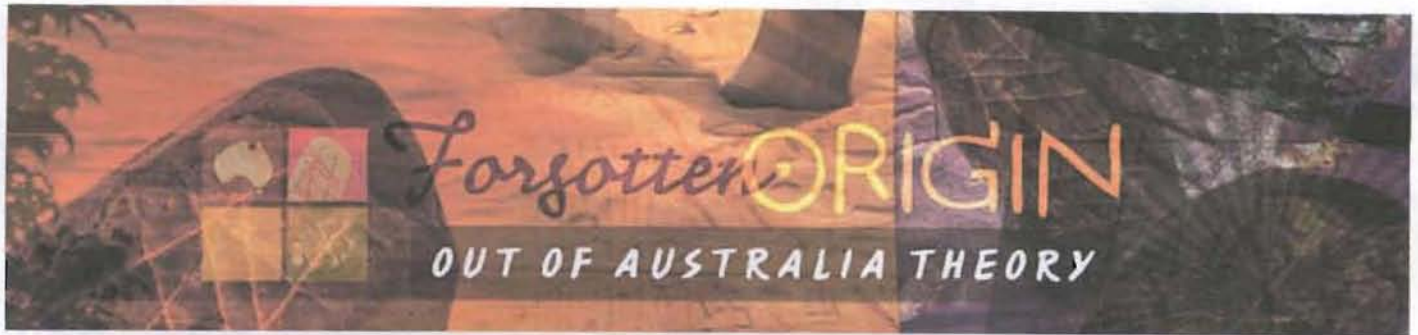


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Putting the Pieces Together (Again)

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Super Glue Sandwich Rock

Putting the Pieces Together (Again)

By Steven & Evan Strong

Special Thanks to Michael Bradica, Amanda Smith & Vynka Von

06/04/21

Of the rocks we are analysing in this report, three are with us now, and the others are still with the people who originally found them. As a group they share nothing in common except for one defining anomaly, according to the experts rocks like these should not be here, and therefore, must be dismissed as a fake, geological anomalies or a plant. The repeated official and academic response in relation to these rocks is either a stone wall of silence, an insistence that it is due to natural forces, or an attack on our morals or those of the people who found or bought these rocks. Their reasoning is invariably couched around a rebuttal citing a lack of Original precedence and a degree of sophisticated technology which is beyond the capacity of all

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stone, bone and stick toolkits.

Even though this sanctioned denial of the qualifications and authenticity is unwarranted, it does highlight an ongoing demand from people and regulatory bodies that is contradictory. We have heard from the sidelines a constant critique that each rock should be returned to the country and tribe that was its place of origin. The problem is such a request, often verging on strident demands, is absolutely impossible to enact, identify or quantify.

This 'no-go zone' goes all the way back to the very first rock we came upon, which was found by Ros Mulder. It was excavated while forming up the foundations for a house Ros and her husband were building and was dug out from a position no less than a metre beneath the surface. She went to every relevant academic/ government/Original organisation before seeking us out, and without exception it was immediately dismissed, simply because there was nothing found anywhere in Australia that even remotely resembled what was marked and shaped into this rock. This rock was, and still is, incomparable. Photos of this rock were sent to the Smithsonian Institute, who responded by acknowledging that it is unlike any artefact found anywhere on this planet.



