Open Source CRV

A guide to using the military CRV (Controlled Remote Viewing) manual & to learning Controlled Remote viewing.

By Daz Smith

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Introduction

I decided to create this document for people to use with the Official military CRV/ Remote Viewing manual that can be found online at:
Remoteviewed.com – CRV manual

Over the years I have seen Remote Viewing grow from a small selected group of interested people on email groups like 'Stargate email group' to it becoming the new trendy catchword that every tom, dick and psychic now uses to explain and sell their wares. During this time I have seen people who desperately want to learn this skill flounder with the technical elements of the CRV manual as they try to use this as a basis for learning how to Remote View.

In the words from Paul Smith an ex military remote viewer who responded to my putting the CRV manual online in 1998:

> *"It wasn't intended as a training manual per se, and certainly not as a stand alone training manual. Its primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained."*
>
> **Paul H. Smith**
> Austin, TX, 3 July 1998

Why Open Source CRV?

What I have tried to create with this document is a simplified description of the CRV process. One that can be used in tandem with the 'official' CRV manual to learn Remote viewing. I may deviate from the original trained CRV method by a few degrees, this is due to me learning CRV a number of years ago and also my belief that any art form needs to be adaptable to the user – I have adapted how I work with CRV during this time.

This is why I call this document 'Open Source CRV' – CRV is a method that should be learnt and drilled until it's completely absorbed by the user as a foundation. Then the user should adapt, add and delete the things that help them work better with the art. CRV should always be a transformation process as it grows and expands with the person using the art. CRV should be open.

> "Art is the expression of the self. The more complicated and restricted the method, the less the opportunity for expression of one's original sense of freedom. Though they play an important role in the early stage, the techniques should not be too mechanical, complex or restrictive. If we cling blindly to them, we shall eventually become bound by their limitations. Remember, you are expressing the techniques and not doing the techniques."
>
> - Bruce Lee

'Open Source' is a philosophy. CRV should never be a solid and rigidly structured 'thing' with no change. CRV should be a solid base from where a remote viewer can develop and expand a mental martial art that grows with them as they grow. CRV should be shared and expanded, new things tried and in some cases taken up, in others discarded. Open Source CRV is a way of thinking; of taking the great method that Ingo Swann spent many years creating from his own internal experiences and over time expanding this to fit your individual needs.

This document is NOT a full and complete training method. It is merely a guide and a philosophy. It's how I interpret the CRV process and how I work with it. The best way to learn Controlled Remote viewing is and probably always will be with one of the original ex military viewers or Ingo Swann to take you through the process in a one-on-one manner, but as this approach is out of reach both financially and physically for most of us, I have created this GUIDE for you to use.

Daz Smith, *May, 2011*

What is Remote Viewing?

Remote viewing is the seemingly magical ability to gather information about a blind or unknown target, which can be anything, located anywhere, in time and space.

Remote viewing is a mental martial art that takes the raw natural intuitive ability and moulds it using a set of scientifically created stages. These stages act to filter the psychic data gathered during remote viewing sorting the 'noise' from the raw 'real' impressions and they also act as a great tool to format and present the psychic data in a usable format for real world use.

Remote viewing isn't how it sounds – A romantic type vision, like viewing a movie in your head of the remote target. Remote viewing is a gradual opening of a window to the target, where each impression builds on the one before, slowly revealing the target piece by piece. This process involves more than vision, it includes; touch, taste, smell, hearing and much, much more.

You can sketch the target and because you are in control of the psychic process you can move around the target at will; go into it, above it, or below the target, wherever you want or need to go to get the information. There are no limitations within remote viewing. The only limitation is YOU and YOUR mind!

To be clear Remote Viewing is NOT just being psychic and looking at things far away. Remote Viewing has rules – these help make Remote Viewing different and better than other classical psychic techniques. These rules or protocols were designed in the 70's at SRI (Stanford Research Institute) when Remote viewing was created in a laboratory atmosphere to make sure that what was being reported was psychic data and nothing else.

These protocols are:

1. The Remote Viewing experiment or project must be planned in advance and not be spontaneous intuition.

2. There must be a chosen target.

3. The Remote Viewer must be BLIND to the target. This means that they must have no information what-so-ever up front and have no one in the vicinity of them remote viewing who has any information about the target.

4. The Remote Viewing data must be recorded in some format. *(for review)*

5. There must be feedback information for the target. *(to check accuracy of the data)*

If any of these rules/protocols are not being used in what you are doing then it's not Remote Viewing.

What is CRV?

Controlled Remote Viewing (**CRV**) is an art form. Its nearest comparison I can find is a martial art. CRV's practice, use of drills and repetition until a reflex action and structure are embedded within, are a genius of creation from Ingo Swann and Hal Puthoff and their years of research at SRI from 1972 to 1986, developing CRV for the military.

Ingo and Hal analysed every element of internal processing that Ingo and other psychics experienced when remote viewing to create a method that 'helps' the intuitive take control of what had always been a spontaneous mechanism. As well as giving the intuitive control, the CRV process gives the remote viewer tools to lessen the hindrance of 'noise' in the intuitive process as the ego tries desperately to please and to recognise the incoming data. Now you'll notice I said lessen and not stop. At this moment in time there will always be some kind of 'noise' in the process. Remote viewing is NOT 100% accurate 1oo% of the time. The very best remote viewers still have 'noise' within their work.

