

ENRICO'S CASE



may/2017

In our search to continue researching on using Instrumental Transcommunication as a groundbreaking tool for communicating with living people, I ended up meeting Ana Paula, a warrior mother. Her son has SMA - Spinal Muscular Atrophy - a genetic degenerative disorder. It is estimated that one in fifty people may carry SMA.

See more at:

https://pt.wikipedia.org/wiki/Amiotrofia_muscular_espinhal - [cite_note-1](#)

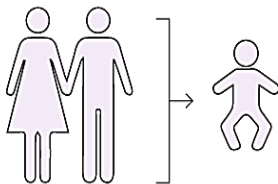
How is the disorder

SMA patients mostly use respirators and devices known as "cough suppressants" to cleanse secretions and fluid that build up in their lungs. A balanced diet is also needed to keep their weight controlled in order that their muscle weakness doesn't get even worse.

The disorder causes that the production of a protein, crucial to the nervous system, becomes deficient, and thus the muscle movements are affected. Type 1 is the most serious form of SMA, the symptoms may appear at birth or between the third and sixth month of life. These children will exhibit reduced movements of legs and arms that rapidly evolve to almost complete movement loss. Simultaneously, muscles needed for food swallowing and those involved in breathing are also compromised. If nothing is done, these babies do not survive past two years of age. The difficulties, being SMA a rare disease, range from getting a correct diagnosis and treatment, to finding professionals who are knowledgeable about the disorder.

DOENÇA RARA

Atrofia Muscular Espinhal (AME) é uma doença genética e hereditária. Pessoas que têm uma única cópia mutada do gene não apresentam sinais e sintomas da doença, porém quando casam com outra pessoa que tem uma cópia, a probabilidade de terem um filho ou filha com AME é igual a 25%, em cada gestação.



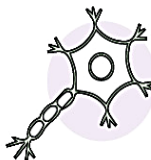
SMN1

A doença está relacionada à mutação do gene SMN1, que deixa de produzir determinado tipo de proteína. Assim, o gene SMN2 fica responsável pela produção.



NEURÔNIO MOTOR

A proteína em questão é chamada proteína de sobrevivência do neurônio motor e está presente em todas as células, mas é mais importante para o sistema nervoso. A gravidade da doença varia de paciente para paciente, de acordo com a quantidade de proteína que cada um consegue produzir.



PERDA DE MOVIMENTOS

Como afeta o sistema nervoso, a AME leva à redução das funções motoras. Em casos mais graves, evolui rapidamente para a perda de movimentos de pernas e braços. Afeta também os músculos que atuam na deglutição de alimentos e na respiração.



MEDICAMENTO

O **Spinraza** (nusinersen) é um medicamento recém-aprovado para uso comercial nos Estados Unidos e em processo de avaliação na Europa. Trata-se de uma substância química que atua no gene SMN2, forçando-o a produzir melhor a proteína SMN. As pesquisas mostram que ele pode interromper a progressão da doença e permitir algum desenvolvimento motor.

TIPOS

A doença é classificada conforme a gravidade e a época do início dos sintomas em quatro subtipos principais:



TIPO 1

É a forma mais grave, com início precoce e rápido. Pacientes da Síndrome de Werdnig-Hoffman podem começar a exibir sintomas logo ao nascer (mais grave de todas) entre o **primeiro e terceiro**

mês de vida, ou entre o **terceiro e sexto mês de vida**. Essas crianças apresentam redução dos movimentos de pernas e braços que rapidamente evoluem para perda quase que completa dos

movimentos. Simultaneamente são envolvidos também os músculos que participam da deglutição de alimentos e da respiração. Se nada for feito estes bebês não sobrevivem a idade de dois anos.

TIPO 2

Sintomas se manifestam entre **três e 15 meses**. Na forma tipo 2, ou forma intermediária, a criança adquire a habilidade de sentar, mas tem uma parada do desenvolvimento motor a partir deste marco.

TIPO 3

Sintomas se manifestam entre **dois anos e vida adulta**. A forma juvenil ou doença de Kugelberg-Welander de maneira lenta começa a causar fraqueza nas pernas e faz com que as crianças caiam mais, tenham dificuldade para correr, subir escadas e levantar do chão. Também aparece fraqueza nos ombros, braços e pescoço. A fraqueza aumenta com o passar dos anos e a cadeira de rodas se torna necessária em algum momento na vida adulta.

TIPO 4

Forma adulta é o tipo menos grave, acometendo indivíduos entre **30 e 40 anos de idade**, sendo a apresentação da doença lenta.

The mother...

Paula is a unique person. Devoted, she took on the noble task of motherhood with gallantry and determination.

The little time I have witnessed her everyday life, has given me the dimension of the grandiosity that is needed to be a special child's mother. Enrico doesn't talk; neither walks, and sometimes has trouble breathing. There's nothing that Paula won't circumvent with care. Even having to sleep only when he sleeps, and this can happen during day or night.

But a flame of light began to shine in her heart: a new medication in the US has brought the promise of relieving the symptoms and, who knows, might someday be a path for the cure.

To learn more about Enrico visit his facebook page at:

<https://www.facebook.com/EnricoUrbanetoDomingos/?fref=ts>

Paula has been engaged in a battle (along with other mothers) to obtain approval at ANVISA (Brazil's regulatory agency) to be able to give SPIRANZA to her boy. The medication is expensive, but is a huge hope. Please share about this boy's need - maybe the effort and commitment of this mother will pay off:

To help with this campaign sign the petition: <http://bit.ly/asssineAME>



Recording with Enrico...

In the same way we had proceeded with MALU, autistic and non-verbal girl, we decided to give voice and make recordings with the boy.

So much have we learned through him!

From the answers he gave us we came to realize that he's not just a less than three years old baby, but an expansive spirit, an expansive Consciousness, who has sum up many previous lives in this body.

Bringing along all previous baggage and Consciousness, detached from the physical brain (during sleep), let Enrico show that he knows a great deal about his present and past lives. He answered numerous questions accurately and reported unexpected data.



Enrico sleeping during my recording.

Evidences of authenticity:

I will give a brief summary of the significant responses Enrico gave us, among the 77 we have recorded:

1. He gives his mother's name: Paula (answer number 07);
2. He says he "loves cartoons" (the mother had informed us about this and he confirmed it) (answer number 09);
3. He gives his own name (answer number 11);
4. He was very coherent when I asked him if he knew where he was (and we suppose he is at the Transmitter Station) - but he says, "They called you for me!" That is, he addresses the connection. Very well answered (answer number 19);
5. The next answer is also surprising, as he says "I'll turn on the microphone" - because he's a baby and doesn't know about that, unless his expansive consciousness knows (answer number 20); In response 55 he confirms that he sees on a big screen.
6. Another very coherent answer is the one he gave when I asked him to count numbers; this is because Paula had told he has been learning how to count. Although he gave a wrong sequence, the important thing is that at that moment he said several numbers, like 11, 14. (answer number 25);
7. A special answer: the mother had told me he loved Danon (yogurt) ... so when I mentioned this, he promptly says "Yahoo!" (Answer number 30);

8. In a case, as special as this one, for those who believe in life after death, it would be vital to know if he would be a reincarnation of someone who had already lived with this person who today is Paula. And, without even being asked, he said - "Debt, I came back with you!" (Answer number 32);

9. He suggests that he meets with his mother during the night, a fact that Paula mentioned when saying that he calls for her a lot during sleep. (Answer number 38);

10. The most noteworthy answers are 43, 44 and 45, when I ask objectively whether his present-day disease has anything to do with a previous life. He says "it is what is expected" (have a relation with a previous life), but he completes with "it's already surpassed" and finishes saying, "I am Enrico" (answer number 54). This sounds like he's correcting me and not wanting to talk about the past, after all he's Enrico now, and no one else. (Answer number 43, 44 and 45);

11. When I ask if he understands what people are saying around him, he confirms and also confirms that he's happy;

12. Another important answer is when he says "sing in Time". We know that our Communicators access us from the future.

13. A special proof of authenticity: it's been long since the Station Coordinator, Dr. Kosntantin Raudive (whom I call Mr. German), has started calling me "Fat Lady". I confess that I dont like it much, but ... And all of the sudden Enrico says: "I'm with Fat Lady!" (Answer number 56);

14. It's also very strong the fact that he cites the name FERNANDO. He says spontaneously that Fernando will guide him to sing. Now, Fernando is my deceased husband, who is actually known to have the role of mediating the communicators and us.