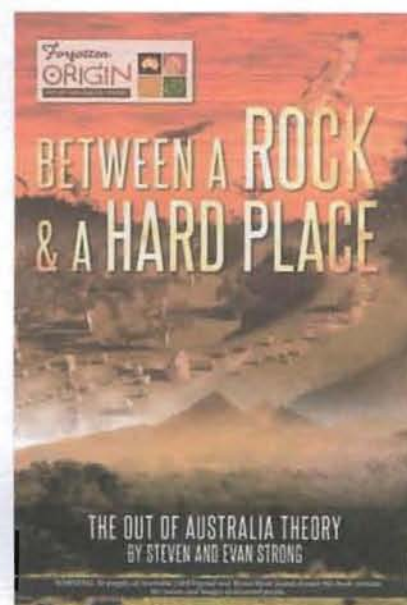
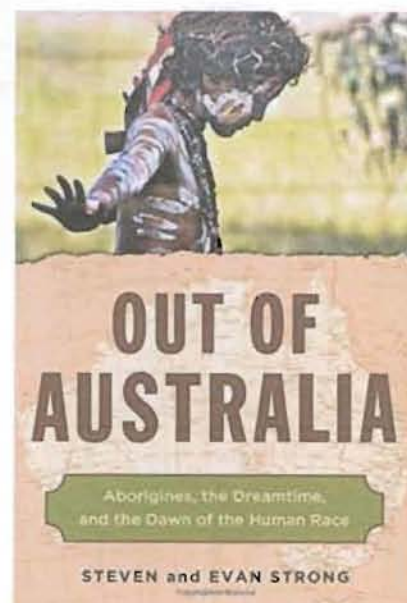
Ros's Rock No. 1: Photo by Samarah Wood

It was only after Ros insisted we have that rock, did this expanding ensemble begin growing, primarily through Ros bidding for other rocks of the same genera over the past decade. But her bids were rare, simply because we felt if one rock was in Australia that displayed technology and markings never seen before, why not more? Which meant it was only when a rock for sale displayed clear evidence of technology of an order similar to that of Ros' Rock 1, which was supposedly never present in this country, was it worthy of bidding. As the collection grew in



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quantity and quality, it became obvious that every rock reclaimed from the open market was unique. Often the same technology was used, but when it came to presentation, there was no repetition, every rock is a 'one-off.' Equally, as each rock joined us, it was clear that when researching accredited texts and sources, that there was nothing remotely close to what we were gathering.

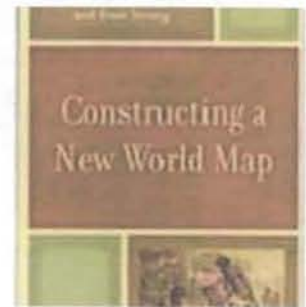
In what only compounds the difficulty in attributing a tribal affiliation or any recent construction techniques, every academic and official we have invited to inspect and examine has refused the offer and no-one has looked closely, read our articles or made an attempt to contact us. The reason is simple, as to do so will lead to an admission that the hundreds of rocks we have sit outside the acceptable technological norms, the capacity of all stick, stone bone toolkits and styles. As there is nothing else remotely similar, then literally most of what was assumed to be factual about pre-Cook Australian archaeology is clearly incorrect. Whereas seeking familiar waters while looking the other way and making no public commentary, maintains the historical 'status quo' and the many errors made remain uncontested.

Putting the Pieces Together (Again)



States and Geology Instead of Tribes

Of the rocks bought by Ros from a variety of sources, some were accompanied by written information, but almost invariably it was never specifically tribal and more general in location. A state was



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sometimes given, and occasionally a little bit more, as in Southern Queensland, but when it comes to an actual tribal estate, that could be counted on two hands. And even when it was that culturally empathetic, it still doesn't mean much. Ros Rock 1 was found in Dakinooong country which is exclusively sandstone country, but the rock itself is certainly not sandstone. The same can be said for Ros' Rock 2 which was recovered/stolen from Githubal country which is all igneous/basalt, and once again that rock is neither. That geological mismatch is a commonality that we believe is literally par for the course, which means even if a way to associate a rock to a tribal estate was found, all that means is that these rocks were constantly in transition and were merely resting at their last station, but never their birthplace.



So, in general terms, this ensemble is primarily made long ago by Original people before they rightfully walked away from advanced technology, along with the changes in lifestyle and culture that must accompany ovens, metal blades, knowledge of unseen constellations and many of the trappings that are part of a 'modern' lifestyle. Whether the timing of the parting of the ways was associated with the fall of Atlantis and Lemuria, is highly likely, but can never be proven. What can be established beyond doubt is that the reason why no academic or government agency will investigate these rocks is that they have nothing to compare against, nor the inclination to do so.

