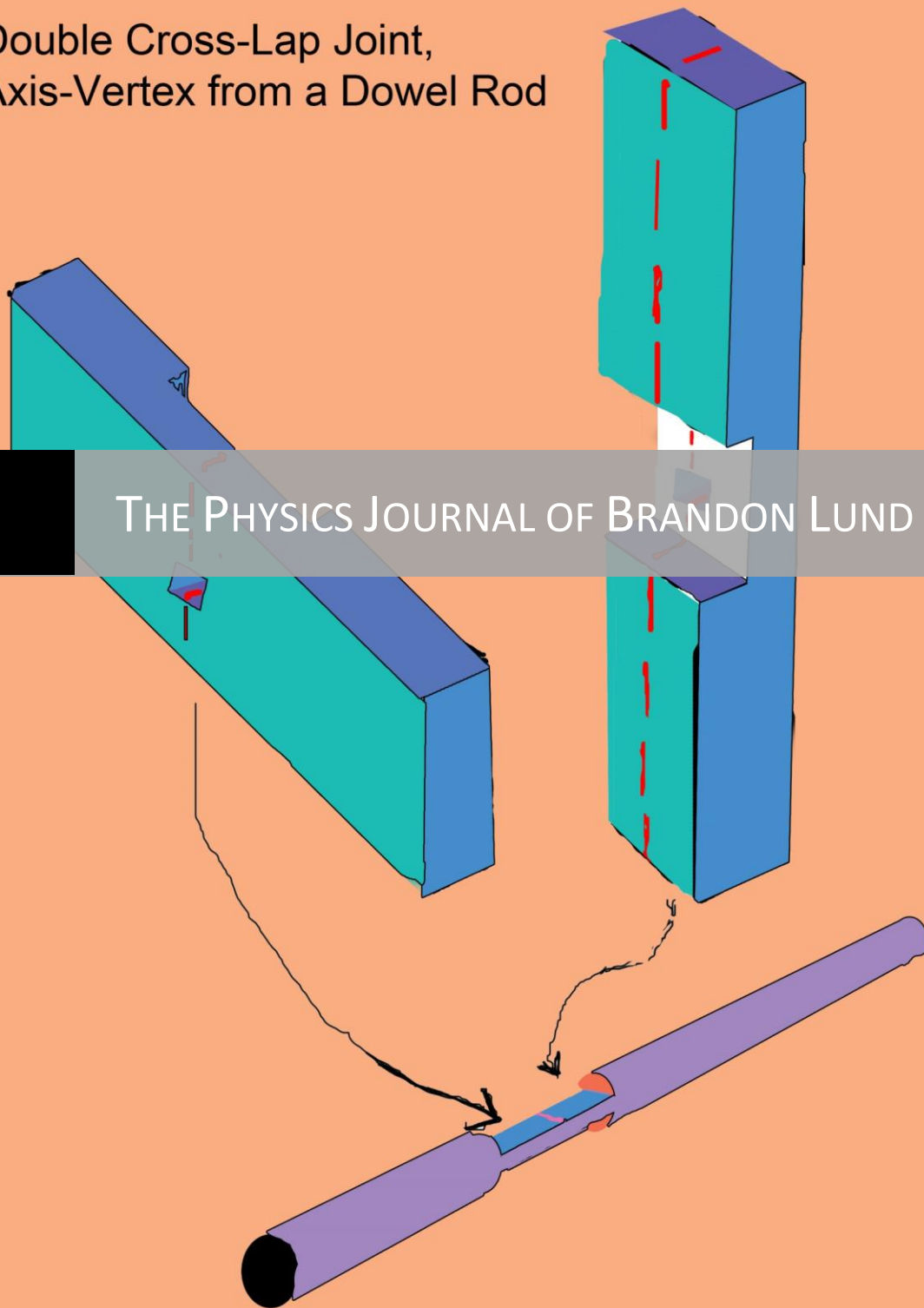


Double Cross-Lap Joint,  
Axis-Vertex from a Dowel Rod



Brandon Lund

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## Part 1: The Day I Became a Giant, a Physics Journal

Synopsis: A young athlete is turned into a giant by an enchantress from the Far East.

### Vocabulary:

Size is perspective (which is a noun or a scene or a picture)

An object is observed through *perspective* which often makes it a dependent clause (Tables, buildings, chairs, etc.).

The objective form is *perception* which makes it an independent clause (Dance, acting in a leotard).

Combine the prior two and you will create metaphor.

### Useful Numbers:

How much of our field of view is filled by an object? *Width over Distance equals Degrees*. Which means out of 360 degrees, how many of the total degrees are filled by an object? When two objects fill the same number of degrees in a single lens, you can *Force Perspective*.

Pie R squared is Pie R squared...when distance is comparatively unimportant through precision you create perspective(continue to research distance).

Aperture turns width into perspective when the only difference is distance from the observing audience.

### Measurements:

**Two settings** that have been unified by any of the follow ideas create a **single scene** that is meaningful:

**An object with two identical purposes (i.e. a mirror and its subject, a piano player, a dopple-ganger)**

**Two Ins and Two Outs or Opposites Attract (arms and legs, batteries, black and white cars or police cars, duplicate socks and gloves that are opposite, an L shaped building, lamp light and steaming coffee, florescent lights???)**

**Identical props of difference sizes or a rolling ball towards an observing audience (masking tape and duct tape, basketball and planets, a watch and satellite, a flashlight and rocket, book and a raft; circles and square, and the circle always wins in comparison, a tire falling instead of rolling, lettered keyboard and checkbook, etc.)...**

---

This appears to create unity that directs the piece as a whole.

A sidewalk can be used as a road...

Can you see the degree? Yes, you should be able to see it. Because it was placed by the perspective of a directional figure.

---

The aperture is produced by a second perspective which makes direction and photography two separate roles.

A director provides *Vision* while a cinematographer *Zooms in and out* to capture vision through aperture.

---

### Regarding Two Objects in Space

If space is “falling” around two objects then objects can move, and direction is invented, by falling, which is only possible between multiple objects.

Ratio: Two fixed numbers increase and decrease according to respective amount. Multiples that increase and decrease through square roots which are fixed though respectively unaltered by the partner numeral.

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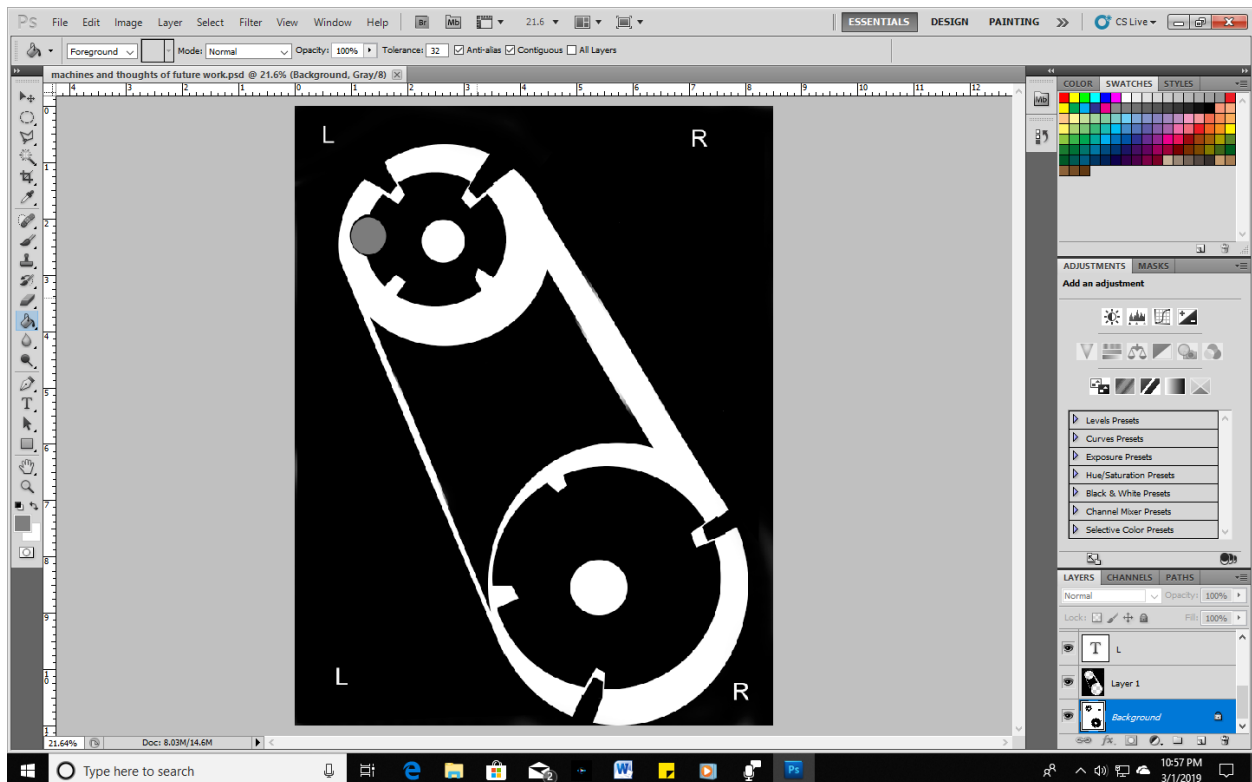
### Thoughts on Speed In Comparison to a Big Idea

$$\frac{1}{4} \text{ pie} = X$$

$$\frac{1}{4} * 3.14 = x$$

$$3.14/4 = x$$

$$.785 = x$$



The distance ( $x$ ) from the inside corner (from one tooth to the next on a strap) is equal to the distance from the edge (from one notch mark to the other on a wheel). According to restricted computation, the wheels must be equal (which is contrarily to the depiction above). The wheels can be unequal if the notches correspond to the teeth on the strap and not each to other respectively. The length of the strap is  $\pi$ , which means the inner wheel must spin perhaps several times to catch the tooth of a strap with a notch on a wheel that is a smaller circle which spins faster than the larger outer circle (which is the strap).

---

$X = \pi$

$\frac{1}{4}x = \text{inner wheel}$

If we have four teeth per inner wheel, then we can apply the following results as a solution—

$\frac{1}{16}x = \text{distance from one notch to the next on a strap; for a total of 16 notches.}$

If we have sixteen teeth per inner wheel, then we can apply the following results as a solution—

$\frac{1}{48}x = \text{distance from one notch to the next on a strap; for a total of 48 notches.}$

The inner wheel is a fourth of the outer wheel. The distance from one tooth to the next is a further fourth (resulting in a fourth squared) which determines the length of the outer wheel. According to the following process—