15. And no less moving is when he does sing while he sleeps, in addition to the many declarations of love and gratitude to his mother.



RECORDING on may 1st, 2017

Total of 28 minutes and 77 responses;



The above photo was taken while he was sleeping and I was recording.

NOTE:
very frequently Enrico
replied before my
questions:

1	Voice: - "He is with me!" Voz: -"Tá comigo!"
2	Voice: - "Friend - hello – (I) can see!" Voz: -"Amigo - olá - tá vendo!"
3	Voice: - "My mother is there!" Voz: -"Minha mãe tá ai!"
4	Voice: - "Hello you!" Voz: -"Alô vocês!"
5	Voice: - "And I will stay!" Voz: -"E lá vou ficar!"
6	Voice: - "(he) confirmed! Another voice: -"And how much he talks!" Voz: -"Confirmou! e como fala!"
7	Voice: - "It's Paula!" Voz: -"É Paula!"
8	Sonia: - "Enrico ..." Voice: - "He teaches!" Sonia: "Can you talk to aunt Sonia?" Sonia: -"Enrico..." Voz: -"Ele ensina!" Sonia: -"Você pode conversar com a tia Sonia?"
9	Sonia: - "Enrico ..." Voice: - "Of fighting!" Sonia: - "can you tell me ..." Voice: - "(I) can!" Sonia: - "What do you like most?" Voice: - "(I) love cartoons!" <i>Comment: note that he anticipates my question, because he answers that he likes fighting cartoons, and he will be able to tell me this.</i> Sonia: -"Enrico..." Voz: -"De luta !" Sonia: -"você pode contar pra mim..." Voz: -"Pode !" Sonia: -"do que que você mais gosta?" Voz: -"Adora desenho!"

10	Voice: - "I want to hear!" Voz: -" Eu quer ouvir!"
11	Voice: - "Auntie, this is Enrico!" Voz: -"Titia, é o Enrico!"
12	Voice: - "You got it!" Sonia: "Is her name Mel?" Voz: -"Acertou!" Sonia: -"Ela se chama Mel?"
13	Voice: - "I am a child!" Voz: -"Eu sou criança!"
14	Voice: - "I see in the radio!" Voz: -" Eu vejo no rádio!"
15	Voice: - "How beautiful (she is)!" Sonia: "And do you like Mel?" Voz: -"Que bonita!" Sonia: -"E você gosta da Mel?"
16	Sonia: "And do you like Mel?" Voice: - "I'm at home - she's not with me!" Sonia: -"E você gosta da Mel?" Voz: -"Eu tô em casa - não tá comigo!"
17	"Voz: - she is here!" Sonia: - "do you remember another doggy your mommy shows you (in a pic)?" Voz: -" tá aqui!" Sonia: -"E você se lembra de uma outra cachorrinha que a mamãe mostra pra você?"
18	Voice: - I'm going to deliver a message Voz: -"Vou dar um recado
19	Sonia: - "Do you know where you are?" Voice: - "I'm going to play playing - they linked you to meeee!" Sonia: -"Você sabe onde você está?" Voz: -" Vou brincar tocando - ligaram você pra miiiiim!"
20	Voice: - "I'll turn on the microphone!" Voz: -"Vou ligar o microfone!"

21	<p>Sonia: - "And how about you tell me?" Voice: - "I will make no mistake!" Sonia: - "E que tal você contar pra mim?" Voz: - "Não vou errar!"</p>
22	<p>Voice: - "Thank you!" Voz: - "Obrigado!"</p>
23	<p>Voice: - "They are with me!" Voz: - "Tão comigo!"</p>
24	<p>Sonia: - "Enrico" Voice: - "I will prove I have come!" Sonia: - "Enrico..." Voz: - "Vou provar que eu vim!"</p>
25	<p>Sonia: - "Let's count (numbers)? One...." Voice: - "Eleven ... fourteen!" Sonia: - "Vamos contar? Um...." Voz: - "Onze ... quatorze!"</p>
26	<p>Sonia: - "You remember? Four..." Voice: - "Every day!" Sonia: - "Você lembrou? Quatro..." Voz: - "Todo dia!"</p>
27	<p>Voice: - "I want attention!" Voz: - "Eu quero atenção!"</p>
28	<p>Sonia: - "you love beans ..." Voice: - "Yes, thanks..." Sonia: - "você adora feijão..." Voz: - "Sim, obrigado!"</p>
29	<p>Voice: - "Get the radio!" Voz: - "Pega o radio!"</p>
30	<p>Sonia: - "And Danon yogurt???" Voice: - "yahoo!" Sonia: - "E Danone???" Voz: - "obaaa!"</p>
31	<p>Voice: - "if you turn it on!" Sonia: - "What kind of cartoon do you like to watch on TV?" Voz: - "se você ligar!" Sonia: - "o que que você gosta de ver na TV, de desenho?"</p>
32	<p>Voice: - "Debt, I came back with you!" Voz: - "Débito, voltei contigo!"</p>

33	<p>Voice: - "I will be on!" Sonia: - "And look, there are other cartoons you like... like Pepa ..." Voz: - "Vou tá ligado!" Sonia: - "E olha, tem outros desenhos que você gosta... da Pepa..."</p>
34	<p>Sonia: - "or Luna's show ..." Voice: "I'll get it - I'll see, Aunt!" Sonia: - "O show da Luna..." Voz: - "Vou pegar - vou ver, tia!"</p>
35	<p>Voice: - "Wrong! And very much wrong!" Sonia: "Is your great-grandma there with you?" Voz: - "Errado, e muito!" Sonia: - "A Bisa tá aí com você?"</p>
36	<p>Voice: - "A kiss Mom" Sonia: - "And Mom? You adore Mom, don't you? " Voice: - "I already told you!" Voz: - "Beijo mamãe " Sonia: - "E a mamãe? Você adora a mamãe, não é?" Voz: - "Já falei!"</p>
37	<p>Sonia: - "What about Daddy?" Voice: - "Friend of his!" Sonia: - "E pro papai?" Voz: - "Amigo dele!"</p>
38	<p>Sonia: - "And what would you like to say to Mom?" Voice: - "Wait a little, it's night time!" Sonia: - "E o que você gostaria de dizer pra mamãe?" Voz: - "Péra um pouco, é de noite!"</p>
39	<p>Sonia: - "How about you sing?" Voice: - "I'm singing!" Sonia: - "Que tal você cantar?" Voz: - "Tô cantando!"</p>



40	<p>Voice: - "Contact! I found (you)!" Voz: - "Contato achei!"</p>
41	<p>Voz: - "A lot!" Sonia: - "Do you like music?" Voz: - "E muito!" Sonia: - "Você gosta de música?"</p>
42	<p>Voice: - "Forró (rhythm) is everything!" Voz: - "Forró tá com tudo!"</p>
43	<p>Sonia: - "Can you tell if this little problem you have, that makes you be quiet... has originated in another/previous life?" Voice: - "That's what's expected, Aunt!" Sonia: - "Você sabe dizer se esse probleminha que você tem, que te deixa quietinho... tem origem numa outra vida?" Voz: - "É o que espera, tia!"</p>
44	<p>Voice: - "Will prove it!" Voz: - "Vai provar!"</p>
45	<p>Sonia: - "And do you know what has caused you to come so quiet?" Voice: - "I got over - I was wrong - it's over (now)!" Sonia: - "E você sabe o que causou que você viesse assim quietinho?" Voz: - "eu superei - eu fui errado - já passou!"</p>
46	<p>Sonia: - "Can you tell me your name?" Voice: - "I'm Enrico!" Sonia: - "Você pode me falar o seu nome?" Voz: - "Eu sou Enrico!"</p>
47	<p>Voice: - "To aunt I'm cute!" Voz: - "Pra tia sou bonito!"</p>
48	<p>Voice: - "(they are) friends, yes!" Sonia: - "When you sleep, do you dream?" Voz: - "Amigos, sim!" Sonia: - "Quando você dorme, você sonha?"</p>
49	<p>Voice: - "I'm alive for you!" Voz: - "Tá vivo por ti!"</p>
50	<p>Sonia: "Can you understand what people around you are saying?" Voice: - "I can!" Sonia: - "Você entende o que as pessoas falam ao seu redor?" Voz: - "Consigo!"</p>