The actual markings and arrangements on these rocks have no equivalent now simply because the variety of scripts engraved are based around precise mathematics, geometry and angles, none of which was used by Original tribes once they chose to walk away from their earlier more technologically advanced culture. That is why when the first rock (Ros' Rock 1) was presented to the experts by Ros they all said no way, definitely not here and nothing to do with Australia before the British invasion of 1788.

The same reaction and denial took place when the Oregon rocks, which are almost 'carbon copies' of the Australian rocks, were shown to the American 'experts.' They also had no frame of reference or similar rock to compare against and responded with the same dogmatic non-committed denial as was given in Australia. It was sent to us last out of sheer frustration after every person approached responded negatively in the same way. As far as we are aware, they are the only other rocks yet recovered in the world displaying the same settings, First

Language scripts and technology, and trying to find an exclusive Australian home-base to a global form of communication is a pointless exercise.

Where to Next?

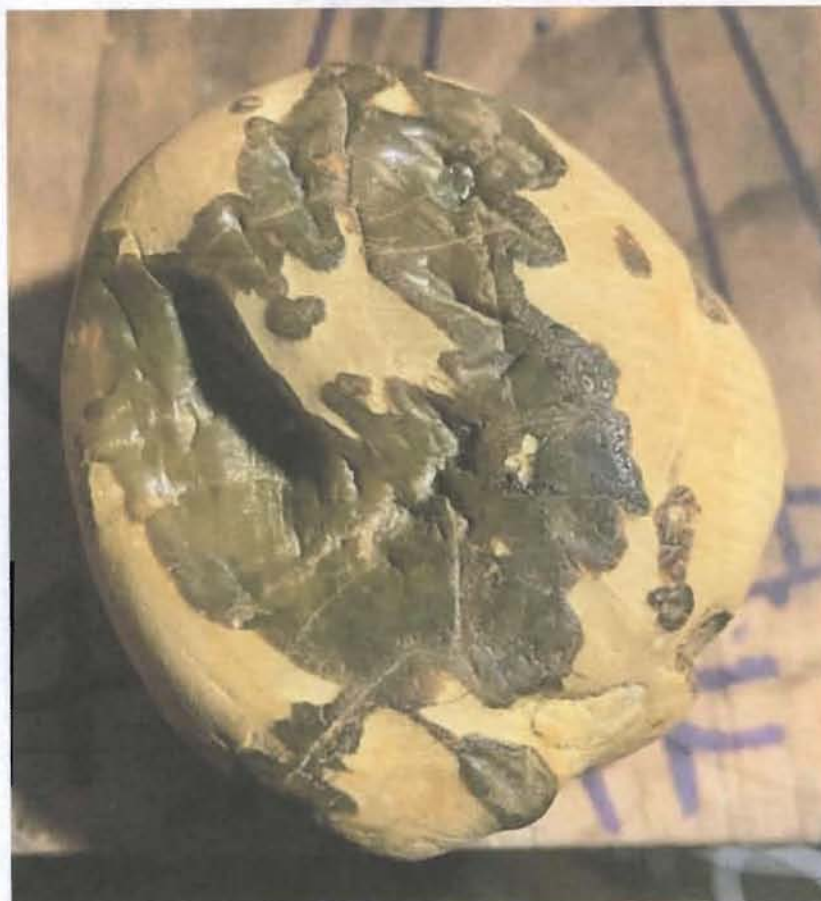
Everywhere, this was a global form of communication and came from a time, as Karno stated often, "when we had more genes."⁽¹⁾ It doesn't belong to one tribe as such, but every tribe. However, right now with Uluru now pulsating and accelerating, it does need a home base. That is essential, and the sooner the better, and is occurring right now. All of these rocks, and hopefully quite a few others held by people who either came upon them in the bush, was passed on to them or bought, will be placed on the ground permanently in a sacred formation. At a location being prepared and hopefully ready before this year is complete. Obviously of the six rocks under discussion the three given to us will be part of this stationary ensemble, as for the others, that is entirely up to the present custodians.