The CRV method created by Ingo is a six stage process. Each stage builds on the one before, opening an ever wider aperture to the target. The entire CRV process is a creative process - it's an artistic expression form start to finish. It's why the Ideogram works so ingeniously. It's also why sketches within RV capture so much data with a few, sharp sketchy lines. The same place from where inspiration, ideas, and artistic flow comes from, is the same place as Remote viewing data flows - it's the same thing.

CRV is expression of a remote target through an ideogram, then sketches of the target, then more detailed sketches, later still maybe even a sculpture (model) of the target - it's art and creativity hidden within a structured environment to report data in a way that most people feel comfortable with.

In simple terms CRV starts with a doodle, then it moves to basic sketches, then more detailed sketches then models and sculptures. All this within a few rules and six small stages.

Tools & getting started

Tools:

CRV and Remote viewing requires very few tools. These are:

- A stack of plain white paper
- A flowing pen (preferably black)
- Modelling clay – *for ease of use I have found that the little tubs of children's Play Doh are fantastic for this as they are transportable – last forever – and are easily packaged.*
- *Oh and of course an open/learning state of mind!*

Getting started:

Firstly pick a time of the day where you can spend anything up to 3 hours remote viewing. This includes a cool down, the remote viewing session and any analysis at the end.

A cool down period is definitely recommended before any remote viewing practices. Day-to-day living creates a lot of busy noise within our daily lives and this needs to be subdued before any successful remote viewing session and practice can start. The mind and body must be relaxed and ready to work together. Meditation is clearly the best process to create a relaxed mind and body state. This can be done in silence or by listening to specially created tapes or music. I find that a cool down period of at least fifteen minutes is recommended.

The Monroe Institute have a great and ever expanding range of specially created meditation music on CD. This music has been especially created to promote altered states of consciousness – so it's worth giving it a try - http://hemisyncforyou.com

Try to pick a reasonably quiet space to practice, try to make this un-cluttered with minimal distractions and noise. Make sure you are comfortably seated and that your clothes also feel comfortable. Remove any distracting objects and things with high vibrant colours from your surroundings, use the toilet, hide the phone and start to relax!

Important CRV terms

Before we start – let's review a few commonly used CRV terms.

Structure:
As said many times in remote viewing circles; 'structure, structure, structure – content be damned'

Keeping to the set structure is THE most important part of the CRV staged process. The stages are created to flow from one to another, and within each stage there are set tasks that have to be done in sequence. These involve formatting of each page, and objectifying data too strong for that stage as AOL's.

The best definition of structure comes from the military CRV manual;

"Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, ***"Structure! Content be damned!"*** *is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering, "what it is"--he will begin to depart from proper structure and AOL will inevitably result."*

AOL (Analytical OverLay):
In the most basic terms an AOL is a guess! The mind sees data coming in from the target like;
Tall, hard, constructed – and you get a guess of lighthouse as the subconscious tries to please us with conclusions and answers.

If there is no backup data in the stage or previous stages to indicate a 'lighthouse' like; 'light, beaming, guiding' then the data tall, hard, constructed – could be anything from a tower, to a telegraph pole. Or it could just be a lighthouse. But you need more data before you can say this. So when this happens we objectify and mark that piece of data as an AOL.

Please note: an AOL is usually wrong but will have some valid elements of the site that cause the AOL/Guess to generate.

When I get an AOL I write it in the specific location (shown later) I then put my pen down for a second and say the AOL out loud, signalling my acknowledgement of the data. If I don't do this, the data becomes a nagging irritation hanging around in my mind. Objectifying the AOL allows you to move on freely. *This process is covered in the section 'Breaks' in Military CRV the manual.*

One rule of thumb to remember is that if the image in your mind is clear and sharp – it's probably an AOL.

Ideogram:
A reflexive mark made by the viewer when first contacting the target. Ideograms to me are like a personal language. Everyone has a different way of doing them, visual shorthand.
Ideograms generally take two forms;

Single – a single drawing that represents a single target element

Multiple – an ideogram with several linked drawings showing several target elements

The CRV process

CRV is split into a six-stage process. Each of these stages increasingly opens an aperture to the target allowing more information at each stage of the process to filter through. Each stage has a set level of allowable 'information' that can flow through the aperture. This serves to gradually build an accurate picture of the target rather than getting say 'two pieces' of information and guessing.

Below we have indicated the aperture and how this expands at each stage of the process revealing more of the target and allowing more accurate data through. We have also indicated the level of data allowed at each stage.