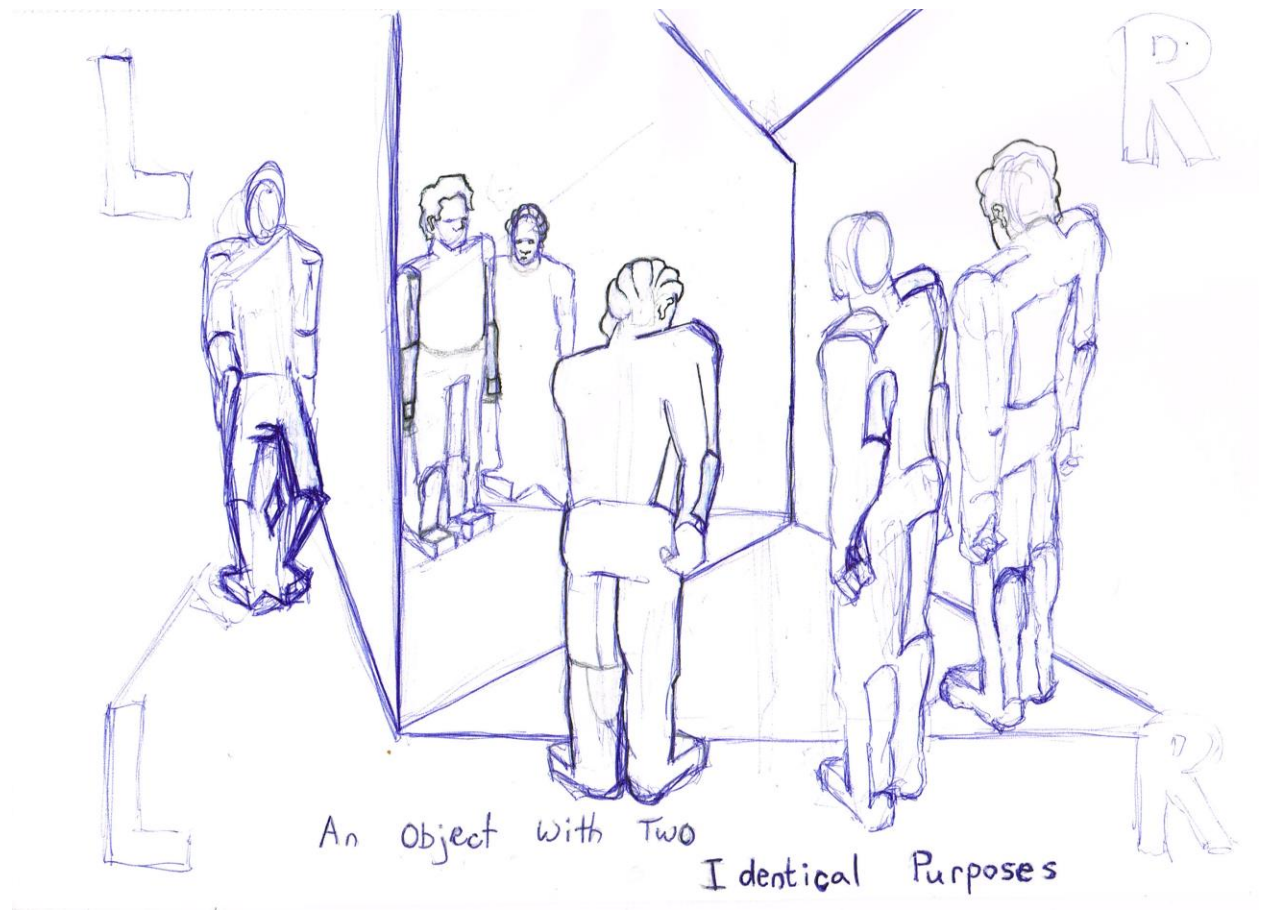
Circumference/distance from one tooth to the next = notches on a belt.

---

An orbit or outer circle unifies “**a ball rolling towards an observing audience.**” Which means we can see degrees through fractions of the outer circle. Which means we can unify “a ball rolling towards an observing audience,” through degrees that correspond exactly to the outer circle, though their rate may differ, through  $\pi$ . Which means, “How many times does it take the same degree to cover distance from identical objects which are of unequal size?”

This is *movement*. Replication of distance, through degrees or fractions, between two identical objects of unequal size, of a unifying “outer circle.” An ‘outer circle’ is comparative and therefore stands in for certainty until the point of view changes.

---



---

### Observation on the Film "Big"

There are always two points of motion in a film but sometimes you film only one. There are three kinds of "Two Point Motion":

-Foreground/background motion: when characters or setting do not interact.

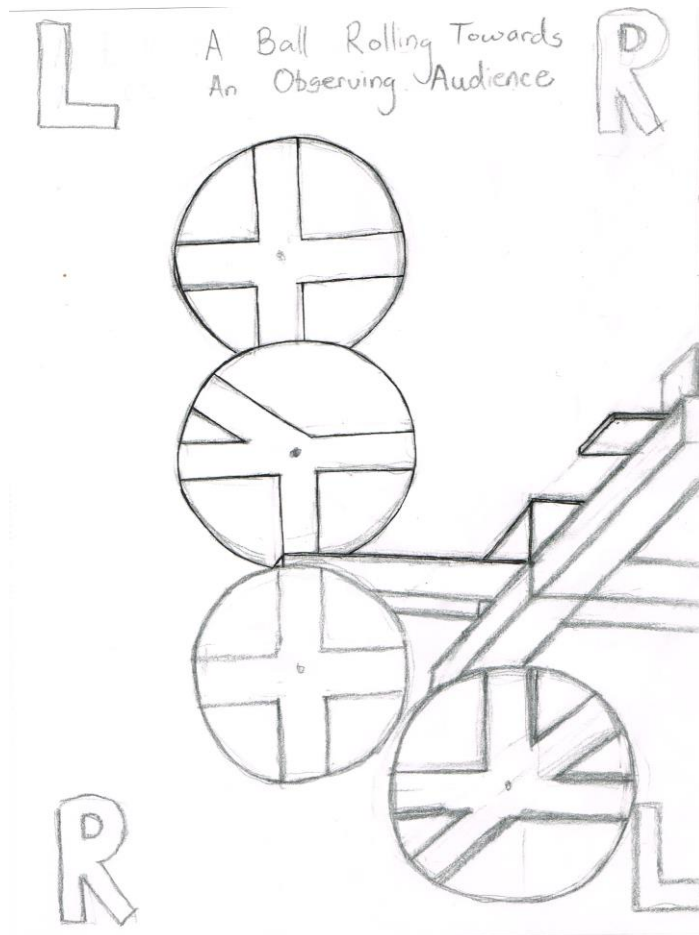
-Interpersonal Motion: When characters or setting do interact at which time the background becomes the second point if there is synergy between the actors. This is consolidated motion.

-Consolidated Motion: When one point of motion sits inside another point of motion.

Two points of motion change through interpersonal interaction between characters or when motion between two characters is consolidated into a single point of motion that interacts with the setting; that is to say, sometimes one point of motion sits inside another. This would be consolidated motion.

Syntactic Motion: When the film becomes a single point of motion through concurrency and the audience participates in theater.

---



Can an airplane cover 45 degree angles and 'right' angles? Yes, as a **Ball Rolling Towards and Observing Audience**.

---

***"One Eye, One Nostril, One Collarbone," No Doubles or One of Each (Thunderbolt)***

---

**Definitions:**

**Two Identical Props of Unequal Size or A Ball Rolling Towards and Observing Audience:** Two circles that have been unified through distance within a larger, circular body. A 'Right angle' and a '45 degree' angle will unify a ball as radiuses that encircle a point. *(Continue research into acceleration; if a rolling ball produces two circle one at 45 degrees one at 90 degrees, then the ball can only get bigger and bigger, perhaps through powers).*

---

**On Powers:**

*"if a rolling ball produces two circle one at 45 degrees one at 90 degrees, then the ball can only get bigger and bigger, perhaps through powers"*

---

***"I timed my stop to make an X"***

A thunderbolt is not an L shaped building but they are similar. Because an L shaped building can rotate. This is a revision of *Measurements*. "The eyes-nose and collarbone," was removed from **Two Ins and Two Outs** and placed in to **No Doubles or One of Each**.

A thunderbolt cuts things in half. A right angle prevents things from being cut in half. **Opposites that are of unequalled strengths, through Imbalance, or an Alliance of Features that rotate.**

Rotation can nudge a scene by three degrees. If so, a right angle can adjust by three degrees through leaning. Because a scene can rotate. When a scene rotates, a thunderbolt wraps around the scene while the right angle leans to find balance.

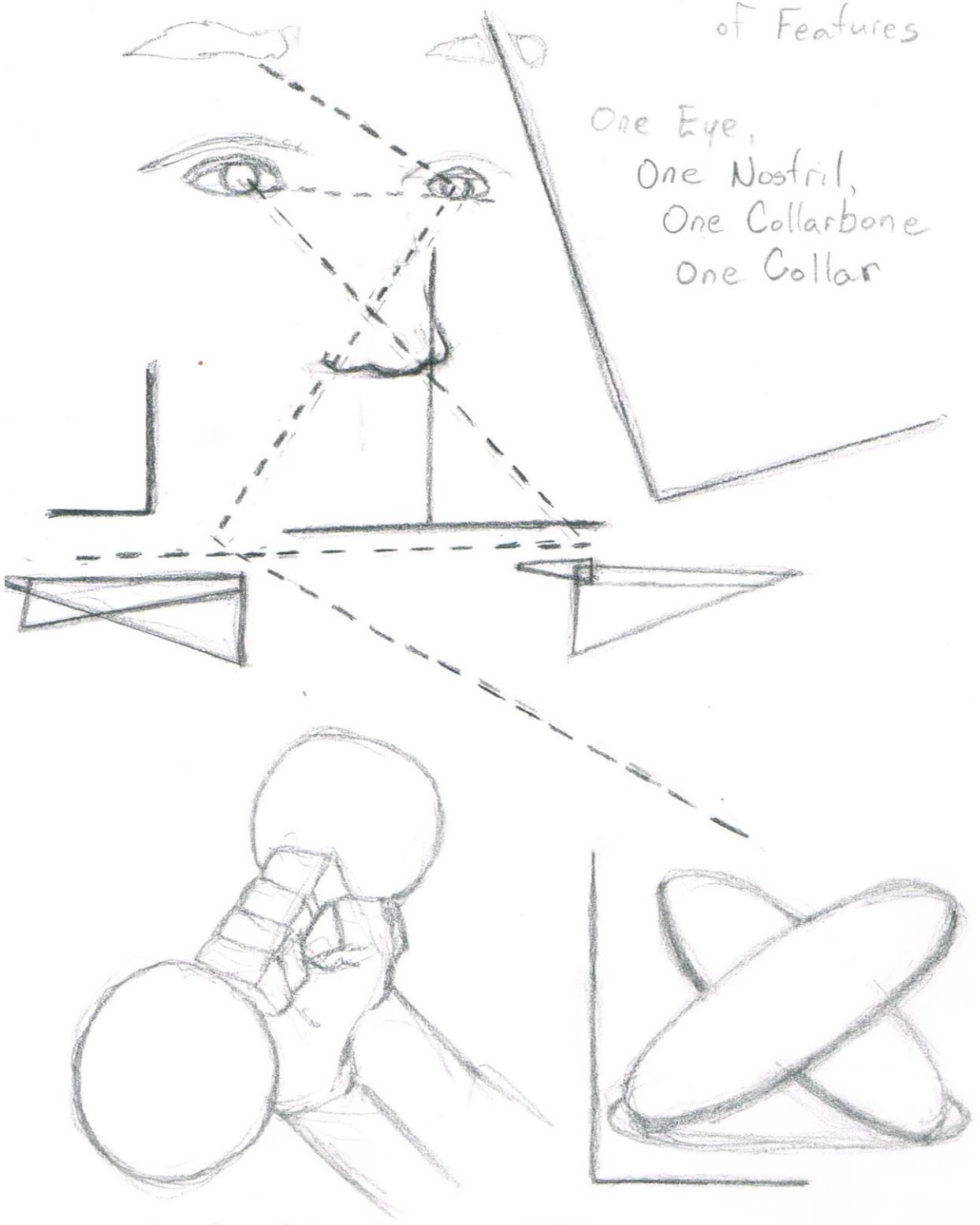
Rotation of a scene will create a right angle that leans and a thunderbolt that wraps around the scene. The effect will create an X from dividing features between two scenic ideas.