Our Eternal Thanks to Michael

The first rock of the six under consideration was given to us unconditionally by Michael Bradica, and what immediately stood out was not only that it is unique, as nearly every rock is, but that it is not even remotely close to anything else we have in colouring. As with all the star rocks it is coated, but normally the attached veneer coat is a dark brown, black, grey or varying shade of deep blue, not this one. It is a very light reddish-brown, and what is even more striking is that more than half of the coat is gone.



Bradica Rock: Photo by Michael Bradica



Bradica Rock: Photo by Michael Bradica

Large sections of the much lighter cream base rock have been exposed creating a mottled effect. The wearing away of the brown coat from the ridges and flatter sections of rock, yet still remaining in the depressions and corners, suggests that this rock was held and rubbed many times in ceremonies. It is a sacred holding rock, it serves no utilitarian purpose in cutting, shaping or any other practical pursuit. There is no projection point, a very clear thumb position and is meant to be held in forging a symbiotic relationship, but that can only happen once the correct songs and ceremonies are given.

The rock has been polished, it reflects very brightly any external light source, be it the sun or a candle. There are hair width lines cut into the surface and others a touch wider and none are straight. Being more sloped or crooked and so thin, it does resemble the spider-web style of writing Amerindians refer to as 'spirit writing.' The lines seem to be earthly bound tracks, creeks and maybe song-lines. Of themselves none of the markings are anything unusual, seen on plenty of other rocks, but the coat colour is completely at odds, and has to be.

This particular rock was found at Terry Hie, near Moree, well away from the coast and outside the reach of the ancient boundaries of the Southern Lore Confederation. In very ancient times in Australia when First Language was the continental means of communication, technology was advanced and our genes were far more functional and active, there were three sets of tribal confederations throughout Australia. The Southern Lore Confederation has a geographical pedigree that runs along the coast from Cape York to the Kimberleys and about three hundred kilometres inland. All coated star rocks in our ensemble come from that general region, and the colouring of such coats remains consistently darker, as they should. When accepting delivery of this rock I did explain to Michael, as I have contacts in Moree empathetic to Old Way sensibilities and repatriating the sacred rock back on country is a path worthy of consideration. That avenue has since been pursued, but for now its presence, along with the technology included, is enough of itself to question many Original pre-historical errors lost or hidden in translation.

A Long Time Resident

This one has been here for a while, with absolutely no idea of duration, arrival date, who or what. Totally missed this marked

rock whenever it did turn up and paid it no attention past that unknown. I was quite shocked when I 'stumbled' upon it with my magnifying glass in hand and reading glasses nearby if needed to assist. What did become almost immediately obvious was that there was so much going on, we have seen nothing as intensive as this before, regardless of size. And to an extent it is the very small size of this stone package that misled my eyes. It is so little, decidedly worn and easy to overlook amongst the throng of rocks. But once attuning the eyes and magnifying the setting, lines, reliefs, patterns and ridges, there was no choice, it was time to give this rock some attention and recognition.



Question Mark Rock

My public apology is not so much addressed to the reader, but to the rock, it should have been seen and honoured earlier. In belatedly doing so now, there also exists the impediment and mask of considerable use and wear, with so much worn away through skin contact while in ceremony. Just as it is with the first rock, this sacred artefact is meant to be held and reacts with its human host/colleague, and that congress of silica and skin happened a lot of times over a very long period of time.

**Question Mark Rock**

The rock measures at its widest margins 5 centimetres in width, 4 centimetres long and is up to 1.8 centimetres thick. It has two main faces that carry the majority of markings, lines and raised ridges, the five edges are almost completely exposed with a creamish light brown base rock colour now dominant. Owing to the incredible density of cut lines on such a small area it is difficult to determine with absolute certainty whether this sacred rock was all cut and marked once, or over a long period of time. There are, it at least seems that way now, two widths of cut lines, very delicate and slightly less so.