This Picture was taken by Paula (he mother) with her cellphone, while Enrico was sleeping in his home (and I was recording in my Lab)

51	Sonia: "Enrico, are you happy?" Voice: - "I am!" Sonia: - "Enrico, você é feliz?" Voz: - "sou!"
52	Voice: - "At night I can!" Voz: - "A noite consigo!"
53	Sonia: "Leave a message for Dad?" Voice: - "I love you!" Sonia: - "Deixa um recado pro papai?" Voz: - "Eu amo você!"
54	Sonia: - "Can you sing a little bit for her (his mom) now?" Voice: - "I sing in Time!" Sonia: - "Você pode cantar um pouquinho pra ela agora?" Voz: - "canto no tempo!"
55	Sonia: - "Enrico, are you seeing a very big screen as if it was a huge television set?" Voice: - "I see!" Sonia: - "Enrico, você está vendo uma tela assim... bem grande, como se fosse uma televisão grandona?" Voz: - "Eu tô!"
56	Voice: - "I'm with the Fat one!" Voz: - "To com gorda!"

57	<p>Sonia: "Can you say something pretty nice to Mommy?" Voice: - "I feel sorry for you!" Sonia: -"Você pode falar alguma coisa bem bonita pra mamãe?" Voz: -" sinto por você!"</p>
58	<p>Sonia: "Now, what she (his mom) would like most? To hear you sing!!! Can you sing? " Voice: - "I follow Fernando!" <i>Comment: Fernando is my deceased husband, and who leads and guides the communicators at the Station.</i> Sonia: -"Agora o que ela mais gostaria? De ouvir você cantar. Será que você consegue cantar?" Voz: -"Eu sigo o Fernando!"</p>
59	<p>Sonia: "Now Auntie is going to put a song for you to sing" Voice: - "Alright!" Sonia: - "To Mommy, okay?" Sonia: -"Agora a titia vai colocar a música pra você cantar... Voz: -"Tá bom!" Sonia: -"Pra mamãe, tá bom?"</p>
60	<p>(music) Sonia: "Enrico, do you like your Mommy?" Voice: - "I do !!!" Sonia: - "Enrico, tell Mommy if you like her ..." Voice: - "I love you very much!" (música) Sonia: -"Enrico, você gosta da mamãe? Voz: -"Gosta!!!" Sonia: -"Oi Enrico, conta pra mamãe se você gosta dela... Voz: -"Te amo muito!"</p>
61	<p>Voice: - "Mommy - I'll do what's important and know!" Voz: - "Mamãe - vou fazer o que é importante e sabe!"</p>
62	<p>Voice: - "I go in the car!" Voz: -"Eu vou no carro!"</p>
63	<p>Voice: - "I listened; hold on - I'll tune!" Sonia: "Let's sing again?" Voz: -"Ouvi - espera - vou afinar!" Sonia: -"Vamos cantar de novo?"</p>
64	<p>Sonia: - "Enrico ..." Voice: - "I got tired!" Sonia: -"Enrico..." Voz: -"Cansei!"</p>



65	<p>Voice: - "Cut! don't want to suffer!" Voz: -"Corta, não quer sofrer!"</p>
66	<p>Voice: - "It makes sense!" Voz: -"Tem sentido!"</p>
67	<p>Sonia: - "Let's sing for Mommy now?" Voice: - "Fabulous!" Sonia: - "Aunt will turn on the music ..." Sonia: - "Vamos cantar agora pra mamãe?" Voz: - "Fabuloso!" Sonia: - "A tia vai por a música..."</p>
68	<p>Voice: - "Listen!" Sonia: - "Let's sing? Aunt is going to play the song!" Voz: - "Ouve!" Sonia: - "Vamos cantar? A tia vai pôr a música!"</p>
69	<p>Voice singing: - "Love is the cause – to look at me - with love!" Voz cantando: - "O amor é a causa – pra me olhar- com amor!"</p>
70	<p>Voice singing: - "With my love - and he learned from pain – I'm here through where I go!" Sonia: - "Enrico sing for your Mommy ..." Voz cantando: - "com o meu amor e ele aprendeu com a dor - eu tô aqui por onde eu vou!" Sonia: -"Canta Enrico pra mamãe..."</p>

71	<p>Voice singing: - "With my love and he learned from pain - I am here through where I go ..." Voz cantando: - "Com o meu amor e ele aprendeu com a dor - eu tô aqui por onde eu vou..."</p>
72	<p>Voice: - "Thank you, I love you!" Voz: - "obrigado, te amo!"</p>
73	<p>Sonia: - "Sing Enrico !!!" Voice singing: - "I will guess!" Sonia: - "Canta Enrico..." Voz cantando: - "Eu vou adivinhar!"</p>
74	<p>(music) Sonia: - "Shall we say something to Mommy?" Voice singing: - "Because I am her pride (you are proud of me)!" Sonia: -"Vamos falar alguma coisa pra mamãe?" Voz cantando: -"Porque eu sou o orgulho!"</p>
75	<p>Voice singing: - "And I get your embrace!" Voz cantando: -"E ganho o seu abraço!"</p>
76	<p>Sonia: - "Aunt leaves a kiss, a kiss from mommy ..." Voice: - "I'm everyone's friend!" Sonia: -"A Tia deixa um beijo, um beijo da mamãe..." Voz: -" sou amigo de todo mundo!"</p>
77	<p>Sonia: - "A kiss Enrico!" Voice: - "To you. Thanks - Giant friendship!" Sonia: -"Um beijo Enrico!" Voz: -"Á você. Valeu - amizade gigante!"</p>



IMAGES RECORDINGS

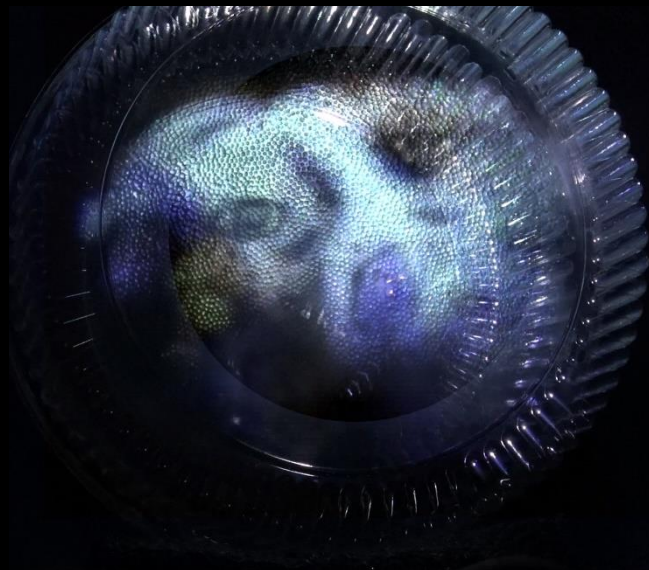
As I was already recording (the audios), I decided to record images too. I focused Enrico's photos with my video camera and started recording – just to see what happened.

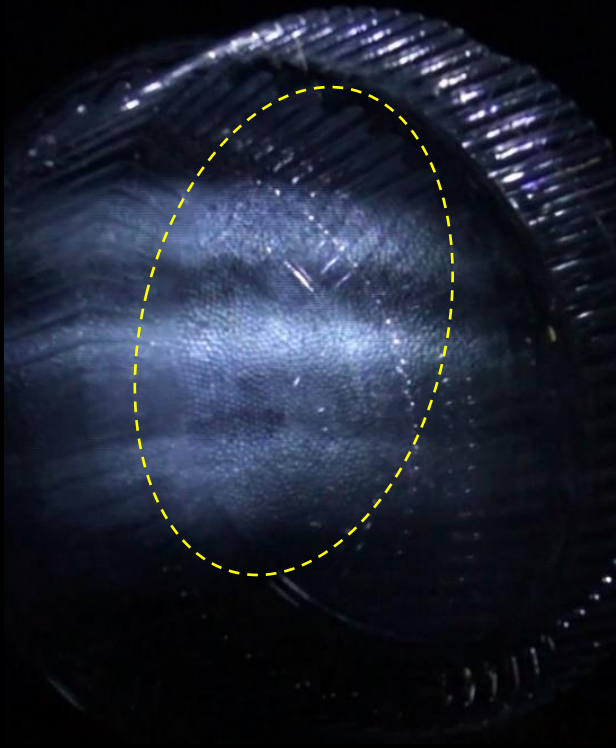
Since he was still sleeping in his home, would it be possible for him to appear in the Transmission Station (in Beyond), out of the body?

