally, a copy of your 16PF Profile Sheet is also attached. The Sten scores are your raw scores converted to a score out of ten, based on the norms for each factor. It might be advisable to 'connect the dots' so as to get a graphic representation of where you are located according to these norms. Average range is between 4 and 7 inclusive. 'Left Meaning' and 'Right Meaning' give a short, but accurate description of your primary and global personality factors. Split scores (e.g., 5/4) indicate firstly, your 'combined sex' Sten score, and secondly, your 'sex-specific' Sten score. Remember, your scores indicate tendencies only towards the meanings of the specific personality factors given on the profile, and are not necessarily *enduring* or *consistent*. Sixteen PF data will be analysed to determine correlates, if any, with Transliminality and success at the paranormal task.

I hope this letter and the attached information is of use to you. Once again, thank you for your participation in my experiment. If you have any queries please feel free to contact me by leaving a message in my pigeon-hole.

Lance Storm (PhD candidate)
Psychology Department
University of Adelaide

The Transliminal Connection between Paranormal Effects and Personality in an Experiment with the *I Ching*: A Replication (Debriefing Sheet B)

Hello

Thank you for your participation in my experiment with the *I Ching*. Attached to this letter are the hexagram readings that you generated. You did not get a hit (a successful prediction). However, the readings are still relevant to the time you threw the coins. Without testing *you specifically* for a number of repeated trials, we cannot say whether or not your miss may have only been bad luck on the day, or the onset of a paranormal phenomenon known as psi-missing (avoiding the target).

Your transliminality score is also included here. Transliminality is the process of psychological material coming into, or going out of consciousness. Some people experience transliminality more than others. If you have lots of fantasies, or are very reactive to strong sensations from the environment, or are deeply moved by beautiful music, etc., then you are experiencing transliminality. In fact, you would probably score high on the Transliminality Scale. You got out of a possible 29. Since there is no average score yet for the sample you were in, I cannot give you a nominal rating (that is, I cannot tell you if you were 'below average', 'average', 'high', or 'very high', etc.). However, the population norm is approximately 16 out of 29. Your score, with all the other transliminality scores, will help me determine whether or not high scorers on the Transliminality Scale are good at predicting/influencing the hexagram outcome of the *I Ching* process.

Finally, a copy of your 16PF Profile Sheet is also attached. The Sten scores are your raw scores converted to a score out of ten, based on the norms for each factor. It might be advisable to 'connect the dots' so as to get a graphic representation of where you are located according to these norms. Average range is between 4 and 7 inclusive. 'Left Meaning' and 'Right Meaning' give a short, but accurate description of your primary and global personality factors. Split scores (e.g., 5/4) indicate firstly, your 'combined sex' Sten score, and secondly, your 'sex-specific' Sten score. Remember, your scores indicate tendencies only towards the meanings of the specific personality factors given on the profile, and are not necessarily *enduring* or *consistent*. Sixteen PF data will be analysed to determine correlates, if any, with Transliminality and success at the paranormal task.

I hope this letter and the attached information is of use to you. Once again, thank you for your participation in my experiment. If you have any queries please feel free to contact me by leaving a message in my pigeon-hole.

Lance Storm (PhD candidate)
Psychology Department
University of Adelaide

Rosenthal and Rubin's (1989, pp. 334-335) Diffuse Testing Procedure

Testing Heterogeneity. “Diffuse tests assess the statistical significance of the heterogeneity of the obtained π 's by means of the following chi-square test on $m - 1$ *df*, where m is the number of independent studies” (Rosenthal & Rubin, 1989, p. 334):

$$\chi^2(m - 1) = \Sigma[(\pi_i - \bar{\pi})/SE_{(\pi_i)}]^2 \quad (1)$$

where

$$\bar{\pi} = \Sigma w_i \pi_i / \Sigma w_i \quad (2)$$

and

$$w_i = 1/(SE_{(\pi_i)})^2 \quad (3)$$

and

$$SE_{(\pi)} = N^{-1/2}[\pi(1 - \pi)]/[P(1 - P)]^{1/2} \quad (4)$$

To test the ‘mediational’ hypothesis in Chapter 7 (see 5.1.3):

The proportion of hits for Sample 1998 is $P_1 = .323$, and for Sample 1999 is $P_2 = .346$.

Using the formula for calculating π , $\pi = P(k - 1)/[1 + P(k - 2)]$, $\pi_1 = .589$ and $\pi_2 = .613$.

Formula (4) is used to find $SE_{(\pi_1)} = .054$ and $SE_{(\pi_2)} = .048$.

Formula (3) is used to find $w_1 = 344.84$ and $w_2 = 434.03$.

Formula (2) is used to find:

$$\bar{\pi} = [(344.84 \times .589) + (436.68 \times .613)] \div [342.94 + 434.03] = .606$$

To test the heterogeneity of the two samples, we use Formula (1):

$$\chi^2(2 - 1) = [(.589 - .606)^2 \div .054^2] + [(.613 - .606)^2 \div .048^2] = .120 \quad (p = .729)$$

Therefore, we can conclude that the π values of the two samples do not differ significantly.

Attitudinal and Dispositional Effects on Goal Orientation During a Gambling Task: Record Sheet & Debriefing Sheet

Hello.....,

Thank you for your participation in my Playing Cards experiment. You correctly guessed the location of the Ace of Spades times, and the Ace of Clubs times (see Table below). Without testing you repeatedly over many trials, I cannot give you any idea as to whether you may have ESP.

Your general attitude score on the Gambling Attitude Survey (GAS) is out of a possible 54. Since there is no average score yet for the sample you were in, I cannot give you a nominal rating (that is, I cannot tell you if you were 'below average', 'average', 'high', or 'very high', etc.). However, the average score was approximately 35 for a previous sample of 170 people. You can compare your feelings about gambling with theirs. Your score, with all the other scores, will help me determine whether or not high scorers on the GAS are good at predicting where the aces of spades were.

Your score on the Belief in Good Luck Scale (BIGL) is out of a possible 72. Again, I cannot give you a nominal rating. However, the theoretical average is 36. You can compare your feelings about luck with that score. Your score, with all the other scores, will help me determine whether or not high scorers on the BIGL are good at predicting where the aces of spades were.

Finally, an interpretation of your dominant personality type, as derived from the Singer-Loomis Type Deployment Inventory (SL-TDI), is attached. Remember, this interpretation indicates *tendencies* only in your personality, which are not necessarily *enduring* or *consistent*. SL-TDI data will be analyzed to determine relationships with success at the paranormal task, the GAS, and the BIGL.

I hope this letter and the attached information is of use to you. Once again, thank you for your participation in my experiment. If you have any queries please feel free to contact me.

Lance Storm (PhD candidate)
Department of Psychology
Adelaide University
Tel: (08) 8443 5059 OR (08) 8303 5693
E-mail: lance.storm@psychology.adelaide.edu.au

Gambling Task Record	Trial 1	Trial 2	Trial 3	Trial 4	Trial 5	Total Hits
Response						
Ace of Spades						
Ace of Clubs						

Attitudinal and Dispositional Effects on Goal Orientation During a Gambling Task: Information and Instruction Sheet

Thank you for your interest in my gambling experiment. Your involvement today will benefit you in a number of ways. You not only have the chance of winning some money, but you will also feel what it is like to be in an experiment that looks at anomalous (possibly paranormal) effects that are not yet fully understood. In this experiment you may also gain knowledge about your personality, your attitudes towards gambling, and how lucky you feel. In all three cases, you might be surprised by what you learn.

This experiment contains two major components. First, in addition to reading and signing a consent form (which will be kept separate from all other material to maintain your anonymity and privacy), you will be asked to complete four questionnaires:

1. The Gambling Attitude Scales, which give a measure of your attitude towards casino gambling, horse-racing, and lotteries.
2. Darke and Freedman's (1997) Belief in Good Luck Scale, which gives a measure of your belief in good luck.
3. Thalbourne and Storm's States-Of-Mind Scales, which gives measures of your mental and emotional states of mind at the time of your participation in the paranormal task.
4. Singer and Loomis's (1996) Type Deployment Inventory—a personality test designed to identify your 'type' based on C.G. Jung's typology, which claims there are two fundamental attitudes that govern behaviour (extraversion and introversion), and four functions of consciousness (thinking, feeling, sensation, and intuition).

Second, you will participate in a 'pseudo-gambling' experiment, so called because you will not be required to make bets using your own money. However, the decisions you make in the task will be made as if you were gambling. That is, you will use hunches, guesswork, your 'sixth sense', and any other 'faculty', or mode of behaviour, or apprehension you consider helpful in making a decision, and you win or lose according to those decisions.

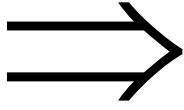
Right up front, you will be given five instant-win 'scratchy' tickets of small cash value (but with high potential cash reward), and these are yours to gamble with. You will then be required to locate the ace of spades in a 'hand' of five cards. You'll do this a total of five times (you mark each choice with an adhesive sticker). If you guess right, you keep a ticket, but every time you guess wrong, you hand one in—thus you have a one-in-five chance each time of guessing the location of the ace of spades.

You will need to allocate up to 60 minutes of your time to the experiment at one session only.

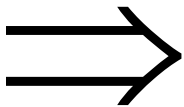
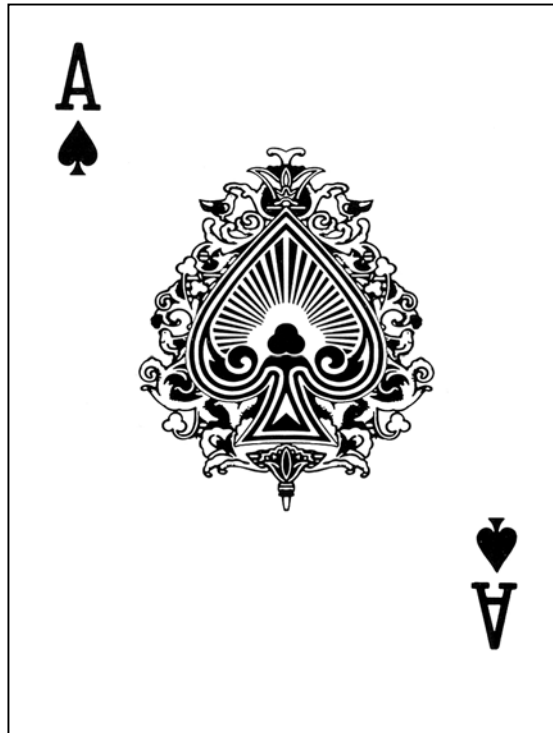
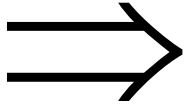
As to any problems or questions, you can contact Lance Storm any time: (08) 8443 5059. Please leave a message if I am not at home. You can also leave a message with the Department of Psychology: (08) 8303 5693.

This Ph.D. project is being supervised by Dr. Michael Thalbourne: (08) 8332 7552.

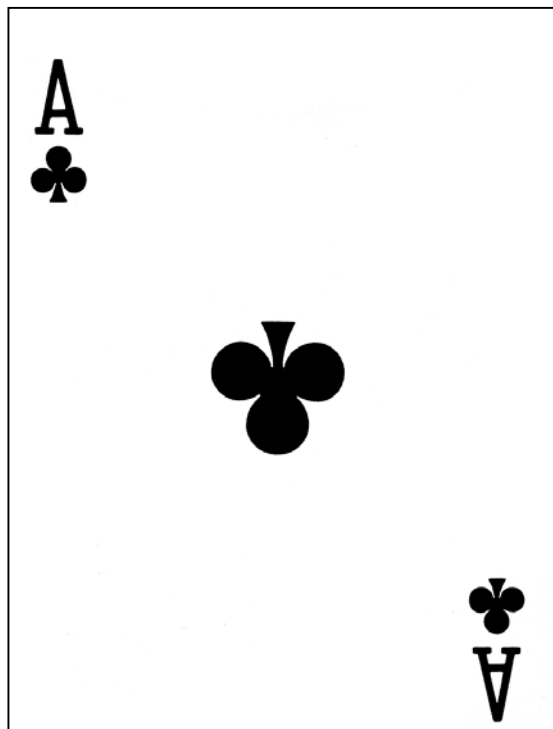
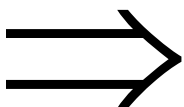
Picture Chart: Ace of Spades and Ace of Clubs



***Try to find
as many Aces of
Spades as you
can!***



***Avoid this card,
the Ace of Clubs,
as much as you
can!***



The Australian Sheep-Goat Scale

D.O.B.: ___/___/___ Age: _____ Sex: M F Student ID #

- | | | | | |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|---|-------|
| (1) | I believe in the existence of ESP. | True | ? | False |
| (2) | I believe I have had personal experience of ESP. | True | ? | False |
| (3) | I believe I am psychic. | True | ? | False |
| (4) | I believe that it is possible to gain information about the future before it happens, in ways that do not depend on rational prediction or normal sensory channels. | True | ? | False |
| (5) | I have had at least one hunch that turned out to be correct and which (I believe) was not just a coincidence. | True | ? | False |
| (6) | I have had at least one premonition about the future that came true and which (I believe) was not just a coincidence. | True | ? | False |
| (7) | I have had at least one dream that came true and which (I believe) was not just a coincidence. | True | ? | False |
| (8) | I have had at least one vision that was not an hallucination and from which I received information that I could not have otherwise gained at that time and place. | True | ? | False |
| (9) | I believe in life after death. | True | ? | False |
| (10) | I believe that some people can contact spirits of the dead. | True | ? | False |
| (11) | I believe that it is possible to gain information about the thoughts, feelings or circumstances of another person, in a way that does not depend on rational prediction or normal sensory channels. | True | ? | False |
| (12) | I believe that it is possible to send a "mental message" to another person, or in some way influence them at a distance, by means other than the normal channels of communication. | True | ? | False |
| (13) | I believe I have had at least one experience of telepathy between myself and another person. | True | ? | False |
| (14) | I believe in the existence of psychokinesis (or "PK"), that is, the direct influence of mind on a physical system, without the mediation of any known physical energy. | True | ? | False |
| (15) | I believe I have personally exerted PK on at least one occasion. | True | ? | False |
| (16) | I believe I have marked psychokinetic ability. | True | ? | False |
| (17) | I believe that, on at least one occasion, an inexplicable (but non-recurrent) physical event of an apparently psychokinetic origin has occurred in my presence. | True | ? | False |
| (18) | I believe that persistent inexplicable physical disturbances, of an apparently psychokinetic origin, have occurred in my presence at some time in the past (as, for example, a poltergeist). | True | ? | False |

The Effects of Change of Pro Attitudes on Paranormal Performance by Naïve and Sophisticated Skeptics: Computer Instructions

Generally, only one type of participant in this experiment was tested: ‘Skeptics’, whose status was verified by means of the 18-item questionnaire—the Australian Sheep-Goat Scale (ASGS)—which was presented on screen, one question at a time, with the response options “true”, “uncertain”, and “false.” (These responses were scored two points for true, 1 point for uncertain, and zero points for false, the theoretical range of scores being from 0 to 36.) Participants whose total score was below the median (determined from previous data to be less than 17) were classified as skeptics. After participants logged on, they were required to give their consent before they proceeded to the experiment:

This experiment begins with a short questionnaire designed to assess your attitudes and opinions and then presents two 50-item tests of your ability to perform ESP.