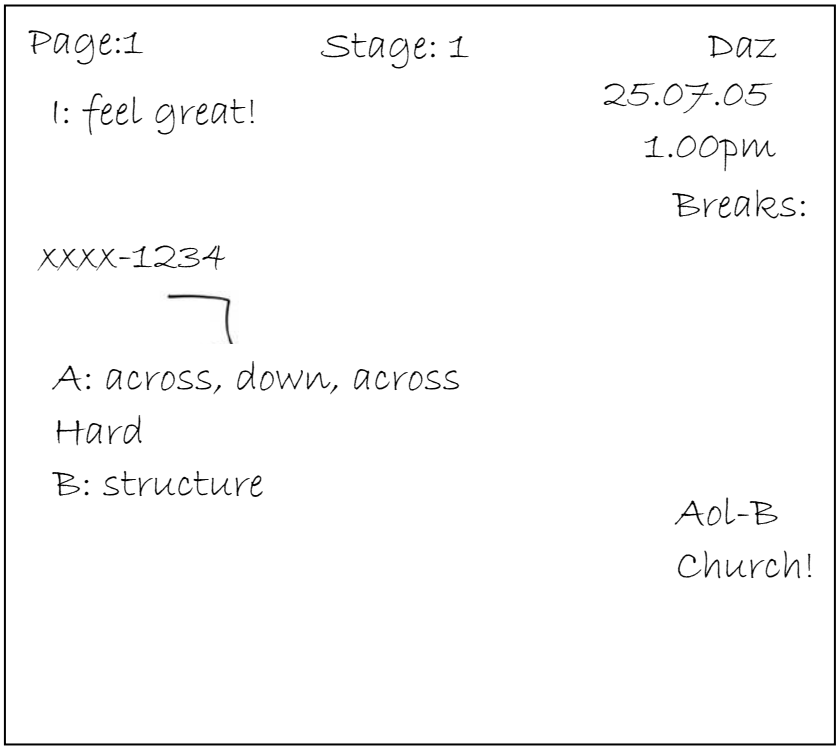
Stage:1		across, down, across - strcuture, hard	Basic Gestalts
Stage:2		grey, hard, solid, cold - blue, open, space long, tall, linear, reaching	Sensory data
Stage:3		tall, used, view, people, height diagonal struts, connceted, composed, metal, linked, supporting.	Dimensional data & advanced sensory data
Stage:4		cold, tall, linear, metal struts, welded formed, pinacled, shape, visitors, people height, view blue sky	Advanced sensory & dimensional data and freedom to explore
Stage:5		Visitors - people, from elsewhere, visit, tour, photo, go up, explore. Tour - tourist, the top, view, height, romantic, view.	Data interogation to squeeze more data from the target
Stage:6		Tall, reaching a point. connected, metal, struts visited by tourist. Romantic location people go up views and blue sky THE EIFFEL TOWER!	Modelling the target and consolidating the data into an overall data picture

Stage 1 – CRV format

CRV structure denotes that there is a set format, which carries on through all the stages. This promotes clear recording of remote viewing data and also acts as a deflector giving the mind something to occupy itself with when moving between the stages – this stops it from enquiring and starting to guess at the data, which creates noise. It also allows the remote viewing data to be recorded and shared in a useful, common format.

The overall page format for the Stage: 1 is:

- Page number – *top left*
- Stage (1-6): - *top/middle*
- Viewer name - *or 'nom de plume' – top right*
- Date of session – *below name*
- Time of session – *below date*
- I: (inclemencies) – *how the viewer feels before they are about to start. For example a feeling of being hungry or feeling ill or angry may affect the remote viewing – so we note this before we start.*
- Breaks column – *right hand side – to record AOL's*
- The target coordinate or name – *left*
- Ideogram – *immediately after the coordinate*
    - **A:** decode data
    - **B:** data



In the example sheet you can see how the information is presented on the page.

Stage 1 – The Ideogram process

The objective of Stage 1 is to make contact with the target and to record the elements that make the target what it is *(its Gestalts)*. To do this we use Ideograms. Think of ideograms as automatic unconscious doodles that contain a hint of what the target is about. An ideogram is a very fast automatic action created without conscious thought – just by letting go with the mind and letting your hand make a movement with the pen.

The Ideogram

Simply put ideograms are quick automatic response doodles of the target broken down into its **most basic form - its gestalts**. To show how this works, a target of the Eiffel Tower could be broken down into these ideograms/gestalts:

Now, these (above) are my ideograms, each instinctive, unconscious mark is a doodle-like expression of the target. I have learnt and practiced my ideograms over many years and they are both instantaneous and also personal to me – yours may not be like the ones presented here – don't worry about this – we are all different and we all can have different ideograms.

To me, the ideogram process becomes an intuitive visual shorthand learnt and then created differently by each individual remote viewer. There are two schools of thought on Ideogram use;

1. The ideograms are different every time you do it – no set pattern – school of thought
2. The ideograms are generally set, practiced and learnt - school of thought.

I belong to the second. When learning my ideograms I keyed myself with the major gestalts over and over until on reflex I drew a corresponding mark with each keyed word. This created an ideogram language within me that can now decode most targets. If a target has an element not in my 'local' vocabulary then the process is intelligent enough to create a new ideogram – which also then indicates to me something, different or new about the target.