**Question Mark Rock**

The two flatter and larger faces are both marked and 'ridged,' but the narrative of the top and bottom side is different in style, geometry and geography. I chose the term top side, simply because the script engraved on that side is precise, straight and flagrantly geometric, which are the key hallmarks of engraved First Language that relates to 'as on top business.' On this side, all lines are very thin to thin in width and uniformly straight in trajectory.

A lot of the originally applied coat of melted chert and grass tree resin, which is a light brown colour, has worn away, so too with some of the distinctly darker brown raised ridges. We have seen this technique of adding in height to the original coat in other rocks, but none are as small or intricate as this. There are three longer horizontal reliefs, all measuring three centimetres, and two smaller lines, one being a centimetre and the other half that length. What really pushes the geometric boundaries, is that the two most pronounced lines make an angle of thirty-three degrees. The two smaller more vertically arranged ridges, form two inner triangles. Just to top off this triangular 'fetish,' the most prominent feature line has six separate and perfectly formed extremely small triangles each slightly different, all running along the top-edge of this line.

The star dialect in First Language is all about the mathematics behind straight lines, their intersection points and angles, along with associated shapes and imprints, and that is all about and over this side of what is a rock chronicle dedicated of the business of star beings. Their craft, orbits, paths to travel across the Cosmos and all the Pleiadian involvement in Australia, are topics addressed by star rocks just like this rock.

Flip over to the other face, somewhat like 'heads and tails,' then the tails is about the Earth, song lines, the Dreaming and Spirits. This face has an elevated plateau from which six tiny raised filaments, of the same darker brown veneer, begin to flow down the slope. Each thread widens as it nears the far edge, then at the actual edge all six much thicker creeks/rivers cascade over the corner and bend to the right and join into one cut line that continues back over onto the flatter as on top narrative, thus binding the two narratives together.

The lines and markings on this face are far less exact, often bent or crooked. That lack of precision is reflected in the length of each of the six raised ridges (2 cms, 2.3 cms, 2.3 cms, 1.5 cms, 1.4 cms and 1.2 cms) and that each of these 'creeks' are

of a different width. This face is all about what happens on 'so below,' or in this specific case, planet Earth, but nevertheless, all of this story is entirely interdependent on all the activities and influences of as on top.

As with so many of these rocks they are active witnesses willing to give testimony to our past, purpose and the future choice we must all make. The star script is still on call and willing and able to transmit or receive. This marked rock was first made and held a long time ago by Original people in this same country when things were so different, at a place where Nature was revered and people knew so much more about the 'hows and whys' of star beings.

The Welcome Stranger

No drama or questions about when this rock arrived in the post. I still remember picking the parcel up at the post office, with no prior phone call, advice given or return address supplied, which I thought was mandatory. And to top off this mystery, there was no note or instructions inside. So spartan was the inner contents of this anonymous rock, no bubble wrap or protective cover was provided. That meant that the singular content of one rock had now pluralised. A combination of no cushioning and a bumpy ride from postage stamp until arrival, created a situation where the rock artefact had split and separated along five natural fracture lines and was in immediate need of assistance, reconnection and two tubes of superglue before partially regathering its original shape and composure.



Super Glue Sandwich Rock

And it is that shape, along with the circular tapering and expanding central circle, that is all we have as a starting and finishing point. There is nothing recorded for posterity, nothing found on this planet that comes close in resembling this sacred stone object, all we have in front of us are lots on no's and one solitary yes. It is not a tool nor weapon, it isn't a crushing or pounding device and there is no wear, abrasion, impact points, cuts or percussion bulbs apparent on this rock. Outside being recently smashed up in the post, it looks unused and brand new.

The only defining uniting principle remaining is all about a ratio of 6:5:2.