Should you wish to withdraw from this experiment you may do so at any time.

I consent to participate in the above project. The nature of the project, including questionnaires or procedure, has been explained to me.

I authorize the responsible investigator, Lance Storm (8443 5059), to use these questionnaires or procedures at a later date.

I understand that:

I am free to withdraw from the project at any time.

The project is for the purpose of research or teaching, and not for treatment.

The confidentiality of the information I provide will be safeguarded.

There are no known adverse effects of these questionnaires or procedures.

If you wish to proceed with this experiment please press the 'Agree' button.

Participants then received the following message:

Please enter your Student Record Number. Enter all 6 digits and the check letter. Non-students, please invent a nickname using no more than seven letters.

Enter your age (in whole years as from last birthday)






What is your gender?

Appropriately placed boxes were provided for participants to enter their details. Participants were instructed to complete the ASGS (Appendix O), and the States-of-Mind Scales (Appendix A). The following message was shown to participants:

Welcome to the ESP experiment!

This experiment is being conducted to see if you can predict which of five symbols above has been randomly selected before it is presented to you.

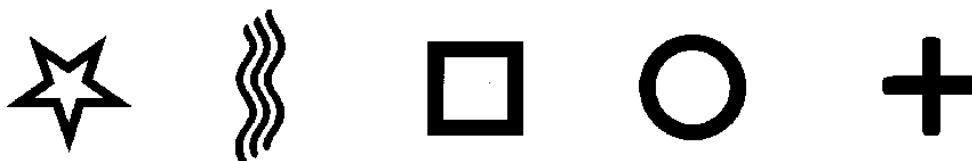
These are the five symbols:

STAR	WAVES	SQUARE	CIRCLE	CROSS
				

When you are ready to begin click on the button.

The card-guessing (forced-choice) task consisted of a target set of five (5) Zener symbols, which were presented in an array. Using the 'mouse', the participant was required to select one of the five cards that he or she thought was the target pre-selected by the computer's random or pseudo-random algorithm. (There will be 50 trials like this and the symbols are randomly placed on every trial.) The following message will appear:

This is trial 1
Please try to predict the target for this trial by clicking on the button above its symbol.



After 50 trials, the computer calculated the total score correct and presented it to the participant as feedback. Those participants whose ASGS score was *above* the median score, *and* their card-guessing score was at or *above* chance (namely 10 or more than 10) were told:

You have finished 50 trials of the ESP experiment

Your score was

This score is *at or above* chance (namely 10 or more correct guesses out of 50)

Thank you for your participation

The experiment is over

We will contact you in the very near future

Press any key to end the experiment

Those participants whose ASGS score was *above* the median score, *and* their card-guessing score was *below* chance (namely less than 10) were told:

You have finished 50 trials of the ESP experiment

Your score was

Thank you for your participation

This score is *below* chance (namely less than 10 correct guesses out of 50)

We will contact you in the very near future

Press any key to end the experiment

The experiment is over

Those participants whose ASGS score was *below* the median score, *and* their card-guessing score was *at or above* chance (namely 10 or more than 10) were told:

You have finished the first 50 trials of the ESP experiment

Your score was

This score is *at or above* chance (namely 10 or more correct guesses out of 50)

You are almost ready to go on to the second run

Press any key to start

Those participants whose ASGS score was *below* the median score, *and* their card-guessing score was *below* chance (namely 10 or more than 10) were told:

You have finished the first 50 trials of the ESP experiment

Your score was

This score is *below* chance (namely less than 10 correct guesses out of 50)

You are almost ready to go on to the second run

Press any key to continue

All those participants whose ASGS scores were *below* the median score were randomly divided by computer into two groups: naïve and sophisticated. Each group was provided with their own message:

[Naïve skeptic's message:]

You have just completed the FIRST of two runs of 50 trials at the symbol-guessing task

Please go onto the SECOND run

Press any key to continue

[Sophisticated skeptic's message:]

You have just completed the FIRST of two runs of 50 trials at the symbol-guessing task.

If your score was *way below* chance such that it might reach statistical significance, it would indicate the presence of a form of ESP in which the correct target was *avoided* more often than chance would allow.

However, if your score was *way above* chance such that it might reach statistical significance, it would indicate the presence of a form of ESP in which the correct target was *sought* more often than chance would allow.

If only chance was operating and there was no ESP, your score would be expected to be much closer to chance.

See how you go on the SECOND run!

Press any key to continue

In a second run, all naïve and sophisticated goats were re-tested on the same 50-trial computer-run forced-choice task described above.

At the end of the second run of 50 trials the computer message presented the score obtained on that run:

[All skeptics' message]

You have just completed the SECOND of two runs of 50 trials at the symbol-guessing task.

You have scored a total number of hits of out of 50

The average number of correct guesses expected by chance is 10

Please press any key to continue

The following two questions were presented to sophisticated skeptics only:

Please answer the following two questions:

Before you started the SECOND run of 50 trials, did you understand that if your FIRST-RUN score was *way below* or *way above* chance, it might reach statistical significance?

Yes No

Do you believe that a score which deviates significantly from chance might indicate the presence of ESP?

Yes No`

Press any key to continue

The following message was presented to all skeptics:

That concludes the experiment

You will be contacted in the very near future

Thank you for your participation

Press any key to end the experiment

The Effects of Change of Pro Attitudes on Paranormal Performance by Naïve and Sophisticated Skeptics: Information Sheet

Underlying Theory and Purpose of the Study

Extra Sensory Perception (ESP) is hypothesized as the ability to gain certain knowledge about something in a way that cannot be explained by conventional scientific theories. Skeptics are those persons who reject the possibility that ESP can occur.

The purpose of this ESP experiment is to find out if scoring performance of skeptics on a card-guessing task can vary as a result of their understanding and interpretation of statistical outcomes.

This educational experience will be presented via a computer-run card-guessing task.

Practical Aspects of the Study

Each participant's involvement in the experiment will be beneficial in a number of ways:

1. The participant will feel what it is like to be in an experiment that looks at anomalous (possibly paranormal) effects that are not yet fully understood.
2. The participant may gain specific insight into his/her beliefs about the paranormal by way of his/her score on the belief scale at the beginning of the experiment (scores on the belief scale are kept confidential so they are not presented on the computer during the experiment, but they will be available to participants who wish to know their score).
3. The participant will learn about their states of mind and how these states may affect performance on paranormal tasks (scores on the states of mind are also kept confidential so they are not presented on the computer during the experiment, but they will be available to participants who wish to know their score).

In all three cases, the participant might be surprised by what he or she learns. Unfortunately, exact relationships between scores on these scales and ESP performance cannot be given at the time of the experiment (or immediately after). However, once statistical analyses of the data have been done, the experimenter (Lance Storm) will send letters as soon as possible to all participants (see next section).

Outcomes and Debriefing

At the conclusion of each run all participants will receive feedback from the computer (given as success rates on the paranormal task). In addition, at a later date, a debriefing letter will be sent with an explanation of the results and what they mean in regard to the theoretical assumptions underlying our knowledge about skepticism and paranormal effects.

Responsible Investigator:

Lance Storm

Anomalistic Psychology Research Unit

Department of Psychology

Adelaide University

Contact Telephone Numbers: WORK: 8303 5693 OR HOME: 8443 5059

Email: lance.storm@psychology.adelaide.edu.au

The Effects of Change of Pro Attitudes on Paranormal Performance by Naïve and Sophisticated Skeptics: Instruction Sheet

Description of the Task

The aim of the experiment is to examine the scoring behaviour of skeptics on a paranormal task. This educational experience will be presented via a computer-run card-guessing task. Duration of the experiment should be approximately 15-30 minutes.

In this experiment you try to guess which of five different symbols will come up on a computer screen before the symbol is presented. You will be given 50 trials in the first run, and possibly 50 trials in a second run.

When you complete the first run, feedback from the computer about your score will be given. The computer will then tell you either to stop or to continue with a second run. If you proceed to the second run, the computer will tell you to continue directly, or will give additional information about the interpretation of ESP scores.

Should you wish to withdraw from this experiment you may do so at any time.

Instructions

All you have to do is log-on to a computer in the Computer Suite (Psych. Dept.). You should start from the 'Department of Psychology' Home Page via Netscape Navigator. From there, using the mouse, click on 'Teaching Materials', then click on 'Practicals', then click on 'ESP Experiment'. Some people who wish to do the experiment elsewhere (e.g., at home) may have problems getting underway because they are not using a later version of Netscape. These people should contact Lance Storm at the Department of Psychology (see details below).

The experiment opens with a Consent Form (please read it!). Then, to start the actual experiment, click on the bar at the bottom of the screen (if you continue with the experiment, it is tacit that you have given your consent). Be sure to type in some legitimate form of identification (e.g., your first name, nickname, or surname) in the place provided at the beginning of the experiment (after you give consent).

There are 2 stages to the experiment:

Stage 1: Two Questionnaires

A survey of belief in the paranormal followed by a short inquiry into your state of mind.

Stage 2: The Paranormal Task

One (or two) symbol-guessing tasks. You will be given one or two runs (50 trials each), requiring you to guess the computer's pre-selected ESP symbol (1 of 5). Total scores correct will follow each run. All you have to do is click on one of the buttons under the five symbols that you think the computer has chosen in advance of your selection. Good Luck!

Responsible Investigator: Lance Storm
 Anomalistic Psychology Research Unit
 Department of Psychology Adelaide University
 Contact Telephone Numbers: WORK: 8303 5693 OR HOME: 8443 5059
 Email: lance.storm@psychology.adelaide.edu.au

ESP in Vision Impaired and in Sighted Subjects: Instructions to the Participants

The consent form, which you have just completed, will be kept separate from any other data or material produced during the experiment.

Relaxation Exercise:

In a moment I'm going to get you to listen to about fourteen minutes of a relaxation tape, but firstly I'd like to take your pulse [take pulse]...

I have some headphones here, which I am passing to you now, and if you like I'll help you put them on your head... The voice on the tape will tell you how to relax, and at the end of the exercise I will remove the headphones and take your pulse again [set tape running, check sound levels, etc., stop tape at the end of the exercise, and take pulse again]...

[Those participants not involved in the relaxation exercise will converse with the experimenter for 15 minutes.]

Free Response Task:

I have placed in front of you an envelope, which I am going to put into your hands. You won't feel anything in the envelope because it is a hand-drawn picture on a piece of paper, and it is wrapped in aluminium foil. The picture is of an object randomly selected from a dictionary.

All you have to do is take as long a time as you like, and tell me what you think the object might be, or even simply talk about the things that are entering your mind.

Turn your attention inward, and see whether you can pick out what you think it is. You don't have to imagine an exact object—you may only have some feelings or ideas in your mind. I am interested in these as well. Please tell me about them. I'll be taping your responses so feel free to talk as much as you want.

Let me know when you have nothing more to say.

Ranking:

I'm now holding a second envelope, which has four pictures inside. These pictures are also wrapped in aluminium foil.

One of these pictures is the same picture that was in the envelope you held. Before I open the first envelope, I'm going to open this second envelope and tell you what the pictures are. I'd like you to tell me which one of the four is the closest to what you had in your mind, or what you were thinking about. I will help you decide, but I do not know what the picture is in the first envelope [Rank the first choice, and repeat for the remaining three].

You've ranked the four pictures, 1 to 4, and now I am going to open the first envelope and find out what it is [open envelope, rank the picture according to participant's ranking]. The experiment is now over [thank the participant].

ESP in Vision Impaired and in Sighted Subjects: Relaxation Exercise

Transcript: *Balanced Body/Tranquil Mind* (Braud, 1986)

Phase 6—Breathing:

“When you breathe, breathe abdominally...”

“As you breathe in, let your abdomen go out, and as you breathe out, let your abdomen go in...”

“Breathe not from the upper part of your chest, but from your abdomen with your diaphragm...”

[Pause]

“You’ve been exercising your mind, now its time to relax it...”

“You’ll now still your mind...”

“Concentrate on your breathing...Put all thoughts gently out of your mind, and focus your attention completely on your breathing...Nothing will disturb you...”

“Your body is relaxed from the tip of your toes, to the top of your forehead...”

“Your internal systems are functioning flawlessly, peacefully, regularly, and calmly...”