To find answers is why I search.

I used my Sony camcorder and a mini-projector in which I had previously plugged in a pen-drive with photos of the boy, sent by his mother.

There happened two huge surprises, but I will write about them later. Before, there were minor appearances, such as this one, of a dog:

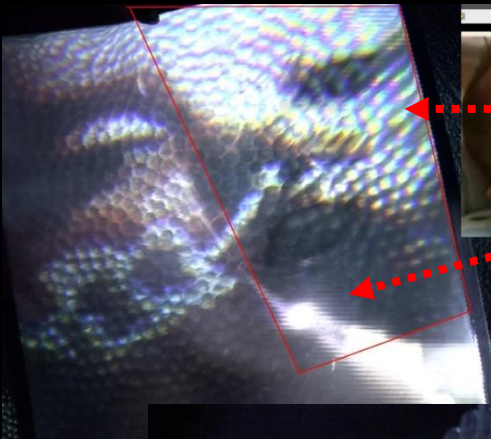
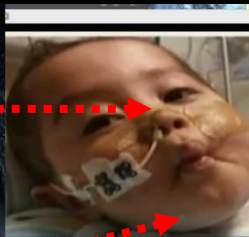
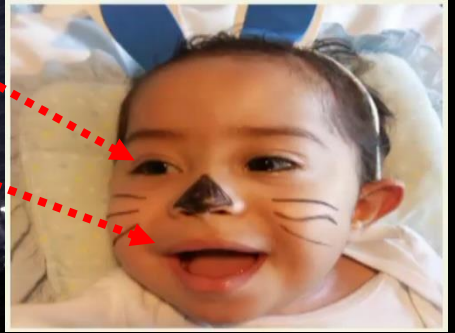




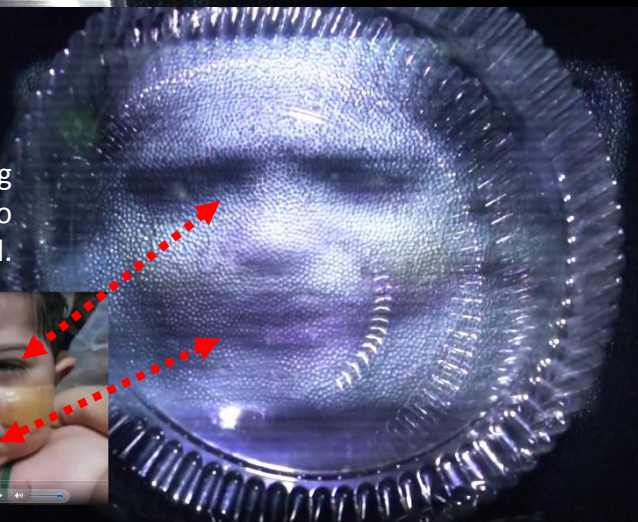
I also registered in video the formations of figures without great importance as this:

ENRICO Video 01

The child on the left appeared in place of Enrico's photo (on the right). Note that large changes have been made (see smile, teeth, eyes, etc).



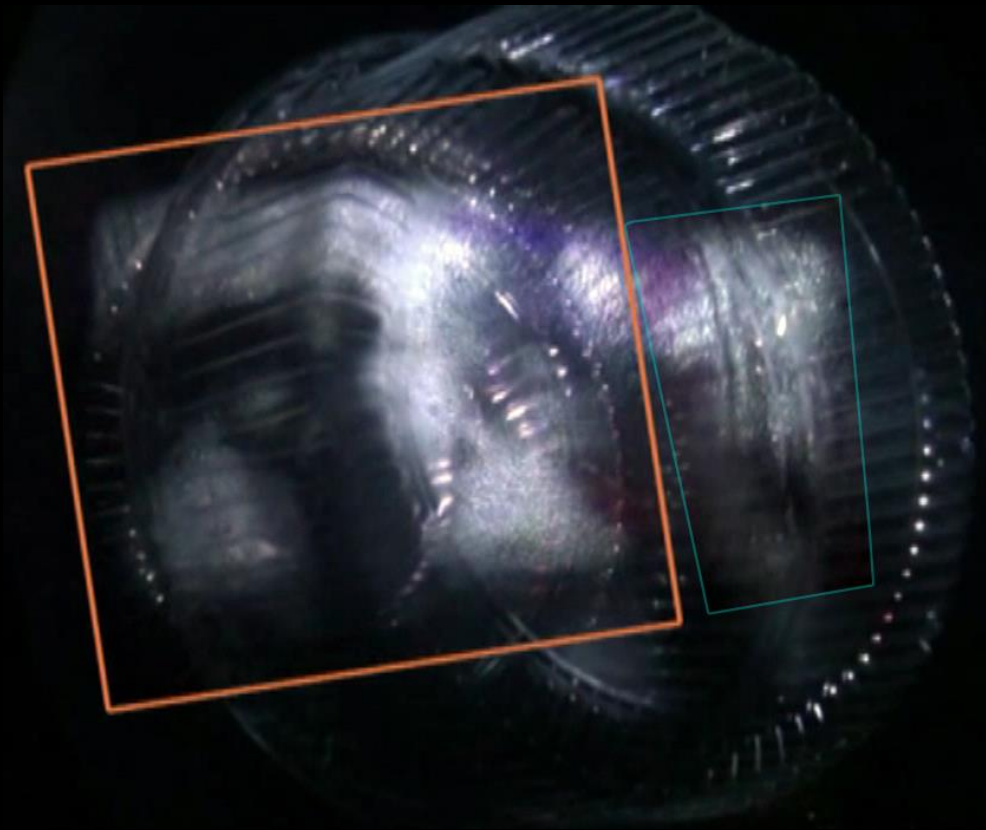
Here you can also see a big change in comparison to the photo filmed.



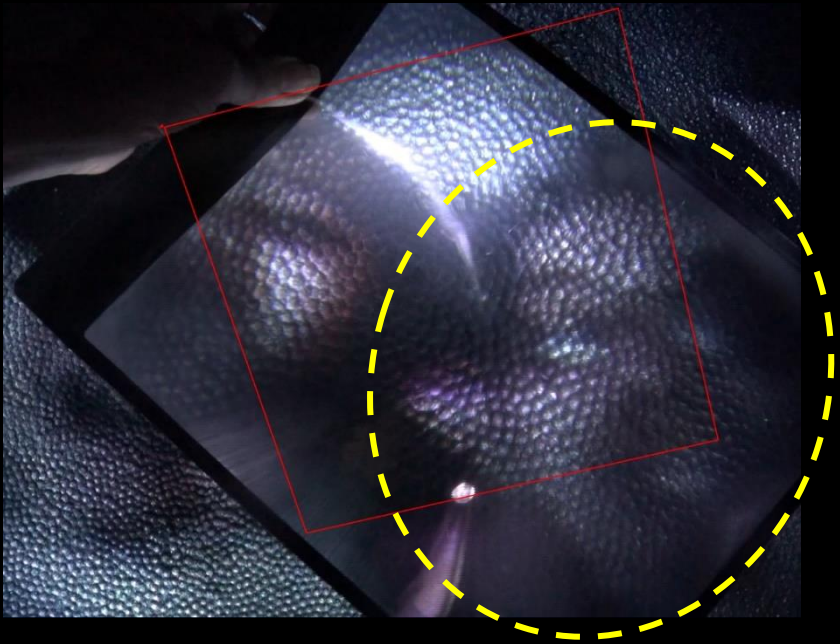
The OWL again

Once again the Senders created the image (observe the 3D format) of an owl.

Due to the frequency that they send such animal, I have been interpreting this as being possibly the symbol of their race.