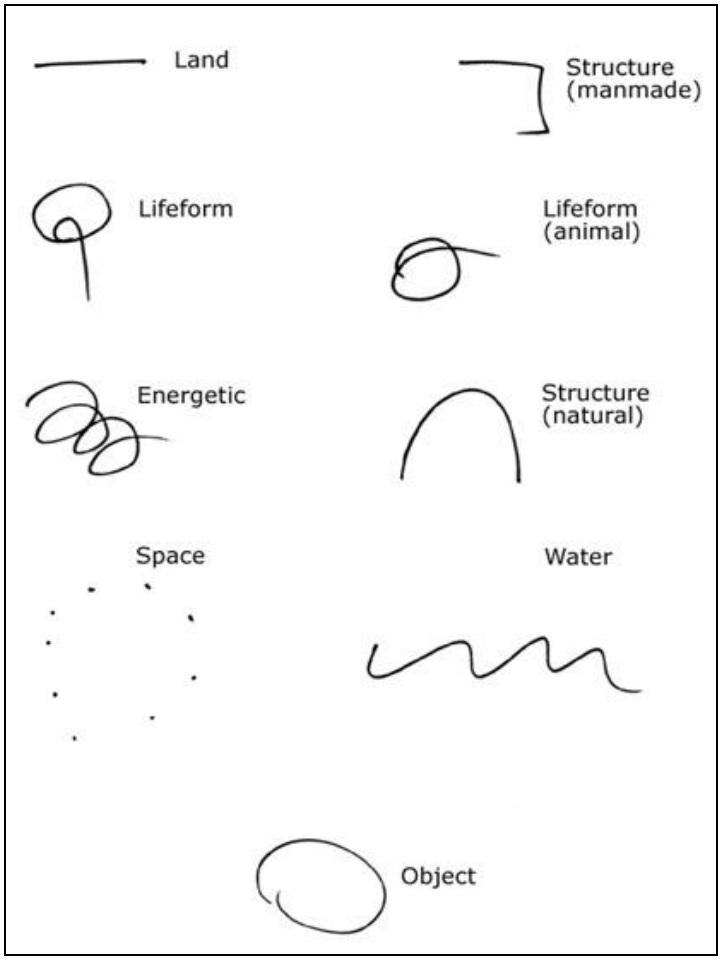
Learning stage 1 ideograms for CRV is very much like learning a whole new language of communication.

I find that Ideogram drills are a great way to create and establish YOUR ideogram 'shorthand'.
Get a friend to randomly say out loud key target gestalts like;

1. Land,
2. manmade structure,
3. natural structure,
4. life form,
5. space,
6. object,
7. energy,
8. water,
9. gaseous.

As they do this, as fast as you can, record a sketch or scribble that feels instinctive. Over time get the person to speed up their keying and try to keep up with your ideograms. This exercise will also help establish your ideogram shorthand – and its also fun!

As examples my common ideograms are:



Use these as a guide to start and if something else develops – then great! Remember Ideograms are specific to you and are your personal language that will help YOU decode the target. Your ideograms may always look the same and may always look like swirling squiggles – this is fine.

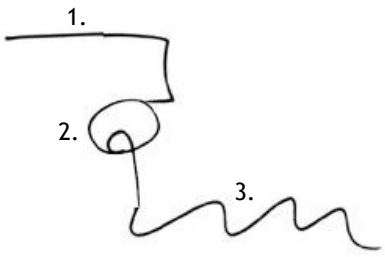
In the hundreds of remote viewing sessions I have participated, the one accurate constant is the ideograms. If I feel like I may be off target or influenced by an AOL or a problem, then I just write the target coordinates and do a new ideogram to get me back on focus. This can then be probed and the data flow restarted.

Creating YOUR Ideogram language will take time and effort, but believe me once you have this down you will understand how accurate and powerful a tool they can be. I have had discussions with other remote viewers online and some of these have dropped or don't use Ideograms – I would say that this is a huge mistake, and if you want to follow the CRV process – then learn your ideograms ☺.

Multiple ideograms:

Sometimes I get Ideograms come thru as multiple Ideograms. Here all the target gestalts are combined in one ideogram.

Using my Ideogram language (above) I can decode this as three separate but connected ideograms;



1. Structure
2. Life form/s
3. Water

Depending on how your Ideogram language develops you may get multiple ideograms as well, don't worry this isn't a mistake, just separate them and decode them separately – remembering everyone does Ideograms differently as they are a personal language and expression. Go with the flow, don't fight it.

As you develop CRV develops with you – targets that are complex may start to show themselves in complex multiple ideograms – this is fine – it's part of the process. Just remember the structure and decode.

The Official Military CRV manual does go in-depth into other forms of Ideogram and how to decode them so please refer to this for more information.

How to use the Ideogram is stage1

CRV was initially designed to be used with a second person – a monitor. This person would be there as an observer and as a person outside the process who could maybe see things you miss and bring you on track if you wander. Because most remote viewers will now work from home alone without a monitor they will generally give themselves the target prompting information – the coordinate. The viewer then writes this on the left hand side of the paper (as per the diagram) then immediately executes an ideogram without the pen leaving the paper from writing the coordinate.

Within stage1 we create an ideogram for each of the target elements and then decode this ideogram recording very basic data. This is generally done between three and six times, which then signals a move on to stage 2.

Ideograms set the foundations for the entire remote viewing session so it's very important to follow structure when doing stage 1.

Starting a session for the first time.

Okay, so first we write all the mandatory admin details on the paper. Name, stage, date, time, inclemencies and so on. Now you're ready to start. As part of the CRV and remote viewing process a target must have been set. When this was done a random number was generated and given to you the remote viewer – this is now your focal point.

So now that all the admin details are recorded you write the target number you've been given and on the last stroke of the last number in that sequence you let your hand flow and create a scribble, doodle or what we call an Ideogram.

Great! Now we have to probe the ideogram to see what it represents about the target.