“Relax deeply...All of your muscles are still...your mind now is still...Forget all of your thoughts from before, and let your mind be as still as a peaceful mountain lake...”

“No thought ripples will disturb it...”

“This mental stillness and quietude will increase as you focus on your breathing...”

“As you breathe in and out...in...and out...nothing else matters, but your breathing...”

“Focus only on your breathing, especially the transition point between breathing in and breathing out...”

“Focus your attention effortlessly on that transition or changing point between breathing in...and breathing out...”

“Continue to focus on your breathing until I ask you to stop...”

Phase 7—Mental Quietude:

“Relax completely...Rid your mind of mundane problems, and make your mind blank...still...quiet and blank...”

“Focus on a circle of blankness before your mind’s eye...A circular fence to keep out thoughts that may try to come in like stray sheep...”

“When a thought strays in...be very patient like a patient shepherd, and push the stray out...”

“No matter how many times it strays back, gently push it out...”

“Your mind is still...the circle is blank...Your mind is completely quiet...”

[Musical content includes wind chimes, synthesizer tonalities, and the sound of flowing water]

Total running time: approximately 14-15 minutes.

**MENTATION REPORT AND TRANSCRIPTION ANALYSIS:
DISCOURSE ANALYST'S DECLARATION FORM**

I, the undersigned, on this the day of, in the year 2000, do hereby declare that all 84 subjects' transcriptions that I have listened to, and judged for accuracy, are true and accurate representations of the mentation reports of said subjects, as recorded on cassette tapes by the experimenter, Lance Storm (Department of Psychology, Adelaide University).

.....

(Mentation Report and Transcription Analyst)

.....

(Witness)

.....

(Lance Storm)

INSTRUCTIONS TO JUDGE

- (i) To rank the four pictures, you must first read the transcript associated with the target set.
- (ii) The following is how a typical transcript will appear:

Mostly . . . um . . . a river or a flow bending round . . . prominent green, prominent green vegetation on both sides all over . . . something like a coastline. . . . Very, very little [word unclear]. Not a postcard, but it's alive. . . . No, just . . . Everything sort of green. . . . That's probably about it.

SET 20 () spiral () light-house () chalice () carrot

SET 20 signifies the target set number. The target set number must match the number written on the top-left-hand corner of the appropriate A4 size envelope found in the pile of buff-coloured envelopes provided (the envelopes in the pile are in numerical order). The four nouns below the transcript correspond to the four pictures in the matching target set envelope.

(Note: The presentation of transcripts has been randomized and you are NOT to assume that the sequence of transcripts represents some form of systematic testing of subjects, e.g., by age or sex, etc.)

- (iii) The four pictures in the target set should be removed from the envelope and placed on the table where they can be easily seen by you.
- (iv) You must read the transcript. The transcript supposedly describes one of the four pictures. Once you have read the transcript, please rank the four pictures from one to four by writing a single number 1, 2, 3, or 4 (each digit to be used once only) in the space provided under the transcript according to how accurately you think the pictures match the transcript (1 = 'the picture most accurately described by the transcript'; 4 = 'the picture least accurately described by the transcript'. 2 & 3 are your second and third choices respectively). You can use each number only once. Do not leave any spaces blank.
- (v) When you have finished with one transcript and target set, put the pictures back in the envelope, and proceed to the next transcript.
- (vi) There is no time limit. You may re-read the transcript as often as you like if you think it gives you a better feel for the general imagery.
- (vii) After all the transcripts have been ranked your task is complete. Thank you for your participation.

TRANSCRIPTION ANALYSIS: JUDGE'S DECLARATION

*I, the undersigned, on this the day of, in the year 2000,
do hereby declare that I alone, unaided and unassisted, have read all 84 transcriptions and
ranked each of the four pictures in the relevant target set 1 to 4 according to my best
judgment.*

.....

(Judge)

.....

(Witness)

.....

(Lance Storm)

TARGET SETSSET 1

(5273) bucket
 (9229) gauntlet
 (5588) storm lantern
 (8218) bee

SET 2

(6562) padlock
 (0224) vase
 (1403) farm-house
 (4044) piggy-bank

SET 3

(2487) bust (statue)
 (1632) oar
 (7646) spoon
 (6479) owl

SET 4

(8727) ash-tray
 (5524) teepee
 (3650) globe
 (terrestrial)
 (3093) whale

SET 5

(4236) revolver
 (9904) rocking-horse
 (9357) dollar
 (4332) log (tree)

SET 6

(1943) square (figure)
 (0457) boot
 (7091) sofa
 (4731) cow

SET 7

(4223) junk (ship)
 (1290) machete
 (9553) belfry
 (3401) fish

SET 8

(9449) toucan
 (7264) wine-glass
 (0045) waste-paper basket
 (5743) salt (shaker)

SET 9

(4166) stamp (postage)
 (8237) column (Grecian)
 (1535) volcano
 (9430) nonagon

SET 10

(7303) pipe (smoker's)
 (9875) sombrero
 (5448) lorry
 (1551) dumbbells

SET 11

(1200) razor
 (1879) coin
 (5238) drum
 (4822) clamp

SET 12

(7167) eye-ball
 (2281) watch
 (2058) coffin
 (5239) swan

SET 13

(7190) hod
 (6660) island
 (3311) mail-box
 (1950) surplice

SET 14

(0974) train
 (2344) shell
 (1219) dowsing rod
 (1193) cube

SET 15

(6060) sock
 (6138) leaf
 (2502) euphonium
 (0047) escutcheon

SET 16

(1864) lute
 (8355) pie
 (9807) ladder
 (0316) bell

SET 17

(1114) crook
 (3323) ghost
 (9845) big-top
 (8576) shooting-star

SET 18

(9403) ellipse
 (5468) incandescent lamp
 (6435) telephone
 (6189) label

SET 19

(6370) Pegasus
 (5925) tie
 (4241) spark-plug
 (8519) lyre

SET 20

(8185) spiral
 (5272) light-house
 (3291) chalice
 (1893) carrot

SET 21

(5865) nail (iron)
 (9815) scissors
 (8756) anchor
 (9340) mountains

TARGET SETS (cont'd)SET 22

(3824) nail (finger)
 (0641) gallows
 (7111) front door
 (2501) wind-vane

SET 23

(0661) television set
 (8129) tyrannosaurus
 rex
 (6875) aqueduct
 (1780) lucky dip

SET 24

(6293) lunar module
 (5491) vacuum cleaner
 (0596) elephant
 (4485) butterfly

SET 25

(2016) inner tube
 (9770) snake
 (6226) mortar (bowl)
 (7728) book

SET 26

(8969) asterisk
 (9119) fan
 (3329) print (foot)
 (9859) saw

SET 27

(7528) hamburger
 (5900) aeroplane
 (7403) funnel
 (7025) rectangle

SET 28

(1703) buttocks
 (4743) superphosphate
 (5299) bat (animal)
 (2367) tabelberg

SET 29

(6934) parabola
 (7682) dynamite
 (5369) Siamese twins
 (5453) hendecagon

SET 30

(8955) volcano
 (6823) stump (tree)
 (2633) dam
 (9742) toilet-paper

SET 31

(3560) trophy
 (9855) radiator
 (6770) ear
 (6254) banner

SET 32

(4498) Saturn
 (8310) insecticide
 (3350) clog
 (6931) soft-drink

SET 33

(0945) clam
 (6554) teddy bear
 (1707) faucet
 (3843) tray

SET 34

(8964) cactus
 (3952) dressing-table
 (4874) beetle
 (8366) coronet

SET 35

(6136) smoothing iron
 (3964) stethoscope
 (9396) fire extinguisher
 (8134) diaper

SET 36

(9835) heart
 (5221) broolly
 (4910) medicine-ball
 (8701) ale

SET 37

(3054) stumps
 (7506) decoration (medal)
 (3353) plum-pudding
 (5373) coal

SET 38

(4859) mannequin
 (8311) row-boat
 (5092) christcross
 (3899) gem

SET 39

(6112) sunblind
 (3220) lollipop
 (4928) lipstick
 (5426) fly (insect)

SET 40

(9152) stadium
 (0537) hamper
 (7508) clinical thermometer
 (1166) loo

SET 41

(4559) analgesic
 (2810) wagon
 (5579) ladle
 (3301) barber's pole

SET 42

(8609) pennant
 (4453) adhesive
 (6414) spear
 (8642) key signature

TARGET SETS (cont'd)SET 43

(4571) string
(9759) birdbath
(0222) pram
(6429) duomo

SET 44

(0927) jetty
(2858) Australia
(9893) cauldron
(5438) toffee

SET 45

(5168) orange
(0146) barrel
(1895) mop
(9679) doghouse

TRANSCRIPTIONS OF VISION-IMPAIRED PARTICIPANTS' MENTATION REPORTS

- #01: Mostly . . . um . . . a river or a flow bending round . . . prominent green, prominent green vegetation on both sides all over . . . something like a coastline. . . . Very, very little ? [word unclear] Not a postcard, but its alive. . . . No, just . . . Everything sort of green. . . . That's probably about it.
- #02: I don't know. I'm, I'm thinking that it might be . . . um . . . paper with, with writing on it. . . . Um . . . not, not necessarily just writing but I think that . . . writing, just sense that writing has gotta . . . fairly . . . um . . . pronounced presence with it. Um . . . perhaps um . . . a lot of er, a lot of y'know what is . . . on, on, on the piece of paper if you like is is writing. Um, a . . . No . . . I er. I think the writing the writing is fairly static . . . um . . . and I think it's to do with whatever is, the writing is . . . relevant to whatever the writing is over. That make sense[?], yeah. The writing is over the subject or whatever is on the piece of paper. But the writing is relevant to what the [picture is]. Yeah, yeah . . . but just in terms of what the picture is, I can't sort of, y'know, assess the sort of writing, but I can't sort of think anything as far as the picture goes, y'know. . . . Like in my mind, y'know, mind I just . . . getting writing sort of dominating the picture that might be there. . . . Its not handwriting, its text. I can sort of picture the text being over something, but I can't quite sort of picture or . . . um . . . sort of enunciate or describe what the, what the, what the text is over. Hmm. . . . Yeah, I just feel that's about all I can get, yeah. I don't know if its because of the relaxation exercise but because I'm thinking of a circle or a lake or something very calming under the writing [text]. But that may be the relaxation exercise still in my mind. Um . . . yeah, yeah. I reckon that's as far as I can go with it. Well, sort of circular or oval shape, circular shape because that sort of image of that still mountain lake is sort of in my mind. I guess that's maybe flowing on to this. . . . So a sort of writing on an oval or circular surface. . . .Um.
- #03: You can tell where the edges are anyway, but that's as far as ya gonna get. . . . Possible of an animal . . . moving through, for instance, African, Sahara desert country . . . and possibly . . . of the Cat Family. . . . Or it could be either the Lion or the . . . I think it's the Cheetah . . . yep, natural, yep . . . and its possible that its feeding . . . on some prey its caught. . . . Could also be prehistoric as in the period that was 3 million years ago. [not sure of the name] No, not, not, not that far back. I think it's only 3 million years back that I'm thinking of. Er . . . in that time period. I'm trying to think of the name . . . No, I can't think of the name, scientific name. . . . [cat is it?] Yeah. . . . I'm trying to think of the name. . . . And usually when they feed . . . they're going up a tree to be away from any predators that may attack it. . . . No . . . I think that's it.
- #04: I'll say a forest . . . birds . . . trees. . . . A stream . . . flowing water. . . . And the sun. . . . The trees, but nothing more that I can . . . Yes . . . no, I still sort of get the birds, and the trees, and the water, but that's all I really get. Can't think of anything, or cant' see anything else, so to speak . . . just the Sun, was er. . . .Yeah, okay.
- #05: Nothing at the moment . . . just thinking what it could be and a couple times I felt a couple of bumps, but then I thought its only the foil, it's most likely wrapped up in . . . I've usually got a pretty good imagination. . . . Well, two things that come just into me mind, was either a cow or a bird for some strange reason. . . . I don't know why . . . But I'm most likely wrong on both parts though. . . . The bird [came first]. . . . Uh. Sort of the same thoughts at the same time, but the bird came first, and then the cow came afterwards, but. . . . No, just . . .yes . . . no . . . Not much movement at all. . . . That's all I can tell you at the moment without really thinking about it. . . . [I'm] happy to stop here.
- #06: Do I really have to? Yeah okay. I don't know. . . . When you said a drawing, I sort of imagined like a child's drawing actually like a, like a face or some sort. And I sort of got a picture of an animal . . . more like a cat of some sort . . . Um, yep . . . yeah, yeah. No, no. . . . It's just a line drawing of a cat with whiskers . . . yeah . . . Uh, am I really off the track? Oh, okay. Okay, no I sort of just think the more I sit here, the more I sort of see, more like, like . . . I don't know, like a cat sitting near a brick wall . . . sort of . . . yeah . . . just sort of just to the edge of the picture . . . yeah, just sitting there looking.
- #07: It's something out of the dictionary. Um, okay, so it could be anything. Okay . . . just say . . . like say what I think it is. . . . I think it could be . . . um, maybe . . . a picture of a forest or something with . . . um . . . the sun shining down through the trees, and . . . um . . . birds flying around, and different animals crawling around on, on the 'bed', where all the leaves have fallen down. And there's a . . . the sky is blue like through the tops of the trees. You can see it, and the er, there's a small creek that flows through the middle of the forest, and its got rocks that the water trickles over. And there's . . . um . . . little animals in there and plants growing, and the sun's reflecting off the water, and . . . um . . . you can see the water moving like the waves as the, as the water comes trickling over the rocks, and that sort of makes the ripplely pictures. And . . . um . . . the reeds on the side are gently blowing in the wind, and swaying from side to side. And . . . um . . . its got like lots of different animals scattered along the edge, little frogs and animals jumping in and out of the

water. And birds maybe drinking at the water's edge, or in the water looking for fish or food or something like that. . . . But er particularly the tree, the tall trees and the water. The tall trees with the water is standing out the most. Yeah and that. . . . The sun, the tall trees and the water is stands out the most. . . . Um, don' think so. You can't sort of describe sound in a picture, but, no, no, but, I think that's about it. Sort of . . . yeah. Okay.