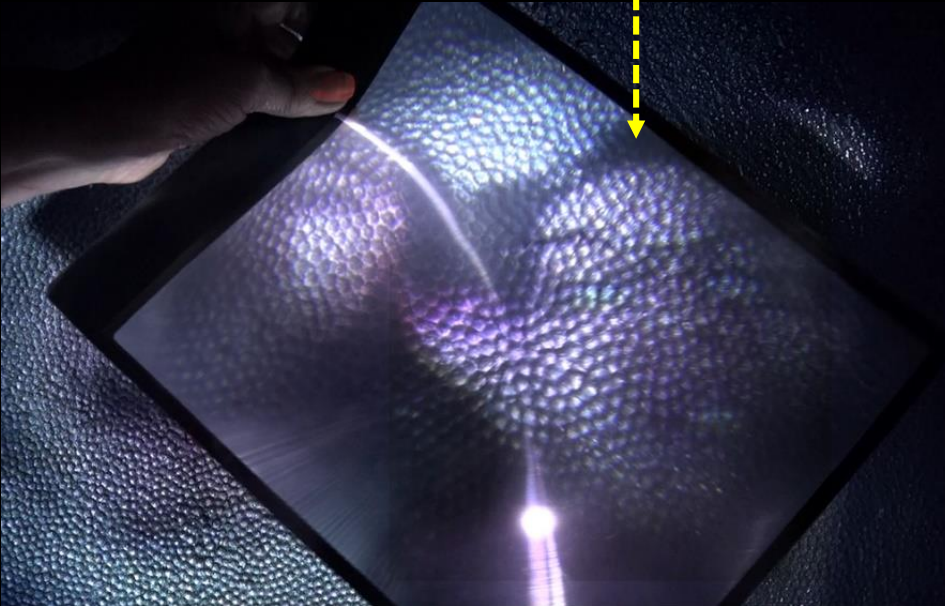


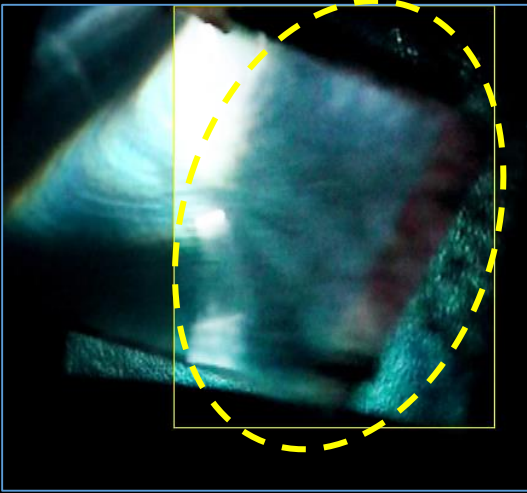
Two Notable Transfigurations:





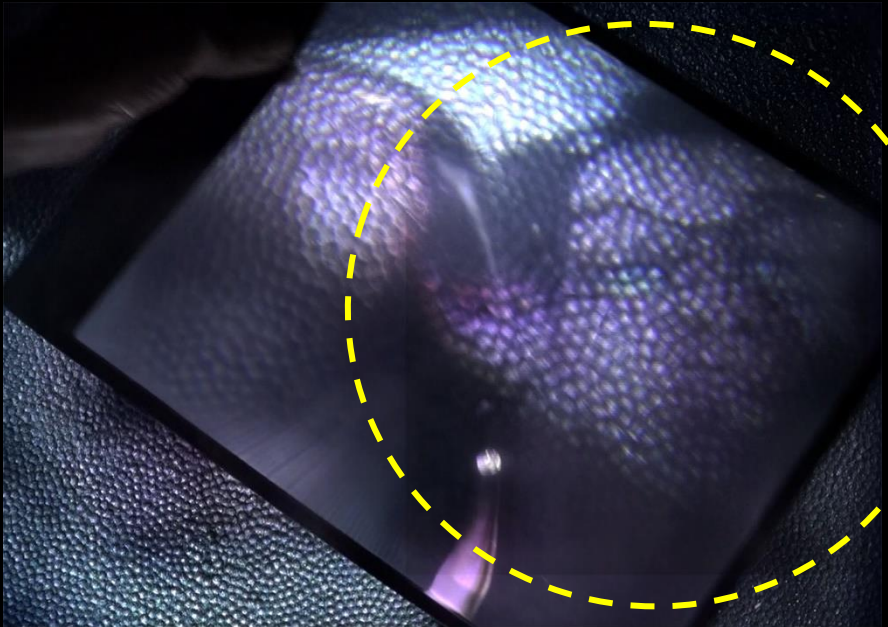
As it is possible to see in the vídeo, I recorded in vídeo the photo above – but the mother, Paula, was transfigured into na ET with big ears and very light blue eyes.

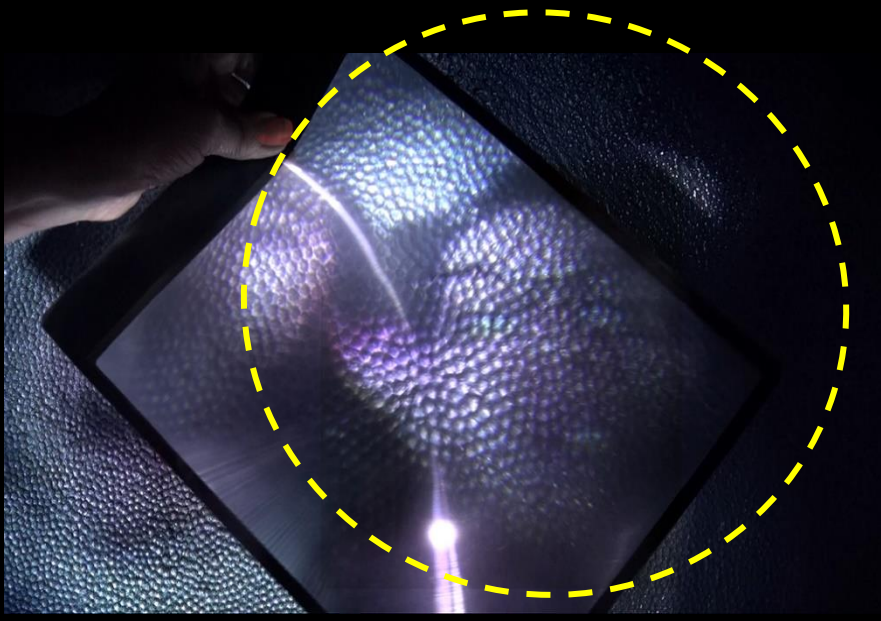
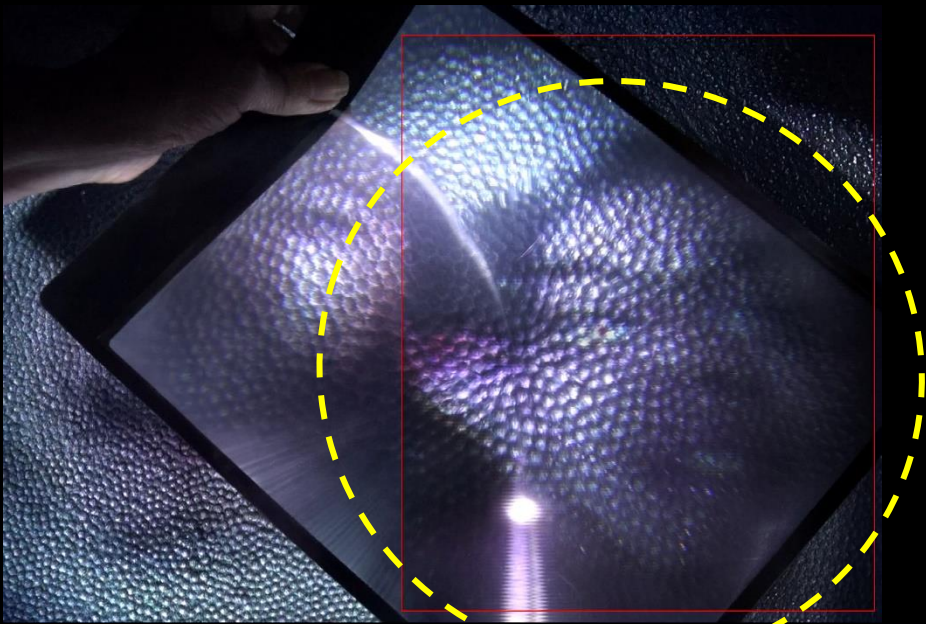