Decoding the Ideogram

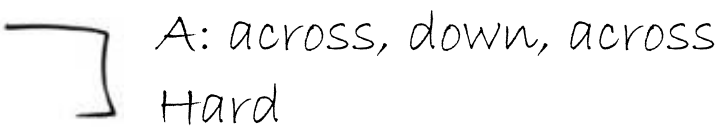
So you have your ideogram language established. If not don't worry it takes a lot of time and practice – repetition and practice are key to remote viewing.

So first we write the coordinate.
Then without taking the pen off the paper on the last stroke of the last character of the coordinate number we just let the pen move automatically in a little sketch - well done this is your first ideogram.

Now it's time to decode the Ideogram and record the data.
After creating your ideogram you move your pen to the right of the Ideogram and write;

A:

This is for the 'A' component. Here we write the motion of the pen and then the feeling of the site manifested within the ideogram you have drawn, for example;



The 'across down across' data is the motion part of the decoding and the 'Hard' is the feeling part of the decode. The motion you write is essentially the path the pen took you on when you drew it. In the case of this example – the pen went across, down then back across.

When I internally ask myself 'what this feels like to touch' – I wrote 'hard'. Generally the feeling component in stage 1 ideograms will be one of these impressions;

Hard, soft, gaseous, wet, fluid.

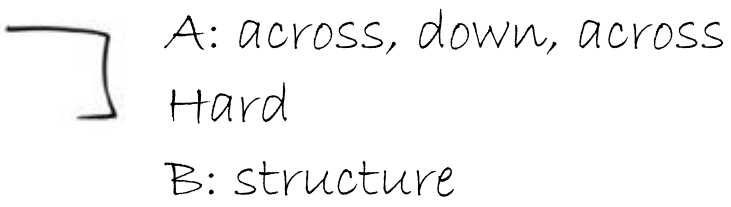
Very, very basic details at this stage – nothing more at this stage – it's all about baby steps – a little a time.

Immediately after the 'A component' the viewer then records the 'B component'. You move your pen to the right of the Ideogram under the 'A component' and write;

B:

This will be your first response to the ideogram and data. From my ideogram language and years of experience I know this to be a 'structure' in my language. I touch the ideograms with either a pen or my finger and I again ask myself' is this a structure' if it feels right, I write this – if it feel like something different then write that. For me though if it looks like a structure ideogram it usually is – but not in all cases so be careful – probe, ask and then write.

All the time consciously trying not to analyse and interpret any impressions – so work speedily, don't dawdle – the whole I,A,B (Ideogram, A component, B component) process should take seconds.



The viewer the repeats then this entire I,A, B (Ideogram A component, B component) process a number of times. How many? Only you will know when you have them right and get a feeling that its time to move on. Like 99% of things within Remote viewing it's a feeling you'll get when you know you are ready to go to stage2.

If anything other than the level of data shown here pops into your mind at ANY time – then this needs to be recorded in the BREAKS column as an AOL *(see page 7 diagram)*. It's too much information, too early.

For example when you write Structure – if you get 'oh it could be a church' pop into your head or something similar – it's way too much information for Stage 1 so AOL it! It's only your mind trying to interpret what has flowed in and is making a guess!

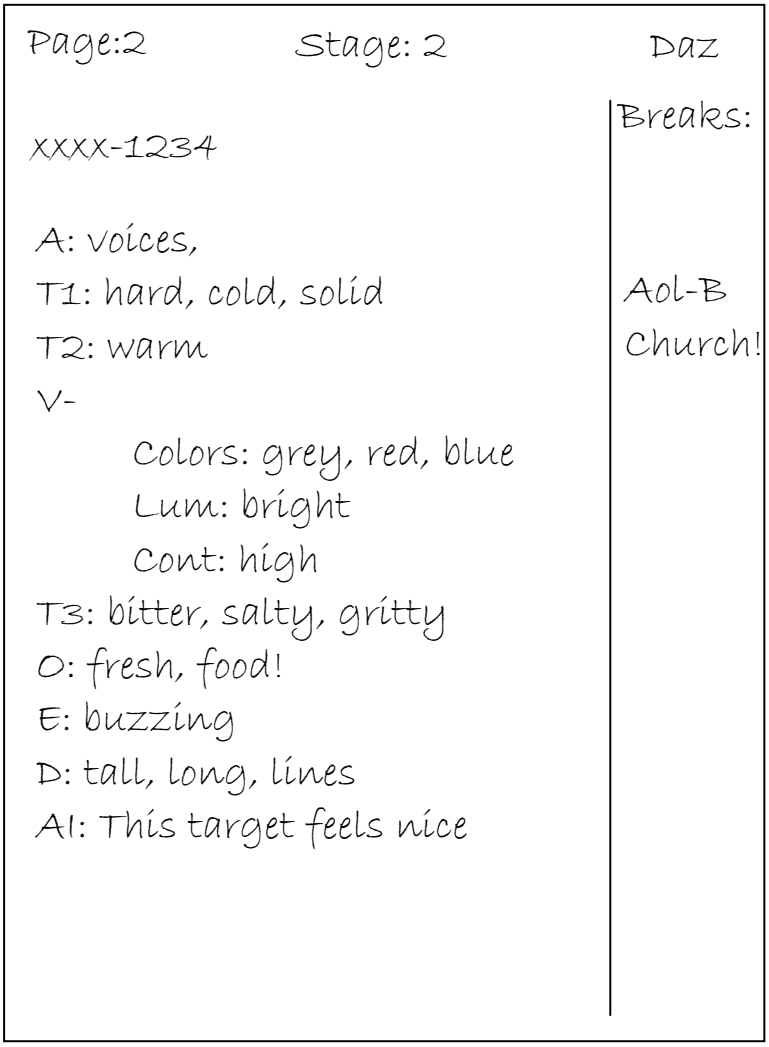
Why do we call this a 'break'? Because you write it in the breaks column then put the pen down and take a few seconds 'break' to help dispel the data. You essentially 'take a break' from the flow of data.