- #08: Dog . . . there's a cat . . . I can't keep away, y'know – just staying with those types of animals . . . But I don't think its them though . . . Bird. . . . Yeah, I think it might be a bird. . . . Well, I said I've seen a dog – the dog was running, the cat was sitting . . . its like the bird is on the branch . . . Er, I'll take the bird . . . Mmm. No, I think I'll stop there.
- #09: Ship. Its just like . . . um . . . it just came in there . . . so . . . um . . . ship. . . Its just sitting there. Um . . . just sitting there in the water bobbing around, the sails are up and. . . . No, it was def, like a definite word. Sit here for a moment. . . I've also sort of had a tree . . . and its like um . . . a really thick sort of fat sort of tree. . . . Very staunchy kind of tree. I think I'll stop there.
- #10: Something to do with nature, sort of the idea of a sort of field. . . . I suppose fertile green . . . um . . . field. Flowers entered my mind fairly immediately, so . . . um. The idea of dew . . . sort of bright sunshine sort of . . . um . . . reflecting off dew. . . . Well, the idea of bright sort of colors . . . um . . . bright sort of flowers is one thing that sort of . . . Sort of faint impression of an animal, but, y'know, its not, its not dominating or anything . . . Yeah, as far, yeah, yeah definitely um . . . think it's more feelings interpreting themselves, but I mean I could sort of background, sort of maybe there could be some trees in there as well. Put that in . . . but definitely the feeling I got from a map a nature sort of feeling. Don't seem to be I'm getting anything else from it. . . . Yeah . . . yeah the most dominating thing was sort of field and flowers sort of thing . . . was a sort of um . . . sort of feeling of trees, and they may not be there , but it definitely feels like something to do with nature. Yeah.
- #11: The first thing on my mind is grass for some reason . . . grass or green. Um . . . just all birds and things like that. Not exactly that they're flying, but just birds come into my mind for some reason. Now I think of polka dots for some reason . . . not sure just polka dots . . . cars . . . somebody's face, not any one particular person, but just a face for some reason . . . or person at least anyway. Now its sort of out, sort of daylight, sort of sunshine somewhere like that. . . . Now the beach has got into my mind now. . . . First people, now people moving in general crowd or something. . . . Back to birds again for some reason. Now wind, like a breeze. . . Thinking of a caterpillar now, not quite sure why but caterpillar. . . Getting, sort of like – not a sunset, but . . um . . . sort of open environment, like out in open space somewhere. . . . People come into mind again. . . . Still got the sensation of people, or a person . . . not really sure. They're just standing there I think. . . . Leaves, leaves . . . like being blown around a bit. . . . Still got the sensation of the beach or some area like that. . . . Now colors . . . just splashes of colors around the place . . . Gotta sensation of somebody being present not distinct. . . . They're not actually doing anything or just this sensation of somebody being nearby. . . . Now you mentioned stick drawings, starting to think of stick figures now. . . . Colors again. . . . Still dispersions of colors. . . . Still sensation of park scene again now, in a park or something – yeah, yeah. . . . Then I'm into sort of in a classroom idea. I've got this feeling of being in like a classroom or something. I'm not really doing anything in all these. I'm just there sort of a sensation of what's going on. I'm not moving around. I'm just there. . . . Leaves again, come into my mind again. . . . Had a sensation of people. Now I'm onto like a chair – gotta feeling of a chair. . . . Not sure that any emotions come through that's something's happening, you know yourself something with anger or cold weather, just, I know, a general feeling of being somewhere. . . . A person facing somebody, not anyone particular I know or strangeness of somebody being there. I don't think I could actually describe the detail to you. . . . I thought of a duck for some reason. . . . Not getting anything sort of like clear image of one particular person or things. It's just a general overall sensation of things. See I know I'm thinking of what supposed to be talking. Not sort of, okay it's a blue duck or green duck or something, just a sensation of duck. Well, I mentioned about green now I'm just thinking about a green duck for some reason – green and black. . . . But, I'm still coming back to a park, park type scene for some reason, still that sort of sensation of a park idea . . . park and sort of people. That's about it I think, okay?
- #12: Something's coming to me . . . I'm getting a big tree and a big . . . um . . . what do you call the base of the tree? . . . Trunk, yeah. . . . Leaves and that there. And a scene along here . . . um . . . , lovely green padda, er, paddock and hills. Yeah, Yeah. There I'm getting that part of the tree and the trunk and all the, yeah. . . . Mmm, relaxing, yeah, a real relaxing, yeah. . . . No, just like I described. Just the um paddocks, hills behind the paddock, and the tree in that position there. Yeah, just like that. Yep.
- #13: Something that immediately came into my head was a vintage car, and that wasn't what I was expecting. For some reason I've been expecting a scene. . . . Um . . . no. Well, the other thought that came to head was a boot. . . . [And now I've gone completely blank.] . . . Well, the vintage car's faded, and the boot's there very clearly. Well . . . a big round-toed boot without much height to it. . . . Er . . . lowish round the ankle, one of those. . . . And . . . um . . . that's all. That's finished.
- #14: Er . . . things, pictures . . . because I get pictures in my head. . . . I'm getting pictures of fields and trees and animals. The animals, the animals . . . are free. They're free, they're not with any men or

women. They're running. They look like horses . . . It's just animals, I see these ones, then there's . . . um . . . more trees, water and basically what I'm seeing is movement. Movement of these cars, again the moving animals, but there's no people. No, it's all – yes. Well, man-made, well, the animals aren't man-made, but they're not human. . . . Movement . . . its nice, there's sunshine, bright colours. . . . That's mainly what I can see, or what's in my mind. With the picture there's actually a fence as well. Not so much the cars, its more like a big field with the animals. And like nature with beautiful flowers . . . um . . . and this sounds weird too: I can hear things like bees, and the noise that the animals are making. Mainly it's the animals and the field. So its almost like . . . I don't know what this drawing or picture is, but I think its an animal. That's what's in my mind, that's all.

- #15: Um, well, it automatically feels like it's a solid . . . er . . . object . . . um . . . I don't know – a squarish object like a house, er, you know. I wouldn't say that's what I think it is, but that sort of shape. . . . It feels cold like a, you know, like brick, or cement or. . . . Don't feel like it's a house though like maybe . . . like an office building or something like that or I guess even a church, but definitely not a house. That . . . type of building. Doesn't feel huge to me like, wouldn't be a huge, very large building, or very high like a, not tall and not wide sort of thing. Sort of a fairly squarish type of thing. . . . Um . . . can't imagine, can't sense any windows in it though . . . um . . . yeah, its mainly that I can sense this squarish type blob . . . um . . . yeah . . . that's cold, sort of a cold feeling. That's about all I'm actually getting from it.
- #16: I think there might be something there relating to animals . . . I don't now why, but every time I try not to focus on anything. Seems to be . . . I have a feeling that its got something to do with animals. . . . Um . . . And big animals, something big . . . um . . . Something a bit unusual . . . um . . . I think something sort of clumsy, but its not. . . . Kind of out of focus I guess, which made me think animal. . . . As in actual fact it might not be, but it just . . . um . . . it seems like it might be a picture of something a bit unusual and un-coordinated . . . um . . . Still seems big. Something big and something that's difficult to draw. Using the black-board analogy, it doesn't seem like its easy for whoever's drawing it to . . . um . . . to do a drawing representation of it. But then that could be my interpretation of it. Its something big . . . I just have a feeling its something unusual [that] I'm not very familiar with, hence this . . . um . . . there may be a barrier to me interpreting it. . . . Its not a dog, or a cat, or a bird that I could comfortably feel comfortable with. Its something that I'm not really familiar with. It does feel like there's a barrier to me getting a handle on what it might be . . . um . . . If, for example, it was a snake or something like that, the barrier I suppose for me would be conceptualizing the patterns on the snake or something. I mean, I know the snake is a long skinny animal, but the barrier might be that the snake has quite an intricate sort of pattern or something like that. It just seems to me, there's something here I have difficulty comprehending because it's a visual thing, and it might have something to do with color, it might have something to do with pattern, or . . . um . . . just the fact that I haven't come across it before. Just unfamiliarity totally. . . . And I feel very strongly that it's living, it's animate object, not inanimate object. May not be an animal, but it's something that it has the ability to move. If you like. . . . I think it is, but I'm not absolutely confident. . . . Its interesting that I should have used the snake as an analogy, when I actually think it's something large. But, it could be that it's on a background. Y'know I don't know whether the picture. . . . It might be a snake in a huge big rock pool, so I still have this feeling of size with it as well. But I don't know. . . . I don't think I'm going to get any closer to it.
- #17: Feel it's like a tree . . . like a farm . . . out in the country somewhere . . . like a river (its running water). . . . And just a guy sitting under the tree relaxing. . . . That's about all. . . . The water's just running slowly, and the guy's just lying there, listening to the water and the birds flying over-head. . . . That's about it.
- # 18: Beach perhaps. . . . Fishing perhaps. . . . Probably because we were talking about that last night, going up for the holidays I suppose. . . . Just the beach, the birds, fishing, that sort of thing. . . . I just think of generally walking on the beach, the sea. . . . Hmmm . . . That's about all, just the seagulls, the sea, general beach scenery. . . . Mm . . . nothing, don't see anything specific. I don't think. . . . Just walking along, barefoot on the beach, really, and all the general things that . . . but a bit cold for a swim. . . . Probably because we were talking about it. We were actually down at the beach last week. . . . I'm afraid that's all I can help you with. Nothing else popped into my mind at all.
- #19: Well, its one photograph or picture, whatever it might be. It wouldn't be a photograph. I don't think because it's not stiff enough. Its on thin paper. Um . . . Same size as the envelope . . . with the foil around it, it must be very thin paper (the foil goes right round it I think). . . . Um . . . I'd say . . . That's the side the picture is on [BACK], and I think its going to be drawn that way [VERTICAL] rather than that way [HORIZONTAL]. . . . I'm trying to think . . . Er, its something to do with speed – a car.
Horse? Not a horse. . . . A car or a plane, not. . . . I think its something to do with speed. . . . Its not a building, or a flower, or a tree, and I don't think it's a person. . . . I still think a car or [I don't know if it's a good drawing of anything] a plane, I don't think it's a horse, I don't think it's a vegetable, like trees or flowers. . . . I think, up there its got clouds. . . . Um . . . I still think of speed and water . . . wouldn't be a motorboat surely. No. . . . I think its a car , something to do with speed, water and clouds. That's my final. . . . Boat? No, I think its water, I think its speed – I think it's going

to be. . . . No still think of water and speed, and a car, but why a car I don't know. . . .Um A speedboat? No No, that's where I'll stop.