Super Glue Sandwich Rock: Close-up of centre hole

The stone artefact measures 31.2 centimetres in length, but that can be broken down into three internal subsections. From the far point to the edge of the middle circle is 12 centimetres neat, the circle itself has a diameter of 4.8 centimetres, and from its' opposite far edge to the outer point is 14.4 centimetres in length. Everything can be broken down into units of 2.4 centimetres leading on to a factor of 2 for the diameter of the middle circle ($2 \times 2.4 = 4.8$), a factor of 5 for the shorter length ($5 \times 2.4 = 12$) and a factor of 6 for the longer section ($6 \times 2.4 = 14.4$). That comparative ratio of 2:5:6 could all be down to a random coalition of three measurements. But, when placing a string from point to point and observing how that string bisects the inner circle exactly in half, assuming both the numerical synchronicity and exact geometry is merely coincidental becomes very difficult to accept.

Outside, but quite possibly complimentary to, the mathematics are the questions pertaining to what this stone carved something actually is. It weighs just under two kilograms and measures 31.4 centimetres x 9 centimetres x 4.2 centimetres and beyond participation in sacred ceremonies, we can confidently assume that this rock would be stored at an appropriate protected location. We feel it generates some form of energy release coming from the central point. One of our two consulting psychics, Solreta, felt that the circular mid-point/vacuum was the release point for energy that spiralled upwards. As to the nature of what was flowing up, it wasn't

negative or malicious and had a positive inclination, but past those general mystical impressions, it just gets too hard to translate or itemise whenever magic creeps into any scientific equation.

Afterall, They are Just Rocks

Undeniably so, all of these artefacts are just plain old rocks, no more no less. Rocks do not breathe, move or initiate conversations. However, as it is with everything on this planet, it depends on who is looking. Everything on show is subjective and particularly so whenever the subject of sacred rocks is raised or unearthed. The keepers of Original Old Way Lore and culture know and understand rocks, the rocks are the skin of the Mother and portals for her energy and magic.

An account and explanation provided of an archaeological investigation in 1960 conducted by "Mr. Charles Mountford"(2) involved him observing ceremonies over "three hundred miles across the Central Australian desert region with a group of native men on a seasonal journey to reanimate the spirit of the sacred centres along certain lines. He found that each tribe looks after its own stretches of line, visiting the centres at the appropriate season, at each centre singing of a local episode in the history of creation. The successive rituals form what the Aborigines call a 'line of songs', woven between the geomantic centres of their landscape."(3) Mountford was privileged to not only accompany these Elders in pilgrimage but knew the "reason for these seasonal journeys."

And this is where mainstream science and Original magic depart company and the rocks take their rightful place at centre-stage. "It is an Aboriginal belief that every food, plant and animal ... has an increase centre where a performance of the proper rituals will release the life essence or *kurunda* of that particular plant or animal, and thereby bring about its increase."(4) Now what comes next really does highlight the width and quality of this ever-expanding divide, when discussing the actual agent involved in creating more energy and an actual 'increase' in resources at every level. It is not the ceremony, songs nor dance steps taken, they are merely backdrops to the main event. It is the rocks themselves that begin the process through initiating this energy release.

"Paintings on the rock walls, continually restored, show the undulating serpent, symbol of the current life energy; and various

sacred objects hidden nearby are decorated with a plan of the serpent's route across the landscape. The Aborigines say that it is not the paintings themselves that procure the release of life essence but the rock on which they are drawn. It is the energy from these rocks that creates rain and fertilizes the plants and animals."(4) The rock upon which any symbol is engraved, or paint applied, is the fundamental agent in this exchange, without the correct mystical rock palette whatever is added or taken amounts to nothing of significance. Very simply, the rock is the primary generator and "the paintings and ritual songs stimulate its flow."(5) They augment and amplify the primary source, everything is always dependent upon the rock chosen.

So, it is the rocks upon which any painting, engraving or reshaping occurs that is the focus and the agency that initiates "the release of life essence."(6) The same regime applies for the smaller portable rocks under discussion. Irrespective of size and mobility, the same ancient rock rules still stand fast.