Stage1 in Summary:

1. You format your page
2. You write the coordinate
3. You create an ideogram
4. You decode A & B
5. You repeat the process 1-3 times or more
6. When it feels right to you, you move on to stage2

Stage 2 – Sensory data

An example of my Stage:2 page format:



The previous stage opened an aperture to the target and allowed very basic target data to come through. Stage 2 will build on those initial impressions opening the aperture further still. We initially had big gestalt feelings of the target – this stage elaborates on these big views with expanding data from your senses.

Stage2 data is sensory data – which means it comes from the five physical senses as if you were physically at the target. These are:

- Touch
- Smell
- Sound
- Sight
- Taste

From this point forward the target data tends to come in small clusters of words.
For example;

> Red, green and dark grey!

Hot, sweaty, hard and solid.

It seems that when writing one piece of data on the paper this easily allows another to quickly follow and be recorded. *(How this all works is due to how the brain stores information – but this is all you need to know for now).* Within stage 2 only basic sensory words are allowed, anything else is still considered out of structure, and when out of structure the data is an AOL and is still recorded as such in the 'breaks' column of the page.

Now this is one of those areas where the CRV methodology I have been taught differs from the Military CRV manual format of recording stage2 data. In the Official CRV manual and in ex-military sessions I see that they record basic stage 2 data after each ideogram. I too use this way but have found that for beginners a simple and separate stage 2 works just as well. As I said this document is a guide not a definitive solution.

I format the page (as above) and in a column down the left hand side write these elements:

A: (auditory – sounds at the target) - *I ask can I hear anything at the target?*

T1: (touch at the target) – *if I touch the target what does if feel like?*

T2: (temperature at the target) - *What is the temp at the target – cold, warm, hot?*

V- (visuals – sub divided below into three sections)

Colours: (colours at the target) – *do I see any colours?*
Lum: (luminescence at the target) – *is the target bright, dark?*
Con: (contrast at the target) – *what is the contrast at the target like?*

T3: (taste at the target) – *if I lick the target what does it taste like?*

O: (olfactory or smells at the target) – *does the target smell?*

E: (energies at the target) – *can I feel any energies at the target?*

D: (dimensional at the target) – *do I see any horizontal, vertical or diagonals?*

AI: (Aesthetic impact OR how do you feel about the target?)

After I write the category header, for example;

A:

I then ask myself do I hear any sounds at the target? – Whatever pops into my head I then write down next to the A. - this is psychic or RV data.

Remember don't ever filter anything out, if it pops in to your mind and is in keeping with the allowed data for that stage - record it. If the data is too high, record is as an AOL and move on!

I repeat this process for each of the stage 2 categories. Sometimes I get data and sometimes none comes. If it doesn't don't force it just move on to the next category heading, probe it and record.

As you proceed through stage 2 the data that flows starts to form chains or chunks. These are three of four words that come tight in fast clusters. This widens the aperture allowing even more data to come through. This usually heralds the dimensional data at the end of stage two.

These clusters and then dimensional data signals a move allowing you to progress to stage 3 where you can explore just that little bit further. Your impressions and view of the target by the end of stage 2 has expanded allowing you to comprehend more than the simple gestalt data from stage1. *This section is covered very well in the CRV manual.* The dimensional data has now given the target a small amount of shape, density, form and scale – and this can be best recorded as sketches in stage 3.

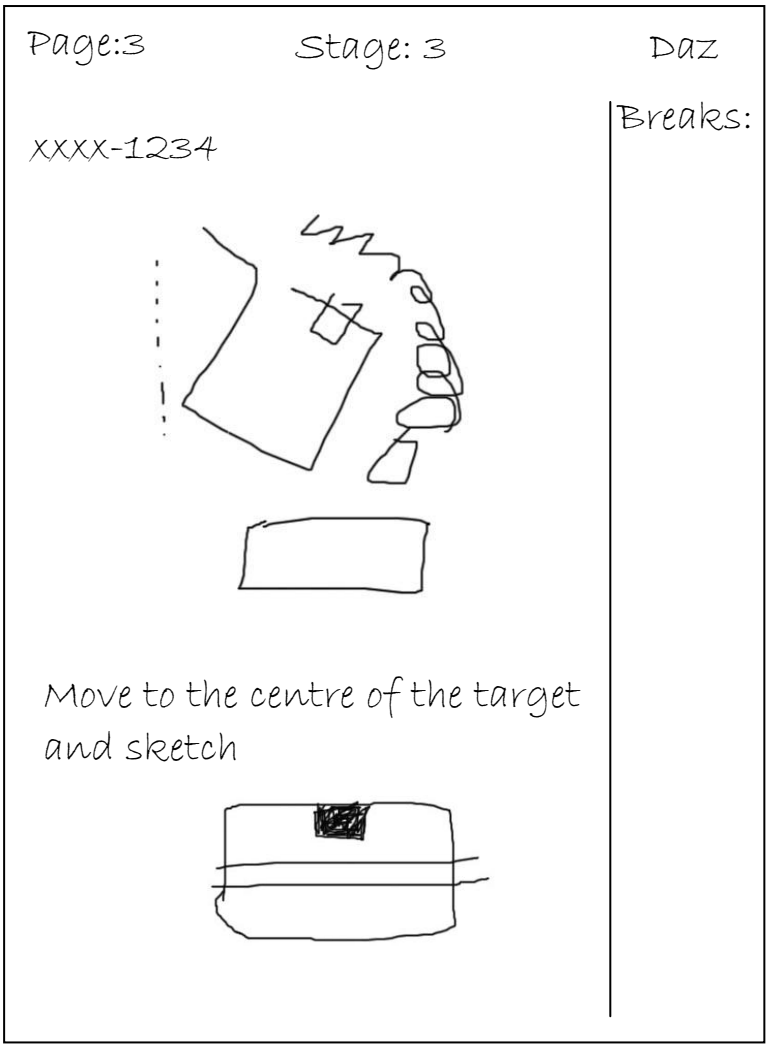
Before moving on to stage3 the viewer declares how they feel about the target called AI: (aesthetic impact). This ranges from OK! To surprise, pleasure, revulsion. There is no right or wrong it's just how you feel about the target to date – how it makes you feel.