---

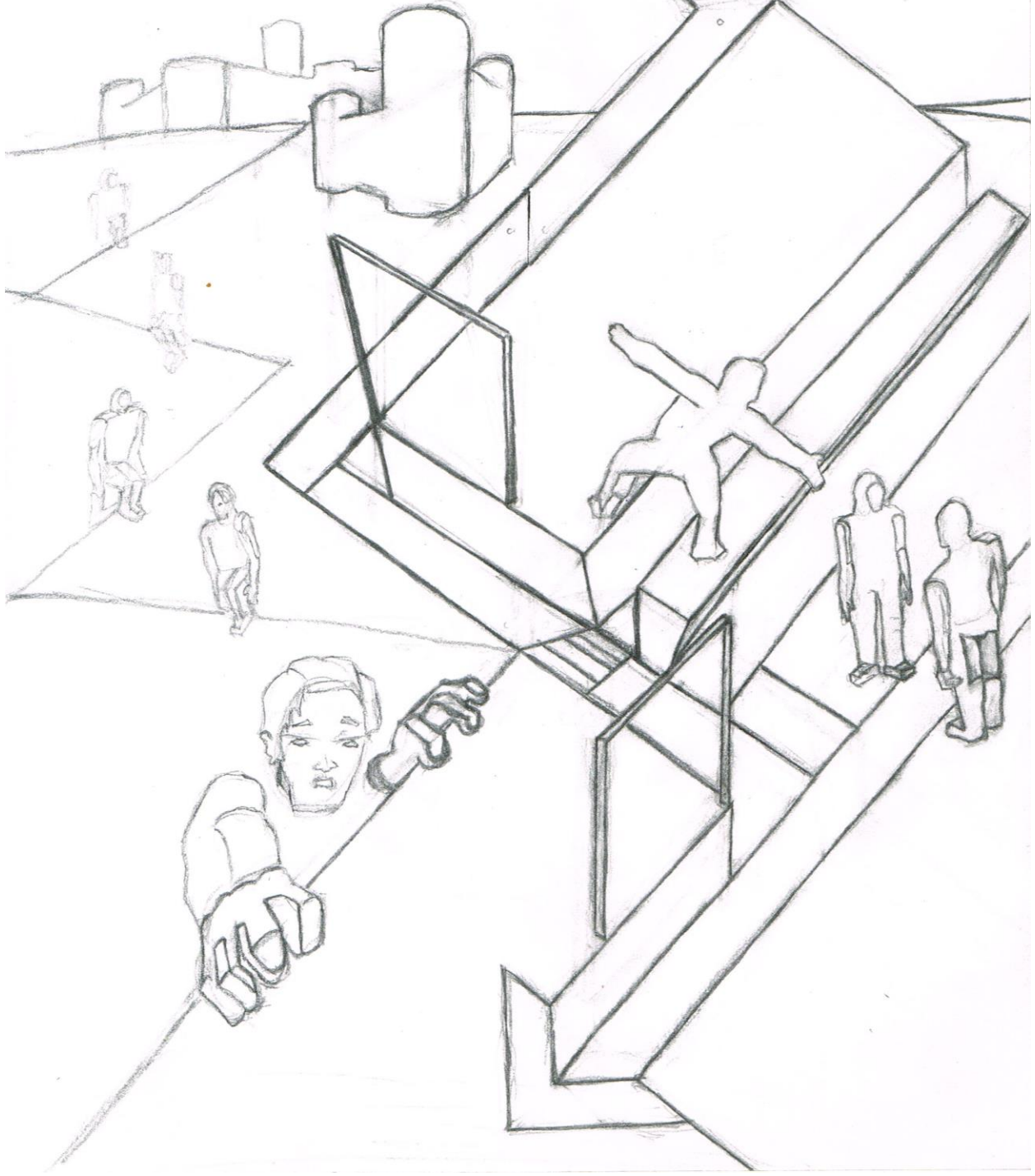


An Alliance  
of Features

One Eye,  
One Nostril,  
One Collarbone  
One Collar



Opposites of Unequaled Strength  
An Alliance of Features



**An L shaped building can rotate** though it is done so as a square *through* acceleration which preserves the right angle. A thunderbolt wraps around a circular object and illuminates its direction through distance that is measured through radius. Which means it is slanted because radius has unified the effect of wrapping a circular object.

---

When Linguistics unifies scene with movement (which accelerates) it creates cinema.

If there is no linguistic articulation then it is still (or observation based motion) because unity in cinema is artistic.

---

### **Still (or observation based motion)**

When description of scene is given time to be observed. This is self-portrait and implies art through substitution of the Self with right angles, 45 degree, angles, mirrors, and 'a ball rolling towards an audience.' Which means that a scene must be articulated in order to be considered art.

Which means that a river is motion, and it is also self-portrait, but it does not become aesthetic until it has been altered by articulation that substitutes the Self for subject matter. Which means that it is a reflection of linguistics and misunderstood until it has been substituted for subject matter.

---

On substituting reflection with subject matter

A reflection is restricted, or lineated, and therefore can be understood through substitution, which implies character development.

If we understand the universe to be a reflection of humankind, which can be substituted for subject matter through right angles, 45 degree angles and 'a ball rolling towards an audience', then we have come to a full understanding of artistic importance through character development. A lineated form filled in with subject matter creates character.

---

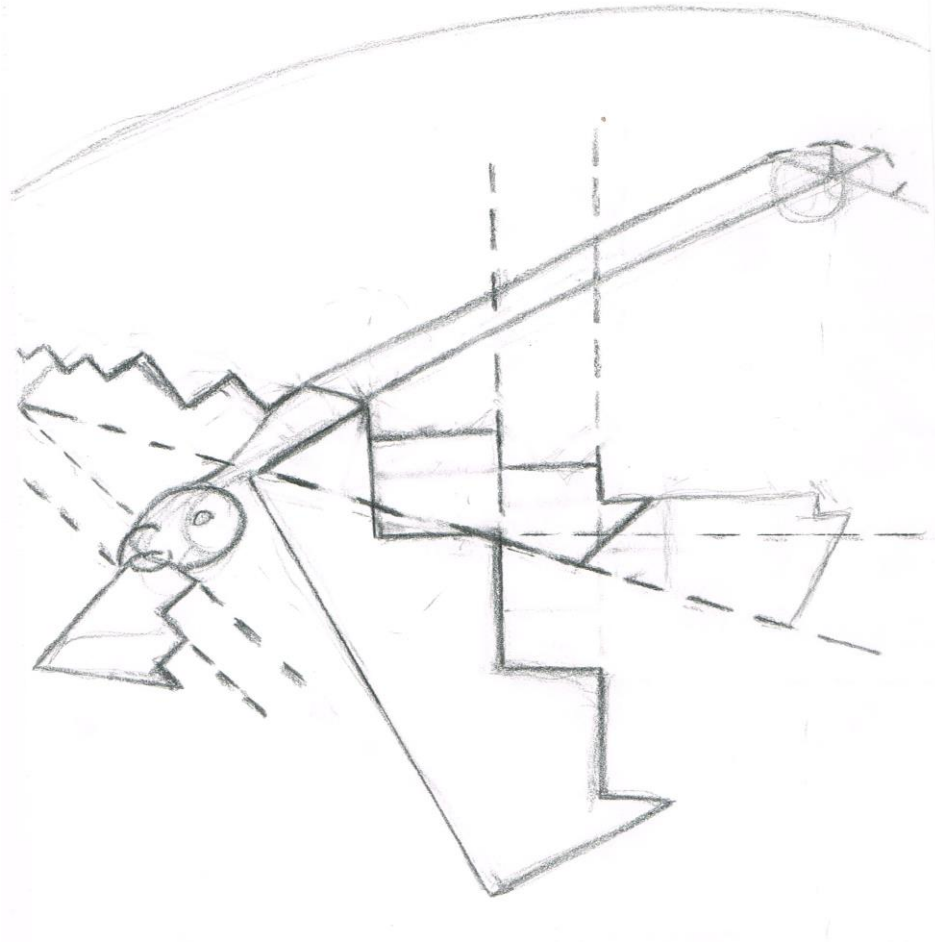
On Self-Portrait

My self-portrait is not made by me. My likeness is made by me from my self-portrait. My self-portrait was made by the elements.

---

On Equilateral Triangles, Spines, Right Angles, and Thunderbolts

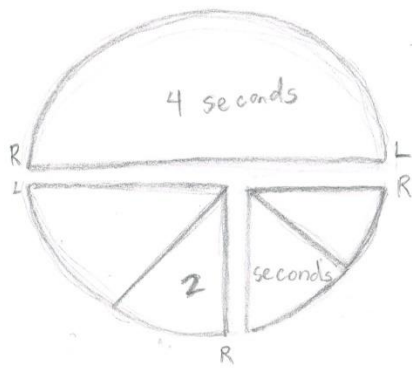
*"Can an airplane cover 45 degree angles and 'right' angles? Yes, as **a Ball Rolling Towards and Observing Audience.**" With the help of a spine, thunderbolt, and 2 triangle.*



---

**A T and an L make Opposites Attract or Newton's Second Law of Motion**

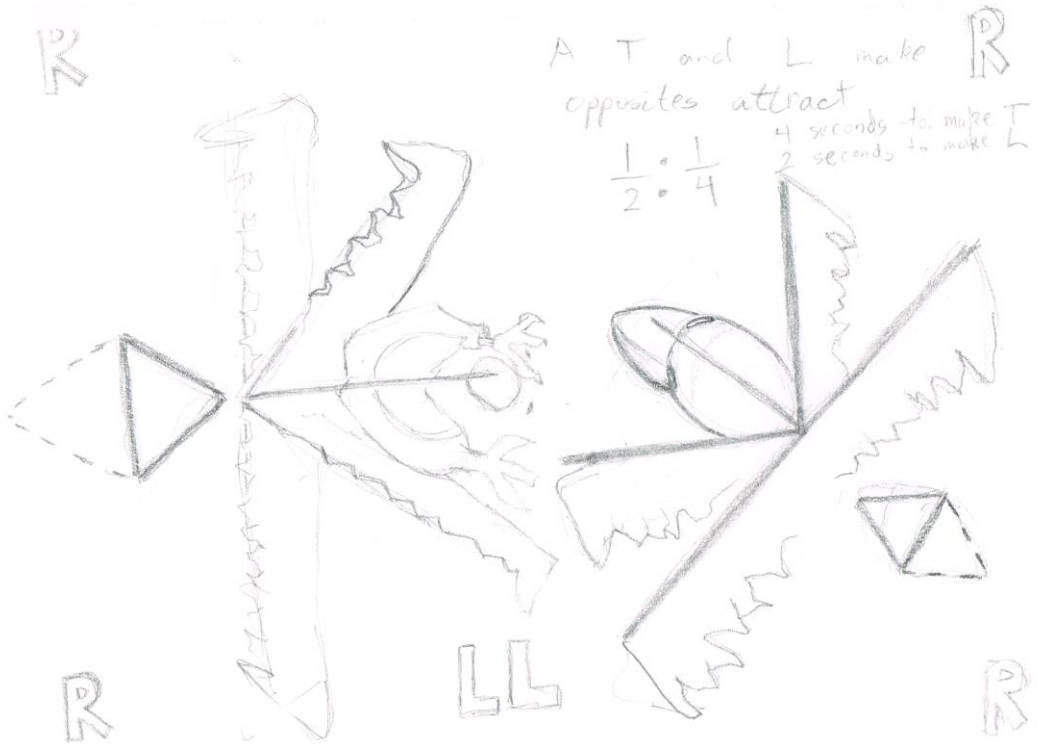
4 seconds to make a T,  
2 seconds to make an L;  
 $\frac{1}{2} : \frac{1}{4}$



$$\frac{1}{2} = \frac{1}{4}$$

2 seconds to make an L  
4 seconds to make a T

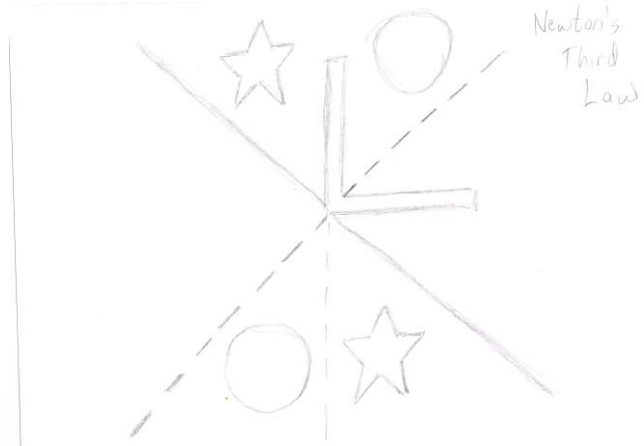
## Newton's Second Law



---

**For every action there is Character Development or Newton's Third Law of Motion**

*"A lineated form filled in with subject matter creates character."*



---

Which means, a ratio can only be articulated by a mirror that is being filled with subject matter. Which means, when you are a T, I am an L.