- #20: Squiggles there . . . I reckon Mr. Squiggles has been around. Bit like a physical map. There's roads and hills. Is it a path? . . . Not a path? . . . There's nothing square there. I can't . . . Where is it? . . . Found it . . . Oh, its moved. . . . Oh, there it is. No streams? not roads? No, the only picture I get, and it doesn't seem very good, is a road or a stream, with vegetation including trees along the way. . . . I can't. . . . Its all very static. [I lived in the bush for 40 years, and everywhere we went was just a road and a few bits of scrub and all that sort of thing. That's what it brings to mind]. I do not feel a figure with legs . . . Yes, you see its your experience [that] does it. Something feels I'm on the road, and there's the fence . . . Visualizing the roads where we used to go. Few trees, no other motorcars, an occasional fence, paddock fence, somewhere down here I felt it. No. . . That's all I can get. Something that tells me to visualize a road, a few trees, nothing with legs. . . . I can't feel the motorcar I'm travelling in though.
- # 21: Dried leaves or something. Can I shake it. . . . Oh!, its just the foil. . . . A newspaper clipping, that's all I can think of. Well, I think it's a story about the refugees. Could it be? I don't know. . . . Or it could be about the GST. It could be about the murders in Adelaide. I think it's a piece of paper, but I'm not sure. . . . And it could be just a good story. Or something about sports. Which one do you think I said was the strongest? . . . The murders? That's the strongest one. Reason? No, I'm just wondering if it's someone I knew but I don't think it is. He went missing a long time ago. About 2 ½ years ago. They never found him. No um I just don't know. Found these bodies they just haven't found the one that I know. Not that I know of. I don't know the names. They haven't got the names written in here, about who they are. So I really don't know if that's the boy that's gone missing. This picture, no it's not that . . . its um . . . it is at a cemetery with people gathered around, that I can see of, and it's a lot of people, and I just can't see anyone I know. . . . I can see the gravestone, but not the grave all dug over, but I can't. . . . There's lots of people around, but I can't recognize anyone as anyone I know. And I don't know what cemetery it is. I can't tell you. . . . I know there's a lot of people there. It seems as though I'm an outcast – I shouldn't be there. . . . I think they're looking at the coffin going into the grave. Lot of people are crying. I'm a fair way back from the front, about 4 or 5 people back from the front. I can see other head-stones away from there. . . . I don't know what it means.
- #22: There's no clues what it is, like a picture of a house, or . . . ? Well, I don't think I've got any ESP, so I'll just guess. So I'll say a bus. In the old days they used to make things look like they were moving. There was rain or something . . . sort of crosses. There was glare. Glare on windows? . . . No, wouldn't have a clue.
- # 23: I honestly don't have any idea. . . . I don't think I could honestly have a guess at it, at all. To me its just a blank object, a blank envelope. . . . If its got anything to do with the tape, I'd say it was probably a tranquil place somewhere by a river, or brook, or somewhere like that. . . . Somewhere tranquil . . . by a brook. . . . Probably, . . . well, I can imagine in a paddock somewhere. . . . A farm paddock I mean And its sort of, um, like a dam, the brook's like a dam. . . . I'd say the water would be dripping down, not very high, but dripping onto pebbles. . . . There's probably a couple of people sitting there, sitting by the brook. And there'd probably be. . . . I'd say one would be throwing pebbles, or stones, or something into . . . make a plopping noise. And the other person is just surmising I think, just concentrating. . . . Be a nice day, nice sunny day, but I'd . . . it'd be frosty, not overcast, but warming up. . . . I'm not sure there's any animals around, but something is. . . . Throughout the paddock there'd have to be some animals around what I'd class as a farm. There's no more than two people there, but I think there's something there – animals or something, but I don't know what it is. But I don't think its people, its too peaceful for that. . . . There's a lot of trees around, lot of shrubbery, or whatever you want to call it. . . . I presume it would be animals, I can't get past that. I don't think its people. . . . I'd say they're probably sheep. . . . This place is hilly, not a flat area. The person that's sitting there is very peaceful. See a brook and a dam . . . sort of . . . It could be a sort of what you'd class over here to make a hole to fill up with water for the animals to drink in . . . but I don't think it's as deep as that. . . . I think it's shallow than that. . . . I think it's just like a brook that's sort of appeared over the years. There's two people anyway . . . and it's hilly around it . . . not in the, in the . . . there's a space, y'know, the hills aren't sitting on top of the brook, they are further away . . . not far away.
- #24: A long open beach . . . with cliffs in the distance. . . . Walking the dog. . . . Dog has a desire to go into the water. . . . There's a gully coming down off the back of the beach, off the street. Too wide for me to jump. I'll have to walk through it. . . . Water running down into the sea itself. . . . The water's quite clear. There's people on the beach on the other side of the gully coming down from the beach. . . . Different beach activities there. . . . Sandcastle. . . . There's a ship out at sea there. Cargo ship? Obviously a ship (green?). . . . ((ship, gulf, grain silos, Wallaroo?)) These kiddies have taken an interest in the dog. . . . The water's coming in a bit high on the ebb and flow. I can feel it with my feet, getting wet. . . . I'll have to turn back. . . . The dog will have to make its way back to our gear on the beach. Nobody in the water. It's a warm enough day, but the water is cold. . . . I can't see the sun, anything except something in the slight distance. . . . I can see the cliffs in the distance. . . . There's a jetty there . . . but that's still up towards the cliff there. . . . No, I can't see whether there's water running down that gully except I've got to walk to it – too wide to get over,

- the dog has taken me through. There's people 200-300 yards away, laying around the beach, and playing with their kiddies . . . with a ball, sand-castles, digging in the sand. Dog's taking me wide of those. Back to where we started (back of the beach). Got my white cane with me. . . . Got my anorak, anticipated bad weather though it's warm enough. I wouldn't go out without my anorak if it was going to be cold and raining . . . if it was a really warm day. . . . What I see is a boat-ramp. There's one boat on the ramp. The street leads straight down. I can see in the distance a road at the top with obviously traffic going across that T-road. It's not sand-dunes, it's a jetty in itself. A promenade. Here's a wall. I can't make out what the buildings would be. Buildings across the street. . . . Built up area, not a park area or anything like that. . . . Buildings, I can't identify them. . . . No traffic on the road. Safe to cross with the dog. . . . ((street, sea, ship, railway station, shops)) I'm waiting. . . . There's a post . . . a bus stop . . . very few people about walking on other side of the road. . . . One or two cars. . . . There's somebody over there – can't identify – a silhouette. . . just standing there. Just There's movement over by the cars. Somebody getting into the car with the door open. That one's moving off. . . . Hat. . . . There's a man . . . Silhouette, long coat, possibly raincoat. . . . He doesn't seem to be responding ((nationality?, dark skin?, light skin?)). He won't answer. . . . It's a picture of a scene, I'm standing there . . . a post, silhouette of buildings ((cars, railings of a park, garden)). . . . There must be a cul-de-sac of some type because there's very little traffic. ((T-junction, terminus?, bus, building, long railway station?, bus stop?, beach, foreigner?, speak English, French, Hebrew greetings)).
- # 25: I think it's a picture of . . . looks like scenery. I don't know what kind of scenery though. . . . It's a scenery picture. . . . I'm seeing like a scenery picture. I'm not seeing any people in it. . . . Yeah, yeah, yeah. I think it's a scene in the country. I imagine I'm in the country y'know seeing the outback life, y'know. That's what I'm thinking. . . . Trees. . . . Could be a farmhouse. Y'know, like I'm going, like into the country and you see a house a long way away in the outback or something else that's what my mind's thinking, I don't know. . . . I think there's machinery around. . . . I'm thinking about a farm in the country with machinery and cattle . . . y'know? . . . cattle, cattle. That's all I can picture. I can't see or think in my mind anything else. . . . Could be a person working somewhere a long way. . . . I don't know. Hey? What's he holding ?There is a person. . . . I imagine that there are animals around, a person working somewhere there, I can't imagine anything he's got in his hand.
- #26: Well, I'm very keen on butterflies, so I wonder if there could be a butterfly. . . . Animals . . . flowers . . . I got some butterfly flowers. . . . I'm just imagining a horse . . . a white horse. . . . I'm just trying to picture how its standing. . . . I'm seeing it from the side. . . . It's a beautiful horse . . . its creamy-gray. . . . There's lots of trees around, and its standing in a paddock. . . . There's nothing else about. Its just the horse and the trees. . . . The horse is beautiful, and the trees are lovely and green and bushy. . . . I suppose the area I'm looking at is something like that. A fair bit of a distance between the edge of the picture and the horse, and I seem to be fairly close to it. . . . That's about all my imagination. . . .No, it's not moving, no. . . . Its just standing, not quite looking at me, but I suppose like me I can see from the side, it can see me side on. . . . That seems to be all I can see, and I can't see any butterflies.
- # 27: I'm not making out anything great I don't think. . . . I'm walking along the beach. . . . What am I supposed to actually see though? . . . Fiction I think. . . . I tried fiction. . . . Hard to say really if I believe its something fiction or fact. . . . Somebody climbing down a cliff, (a picture, a film) . . . collecting those bushes, y'know, those plants that grow in the rocks. . . . He's after these plants that grow there. . . . He's a stranger, from a movie. . . . My granddaughter bought one of those plants for her boyfriend. . . . Could be a connection.
- # 28: I think it could be out in the country. . . . Imagining a big tree. . . . I'm not sure what it would be, but its got fairly high, big branches . . . very green, quite a lot of leaves on the ground fallen off. . . . Its grass is green underneath . . . quite a few birds in the tree, some are colored parrots, a couple of green and red. . . . The sky's blue, got a few clouds and . . . it's quite. . . . The sun's shining. It's quite. Its not warm, but just nice. . . . Yes, just standing there thinking how peaceful it is. Can't think of anything else. . . . Just a nice green. . . . Parrots – could be a few tiny little birds. They're all kind of chirping, just nice and peaceful. . . . There seems to be something in the distance . . . could be cattle, I suppose. . . . Just very far away, you can just sense them more than see them. . . . No, they just seem to be grazing. Looks like a fence, like a real typical country fence – posts and wire. . . . Seems to be, I think it looks like a horse coming towards me. Looks black to me. No, haven't seen this one before. . . . Just walking about. . . . Just seems to be nice and peaceful out there in the country out there. . . . Can't see anything else at the moment.
- #29: Nothing at the moment. . . . Sort of like a water-type situation . . . um. . . . Say it's a boat sailing down the, say it'd be more like a river than the beach or whatever. . . . I'm sitting there on the bank. . . . It's a houseboat. . . . Seems to be, might even be just anchored there like a boat. . . . A couple of fishing rods hanging off the back. . . . Can't see anybody around. It's quiet. Seems very still summery type, warm day. The people might be inside asleep, nothing around the place. . . . Er, no, it just seems like they might have gone for a walk – its just tethered to the dock or something. . . . A few birds around the place, pelicans or something like that. Definitely a house-boat situation, not a speed-boat or anything like that – its more relaxed. The Murray [river] or something like that. . . . I'm just sitting there waiting for some one to come out or something like that. . . . I'm just on the

bank. [I'm] definitely would not be the captain gone into town or something like that, tethered. . . . Very calm, no speedboat or anything like that, very calm and relaxed. . . . It's just standing still like a picture type of situation. There's no one around at all. It's going a bit dark like the sun is setting. . . . Not much else there, that's it. Its darker, the sun's setting, very quiet, very still waters.

- #30: First one's a beach . . . and there's rock to the left side of me looking at the pictures. And on the right side there are people running down the beach, and there are trees, and mountains or cliffs or whatever. Sand dunes that go up on the right side. And right at the far end there's a cliff edge. . . . Um. . . . something solid. It's . . . I'm not picking up a shape, its round, solid shape perhaps. Maybe a rock. . . . Only thing I'm thinking here is cup. . . . There's only that round solid . . . um . . . looks as though it would be a heavy image, really cup is a light image, but solid, its light. But it's a guessing game at the moment. And for some reason a football – Aussie Rules. Something of . . . its frustrating because I'm not picking up anything.
- #31: A thing that's coming into my mind is a stream – a brook running through a rain forest. So, you've got the tall trees, the canopy of the forest. And the brook running over stones or rocks, water running over so you get a sort of bubbling effect. That's what comes into my mind partly from having that on the [relaxation] tape. . . . Nothing floating down the stream. . . . Logs, but then you'd expect them in the forest . . . birds. . . . All I'm getting is the water flowing over the rocks . . . logs, and twigs, trees, birds . . . um . . . some little animals, but I couldn't describe them. . . . I haven't anything man-made in my mind. That's definitely where my mind's going. Nothing else at the moment.
- # 32: I haven't got the faintest idea. It's a picture of some sort is it? Something like a cartoon . . . um . . . sort of thing that you see in the daily paper. This is much bigger than that. . . . I just have a feeling that this might be a reproduction or rather an enlargement of a cartoon in a newspaper. How should I describe it? . . . The one that runs through my mind is a very old newspaper cartoon back in the 'Dad 'n' Dave' days ((Chamber music tonight)). . . . Now, why that should come into my mind. . . . If you go through the dictionary it could be anything. I'm trying to avoid giving you an answer just for the sake of giving you an answer. . . . Um . . . I'm trying to stick to the rules and say in here's an animal of some sort. . . . This may, or may not be relevant. Years ago I used to take holidays with friends out in the country. And . . . er . . . I remember there was a chap working on this farm. And he and I were walking along a gully one-day with a bit of a creek running through it . And there was some fairly long, dry grass, this chap was striding along in it. I said: "For God's sake, Alf. Look out, there could be some snake around." "Oh!," he said, " don't worry about that. You'll sense when there's one near you." I said: "Really?" He was quite serious. I can remember being on my own in that particular area a couple of years later, and I remembered what he'd said. And I suddenly had this feeling that there was this snake nearby. And sure enough, there was a 're-bellied black' only about 10 feet away having a good look at me. I never forgot it. I've had this feeling on other occasions. . . . That was quite factual. . . . One of my hobbies was riding motorbikes, and restoring old machines, had several vintage motor bikes. That was running through my mind. Occasionally, I might dream I'll be on one of these ancient machines hurtling around a bend in the road, which is a bit sharper than I had anticipated and some one spilt gravel on the road, and I'm starting to lose the front wheel – its sliding away from me. Maybe, I don't know whether that's relevant.
- # 33: It's a picture of a bicycle. . . . Like a racer type of bicycle, side on so you can see the front and back wheel. The handlebars are dropped down. . . . It's just standing there. . . . Er . . . the thing that has grown into . . . it's still a bicycle, but some-one is walking is pushing it walking like you would with a flat tyre. . . . Maybe pushing it out the yard into . . . I don't see a hill, or anything. It's like a walk pushing a bicycle. Instead of taking your dog for a walk, he's taking his bicycle for a walk. Say it's a man, a male. Where they're walking they're pushing the bicycle down a track through the rain forest . . . There are a few dangly vines and ferns. . . . It's peaceful.
- #34: I can't see very much at all really. I just keep seeing so many different shapes merging from one to another to another. Some shape I can't work out what they are—they're too far away. Sometimes it's a cube, sometimes it's a sword. I can't see a blackboard, I can't see things on the sand. . . . Looks like things shaking, moving from one to another to another – a quick sensation. . . . No, not getting anything else, apart from that was all I could pick-up. Um . . . just getting a vortex now. Looks like a very black sort of sky with sort of . . . um . . . clouds or circles twirling around in an ellipse sort of. . . . There's a block there. . . . Can't say it's anything in particular that I'm being drawn to – that's shaped like a car or, whatever – medieval sword perhaps, if not a sword, maybe a lance. . . . Something long and thin with a handle on it. . . . Only thing that flashed into my mind then was a quick aerial view of a globe, or island or something very strange. Mostly black vortex. . . . I feel like I'm falling into something trying to work out what it is.
- #35: What would be in the picture? Well, . . . er . . . er . . . A picture in a country . . . er . . . country lane. And . . . er . . . a farmer. A farmer is crossing the lane with his sheep from one field to another. Does that make sense? Out there in the car – having a ride out there in the car and you come across a country lane and you have to stop because a farmer's crossing. Now and again it happens to you, doesn't it? The farmer's crossing the lane from one field to another and you stop while he gets all his sheep across because they're all running around probably on both sides of

your car sometimes to get across the lane. That's what I imagine. Could be out in a field, tractors, anything in a country scene, in a country lane. You might see a farmhouse. A nice day, not hot, nice, sunny day, but not very hot. Nice, mild, mild sunny day. No, just that watch the back of him going into the field, you just drive down the lane; [and] you come to a little village. The village, y'know, and stop at the shop for a drink or something, y'know. Stop, shop, drink. Got the family in the car, or something like that, you and your wife. . . . I can just picture a village, y'know, and stop there. A couple of shops on one side, petrol station on the other side of the road. Y'know, when you're passing through the village—something like that. Stop, have a drink, and then move on. You're in the middle of nowhere. Country lane's like that. In England as well . . . We used to go to the country, and sometimes stop at the farmhouse for Devonshire tea or something like that, y'know, in the middle of nowhere. No, that's okay.