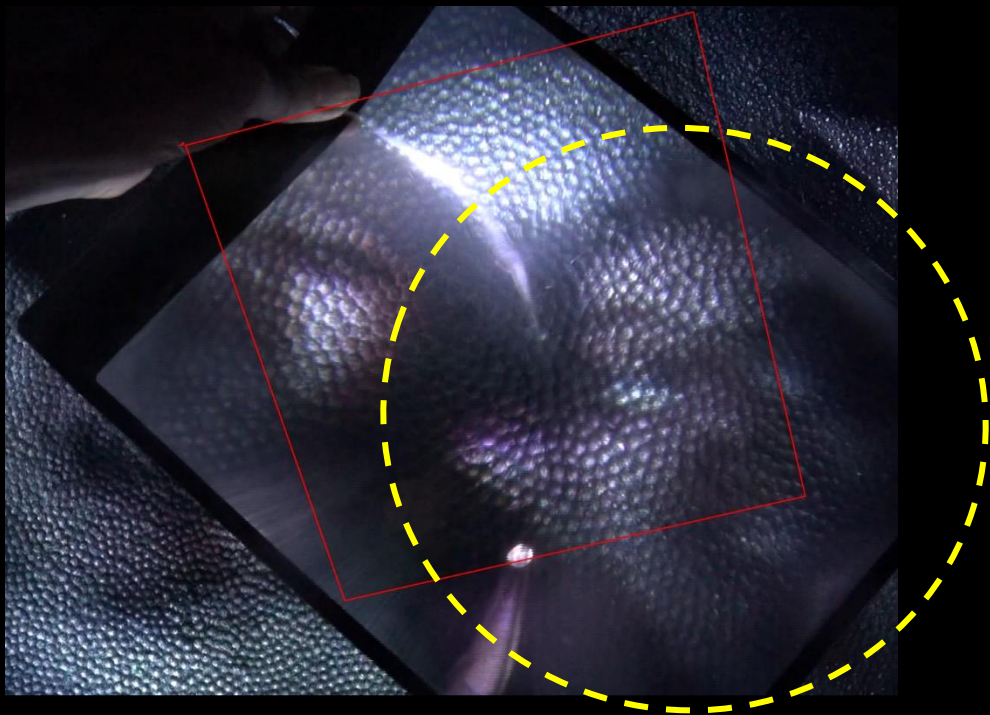


Important to remember that a few weeks ago, a very similar ET (on the left) had appeared in the transfiguration of the photo of my husband's photo.

Observe that the ET in Paula's transfiguration is very similar to Fernando's (above).



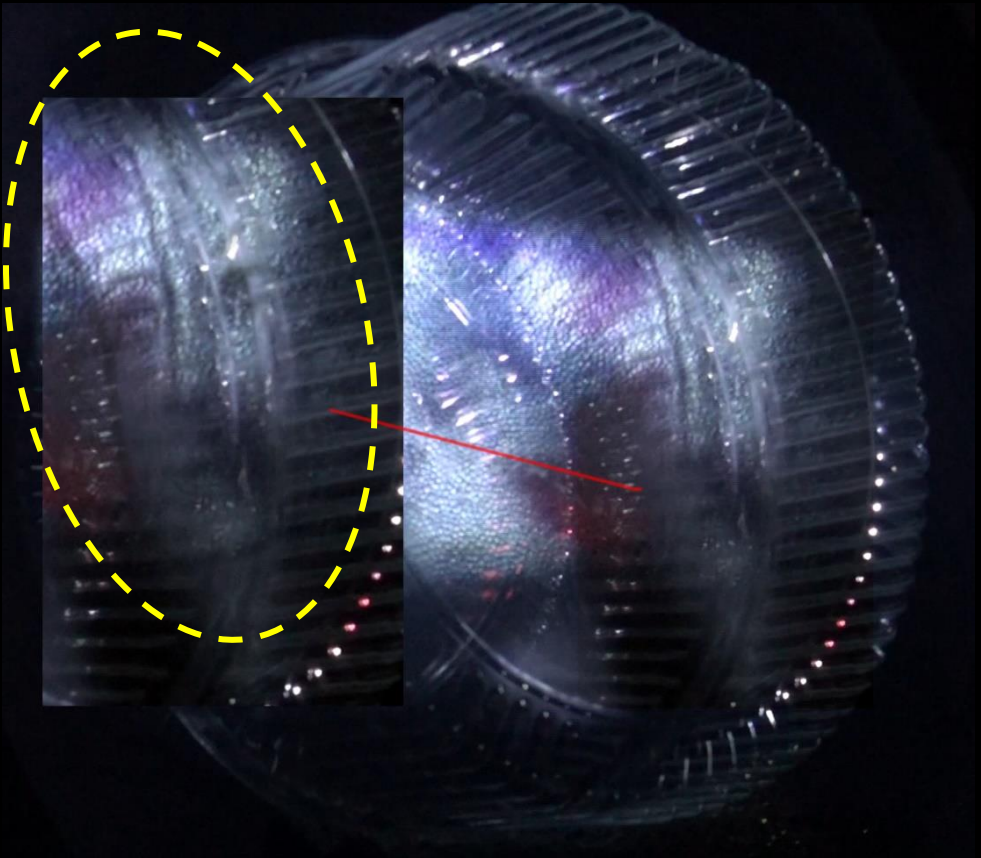




ENRICO video02 – light eyes

Apparition of the Boss:

As per the data we have, Mr. Narisha, is an ultraterrestrial being. Ultraterrestrial would be the Beings who are supervising Human Kind evolution for millenniums – having watched many of our Civilizations. Bellow we see his representation:

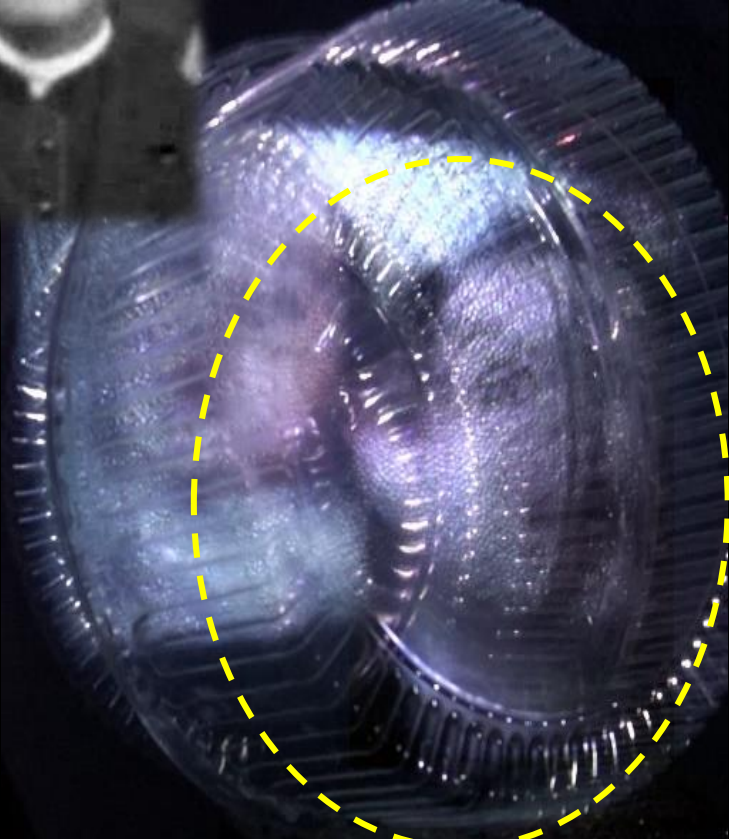


Could this be Marlene's father apparition?

While Enrico's photo was being filmed allowed several interferences happened. In one of them (lower left corner) I promptly recalled the photo of the deceased father of our colleague Marlene Bernardo. I requested his photo and sent to her to evaluate. As per her opinion, yes, it seems to be her father's apparition.



FATHER LANDELL'S APPEARANCE ?