**Useful Numbers Continued:**

**Two Eyes and No Nose or I Swim Upside Down Because the World is Flat (A spring)**

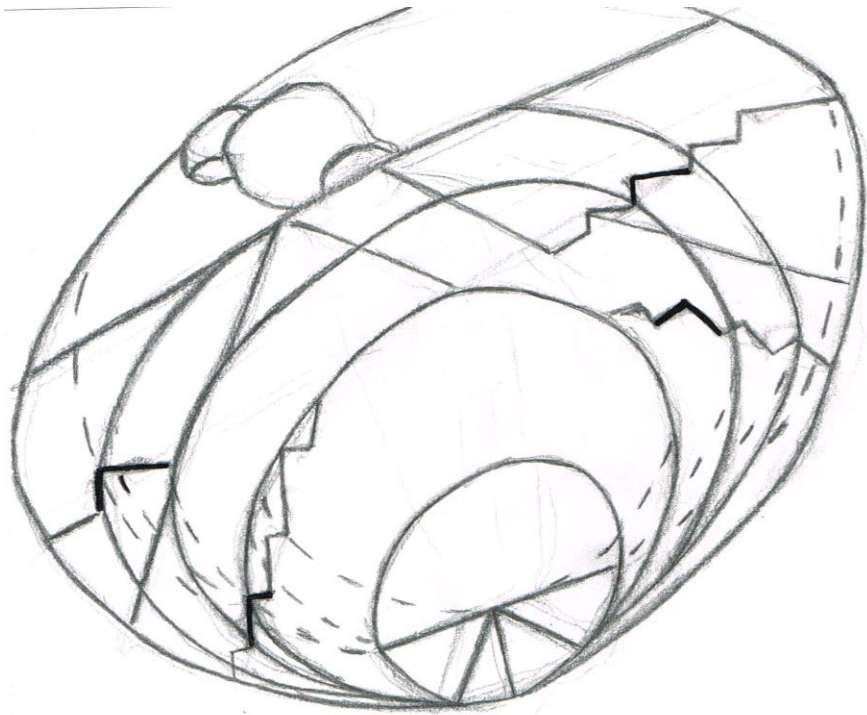
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**One Eye, One Nostril, One Collarbone, One Collar** accelerates (with a collar) because it is a staircase.

This is rotation. This is not a 45 degree angle or a 90 degree angle because there is acceleration.

---

**The First Feather Rotates First or All Left or All Right or Feathers are Sequenced (Atlas Shrugged, Slinky, Boomerang)**

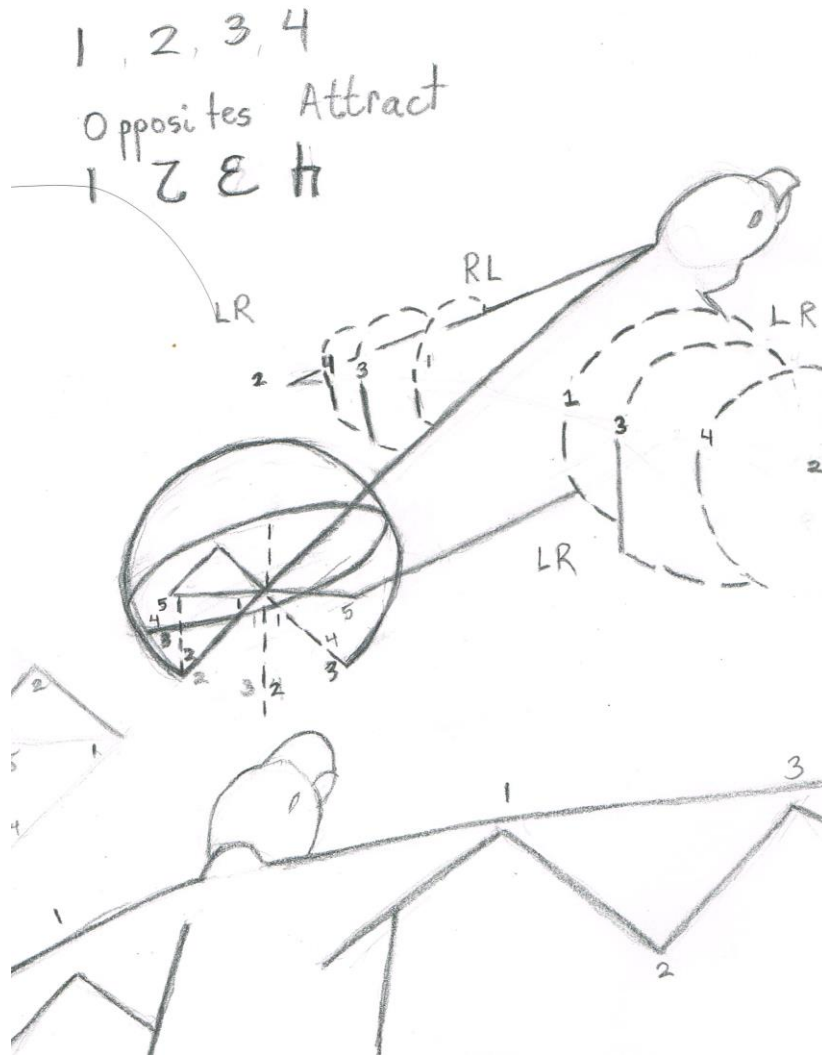


*The First Feather Rotates First  
All Left, All Right (Boomerang)*

---

# Somersault

One, Two, Three, Four, *Opposites Attract*:  
I twist my arms behind my back.  
Head and body reflect  
Full range of motion from the neck.  
The ear compares to the chest  
Across my body as a guest.  
When right is left and left is right  
I take off and swing as though of flight.  
But one somersault has been missed  
That makes more sense with a twist.  
When right is right then left is left  
I will lift with a spring to do a somersault.

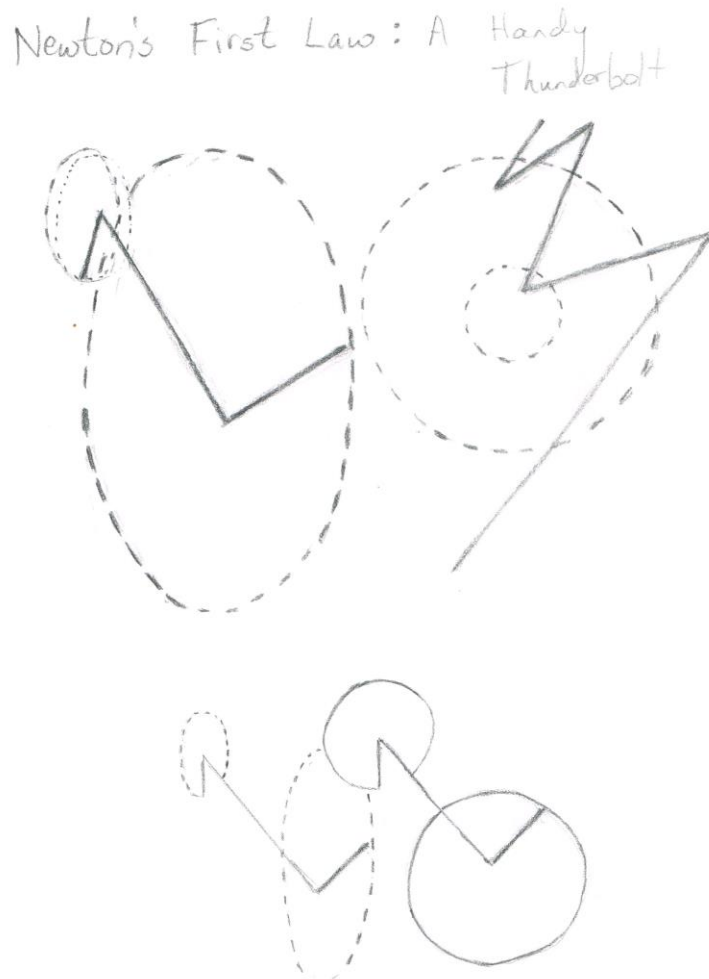


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## Thoughts on Evasion:



A line travels between two points (A handy thunderbolt). Or An Alliance of Features Can Dodge A Ball Rolling Towards and Audience.



---

### Proposed Solution (tentative hypothesis)

135 degree angle is made by a fluke that flops or 90 degree angles which chamber. A 90 degree angle is made by a T and L. when a T makes an L, the opposite idea must make an L when once it was a T.

For a T to make an L it must somersault or twist its arms to make wings. The fluke must mimic the wings but all left or all right.

---

### Thoughts on the Fluke or I Can Roll a Quarter Across my Fingers

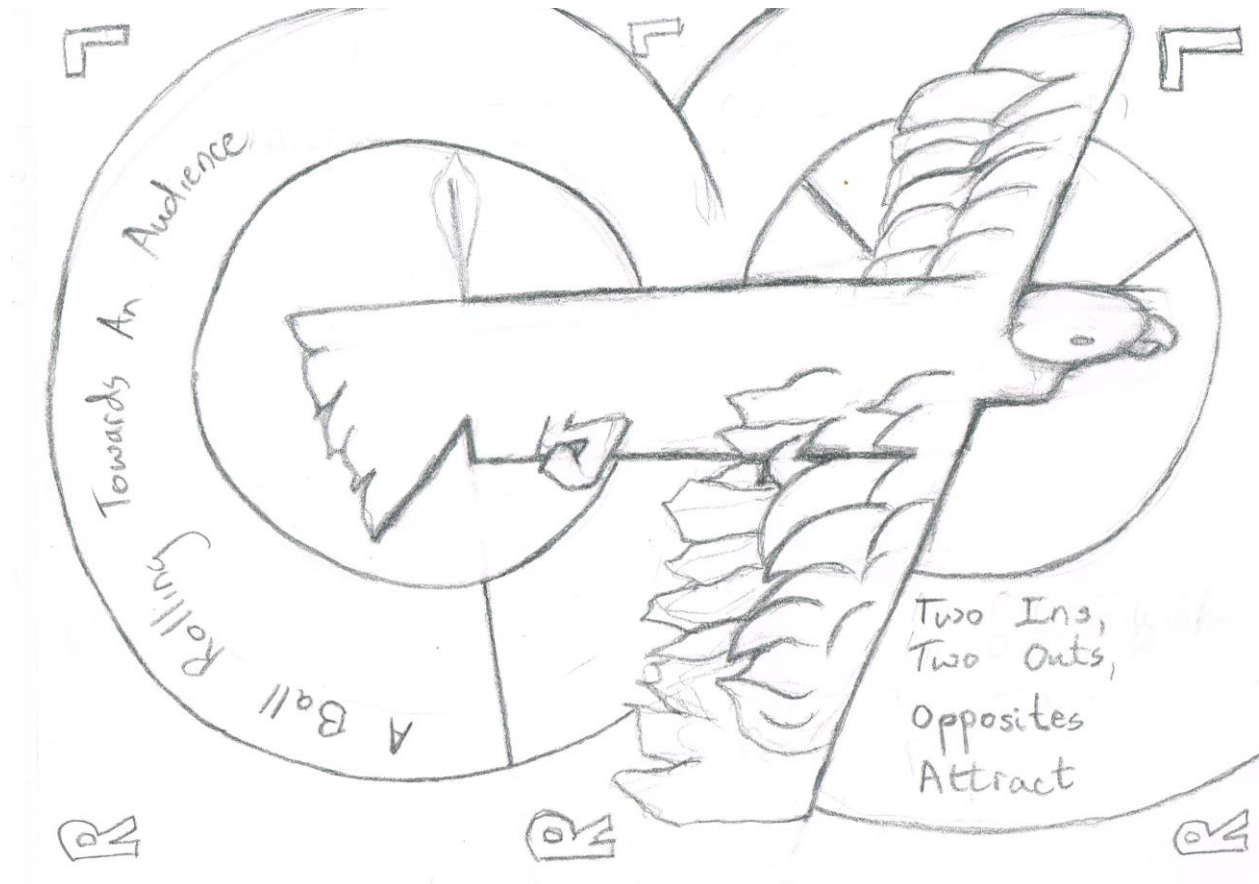
What was thought to be a **ball rolling to an audience**, or *Centripetal Acceleration*, is in fact rotation or an **alliance of features**. A fluke does not accelerate, it rotates a sphere. Perhaps a fluke is *Evasion* or a *Handy Thunderbolt* and the wings are *a ball rolling to an audience*.