- # 36: The thing I can think is when, when I was at school the old teacher had a go at me for planting onions. I had the roots sticking up in the air instead of down in the ground. . . . And, if on the beach, I'd see discarded rubbish - yeah. . . . And . . . um . . . there could be the top of a container or something like that. On a farm, it could be anything in the district, in the distance. I know it's not string in here. Something left on the ground like material or cardboard or something like that. . . . Wouldn't be no cows or horses. . . . Well, I came off a farm. It would not be an old cowpat. Only having a go. . . . It could be a bush, a flowering bush, or a dandelion chain. . . . On a beach it could be a sea urchin, or something, or crab, or. . . . Could be discarded clothing, or somebody lying on the beach.
- # 37: The first image that came into my mind was a very pretty woman with a big smile on her face. . . . Stranger. Brown hair. . . . I think she's in the countryside laughing about something. . . . It's a photograph. . . . All I can see is this lady's face with the wind blowing in her hair, and she's laughing. There's trees, and green, and. . . . Think there's somebody else. He's not part of the picture, but he's there in the picture. He's sort of there, but not part of it. All I can really feel is happiness, somebody being real joyful. I can't feel any buildings. I can't feel anything but natural things, and happiness, and that's it. She's laughing and she's happy and the wind's blowing her hair. . . . She's laughing at something. It's not a posed photograph. She knows there's a photographer there, but it's not posed and she's looking behind him. There's something really amusing going on and I think its something to do with children. And she's laughing, and happy. No, it's not children. . . . All I can get is she's looking at something full of joy, absolutely. . . . What's making her so happy? . . . All I find is a really happy picture. . . . I can see her so clearly. . . . I think she's on top of a hill, it's a beautiful view down there, and she's just laughing for the sheer joy of being up there in the wind looking at this beautiful scenery. Just the sheer joy of living, and looking at this beautiful view. And that's it. That's all I can get.
- # 38: No, basically I sort of feel no thought processes coming at all. . . . I'm just aware of my general surroundings and other things I've been doing today, rather than getting any other thoughts coming up. . . . Um. . . . My thoughts go back to the time I had at the beach on Saturday. The very cold wind, and the roar of the sea, and the coldness of the sand. That's a thought that you put. A couple of phone calls. No thoughts otherwise. . . . The smells, the feel of the freshness of the air, the birds . . . er . . . it as foggy yesterday. I see the trees with fog in amongst them and the mystery of that. . . . I go back to the scene from the past where I'd be running in the hills and looking out down on a mystic lake or a city appearing through the fog. Again, it's more a memory than. . . . Not many animals. . . . You see a couple of snakes, kangaroos, foxes, sheep through the fields.
- #39: Well, I think I see gray masses around the periphery, and er . . . trying to stop conjecturing what it might be light color as my hand is moving. . . . Quite undefined. Just an empty space. . . . I have in my mind a time when I was enjoying walking along the beach just north of Byron Bay. I happened to know that's been devastated by very high tides. It was an enchanting experience really to look out over the sea, and see the clouds. . . . Walking on the sand which was alternatively soft and crumbly and firmer as you get nearer the edge of the water. . . . I thought of a dog running along the beach because I saw those happening – my grandson's dog was one of them. . . . The birds soaring in the sky, the clouds looking way over the shore with the lights shining on them, and the clouds over the sea with the light behind them. . . . I can see the sea breaking in the distance as the waves come in. Sometimes there's a ship out in the sea. . . . Conscious of the colors in and behind the clouds. . . . Nothing else suggested in my mind really.
- #40: I guess the first thing I thought of is probably birds in the trees, I guess because I heard a few of them out there. . . . Its really just flat like bush setting, just trees and birds, cloudy cool sort of day, maybe somewhere up in the hills. . . . I think of a little waterfall or creek running by because I like the country – I like the bush. Being in the hills. Its also very misty. . . . The fog's getting thicker because I'm walking up hill. . . . Like I'm climbing a mountain, well not a mountain but just a hill. [I'm] disappointed I don't get a view. Like there are plenty of trees, birds as well. . . . There's a walking trail just going up. Twigs, small branches of trees, and leaves. . . . I hear birds, the waterfall. I have to cross over the river as well that goes along the path. It's hard to get over. You have to clamber over the logs. The path zigzags it's way up. . . . A few large boulders as well, but no view – it's too foggy. . . . It's isolated. It's not a point, come to the top, just rock, large pieces of granite. . . . I thought of a radio. . . . It's switched off, I cant' hear anything, just appears . . . just a small [radio], the aerial is down. . . . It's changing into a bush. . . . Now its turned into a tree, almost

like a pine tree, though its getting bigger. It's growing pine cones as well. It's not logical. . . . I'm climbing the tree. . . . More exciting than the radio. . . . I like the smell of it as well. . . . Too much fog [to see anything].

- # 41: An EL class locomotive with a CLP class locomotive, which they used to use on the Ghan. AM class pulling 84 wagons: crew van, generator set, 3-4 West Rail grain hoppers, 5-19 flat cars/containers/tarps one with a truck, 20 NSW NOBY, 21-31 West Rail grain hoppers, 32-50 SCT ABFY box vans (75 feet long), [etc., etc., etc.]. . . . The loco's stop and an African girl gets out (its on the Nullarbor, heading towards Perth). She gets out, then . . . well she checks why the third unit's not working. Then she stumbles across two guys with video-cameras and tape-recorder. One of the guys just open'd a can of VB [beer]. . . . Um . . . she gets back into the locomotive – the front one, and then the train slowly proceeds and then stops again. . . . She doesn't get out. . . . Then she stokes it up again, and off they go.
- #42: I'm sort of picturing the country, middle of the forest somewhere. A largish clearing and in the middle of the clearing there's a pond. . . . I guess a small pond with fish swimming in it. . . . The birds in the background singing, chirping. An Australian forest somewhere. There's a gentle breeze which is rustling the leaves of the trees. . . . It's a warmish day, perhaps mid-autumn, mid-spring. That sort of temperature. . . . It's, it's very peaceful. . . . It's very natural . . . um . . . yeah, very natural, very untouched. Sort of national park-ish. No sign of human intrusion in shaping this scene. Remote sort of. People often go there to visit, apart from that it's very natural. There's nice soft sort of grassy edging around the pond in the clearing as well. There are flowers. . . . I'm on my own, but I can hear noises from the forest, voices of other people around, sort of walking through the forest along the tracks, but not too many – it's not intrusive. There's a friend with me. Like myself he's sitting quietly absorbed in the environment. He's at a distance. . . . I feel there's something trying to grab my attention, but I can't work it out. I'm concentrating on what it is. It's not part of the scene. . . . He's describing a bird that he sees perched on a branch: a native bird – a parrot – he's describing the colors of the feathers and what it's doing. The bird takes off . . . I can hear its wings flapping. It sounds like a flight because it's disturbed. Some One or somebody, some persons are sort of running through the forest and they're coming closer. Making a lot of racket, disturbing the tranquility of the place, the thoughts of my friend. We're deciding to leave because the moment has passed.

TRANSCRIPTIONS OF SIGHTED PARTICIPANTS' MENTATION REPORTS

- #43: I'm afraid I'm a non-starter from your point of view. Do you know about table-rapping?
 Actually what comes into my mind is a medium called Marjorie. Did she ever, do you know her? .
 . . I think I better stop because nothing's happening.
- #44: For some reason I'm thinking about driving a car along a road looking out a window . . . um . . .
 driving past sort of air-ish area, not suburbia, but like the open road. . . . I drive along and there's
 some one hitch-hiking. It's a bloke in a green jacket and I stop and pick him up. Driving along . . .
 driving . . . don't think we're talking about anything. Drive along a hilly range type area. . . . Keep
 on going up through the hills to the forest – a type of forest area. Sort of like the hilly country in
 Victoria – Great Ocean Road. . . . Sky's kind of blue, clear, cloudless. . . . I don't think it's a real
 place, typically Australian. . . . I go for a walk in the forest . . . walking along . . . just yakking . . .
 see some kangaroos, startle, hop off into the forest, looking back. Keep walking. Come to a little
 old house in the middle of the forest, like a stone brick house, little garden. . . . Walking around
 the house, cage-ly. . . . Not game enough to go in. . . . Keep walking deep into the forest past the
 house. Start hearing the sound of water flowing. Find a creek, follow the creek against the flow of
 the creek, follow the creek to a waterfall. . . . Pretty clear hilly stream. Pretty rocky sort of area.
 Steep valley—grand canyon, Morialta style – rocky, not vegetated. . . . It's something to do with
 water, something out-doors, maybe waterfall, maybe to do with the ocean.
- #45: I'm thinking its got a small solid area, which is up near the centre, towards the left. And I feel its
 got a slightly wavy contour up around that edge. And there's a straight part – a straight edge
 part. Could perhaps be a building, or a tree. . . . Yeah, I'll go for a building or a tree. . . . I've just
 got more of a sense of lines or contours, and a dark sort of solid patch. . . . I get the feeling of
 two vertical lines and a contour and a dark patch. . . . That's all, I've got a sense of . . . sort of
 making; I'm using deduction – I'm assuming because it's straight lines that it's man-made, and it
 has planes, and this, but over here because it's contoured. . . . Well, I think it might be a
 combination of the two. Don't feel very inspired. . . . I'll go for a tall building, but that's not . . .
 yeah, can't go any further than that.
- #46: When you said it was a hand-drawn image my first thought was a childish stylized house with a
 triangular road on it. . . . Probably has a few more details – possibly a front door, a window or
 two. . . . I see a chimney, but that might be me forcing it. . . . The only addition is the hand doing
 the drawing. . . . Wasn't rolling film, it was an instant image. . . . Box house and a triangle roof on
 it. . . . Suburbia . . . a fence round it, Australian style, corrugated iron fence. You can see the
 inside of it – posts and rails. Dog kennel down the back . . . um . . . lucky to get a dog in it at the
 moment. There's nearly one there. Can't see the houses next door. They're sort of there, but
 they're not in the drawing. . . . Um . . . where grandma lives . . . - little old lady's house where the
 family used to be. . . . It's devoid of energy, it's devoid of feeling. That's why I'm sort of putting
 Fido in there. . . . A flower trying to grow, a stick-figure type drawing with two leaves and five
 petals – it'd be yellow. . . . Might be some cotton ball type clouds floating over the top. . . . Might
 be a sun like a kid would draw circle with little dashes . . . and the chimney . . . like a squiggle of
 smoke coming out of it. My honest opinion is back to the original one: it's just a box with a
 triangle, a door and possibly two windows , a chimney and a squiggle of smoke.
- # 47: I seem to get a picture of some sort of structure like some sort of building shed, or house . . . um
 . . . sort of like a . . . it's got coarse lines perhaps like corrugated iron. There's sort of . . . um . . .
 trees or something, plants drawn in, line shaped sort of things drawn in around this sort of thing.
 . . . It's like panning across the area, a lot of background in it. These trees and shrub things
 aren't that high – you can see beyond it – things as they get smaller and smaller. . . . You can't
 see in the house, the door's shut, the window's got curtains, it's dark inside. Pointy kind of roof –
 a simple kind of structure. Nothing really around it. Something like in the bush. . . . Inside a
 picture on the wall, a picture of the house itself. . . . A picture within a picture that goes on
 forever. . . . It seems to be a lot of lines drawn like parallel? . . . Inside the house there's not
 much else that stands out: like a camping, cottage type of thing, table and chairs, an old wooden
 stove, no fridge, no electricity. . . lanterns. . . . In the outback, up in the mountains, in the high
 country. . . . It's got a fire-place, and steel things to cook with hanging around the fire-place.
- #48: My mind is very peaceful and calm, but I cannot see anything right now. . . . I don't have anything
 in my mind right now, but something's trying to come out, but I cannot imagine or see[anything]. . .
 . . It's foggy, but I don't know. . . . Is it a ball? . . . Right now maybe, I don't know why, but I'm
 playing basketball . . . with other people, just my friends . . . maybe somewhere in school, at
 school. . . . Maybe that's all.