In Summary

The aperture to the target is starting to widen. With this - stage 2 allows you to record data that would come from the five physical senses about the target – sound, sight, smell, touch and taste. At the end of stage two, basic dimensional data is recorded – this data really starts to open the flow of information and heralds a move to stage 3 where dimensional data can be expanded as sketches.

Stage 3 - Sketching

Stage3 page format:

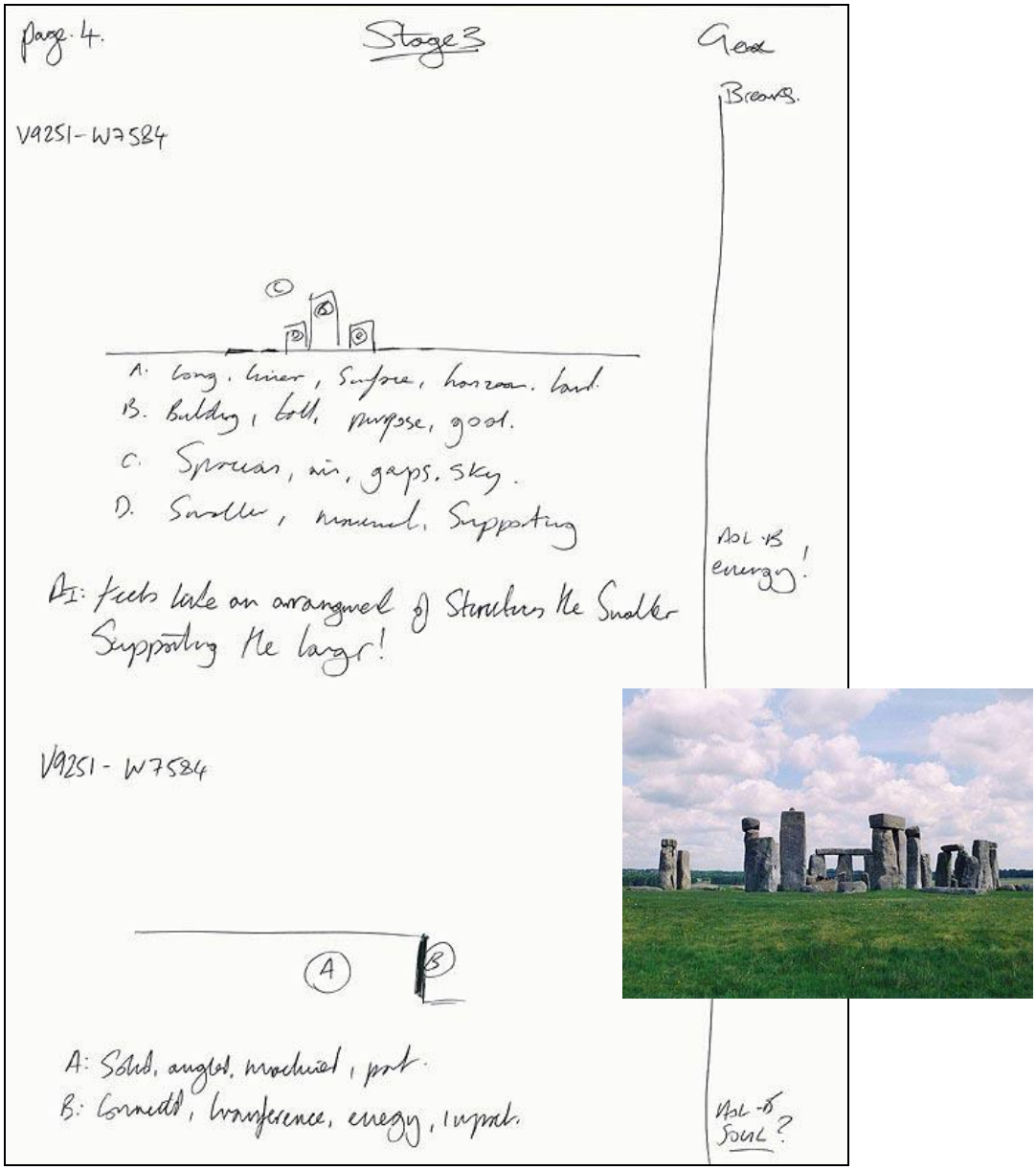


This stage now allows you to expand on the growing data from stage 1 and 2, by allowing you to sketch the target. The Military CRV manual goes into detail on the different forms of sketches – spontaneous, analytical, & trackers.