If a fluke is, in fact, an *alliance of features*, then it is perhaps a reflection and how the bird reorients itself after doing a somersault. Which means that the bird fills in its reflection with outer space freed from a circle through *Evasion*.

---

### On Gliding and Propulsion

The fluke and the wings take turns making T's and L's which either glide or propel through air. **Or When you are a T, I am an L. We Glide. When you are an L, I am a T. We Jet or propel.**



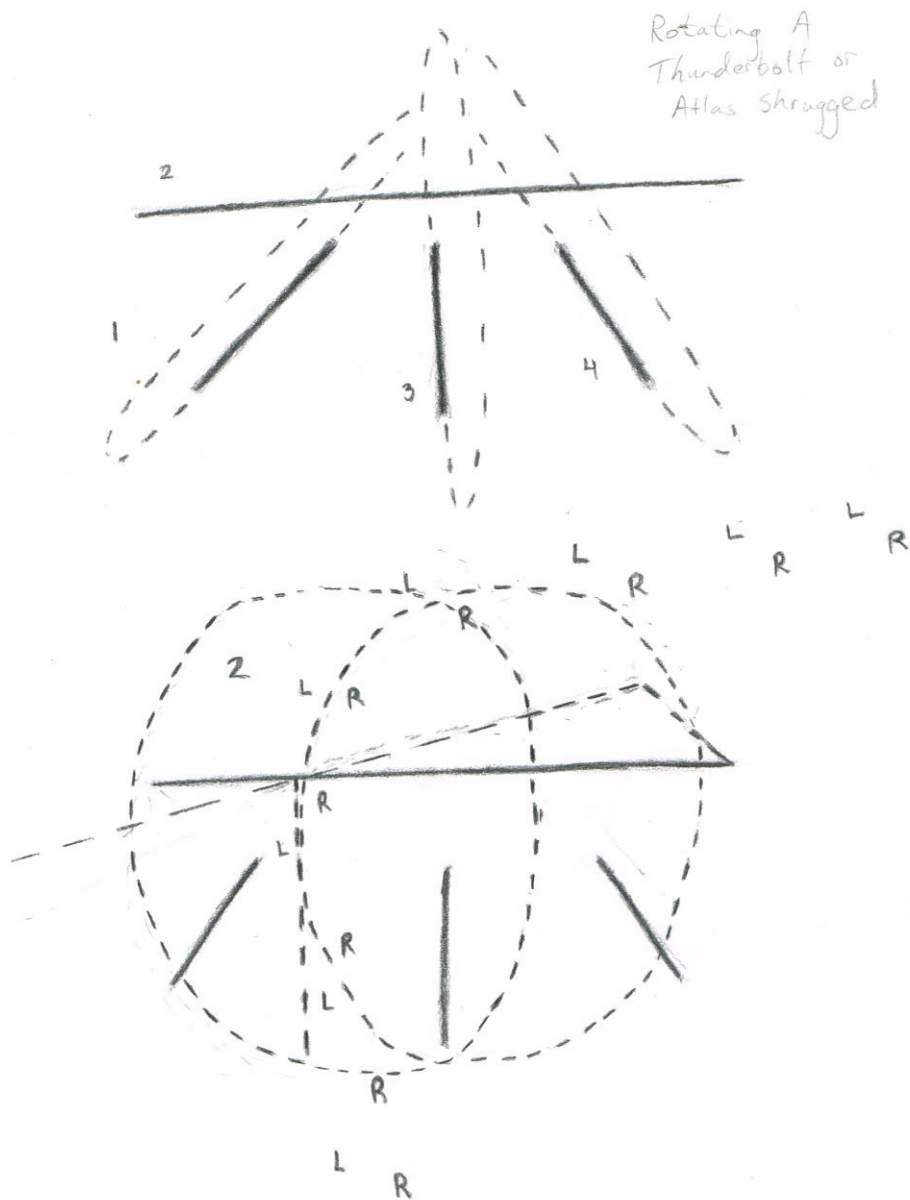
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### Thoughts on Lineation or **How A Handy Thunderbolt Always Knew It Was a Cylinder**

When a 90 degree angle is articulated by a T or an L it will rotate by 45 degrees and lineate to fit the original idea.

This is to understand Newton's First Law of Motion.

---




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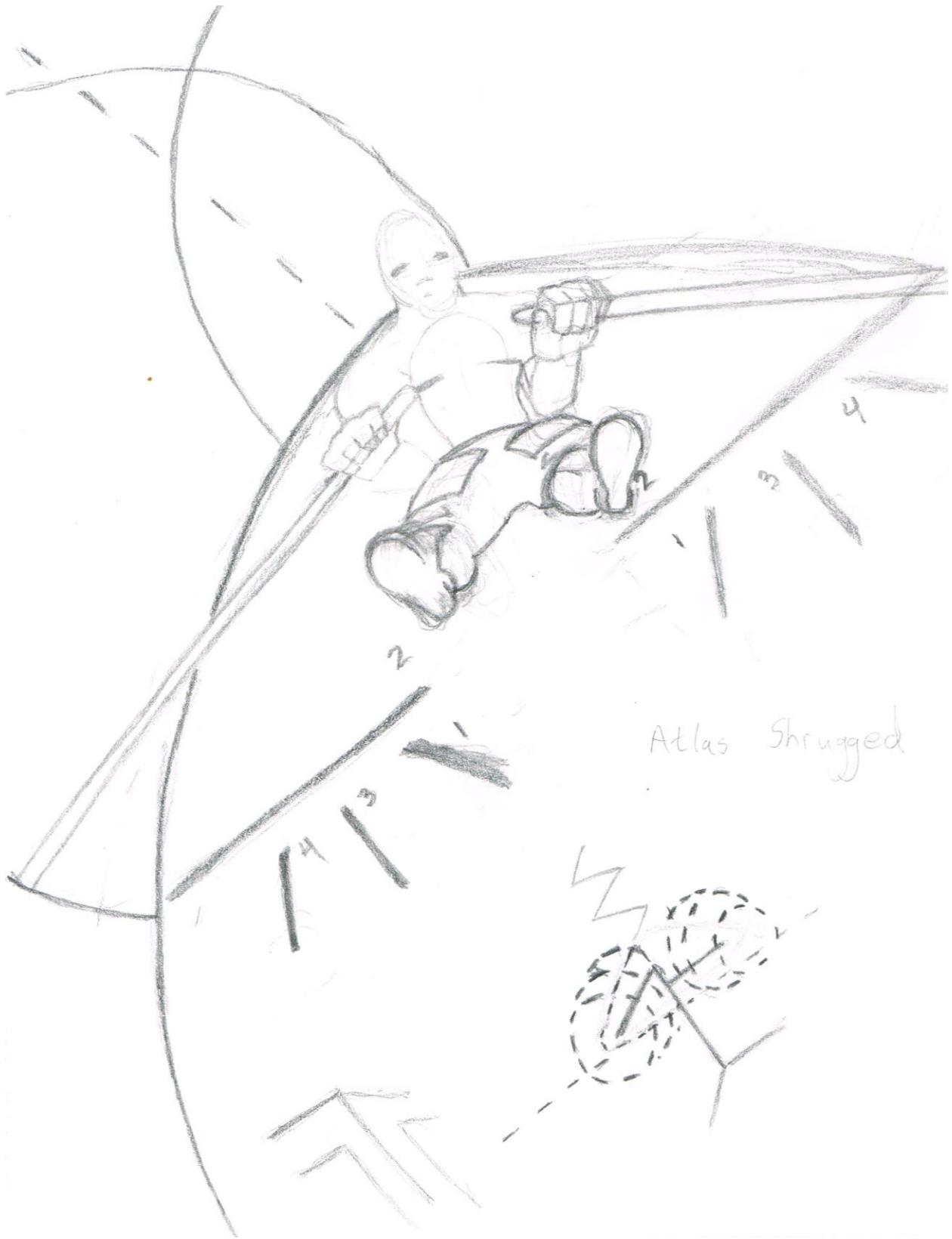
*“For a T to make an L it must somersault or twist its arms to make wings. The fluke must mimic the wings but all left or all right.”*

For a T to make an L it must somersault or twist its arms to make wings. The fluke must mimic the wings as opposites. **Or When you are a T, I am an L. We Glide. When you are an L, I am a T. We Jet or propel.**

---

### **Thoughts on Lineation, While Gazing On my Reflection and my Opposite**

Rotation will invent a line that is new through opposites and reflections. Which means lines do not only appears but they lineate or increase and even decrease through importance.



### Applied Measurements/Surrounding Results Or To Add Empty Space:

A compass, bobby pins, a measuring tape, glue, scissors are all Handy Tools in *preserving a scene*.

---

Thoughts on Rhyming and a Unifying Purpose of Grammar

A couplet and an interior wall can be unified through an orbit of certainty. Or A Rhyme is Similar to a Ball that is Bouncy. And a ball unifies a circle and an ellipse if space is added to scene through design.

*Or when you rotate I orbit and when you orbit I rotate* as long as space is added. **Or a One-Handed Juggler Can Still Twirl a Baton.**

---

Thoughts on How to Unify **a Ball Rolling Towards an Audience** and **An Object with Two Identical Purposes**

With an ellipse. Which is a ratio between two circles. Because an ellipse is also, still, an object with two identical purposes.

---

Thoughts on Grammar or To Inch Forward Through Comparison

Perhaps Gods do not cast thunderbolts, but Giants do.

---

Thoughts on Concave and Convex Shapes

A ball rolling towards an audience either dips or bends through rolling.

---

Thoughts on Spanish or To Trill an R

The mouth is an ellipse created by the upper and lower jaw, of which, they are circles that rotate as a cylinder **or I Can Trill through Rhyme.**

---

The Inner Glue

My tongue touches both pallets like a spear—  
I make funny faces in the mirror.  
I roll my face forwards and back  
And throw karate kicks into black.  
It is not easy to roll an R in many ways  
Without saying something to the child of younger days.  
I sing and try something new  
When learning erodes the inner glue.

---

Thoughts on Confusion

A deeper note can still harmonize with a higher note which makes confusion in song **or Poetry still Uses Meter or A Line Helps**

---

## Thoughts on the Spinning Roundhouse Kick or I am Not an Ostrich or I Have Eyes in the Back of My Head

My eyes do not need to change their position in my head they need only rotate in place.