- #49: Without really knowing . . . um . . . I imagine it's a face or something: a portrait possibly, but for some reason I think of green as well that might be a background or something. Um . . . I imagine that it's like an elderly face. Um . . . relatively old, like in an old setting as well. Not contemporary – 1990s. Um . . . possibly there's a chair or something like that. . . . There might be sea or something blue as well.
- #50: Circles, two circles and one is smaller than the other. One is placed upon the other. Not a figure eight, but . . . um . . . off to, off on an angle, sort of tilted right. . . . Fuzzy, and its not stylized . . . um . . . I don't really get much else – it's not changing. . . . It does seem graphic, it could be representative of something, I don't know what, I can't . . . um. . . . The other image I get is of a cat, but that could be because I've got cats on the brain at the moment. . . . I can't get rid of the image at all. Whether because it is playing in my mind at the moment or whether this [picture] has something to do with it, I've got no idea. . . . I don't get anything else. . . . That's all I get is the two circles shaped like that, that's quite strong and the only other image I get is the cat walking away from me so I'm seeing it from behind and on its right hand side.
- #51: A house, I think, um, in a peaceful setting, there's water there, trees. . . . Birds probably birds. . . . Colors. . . . Just peace, just a feeling of peace about it. . . . Oh, red in the birds and of course the blue in the water, the house is cream. . . . It's in the country, I don't know what country. It looks more like England actually. . . . Could be Australia – out in the bush – probably an old type house. . . . Sky's blue, colour is very good, beautiful. I'm looking at it from above perhaps. That's the feeling I get. I can see it looking down on it. Perhaps I've climbed up a tree . . . but I just feel I'm looking down on it.
- #52: I see waves on the sea just gently coming onto the beach. There's a sailing boat way out on the sea. . . . And sea-gulls landing on the beach. . . . And it's very peaceful. . . . Just a few clouds and a gentle breeze. . . . Just sitting there at the moment and now I'd like to go for a walk along the beach. . . . The gulls fly away and land further away. . . . Some shells, those conical ones. . . . There's a starfish washed up. . . . Just a very nice natural . . . not many people go there (or that day anyway). . . . There's a boat coming into . . . no there's a rowboat. Where did that come from? Must have come from the one side where I wasn't looking, a sailing ship – a yacht. . . . People are coming along the beach. Children – they want to fly a kite. Don't think they'll get it up – there's not enough breeze, so I suppose they'll look for shells and things like that. . . . A lovely peaceful day. . . . I suppose it's the yacht – the sails – its wonderful.
- #53: Thinking about trees because I can hear the wind in the trees and I've just written a letter trying to save the neighbour's trees that they're gonna be chopping down. So that's on my mind. It also sounds like the sea . . . um . . . it's difficult isn't it? . . . I'm just thinking about the beach. . . . I imagine it would be pretty wavy, pretty stormy. Some dogs running up the beach . . . um . . . walking . . . shells, um. A television for some reason – I don't know why. Television aerial actually – just the aerial. Um. Drift wood . . . gloves . . . I just thought of gloves . . . I don't know why. Probably just means nothing . . . um . . . Jetty, fish, people fishing. . . . I'm on my own. . . . It's Semaphore down here. . . . Color blue comes to mind. The jetty's just there. . . . Seagulls on the water . . . aeroplane . . . um . . . color blue, sort of don't know what? The color blue. Hmm . . . um . . . ball, round ball, someone maybe throwing a ball for the dog. Blue ball. . . . I can't think of anything else.
- #54: I see the outlines of people . . . um . . . can't particularly see where they are, but just sort of see the outlines of people for some reason. Nothing distinct, no colors . . . several people . . . perhaps adults and children. . . . For some reason I just thought of people, silhouettes of people. But also, for some reason, trees . . . a park or something. Branches . . . just seeing them in front of me in the distance. . . . Silhouettes of trees and branches, a perhaps people . . . people talking perhaps among themselves maybe in a park. . . . The imagery is not that strong, but for some reason I just get the feeling of people, people . . . um . . . of being closer than the trees in the background perhaps. That's the thought that comes into my head. . . . Plane . . . or themselves in the picture. . . . Sheep now – I'm thinking of sheep for some reason.
- #55: I don't know, I seem to be seeing a fir tree, or pine tree or something – a candle pine – also a pot, possibly it's in a pot, a red one, sort of concrete one. It's just outside I think. . . . Just a basic sort of cone shape, not cone, but sort of canoe shape. I'm getting a picture of a canoe . . . a river. . . . It's in the air, it's near a river or above the river. Now I'm seeing a bi-plane. . . . Sort of like a canoe, perhaps enclosed except for the centre where there's a hole for the person to sit in. . . . A kayak – it's not an open Indian canoe. . . . Sort of like fixed on its side – it's standing on one end. It's not in water – it's in the air standing up. . . . Bit of water or something in it is silvery like gold in a pan. . . . Silvery thing seems hollowed out. A round hole just scooped out. . . . Trying to find a link between bi-plane and the canoe, and think it's the propellor, which I think it is because they're similar. . . . Again there's that overriding shape like a canoe. Seems to be forming into a cross now. Now it's going into a five-star, circle around it. . . . pentagon, five pointed star. . . . Seems to be a five-pointed star with points connecting so it's forming a pentagon. Sort of silvery colour.

- #56: Nothing concrete as yet. . . . Flower, spirograph flower more than anything else. Classical mandala symbol. . . . Can't seem to pick up any indication of what might be there at all. All I got is a clear blank slate. . . . I have a persistent vision of the scene I was contemplating during the relaxation tape, which is that of a lake side scene in the Botanic Gardens. . . . It's a classical idyllic scene. It's an aspect of the lake at the centre of the Botanic Gardens, Adelaide. It's on the forefront of the lake itself. Bushes to my background, lake itself is pretty dirty water. Dragonflies buzzing, skimming on the surface. Shrubbery on the base, close to the shore I guess. Trees in the distance. The water reflects the light quite strongly, rather like a Monet painting. It's a very nice scene actually. . . . For some strange reason I've got a recollection of a horse – unsaddle, unbridled: persistent image. It's not on the lake – it's a separate image again entirely . . . very British. . . . Light coloured. . . . It oscillates between portrait of head and neck, and then a galloping horse, or running. It's silhouetted against grass. . . . It's just a static, heraldic form, shield. Classic medieval horse form. Scottish sometimes red, sometimes white. . . . Like the unicorn of Scotland. Occasionally, it's flashing onto the coat of arms of Britain. Very two-dimensional, linear, graphic. . . . Double Tudor rose is my focus. . . . It's like a panning camera across the coat of arms. At the base is the motto – a double rose at the centre. It's returned to a flower. . . . A bit like a tulip – three-dimensional, violet colored, white-tipped petals. It's just a rose, an archetypal ancient rose. It's just standing solo, purplish petals, yellow stamens. . . . Honey-combed hexagonal. . . . The flower, just the single flower is the dominant feature. If it's anything, it's that. The coat of arms of Britain was pretty firm at one point, but each of those one's I've mentioned was pretty graphic and pretty strong, but at the moment the flower- the single flower, five-petalled, standing pretty solo seems to dominate. I think we'll leave it there.
- #57: There's a house in the country, and a few trees around. It's winter time of course, but it's nice and sunny. There's green grass around and a long fence along the road. Maybe a car in the distance. That's all.
- #58: A gum tree with a thick trunk. It has a big canopy – it's a healthy tree in an open space. There's nothing close by, nothing growing underneath – could be a field of grass. Could be at the park or could be out in the country where there's a bit of undergrowth. If it was in the country there'd be more undergrowth. The canopy is lovely. There might be something in the background, but nothing really close to it. It [the tree] seems to be all alone. Almost something like the scenery here – oval, houses and trees. Nice clear day. Not cloudy. The tree stands out the most. Leaves are a darkish green – they don't have a reddish tinge, but are quite dark green. Not a gum tree – it's a species I don't know.
- #59: Somehow I think of lemon. . . . Perhaps a single [lemon], and it's big. . . . It is picked off and probably on a table, . . . er . . . Y'know just the colour is important, like the yellow colour and everything on it. . . . Surrounding is not important so much. . . . That's all, that's it.
- #60: The first impression is trees around the lake, but somehow or another I picked up a broom. . . . Leaves? Could be. Unless it's a suggestion from the tape left over. . . . Um . . . could be for sweeping a path. . . . I'm trying to find another one. It's not one of the long one's, it's the short stocky ones with the big long bristles. . . . I still can't shake the broom sweeping the path. And it's not a wide path, it's a narrow path with, not pavers, but blocks. . . . Bristle broom with a long wide head. . . . This seems to be a short and narrow head, the really old-fashioned type with round bristles. . . . Not sure if there's a house there or not. . . . Gazebo-type thing on the edge of a lake and trees, and a path running around. . . . I keep coming at it from different angles to find something else and I can't shake it.
- #61: Tree, I don't know why. . . . but if I focus on a tree I think it's a drawing. . . . I'm not actually looking. . . . If it's not a tree, it's an object or a form that's sort of similar – up-right. . . . There's this curvy thing as well. . . . I'm trying to feel how many objects are in this. My mind's now gone from scenery (mountains, trees, sunset or moon or something) to . . . um. . . . Now I'm getting another visualization of something really big in the picture and this little bit around it or something. So it's a picture made up of a few forms, a few objects. . . . It's like objects . . . whether there's a tree or, like. . . . There's a big object. It's either a big object or again it's got more objectful forms within it basically. . . . I'm trying to feel if it's a whole landscape or a picture of separate forms. . . . It feels as though it's separate forms. It doesn't feel as if it's a landscape, like an abstract. . . . It feels like its more abstract design than say a landscape or a picture of a person. It doesn't feel like it's one big face of person.
- #62: I just . . . um. The blackboard . . . the teacher thing doesn't work. Um . . . I just get the impression it could be like a landscape like . . . a country scene, or um . . . yeah, a country scene, maybe a tree. Like maybe a hand-drawn . . . hand-drawn, natural landscape. Um . . . but I'm not, I don't see that. I just got that feeling from the envelope so it could be way off, completely. But, yeah, I got visually a possibility of what it might be and that's it. If I think of other things it would just be thinking of possibilities, not thinking of the first thing that comes to mind. So the first thing that comes to mind is a natural scene – a tree. Tree or sun or something. . . . The tree is . . . um . . . would be like on the left-hand side of the picture. And it's a very simple picture. And then the tree is closest to you and the rest is just . . . um. Is it color? Yeah, just a landscape. . . . It's not changing. It's not changing at all. I get the feeling like its um the left-hand side. . . . Um . . . and

it's closer to the viewer than the rest of it. And the rest is simple. Not man-made, not man-made at all. . . . I just get the feeling that it was a natural scene – that's it.

- #63: So what I'm thinking about at the moment is the sea, and . . . um . . . I guess I can picture the water . . . blue, bright, blue water. And . . . um . . . just the horizon. . . . Whales . . . whales coming into it. There's sand . . . and shells . . . horizon, the ocean basically and perhaps the whales. . . . And a ship . . . and a ship, and it's not on the ocean – it just seems to be separated from it some way. Perhaps it's wishful thinking, must be a cruise ship there. . . . Just the sea and these what's frolicking around. Not much more I'm afraid. . . . Um . . . that's about all.
- #64: Fish. . . . Trout jumping up with a fly – a fishing fly in its mouth. . . . Sometimes there's mountains, sometimes there's just a big lake. . . . Fogs, there's fog on the mountains. . . . The fisherman's there.
- #65: I thought of something like sporting, just probably because I'm a sporting person. . . . Just like sporting equipment. I just thought of a hockey stick. I play hockey and I've got a big game on Saturday. . . . It's like a Grand Final. . . . Just like a hockey ball and stuff. . . . Trees and stuff. . . . Birds.
- #66: The first image . . . um . . . I just got was a house and actually when you were talking about . . . er . . . what the picture, looks kind of like a single-colored picture, the image I got was a house. Um . . . also with a tree somewhere by. . . . Er . . . ground level, it was straight on . . . um . . . picture, very simple picture. . . . I was looking at an animal . . . a dog. . . . Very suburban. . . . No, I'm just picking out things that are kind of popping into my head. Now, I'm start to censor a little, but . . . um . . . because. . . . Sticking on the animal thing, I got a bear. . . . Yeah, I gotta whole . . . I'm just trying to allow whatever comes, to come, I guess. . . . Separate images: dog to bear to duck. Also, had a picture of the earth- like from space . . . yeah . . . or a globe or a sphere. It's almost conceptual than visual in a sense. Um . . . the kind of concept seems to come first into my head and then the visual gets pasted on. . . . I feel like I'm just sitting at a surface level of possibilities and waiting for something to drop down. . . . A mexican hat – that's from 'left field'. . . . landscape almost down into a garden . . . um . . . trees kind of bordering a fairly narrow or sparsely lawned area downwards. . . . [is this the type of thing you're wanting? Just random?] The house . . . Just before you spoke I also had a city scape in a sense, but if you're asking me, yeah.
- #67: Well, for some reason or another a horse comes to mind. . . . Am I expected to give any additional detail? . . . No, just that it seems to be in a regular pose looking side-on a horse in stationary position – the head up, not down, looking straight on. . . . Don't go much for this stuff at all. Feel a little self-conscious about trying to guess what it might be there. . . . That's about it.
- #68: Well, I think the only thing is warmth. . . . And I don't know whether, which sought of association, but warmth and trees, water, rocks, and sand. . . . Warmth. . . . O think there's trees and [it] feels very warm. . . . Not so peaceful [as the country]. . . . You see I don't know if its warmth from the foil or warm from here. . . . Maybe it's a thought association. . . . I get warmth. . . . It's interesting because the left hand, which is uppermost, is hotter than the one on the left. So if it's [the picture's] completely surrounded by foil you'd think, well I would have assumed that the bottom would be hotter 'cos they're the same. . . . It feels more like a thunderstorm, electrical atmospheric thing . . . and the right hand . . . um . . . the sand and the . . .
- #69: How 'bout a tree, or nature, or garden or something like that, something to that. . . . A full tree, a full tree full of leaves. . . . No nothing. . . . I mean if I let my imagination just go . . . um . . . the leaves are beginning to fall off. . . . I think that the picture that I have in my mind is separate to what's in there [in the envelope] in that it's my thoughts and it's not connected to this at all. . . . I guess, do you think so [that the tree's connected to this?]. . . . Um . . . well, the only other thought I had is a house. . . . Initially it was nearby [the tree]. Yeah, no I don't [know].
- #70: Straight away I had an image of a cow's tongue in a butcher's, sought of square at one end and circular at the other side. . . . Don't know why. . . . [Carrot?] No, carrot's pointy – this is more like . . . er . . . two inches wide at one end and then, like a tongue that you'd buy from the butcher's. . . . Maybe its something to do with the curving on the envelope like a slippery dip. Don't know, just feels like an envelope to me. . . . A slippery dip – sort of like something you might find in psychedelic sixties. . . . Definitely something going to a point – a round point. An island like Italy just jutting out into the sea. . . . It's quite blank, but for some reason when you handed it to me, I just got this image of a tongue. Don't even eat anything like that though. Never buy any food from the butcher's. I think that the texture just made me think of it. I can't possibly imagine what is in there. . . . I wonder if he flipped over to the T's [for 'tongue']. I've got no idea what's in there.
- #71: Yeah, an elephant. . . . yeah – I don't know – it's the first thing that came into my mind. . . . Can I smell an elephant? No, smellephant. . . . I can see an elephant. . . . It's gray . . . well . . . I suppose [it's standing there]. Do you think the elephant is a goer? Why're you asking me? . . . You want to know what if it's real? What if it's not an elephant? What's the point of going on? What – there might be an elephant in the envelope? . . . I don't know. . . . The only thing I can