This seems to be the second notable transfiguration of that day. I filmed the video where Paula (mother) is aside Enrico. Curiously only her face was changed. Paula was transfigured into a priest (observe his neck).

Here the filmed photo and the transfiguration:

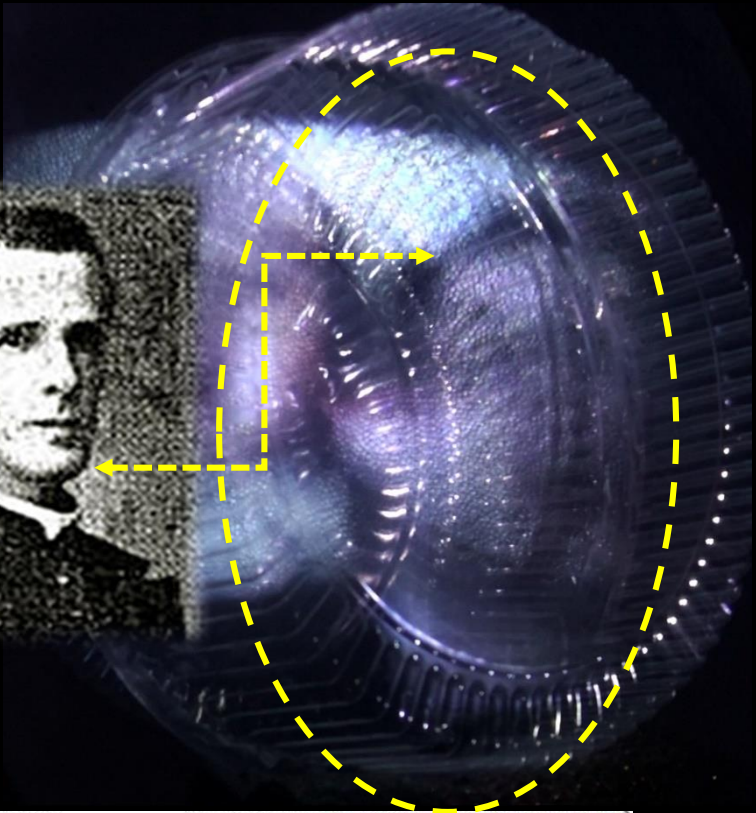


It is fantastic to note that our Spirit Friends managed/transfigured just half of the photo – that is, the baby remained unchanged and only Paula's face was altered.

As we know, Father Roberto Landell de Moura is one of the Coordinators of the Transmission Station. This was the first time he showed up.



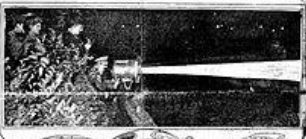
As we have seen in previous cases, the deceased ones appear rejuvenated. The same happened to the priest. At Internet there are lots of pictures of Father Landell, though all them over his 50s. Before that photography was still very rare. Curiously in the transimage he looks much younger. The Spiritualistic literature states that this is what happens when we cross over – we get younger.





FIFTH EDITION. NEW YORK HERALD 1910. www.memoriallandeldemoura.com.br

TALKING OVER A GAP OF MILES ALONG A RAY OF LIGHT.



Brazilian Priest's Invention.

When the first telegraph was invented, it was a simple affair, consisting of a wire stretched between two points, with a battery of cells at one end and a magnet at the other. The magnet would attract the wire, and the current would flow, creating a magnetic field that would pull the wire towards the magnet. This would create a series of pulses, which would be received at the other end of the wire. This was the first telegraph, and it was used to send messages over long distances.

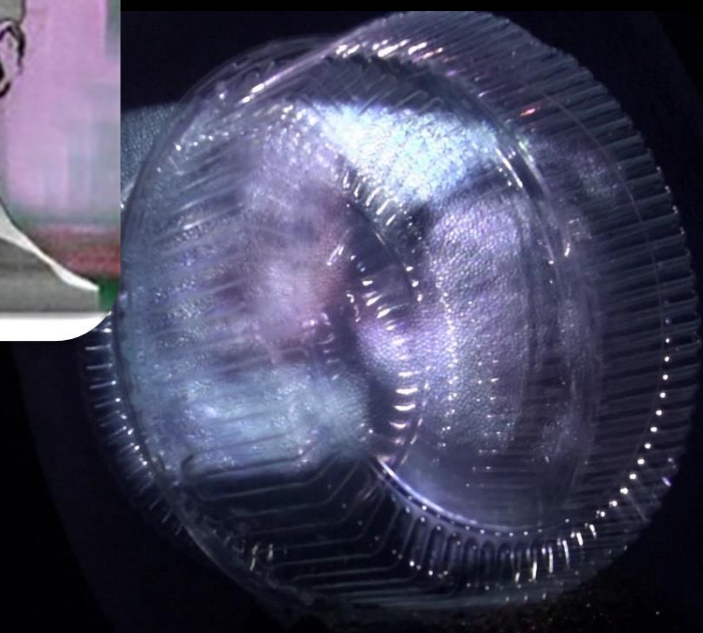
The invention of the telegraph was a major breakthrough in communication, and it paved the way for the development of the telephone and the radio. Today, we have a global network of communication lines, and we can talk to someone on the other side of the world in a matter of seconds.

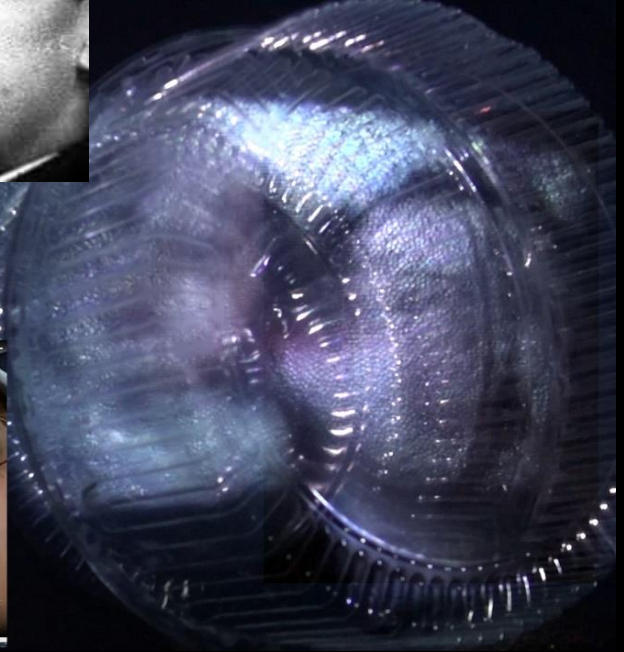
The Brazilian priest's invention is a new type of telegraph, and it is based on the principle of light. It consists of a ray of light that is reflected off a mirror at one end and received by a mirror at the other end. The light ray carries the message, and it can travel over a gap of miles. This is a major improvement over the old telegraph, and it will revolutionize communication.

The priest's invention is a simple and elegant solution to the problem of long-distance communication. It is easy to use, and it is reliable. It is a true breakthrough, and it will change the way we communicate forever.



It seems to us that the transimage resembles the figure of the priest, according to many illustrations found on the internet.





In the video we see his apparition in real time:

Pag 204 Video 03 - landell
Com pip

Dr. Landell de Moura one of the Coordinators of the ITC-Station in Beyond

Roberto Landell de Moura (Porto Alegre, 1861 - 1928) was a Catholic priest, scientist and Brazilian inventor.

He had a solid cultural and scientific background, and he became a priest in Rome. Returning to Brazil, he began to develop his ecclesiastical career, being nominated for several parishes.

It is known that his devotion to science and his advanced ideas for his time sometimes caused the astonishment and revolt of Catholics, and at the same time his experiments occupied much of his energy and attention.

Landell de Moura, however, is best known for his pioneering in the science of telecommunications, having developed a series of research and experiments that put him as one of the first to achieve the transmission of sound and wireless telegraphic signals by means of electromagnetic waves, which would give rise to the telephone and radio, if not the first of all, which is still controversial.

Several testimonies claim that he had been conducting successful tests on both modes of transmission since 1893 or 1894, but the documentation on these early experiments is poor and the date is disputed. His first uncontested, publicly documented record is June 3, 1900, successfully testing devices that transmitted wireless sounds and telegraph signals..