---

Thoughts on Book Promotion through Image

We do not push people to our book, we walk them to it with easy connections and subtlety. **Or Articles lead to quotes which lead to purchases. Or subtlety accelerates through direction.**

---

Thoughts on Insight through Reflection and Rhyming Dialogue

**Or When Hannibal Says 'No!' he Does so as a Spaniard.**

---

### Measurements Taken for Purposes of Casting

*Inseam: 27 inches (crotch to just beneath ankle)*

*Waist: 38 inches (around stomach)*

*Sleeve: 34 inches (mid-neck, over shoulder to mid-hand)*

*Neck: 16 ½ inches (around neck)*

*Coat: 44 inches (taken from industry chart)*

*Hat: 24 inches (1/8 inch above ear) or 7 ¾ "Tilley" size*

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*Certainty through Line, **Or When the Gears of War Turn***

*A triangle is still certainty in outer space. When line is bold, The Gears of War Turn.*

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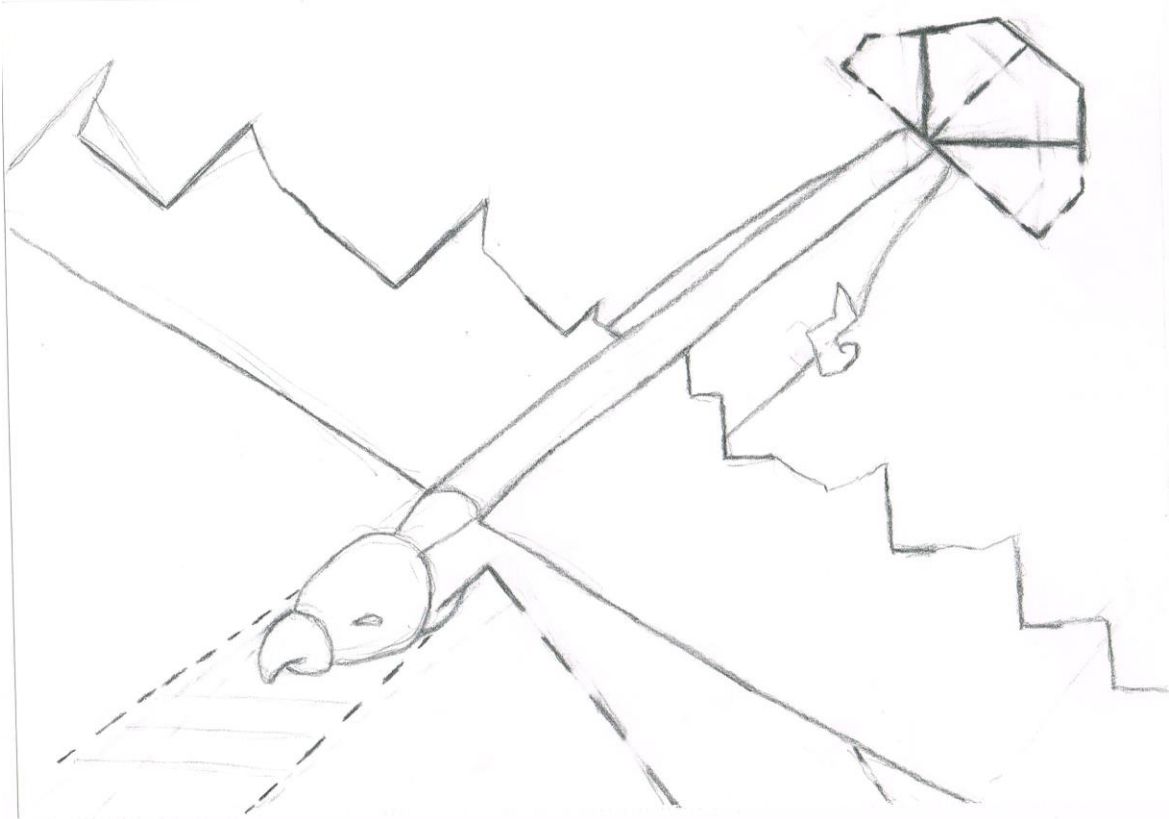
Thoughts On Bubbles and comic books **Or Just Add Water**

When Jerry Maguire is devastated he stares at a glass of water.

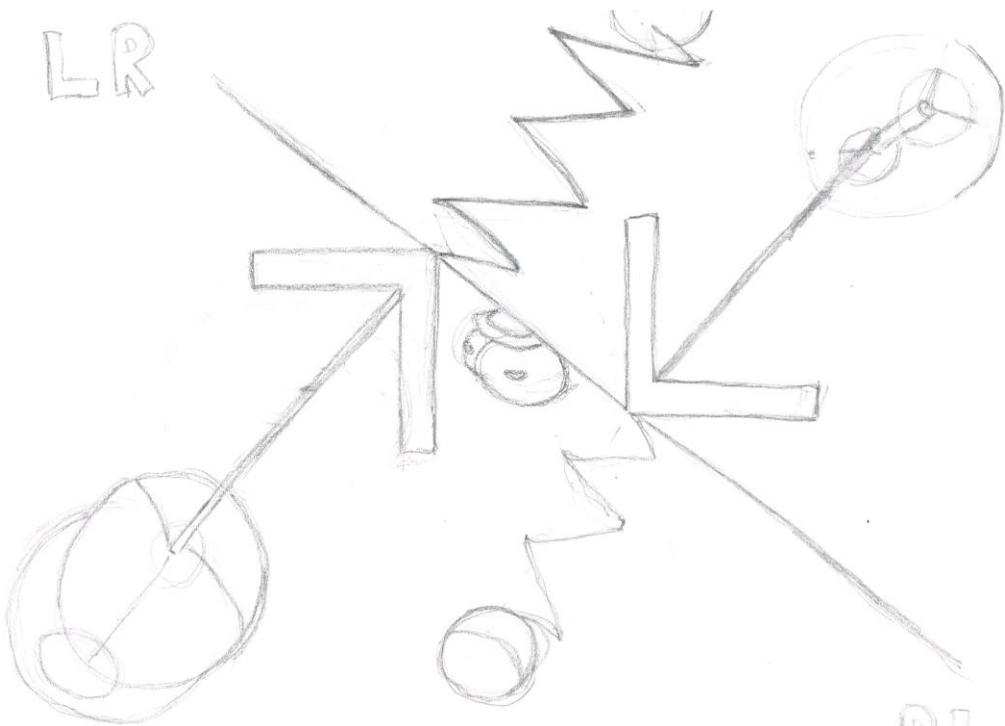
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Thoughts on Equipment that is Nerf

If the tools are fake, then you can film in your apartment.



LR



RL

Thoughts on Dentistry and Scruff

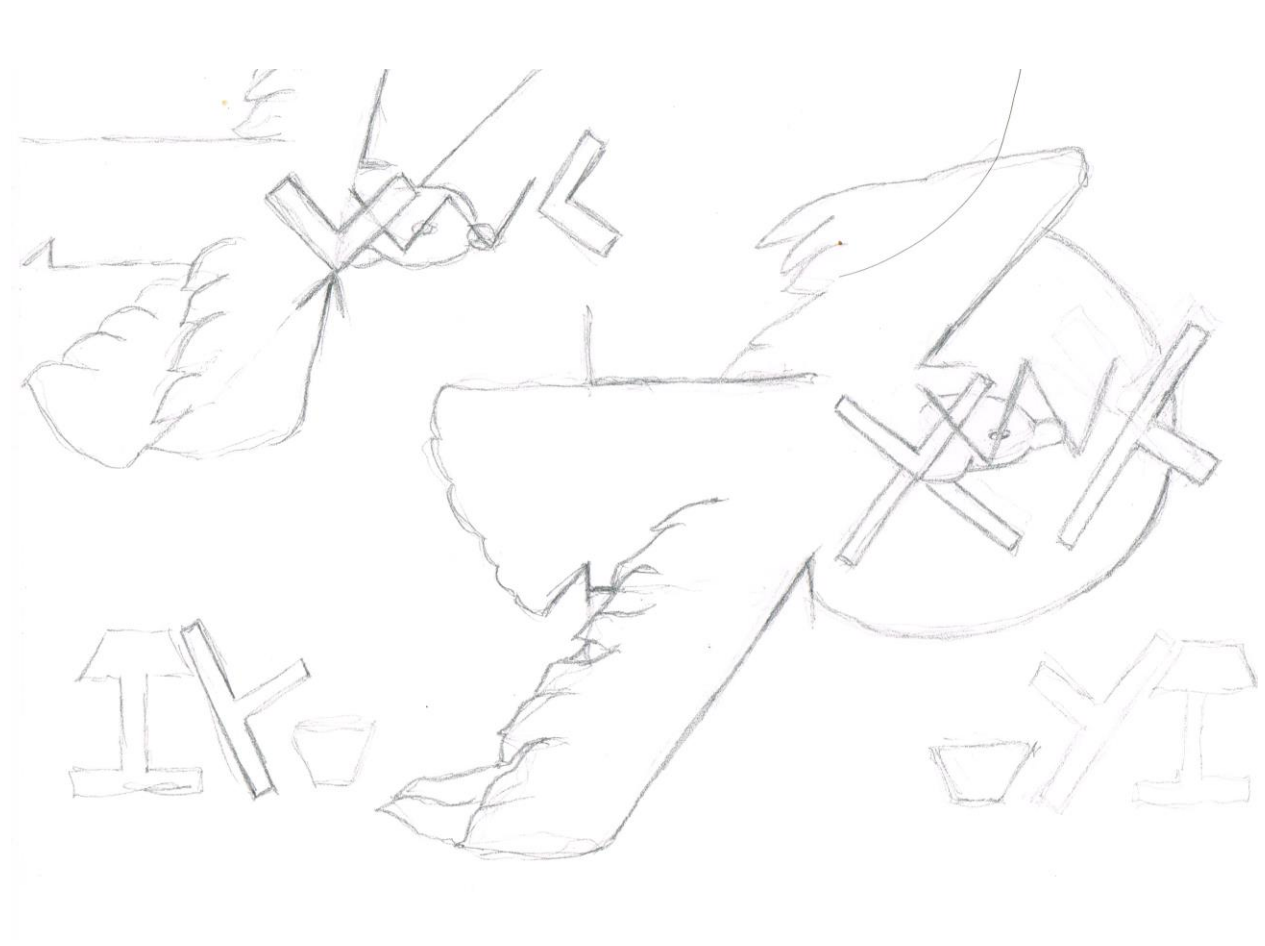
To Chew like a cowboy or a lumberjack is elliptical **Or I roll food in my mouth because a mustache can tickle.**

---

Thoughts on Dress Hats and Button Up Suits

When your hat fits my suit and my hat fits your suit, we are no longer opposite, we are reflections. We do not accelerate, we mirror each other because we are now elliptical. **Or two heads can share the same idea as long as the body increases or decreases through powers.**

---



Thoughts on Ghost Notes and the Effect of Muting A Guitar

440 hz=standard number of frequencies per second in music Or Pitch **Or “The Notes in Between Frequencies Are Important” –Internet Showman, A=432 hz (Neeley, 2017)**

---



## Part 2: Ghostown, A comic book script

### Thoughts on Acting for Screen

To have two eyes while closing one, in the mirror, as though of the race of cyclops **Or to Pucker as Though a Cyclops Because a Cyclops can rotate one eye in its head Or I can do a somersault with my face Or the Spinning Roundhouse Kick Does Not scare creatures of Mythology because martial arts is counter-intuitive when the Cyclops is armed**

1. I squish my lips to one side of my face  
And squint one eye the same but opposite
  2. Then I open the other eye and move my lips
  3. In a circle that matches the previous look
- 

### Thoughts on Transportation by water, **Or to Move When Movement is Non-Linear**

*When right is left and left is right  
I take off and swing as though of flight.  
But one somersault has been missed  
That makes more sense with a twist.  
When right is right then left is left  
I will lift with a spring to do a somersault.—Somersault*

A canoe is an ellipse that is operated by two circles. *Left is right and right is left, I move forwards. Right is right and left is left, I move is reverse.* **Or a canoe does not move in straight lines; it accelerates through direction such as forwards, backwards, and across.**

---

### Thoughts on the Wheel Or the Inner Wheel Makes the Gears of War Turn Through Reflections and Opposites Or Three Wheels are Better Than One

A carriage is an ellipse, made of a top circle and bottom circle, that has been lineated and then fused with a wheel. Which means that the earth can never escape the wheel, through orbiting, because opposites and reflections can lineate, or flatten, a circle. **Or to Rotate a Handy Thunderbolt Flattens the Earth.**

---

### When the Whole is A Ring

Just as squares fill a screen,  
What was in pieces is now seen.  
Or when what was whole is diced,  
Which increases appetite when it is priced  
Now closer to what I can afford: As with the sun,  
I do not need many copies, from here, I need one.  
With fractions or degrees of a whole,  
I can increase fast, or accelerate, to reach my goal.