- think of is an elephant. It might be a Melbourne thing . . . there's an ad on TV about the Melbourne Taronga Park Zoo.
- #72: I think it's a motor-car . . . have this picture of . . . er . . . it's a photograph of a motor-vehicle taken in such a way as to make the front appear larger than the back. It's coloured blue. That's a wild guess. . . . Not a photograph? . . . right . . . Yes, it gives the impression of speed. Probably has a few lines to the side of the vehicle, y'know, to give the impression of something moving, moving quickly. . . . Coming towards me, but slightly to an angle. . . . In actual fact it seems to be coming toward my left – from the right to the left. . . . Precious little [things in the environment]. Just . . . only the vehicle, and it could be hand-drawn. Just see the outline. It's a sporty-type vehicle. Well, it's blue and it's moving at quite a fast speed – it will go past me. After the experiment's over I'll tell you why I'm thinking along these lines. Yep. No problems. I can't see anything other than that unfortunately – alright.
- #73: I actually keep picturing a car . . . a green car outside a sort of a bay-window with a lot of flowers. . . . Am I supposed to picture something like a picture or whatever comes into my mind? . . . Well, There is a piano. . . . in. . . . I can see sort of like . . . I'm inside a room with a piano in there with a . . . um . . . with a bay-window looking out onto a really nice garden and there was a green car sort of parked out there. . . . In the distance you can see a big oakish-looking tree. It's not inside anymore its just sort of outside. . . . I can see some butterflies in that garden I couldn't see before. . . . Um . . . I'm not sure at the moment . . . I sort of feel that the tree's stronger than that other stuff. And I feel that there might be a bird in flight or flying out of. . . . It could be just the tree itself . . . it's a big tree. . . . A rose . . . [all natural things] except for the car. The things that really seem to be standing more out is a bird, a tree, and a rose . . . and. I think it's either the tree or the rose – I don't know which one to go with. Okay . . . I just had a picture of an aeroplane as well so that's way off the track. It's like a . . . it's my romanticized version of suburbia. I'll go with the bird or the plane.
- #74: I think it's a figure . . . I think it's a head basically . . . er . . . with the shoulders . . . er . . . more a sort of profile shot looking to the left. I think a female too. Possibly Victorian-type of look too. I think it's a person. . . . Er . . . I got the idea of water somehow. I don't know how that connects with the person or not. Perhaps it could be the setting. . . . I got the idea that it's a kind of painted portrait or something like that of a figure in sort of perhaps a beach setting or near water. Perhaps could be a body – just a body of water maybe. . . . Um . . . keep going? Could be interesting. . . . Mind's going blank – thought of a corridor for a minute. . . . I don't know. Well, now I'm sort of thinking of boats and houses so I suppose if I wanted to connect it together I'd be thinking sort of boat-house, maybe, on the water. Okay?
- #75: Um . . . thinking of the beach, and . . . um . . . there's waves crashing. Not a cloud in the sky – my girlfriend's there in a bikini . . . lying on a towel. It's warm. . . . Aeroplane . . . going across the sky, sort of not too modern – one of the old jets. . . . That's the strongest picture.
- #76: Well, I have the . . . um . . . an image , and it sounds really stupid . . . but a line-drawing of a house. . . . It's sort of a child's impression of a house. An adult could draw it or a child – it's just a sort of primitive little There aren't any tiles, but it's a standard door with two windows. It's a static image – just a static image. . . . A blue sky without features, just blue. . . . It's just calm and peaceful. . . . I see a boat, a sailing boat. . . . Not a strong [an image] as the house – it's more a background. . . . The house is the main feature, it's in the image [with the house]. And I see strong greens and blues. . . . I don't think I can go any further.
- #77: It's a picture of the outback . . . er . . . that's just what I thought, and it's got some white bark trees around – skinny white bark trees. . . . No people, no people. . . . Mostly blue [sky] with a few wispy clouds. . . . No water, no mountains, fairly flat, just wooden with a few sparse trees around it. That'll do – that's just right.
- #78: My mind is blank – I can't see anything. . . . Got sort of an image of a tree – a very stunted tree and it's up in the left hand corner of my blank vision. But there's nothing there, no landscape – it's just a tree that goes up about 3 or 4 chopped off branches and a ball of foliage in amongst them, and it's tight (the foliage) and it's all that's there. It's still there – there's nothing else. . . . No, it's stayed there in the top left hand corner – there's no breeze – it's a disembodied tree. That's all there is. There's sort of a rectangle that goes out from it and it's up in the top left hand corner, obscures the corner. And funny sort of vague lines that come and go and disjointed, but there's no landscape. Everything's dark gray – tree's gone – it just floated out to the left of my peripheral vision. There's nothing there now. . . . Absolutely nothing there – no ideas. . . . It's a tree you wouldn't see in real life, it's something that you might see in a drawing. It's almost like a stand with a ball of foliage in the middle of it. . . . The foliage is round and it's not over the truncated branches. It's held inside them like a ball sitting inside a forked branch. It's gone again, but still looks the same. . . . Vague patterns. . . . I thought of the bus on North Terrace, but . . . er . . . and then I'm getting the building of David Jones. . . . No real images. . . . Another tree, a lug of wood sort of half hemi-spherical, slightly distorted bunch of tight foliage on top with maybe a branch sticking out to the right. Got this fixation on trees, but I did think of a bus. . . . I just got an image of a collar and tie then. Somebody facing me in the shirt, but there's no head. Collar and

dark tie. That's all. I see different shades of light and dark – something in the centre, but sometimes it's just a triangle, sometimes it's light, sometimes it's dark, sometimes it's circular like a downward sloping tunnel (just may be patterns of light on the optic nerve).

- #79: [I'm a bit of a skeptic] I must admit. . . . Now, I'm just to think what it is in there? Well, the thing that sort of suggests itself is it's a picture of a person. . . . But why I think that, I've got no idea. . . . And when I said person I thought of a female person. . . . And just then I thought of a black and white picture rather than a coloured one. . . . Rather old person. . . . But I think that is because I y'know I started thinking about a picture of a woman and then it . . . I made up things about the a picture of a woman. I'm not at all confident that this is, er, going to work. Probably a bit more . . . No . . .no . . .just a sort of static picture. Well, yes, I'm thinking of a just a more or less a facial portrait or something like that. . . . No, its staying there. . . . No, I'm thinking I'm stuck on that – the more I think about it, the more I sort of enlarge on this, er, this thought. Um, no, that's about it.
- #80: I can see a boat . . . The reason for that is my daughter was doing some peculiar form of art yesterday and its involving putting pictures on a wine cooler of all things, and treating it somehow and seemed to stem from that – that's what it was. [Strong picture?] yes, it is at the moment – that's right. . . . No, its just a scene out there at the moment. Just a scene with a few seagulls and fish jumping up and down. That's all it was actually. . . . Um . . . change[?] – can't get the wine cooler out of my mind at the moment. I . . . that's . . . that is the dominant thing at the moment [pretty solid?] At the moment . . . Other thoughts come into my mind? Yeah, well, quite irrational. I play golf every Wednesday – I thought of hitting a game, hitting a golf ball at that particular point in time. . . . That's fairly strong thought. Another thought that just came into my mind – I just finished a tour of Meals-On-Wheels, I do Meals-On-Wheels. Some thoughts going through my mind. Those 2 or 3 that I mentioned? I think the first one was still the strongest . . . or maybe the wine-cooler too, No, possible Yes. Yeah, fine.
- #81: The first thing that comes to my mind was some kind of a folder with a, er, I don't know – taps, or some sort of thing that comes into my mind. . . . Little bit more at one end than the other end. . . the same in that corner. . . . Do you want me to try to suggest to you what I think it is? Oh, alright, well, yes it could be just anything. Good Lord. Well, just that that feels the same as that corner, and that corner feels the same as that corner and it still feels like its some sort of folder to m e. I suppose I've gotta say that. My imagination – my imagination ran wild as it did when you were playing that tape to me because I used to go to the Northern Territory a lot, or Groote Islandt, and I used to stay at [place name], and I used to go out in the bush, and there'd be some lovely little stream with that water bubbling away just like it was then . . . y'know?. . . .so. . . . Oh . . . well, its either that or its a doily – you know what a doily is? You put under like a mat you put your plates on or things like that. Then I think it must be that.
- #82: I notice the four corners – that's about all I notice. . . . I see, so in other words – what type of picture it is. . . . Yes. . . . I think it might have water in it. . . . Probably a lake or sea. . . . Probably the River Torrens. . . . [something on the water?] No . . . no . . . I think it'd be still . . . slight movement probably. . . . [weather?] Something like today, yes. . . . Probably 'Popeye'. [Going in which direction] down towards the Zoo. . . . Just cruising down wit people. . . . No, just the Popeye, seemed to be focussing on Popeye – [the boat] the boat . . . mm . . . yes.
- #83: a line drawing within the packet here . . . er . . . depends on how good you are at drawing as to whether you've got something which is complicated or not. . . . Er, you mentioned a stick figure – well, anyone can do that. You don't have to, need skill for it. Er . . . you can draw a scene, you can draw a building, and or they're still reasonably easy to do., Er myself, I wouldn't think that it would be a very complicated drawing, but then that would depend on your skill at drawing. . . . Yeah, well. [The building?] Yeah, just something I grabbed . . . er . . . the building is the thought that I had. Well, you, could be a building from, the university or your home. . . . I've stuck with, stuck with the building to a certain degree, haven't I? Whether it's home or where you work. . . . What would I have done? It depends where I was at the time of drawing this. If I was trying to copy something, I could look out the window and see, er, something at the university and draw a, er, a building at the university. Or I could draw my home. I'd go for the home.
- #84: I suppose it makes a difference whose dictionary was used in the first place. Freely illustrated lot of art, might use, er . . . yeah, might use line drawings of things that [are] readily illustratable like a dog, or a cat, or a bird, or a . . . others get to be a little more abstract like methods of doing things. That's what I'm doing, as for doing things, hard to disassociate them from what I'm, what's happening. . . . [building?] We, I design, I design buildings in my head – one of those, one of those things about me that, er, a lot of people don't have. . . . Could be [relevant]. . . . I'm an inveterate doodler. A lot of my doodling is just shapes, its not, don't draw things. . . . Well, there's not any one thing that pops into my mind because, er, they're all elements of them rather than whole things. . . . Occasionally, a little thing [mumbles]. . . . Keep prodding me. . . . Well, you see a whole lots of details, I do. . . . [anything stand out?] Not really – I tend to feel buildings – I feel them through the back of my head. . . . That's a form of memory – you move through something aware of it all around you instead of just what's in front. . . . So if the building – the space – the buildings an envelope rather than a series of pictures – for that reason its hard to draw. . . . Any

building – any constructed form – anything that’s got an internal volume, I’m aware of its affect on me in three-dimensional form rather than A lot of people go into a building and see a series of pictures there like the people who come along for a new building with scrapbooks, and they’ve just got two-dimensional pictures. Well, I never see it that way. Curse of my profession – my curse. I think a lot of my profession doesn’t have it. . . . Well, that’s . . . well, I look at the water, I look at the weather, I look at what’s happening on the water – the state of the water. I look at the state of the sand, the state of the tide, the time of the day, the sun and wind pattern on it, the strength of the waves, and the . . . yeah . . . I prefer peaceful water because they’re easier to boat on. . . . Well, they’re [boats are] never out of my mind. . . . Not wind-surfing - that’s too energetic for an old fella like me. . . . Any form of boat I’m interested in, that’s an intuitive interest rather than an acquired one. . . . Well, depends on the water and the day. I suppose – I’ve got a boat out there which is hard to get away from, but it’s not the sort of one I instinctively go to. . . . [Sails or speed boat?] Either. Depends on who says it too me. . . . For years, and years, and years, I was contemptuous of anything that ran on fuel, but, er, now I’m not because it’s the only way of getting onto the water. I mean to me, to me the quality of a boat is just something that floats and progresses through the water with as little effort and fuss as possible. . . . Once again, sort of wrapped up in technicalities rather than just the simple shape of it – y’know, a point that end, and blunt that end, and something to sit in. To a lot of people that’s what a boat is – not me. . . . Sky [and land]. Well, I mean the sky if we’re talking about the sea-shore, the sky and the sand and the shore and the water are all part of one organism, aren’t they? They all interact and the water status is to do with the sky as well and the status of the sand is to do with the, with the water. Or the state of the shore would, could be rocks as well, cliffs. . . . Yes, the Adelaide beaches do, they’re highly desirable, they’re familiar and they’re unrepeatable in other parts of the world, I believe. . . . So . . . not a simple picture that comes into mind at all. There’s sand, there’s also weeds, and some rocks, and it’s . . . if you’re looking at a mental picture of dunes when they used to be there . . . which I can remember.

Published Papers