Non-residential Rocks

What comes next is not ours in either case. Both sets of rocks belong to other people, and they alone will decide their path forward. It may be that they will feel inclined to allow some or all of the rocks they have to become part of a much larger permanent sacred arrangement to be set up in Adelaide, or they may decline to do so, that is their call and not part of our story. Either way both sets of rocks are definitely worthy of inclusion and acknowledgement.

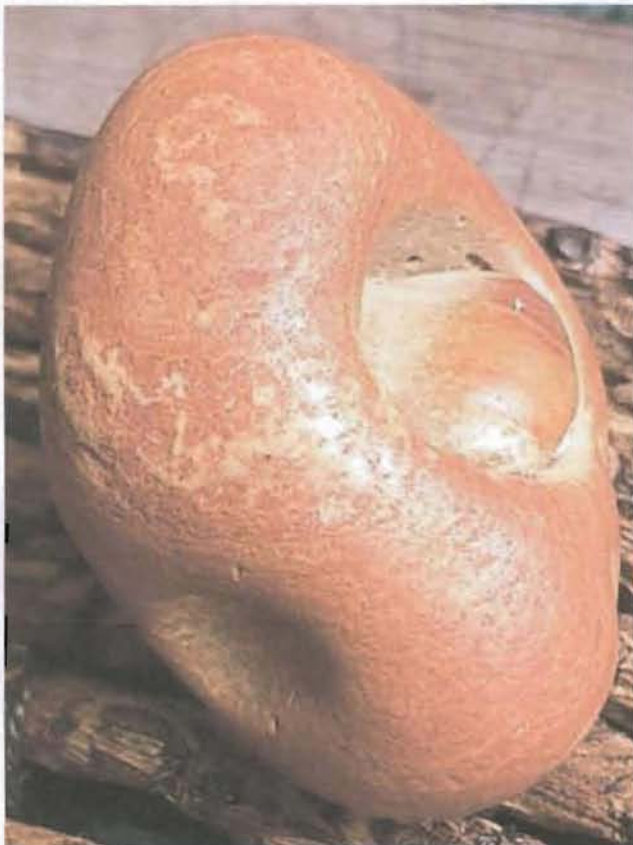
We do not intend to add any comment to the first two rocks. In Amanda's case, at my request, she supplied a short commentary on the two rocks she is caring for. While in Vynka's case we not only saw the photographs but had the pleasure of a personal inspection of which one was a fine example, the second was a tick above, it really did tick a lot of inconvenient boxes. And in that one case, I do feel a few sentences from us are obligatory.

"Something about this precious little rock gives me the sense of a feminine force, although I've heard that star markers are usually associated with the male. Could it be a lovely balance between the two? Just what the world needs right now. There is often a gentle playfulness to the sensations felt when holding the rock, though at the same time there is a much deeper undertone that gives the strong impression of tightly-reined, concentrated strength.

With the alleviation of my shoulder pain previously, I asked the rock's assistance on behalf of my daughter who had a painful issue with the side of her throat. A moment or so after I placed the rounded point of the rock to her neck she felt a single, strong electrical pulse followed by a few tingles. Her pain dissipated within a couple of hours and remained gone for approximately 24 hrs before returning.

The combination of what seems to be star marker and activator in an easily transportable rock makes me very curious to know it's true purpose – and I have no doubt that it HAS a purpose and that it is very likely to be of far greater importance than anything I've been doing with it.

I've just begun to use a form of feedback communication, initially to help me verify to myself what I've been feeling through my hands and radiating throughout in rhythmic waves, by requesting that specific body areas be more intensely affected for a positive response and no change for a negative. The results so far have shown me that either there is some form of expressable energy within this special rock or that we, as humans, are far more powerful than we may have imagined – my guess is both.”(7)
Amanda Smith



Amanda Rock No. 1



Amanda Rock No. 2

Vynka Von's Rock



Vynka's Rock



Vynka's Rock

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