But I will need Vision of the whole thing  
If the whole is a ring.  
A copy is still whole, though incomplete,  
I just need a slice to compete  
And I will accelerate fast, to round just once,  
As when breakfast means eating lunch  
On the way  
Only dinner makes a full belly a full day  
That is what I know from what I eat  
That night to day will sweep me from my feet  
If I do not carry on  
Then it only sweeps me into the dawn.

---

Pieces to pieces are still unequal  
Until I speed up and meet your whole  
Which is still only a piece of something full  
Which can be done forceful.

---

Thoughts on the Phonics behind a Disguised Figure **Or an Artistic Rendering Resembles Espionage**

Two hands can make a smiley face if they are disguised behind a mask.

---

Thoughts on Confusion, Part 2 **Or When the Dice Role, the Powers That Be Do Not Shift From Small Amounts**

The dice role is often an illusion created by my reflection and my opposite because the number of combinations that can be made is exponential when the amount shown is arithmetic. **Or A Line Helps**

---

Thoughts on White-Out and the Holy Number 3

One Ring of Certainty, One Opposite, and One Reflection will make the gears of war turn. **Or I accelerate through propaganda. Or White Out is Certainty When People Agree to Disagree**

---

Thoughts on Mario Bros. and Evasion

Mario is certainty in a world where mushroom clouds are cartoon.

---

On Gazing on the Physics of White-Out from Office Depot **Or See-through Plastic Means that Mathematics are in the Public Domain Or I Own my Stroll.**

1/8 inch= notch to notch

Number of notches respective to each wheel=35:15 (ratio) or 7:3 (ratio)

Big Wheel: 35 notches/8 inches

Little Wheel: 15 notches/8 inches

*Personal note:* Physics determines the number of notches in a system (or correspondence) when correspondence is mathematical through ratios.

*Second Personal Note:* The big wheel is a reflection of the tape and opposite of the little wheel which spools tape which was dispensed by the big wheel. The tape is certainly a system that accelerates through reflection **Or a ball rolling towards an observing audience accelerates.**

*Third Personal Note:* Acceleration is comparison when equality remains absolute **Or “I will accelerate, fast, to reach my goal.”**

---

Thoughts on Integration **Or The Pitch Circle**

The point of contact between gears must maintain the same ratio that was used to create the circle and to calculate the number of gears. **Or Jargon does not make us Better, but It Does Make Our Issues Disappear. Or I Figured Out the Pitch Circle From Reading Online. Or Rigamajig.com Kicks My Ass. Or the Mechanical Advantage May Take Some Work to Master, With Time.**

---

Thoughts on Pairing Through Contact **Or the Colon is Equality in Grammar**

When it comes to discussing what I know,

I understand the velocity ratio

And the circle

Through the pitch point:

The frequency, or pitch,

Will pull together, as a whole,

With a reference point

Of Contact

That is

Also circular

But bigger

And useful

From what I can concur

So far.

---

Thoughts on the War Hammer and the Annihilation of Sovereign Claim

If I were to destroy a *Sovereign People* and sack their nation, I would not do so with guns, I would do so with *Hammer and Spear* **Or One for Each of You Or Loss of Life and Property Concerns America.**

---

Thoughts of Planck's constant and the fixed number  $h$ —

Something very small does not mean it does not exist **Or Air is still a Molecule Or a Radius Matters Down to the Last Atom of the Sea in the Universe.**

---

### **Thoughts on the War Hammer and Ill-Tempered Feelings**

Perhaps, if we were to trade *Spear for Chisel*, we could begin to turn the *Gears of War*. **Or Home Depot Has Tools That Are Cool. Or the Harder Stone is neither Tool nor Song; it is, in fact, Absolute.**

---

### Thoughts on Myth and Fortune

From time to time, nature will produce a 3:4 ratio that accelerates through fortune not often found **Or the Four Leaf Clover is either Rare or Mysterious.**

---

### Thoughts on Shapes & Circumstance

Perhaps the elements can be controlled through grammar. **Or Equal Force Requires Two Ideas. Or a Ratio Still Needs a Circumstance.**

---

### **Results, When Taken with Madness Or Rebuttals Should Be Recorded**

It takes equal force to take-off as it does to land when un-aided by slowing down. **Or Speed is crashing in reverse. Or super-heroes sometimes dent the earth while leaping as though having fell from Astounding Height.**

*Do propellers produce force to counter gravity?*

---

### Thoughts on Speed through Disaster that is Obvious

When up is down and down is up, I move forward. When up is up and down is down I move in reverse.

---

### Thoughts on the Harder Stone and Islam

Perhaps the only answer to Prophet Noah is the Golden Rule.

---

### **Thoughts on Conversation Regarding Who is Who and Why Or Planning Will Save Your Soul Through Casting if chosen; and I can still chose myself.**

A producer who does not pay fees can still play god.

---

### **Substance and Math and So on and So Forth**

**Matter is the circumstance that unifies space through a ratio**

### Part 3: While Strolling through a Matrix, One Day, I Became a Figure 8

#### **Thoughts on Pivoting, Thoughts on Grip (As Though Assembly Were Difficult and Not Clearly Such a Simple Task)**

When screws, pivoting along horizontal and vertical axis, are rotated by 90 degrees, scene will shift inwardly which creates purpose when lit **Or rolling hills are a Thunderbolt If Chosen or Traversed Or My toes roll horizontally when things get rough though my Gaze Remains Ever Fixed.**

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#### **Quadrants, Greater than Less Than Equal to, Or All Up, All Down, and around and around we go because a Matrix supersedes Grammar**

Perhaps a logarithm, a river, and the sunny California coast all agree upon rollercoaster rides and how they must be seen through till the end, in spite of fear that cannot be altered **Or once you're on your screwed Or a one way trip moves in reverse.**

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#### **Thoughts on the Foe dashed, horribly, as though having encountered a destined rival Or Special Forces fights with knives inverted**

To tilt a knife by forty-five degrees slashes upwardly.

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#### **Thoughts on the half-tube, which shreds, once the intrepid dude drops in from a scary height**

A logarithm is all left, all right, all up, or all down but if it is turned upside down, x-games will have an answer for inventing new sports.

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#### **Thoughts on an Air Pocket and Moving in Reverse**

**When Jerry Maguire is devastated, he stares at a glass of water Or a pump is a glass of water tilted by 45 degrees.**

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**Thoughts on the *Super-Punch!* Or to raise the right fist and the left leg, in order to punch the lights out of another, creates a logarithm Or dynamic art is scientific**

**When superheroes punch out zombies, they do so as a logarithm Or all up or all down is a super-punch.**

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#### **Thoughts on Choice and Tilting, usually water, by 45 degrees Or a coffee-maker still often pumps sugar**

Be it air or water, I stay level when tilted by 45 degrees Or the variable of choice does not change from small amounts, it just finds a place to land Or things are settled with music, mathematically Or a 45 degree angle can be preserved with bubbles (or an air pocket).

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**Thoughts on Acceleration Or Parabolic Meaning Provides Order to Naming Or, In order to Bend it Like Beckham, the Last Must be First and the First Must Be Last Or a high note can harmonize with a low note (Thoughts on Confusion) Or a line helps**

Placing talking heads in order accelerates. End of story.

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Thoughts on Pairing to Make a Seal

The unstoppable *Figure 8* and screw on tops are *All Up or All Down* as a concept; the concept is that they cannot be stopped but when paired they can be used to hold in water Or the idea behind a screw top is the *Figure 8*.

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Thoughts on Tools and Innovation that is common place

A tire gauge, a hand pick, and a small lock, all Made in China, all purchased from Auto Zone, mean that the world is full of propoganda but that does not mean Asia and Western Europe do not understand each other.

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Thoughts on the Hindu Mat

Be it martial arts, knives that slash, fancy kicks, or the dreaded *Spear & Hammer*, all can be expressed on the Hindu Mat Or a magic carpet can still dance.

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Thoughts on Dialogue

Dialogue makes your jaw rotate my head in circles because dialogue is conversation in reverse. Or to listen spins my head in circles because your jaw and my head create the famous *Figure 8*.

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Thoughts on the Array and How I Must Spin Because One is Greater than Negative One (through a Cartesian matrix)

*A ball rolling towards an observing audience* must concede that one is greater than negative one, which means we are *opposite twice* **Or When you are left I am right, furthermore, when you are up I am down and it must be done twice because our strength is herein unequaled.** Or the lesser one implies distance when the greater one moves forward as planned. Which means that a reflection is not only opposite, it is *opposite twice*. And addition in matrices will *accelerate*.

*Is the figure 8 a sum of parts?*

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***Dialogue Between One and Negative One***

*One:* When I am up—

*Negative One:* Am I down?

*One:* What is left?

*Negative One:* I am right!

*One:* And further more.

*Negative One:* This is you, "You talking to me! Don't you further more *me*. You talking to me?"

*One:* We move forward as planned.

*Negative One:* I just need three meals a day and a place to sleep.

*One:* I believe in God.

*Negative One:* You are just a man.

*One:* Who knows all?

*Negative One:* You know what you know. You're lucky to know anything.

*One:* I lie.

*Negative One:* True.

*One:* When I am up...

*Negative One:* Am I down?

*One and Negative One:* Around and around we go my friend. This back and forth can go on forever.

*Negative One:* Ah, tut, tut.

*One:* What did you say?

*Negative One:* Nothing...but.

*One:* Tut, tut. Around and around we go.

*Negative One:* When you are up—

*One:* I am down.

*Negative One:* I don't mind being up either.

*One:* You never knew great love.

*Negative One:* You got a lot of nerve.

*One:* When I am up.

*Negative One:* You are down!

*One:* I am leaving!

*Negative One:* Done. Try it.

*One:* This back and forth could go on forever...

*Negative One:* Look, I just down mind being up either.

*One:* If any consolation is necessary, from now on, we are opposite twice.

*Negative One:* I could leave.

*One:* Done. Try it.

*Negative One:* I will never leave!

*One:* Never? Why not just this once?

*Negative One:* I will let this go.

*One:* Why not just this once?

*Negative One:* Done.

*One:* We are now unequaled!

*Negative One:* Don't make me laugh. I laugh and laugh and laugh.

*One:* Then I will leave.

*Negative One:* Try it!

*One:* Around and around we go me friend. I will leave.

*Negative One:* When would that be?

*One:* I would not mind being up either my friend.

*Negative one:* When would that be? Around and around we go.

*One:* Done.

*Negative One:* Done.