He also left projects that point to his pioneering role in the transmission of wireless images, being considered nationally a precursor of television and optical fibers. He demonstrated at the same time some interest in homeopathy, psychology and spiritism, which were approached by the bias of science.

He had many technical and financial difficulties to develop his research, worked most of the time alone and found much resistance and disbelief on the part of authorities and the population, which prevented his recognition in life was broader, but in certain spheres his stature was appreciated.

A SPIRITIST FATHER?

Among the devices that Dr. Landell invented, we have the Box of Materializations. In his notes he left details of how he built them and how they worked - including his dialogues with materialized (or deceased) beings. Also included in his record are the long dialogues he had with obsessed or incorporated followers. These adventures were not enough for spiritual ideas; he still described the auras of living things, which he called Perianto. By this kind of fact, it is deduced that he had deep mediumistic gifts, or of certainty clairvoyance, which made him a "huge problem " to the Church.

HIS ITC EXPERIMENTS:

It is registered in his Biography that he used to keep in his pocket a small box with which he spoke in Italian and listened voices.

This was by 1900.

Did he discover ITC by that time?

This joke was published in newspaper of Landell's time (beginning of the century: It shows Father Landell speaking to God saying: "Hello? God? Yes it is a bit urgent!" But it is just a joke.

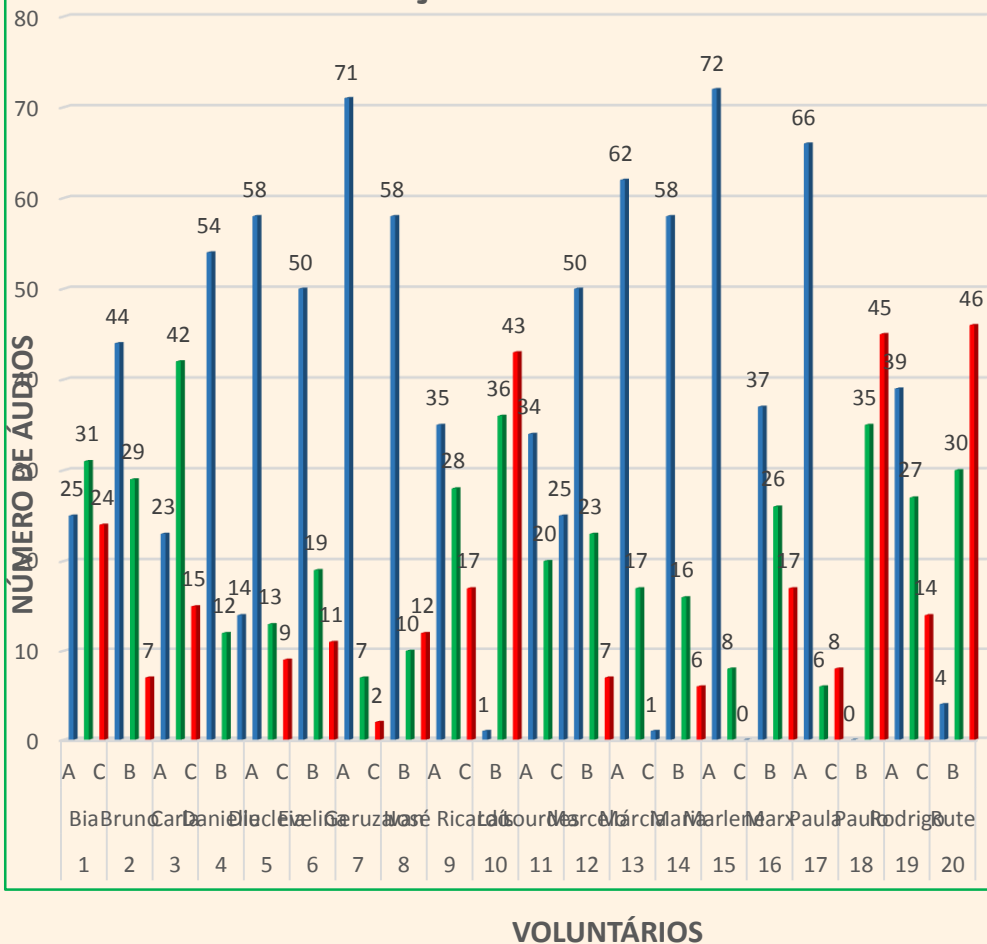


VOICE ANALYSIS

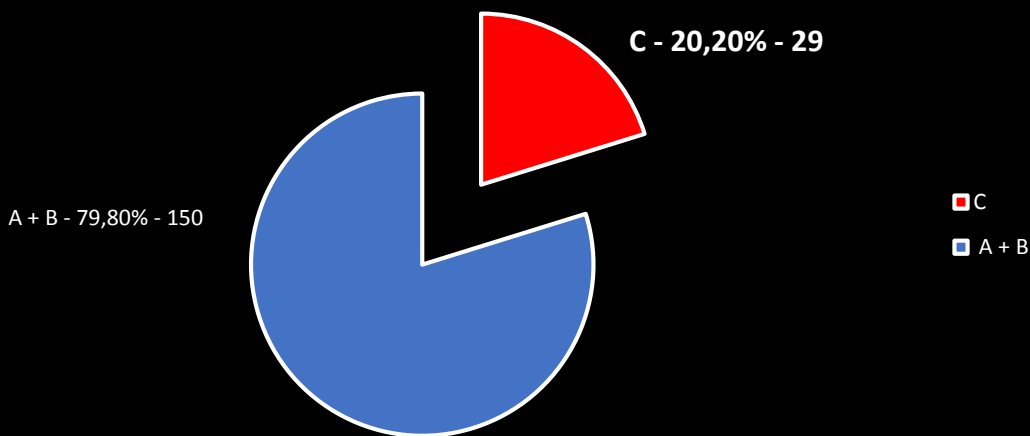
Quality evaluation

Once more our friend Ivan Souza managed a group of 20 volunteers to study the quality/resolution of the paranormal Voices. They listened to the 77 áudio files and voted as A (very clear), B (clear) or C (low quality); These are the data in graphics raised by Ivan:

Votação Individual



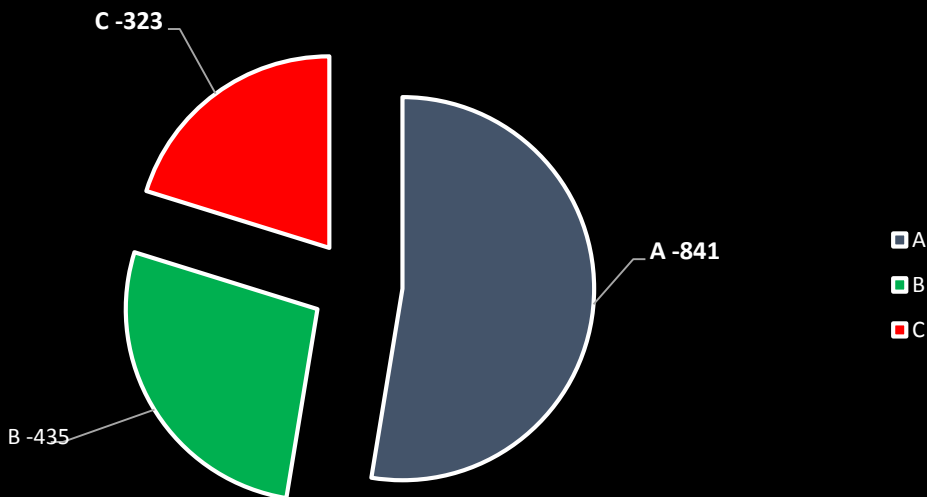
CLASSIFICAÇÃO DOS ÁUDIOS - NÚMEROS RELATIVOS E ABSOLUTOS- A+B



CLASSIFICAÇÃO DAS ANÁLISES NÚMEROS RELATIVOS E ABSOLUTOS - A + B

A	B	C	A + B	A + B + C	
841	435	323	1276	1599	

CLASSIFICAÇÃO DOS ÁUDIOS - NÚMEROS ABSOLUTOS



CLASSIFICAÇÃO DAS ANÁLISES NÚMEROS ABSOLUTOS				
A	B	C	A + B	A + B + C
129	60	11	189	200