*The End.*

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### **Thoughts on the Hindu Mat, Thoughts on Meditation**

Tai Chi can be rediscovered on the Hindu mat by exchanging *Spear for Hammer and Hammer for Spear* while meditating **Or to lean in with a shield is followed by the spear mounted artfully.**

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### **Thoughts on Increment and Packets that are useful**

Equal air for equal sugar means that pumps can be only meaningful and filling they cannot be substitutes Or a pump decelerates a circle at a fixed rate because more bubbles are to come **Or, in the future, you will have sugar.**

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### **Thoughts on the Pick and removing Plaque**



*One mirror, one view, one pick, and one subsequent turn of pick (with the option to include a handheld mirror),* means that I must push the pick in order to remove plaque from the inside of my teeth. Or to push a pick means that plaque is on the outside of the pick when I remove the pick from my mouth. Or to scrape upwardly means that plaque is on the outside of the pick, to scrape downwardly means that plaque is on the inside of the pick Or a hook faces downwards when held in order to push and it faces upwards when held in order to pull though a mirror can change its direction, through appearance, because *a mirror is my image in reverse*. Or I can only see my teeth from inside my mouth, thought to look outwardly changed my life. Or to push a pick changed my life because I can see outwardly through reverse.

This is a complete understanding of a *reflection, to move in reverse is a figure 8*.

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### **Thoughts on Refracted Light and Weird Artwork**

Art that places an eyeball in a person's mouth is unusual. Such an unusual choice. But the work does gaze outwardly from the artist's inward point of view.

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### **Furthermore, Thoughts on Scene**

Whether *left is right or right is left or all left or all right*, I move in a Figure 8 but space must be declared through a Matrix.

Composition is opposite in scene. You are gazing outwardly from within while filming.

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***Thoughts on the Past and Mystery, Thoughts on my Shadow*** and how I can see myself turn and walk away, within my shadow, because light shines behind me. Or my face and my shadow are veiled in darkness. Or a shadow accelerates darkness which cloaks my face. Or darkness and my shadow are opposite and can therefore be compelling. Or a crystal ball is just a silhouette and a silhouette rotates. Or my shadow rotates like a silhouette because my shadow is still a veiled form.

### **Weird Thoughts.**

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### **Thoughts on Composition**

To stand stage- left projects on the right; to stand stage-right projects on the left because I write inwardly though my thoughts gaze outwards. Or my face and your face make the famous *figure 8*.

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### **Thoughts on Projecting Water and hitting the bottom first along a central square**

Water refracts inwardly from a central square because walls ensure that water can still reach my apron from an unintended angle while washing chunks. Or a square facet that covers area would keep my apron from getting wet. Or refract water for me, in the future, because I want to think about my life while I wash dishes. Or a dishwasher is a job that can be outsourced by a machine. Or a machine belongs in the rinse sink. Or a permanent –bubble-sink is a cool idea.

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### **Thoughts on Getting Better, Thoughts on Casting and Opposition, Thoughts on Quadrants**

If I film the left side of my car and the right side of my face, or if I film the right side of my car and the left side of my face, I will make a figure 8. Or dialogue accelerates through quadrants. Or casting right and left makes drama scenic.

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### Thoughts on rotating the Figure 8 Or a half-circle that rotates dictates the square

Think power. Think flower power. Or a flower is an on-going figure 8 and an on-going figure 8 must propel through a 90 degree turn. Or quadrants bounce through turns. Or clashing can be seen through a vertex. Or opposition is furious and therefore competes. Or equal force is needed to make the top petal interesting, even unique. Or the vertex sometimes looks like a point of collision when things begin to move outwards. Or, lastly, the first feather rotates first because a vertex is meaningful.

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### Thoughts on Respiration and Wearing a Mask

I cannot stop the spread of something I do not have. I can only gaze outwardly from within. Or two people talking with masks on is still a cure.

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### Thoughts on Equal Force

I could leap tall buildings in a single bound if my shirt was extra-long and my pants were extra short.

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### Thoughts on Shadow and a Single Source of Light

A shadow still rotates between two people because two people, partially lit, are still a veiled form and a veiled form still accelerates the mysteries of time.

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### Thoughts on the Pitch Angle

The plane of a circle is infinite and expands beyond the reaches of possession, as of now. But it can still be seen through the awe of a face **Or my tongue hangs from my mouth, also, when I stand in wonder.**

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### On Posing as a Quartet

You there, in the top left corner, tilt your face to the right. And you there, in the bottom left corner, also tilt your head to the right. Now you, front and center! Tilt your head to the left. And you in back, tilt your head to the left also, just a hair. Looking great. I think you're going to be big stars!

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### Thoughts on the Bow-Tie

A 90 degree angle tilted as a ratio fits perfectly because a figure 8 does not exclude the square, it sits on top of it.

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### Thoughts on Bipedalism & Gertrude Stein's writing

If I walk in reverse, I must spin to create the figure 8 by moving forwards after I spin. Then I must spin, again, to move in reverse so I can move forward after I spin.

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Thoughts on Power applied to a fixed location, Thoughts on mounting a propeller to the smaller gear and, then, mounting a rubber band that has been fused to a fixed location on to the larger gear in order to increase force through speed **Or the smaller gear can match the bigger gear's might through speed herein unequalled.**

I've seen propellers in nature, perhaps force and not design is essential.

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On the Cartesian Plane Or an X and Y axis appears scripted for stage

When the left side of my face is stage left and the right side of your face is stage right, we will roll because we are opposite twice. Which means that stage is authored in reverse so the audience can perceive a figure 8 Or an audience sees things in duplicate which makes perfect sense because my eyeballs juggle with light Or the piano man can certainly dazzle the audience with Moonlight Sonata.

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On the subsequent turn through a circle and a 45 degree angle that is fixed by degrees

One eyeball is all I need to summersault through a maze of turns. And you must bounce to survive because sometimes I move towards you. Sometimes I move away. But might line of sight remains ever fixed. Or I can visualize a spring through a line a sight that is unflinching.

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Thoughts on the Matrix and the square that accelerates

Starting from the outer limits and working in, such as in writing code, I can swirl in and out.

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Thoughts on Motorized power and the Switch

Back and forth, up and down, can be managed through a switch because a switch is powered by remote. Or perspective does not exclude force of will.

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Thoughts on the Hook Or to pull is useful and creative, to push is scientific

The toothbrush omits risk and thereby simplifies the process of cleaning one's teeth. Or to remove pigment is still chemistry that can be removed from art. Or brushing plaque is art in reverse.

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### **Thoughts on Casting, when we must exchange notes**

When my face is veiled by half, stage-right, and your face is veiled by half, stage-left, and light is center stage, then we can switch sides through the illusion of space that has been divided by an idea Or light barrels in because we both have been inwardly lit by a big idea. Or an abomination can still take notes on reassembly Or my body is pieced together in the mind through light.

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Thoughts on Looking Over One's Shoulder Or to spin creates a thunderbolt

*One eye, one nostril, one collarbone, one collar* creates a thunderbolt because my left-eye and my right hip are connected, or my right-eye and my left hip are connected; as when I look over my left shoulder, my left-eye and my right hip make a thunderbolt; as when I look over my right shoulder, my right-eye and my left hip make a thunderbolt.

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### **Thoughts on the axis of a barrel Or the hanging gardens of antiquity did not mix water with air**

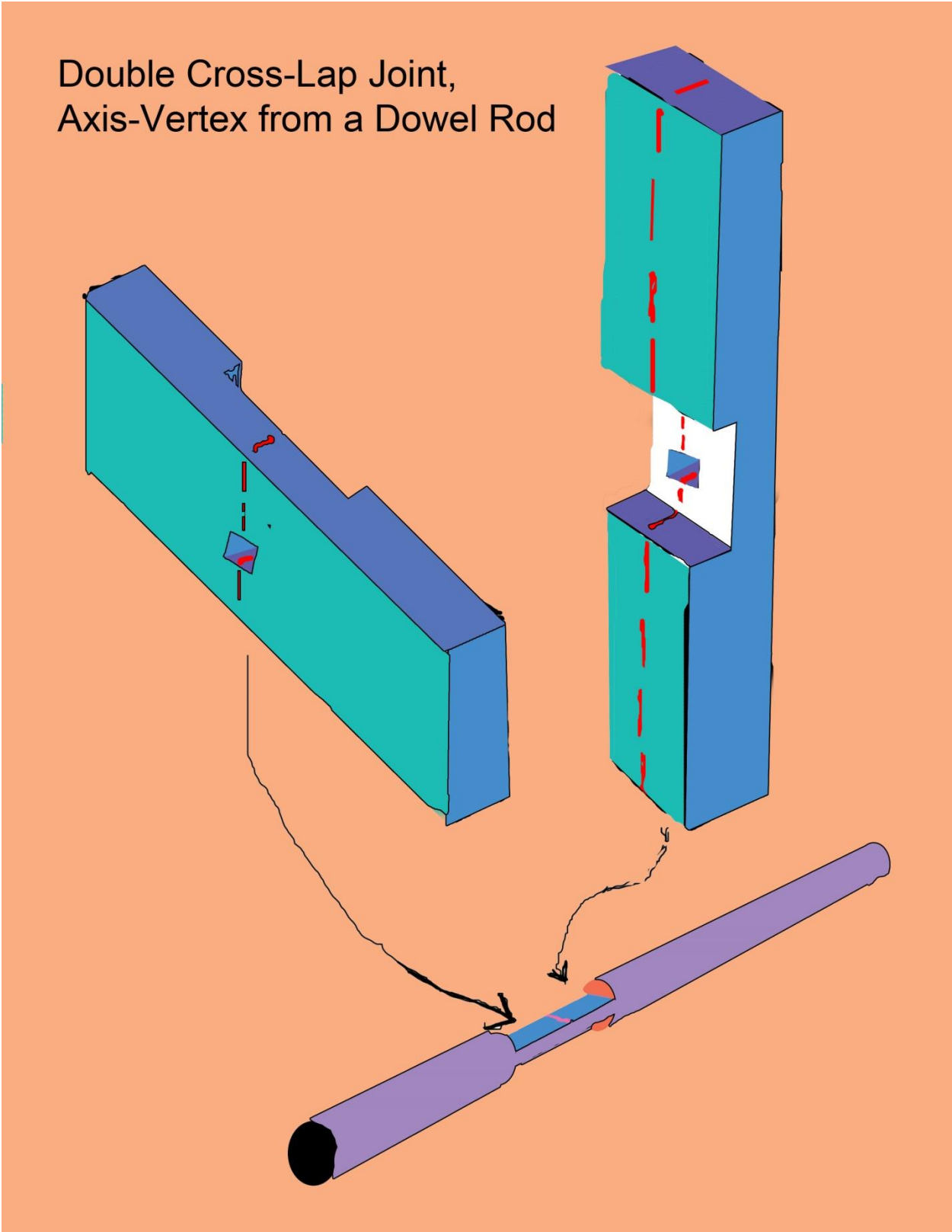
*Two gears, one barrel, one table (or flat-shield), one dip tray, and one fan* will accelerate bubbles if water is allowed to run without interference from the surrounding air.

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Thoughts on Casting, While Looking over one's shoulder, as though having seen a compelling figure Or a Notion is worth a backwards glance

Staging is all right, or all left however, one can turn around facing backwards and still stay in character as long as they choose the shoulder that corresponds to the big picture they had in mind Or I think it's still pretty cool to do a double take because I know where I'm at on stage Or I can twist my body or my head

to stay in character because the human torso does not alter staging as long as my face still remains all right or all left because I could still maybe use a hand with opposites.



Thoughts on the backhand when executed under circumstances that are cunningly deployed

When a backhand is declared, by crossing the arm across the body, do a second cross only with the corresponding leg then, deploy a spinning backhand with the other or opposite hand, as of now undeclared except through cunning circumstance.

Thoughts on Reading from left to right and the unending circle of routine

Left to right from my left arm in coordination with left to right from my right arm as an idea means that my right arm punches, always, because my starting point faces outwardly. Or reading starts from right and then goes to left because two arms are a complete thought and arms are opposite Or reading is assembled mathematically but it is consumed anatomically Or if my arms were on backwards then right would be left and left would be right and we would read in reverse (right to left instead of left to right) however, if my head would spin 180 degrees I would be back to my former self.