To be simple - stage 3 is all about sketching the target or parts of the target.

These sketches CAN look like the actual target or parts of it or can just be basic representations of shapes and forms from the target. The main point of the stage 3 sketches is to stimulate the flow of data and generate a larger flow of information. I find that just by sketching lines on the paper this is enough to start a whole stream of new data clusters.

Enclosed below is a stage3 page from a real session – the target was Stonehenge. As you can see this simple sketch data does look like a little like the actual target on this occasion – this is not always the case.



In the session page above you can also see that I have labelled some of the sketch elements.
I labelled then probe these for stage2 data. To do this, label part of the sketch (*for example: A.)* then underneath write A: and then ask yourself questions like;

- What does this feel like?
- What does it tastes like?
- What colour is it?
- Is it cold?

Whilst asking the questions write the responses. But remember anything too high level is an AOL and this goes in the BREAKS column marked as such.

Stage 3 also allows the viewer to really start to investigate the target and get the data for himself. The previous stages I feel are more of an observer role for the viewer whereas stage3 allows the viewer to control himself and move about always trying to squeeze more and more data from the target. The Official CRV manual does detail how to move about the target within stage 3, but some of the more common movement key phrases are:

- Move 'XXX' ft above the target and something should be visible
- Move to the centre of the target - something should be visible
- Move to a position where the entire target is visible
- Move inside the target - something should be visible

If a movement command is used then this is recorded on the session sheet before the movement (see page 19) – allowing clear and concise tracking of the data. What will usually happen will be a new sketch and maybe an influx of clusters of data.

Watch out - AOL's – about…

Because you are more actively involved in the stage3 process, so is your mind! AOLS can develop easier in stage3 as the mind now becomes more active. To guard against this the viewer must be careful over the choice of words used in movement exercises. The best fit is keying words that elicit a response based on stage2 sensory data, like;

- Should be visible
- Should be heard
- Should be touchable

Always remembering that if an image is clear and sharp in your mind – *it's probably an AOL.*

I start off by just sketching whatever my mind wants to do. I do this by placing my pen in the centre of the paper and seeing where it moves. If I get any data cluster of words I also record these by the sketch or parts of the sketch – wherever I feel it feel right to do so. Later on I 'key' myself by moving above and around the target trying to pick up and get data from different angles, hoping to build a bigger picture of the target.

Please, please, please remember these sketches do NOT have to be actual sketches of the whole target or accurate. Most commonly you will sketch basic shapes, curves and lines. With the opening of data in stage 4 you might create more accurate sketches there. Also remember that there are no set rules and you might be one of the lucky few that can accurately sketch the target.

Stage: 4 – The Matrix

Firstly, this stage is not as complicated as it looks, and secondly NO it has nothing to do with Neo! ☺

By this stage your aperture to the target should be fairly wide and the sketching from the previous stage should have triggered streams of small clusters of data. This is where the Matrix comes in. The structure of the matrix allows you to record the data in managed columns. This helps keep the data managed and helps keep you the viewer focussed.

Stage4 page format:

Firstly the page format changes in stage 4 and the breaks column now becomes more integrated into the data as the aperture and data flow is wide so the AOL's or guessing will generally be a close match to the actual target.

So to start stage 4, write your page number, stage and name at the top in their places. Then write the headings:

S2 D AI EI T I AOL AOL/s

Under these draw a horizontal line. We will then enter our data below this 'work line'.

The Military CRV manual does give a good description of the headers and the data that goes below them, but for clarity I will explain them again below.

S2 - (Stage 2 data) - under this heading we record all the data that is stage 2 or sensory data. *Data like; hard, soft, wet, cold, warm, hear voices, whistling, taste bitter, smells mouldy, grey, red, bright, musty.*

D - (Dimensional data) - Here we record all the dimensional data for the target. In stage 4 dimensional data will be more complex than previous stages with data like; *twisted, spires, partitioned, sectioned, edged, Long, horizontal, flat, thick, heavy, hollow, small, airy, dense, compact, boxed.*

AI - (Aesthetic Impact) - Here you record your feelings about the target, for example; *It feels like death, I don't like this place, I get the feeling of joy and happiness here!*

EI - (Emotional Impact) - Within this column you record the emotions of life forms at the target or of yourself. Sometime as with old buildings the structure itself has an emotional feeling. Examples are; *happy, oppressed, joy, elated, feels nice, feels sad, feels distressed.*

T - (tangibles) - Tangible means discernible by the touch. So within this column we record objects at the target that could be touched, things like; tables, chairs, trees, people, cars, rocks, stone, metal, wood, walls, water, clothes.

I - (intangibles) - These are essentially the opposite from tangibles and are target elements that cant be touched or that are abstract. Things like; *medical, foreign, religious, business, government, spiritual, work like, war like, scientific, purposeful,*

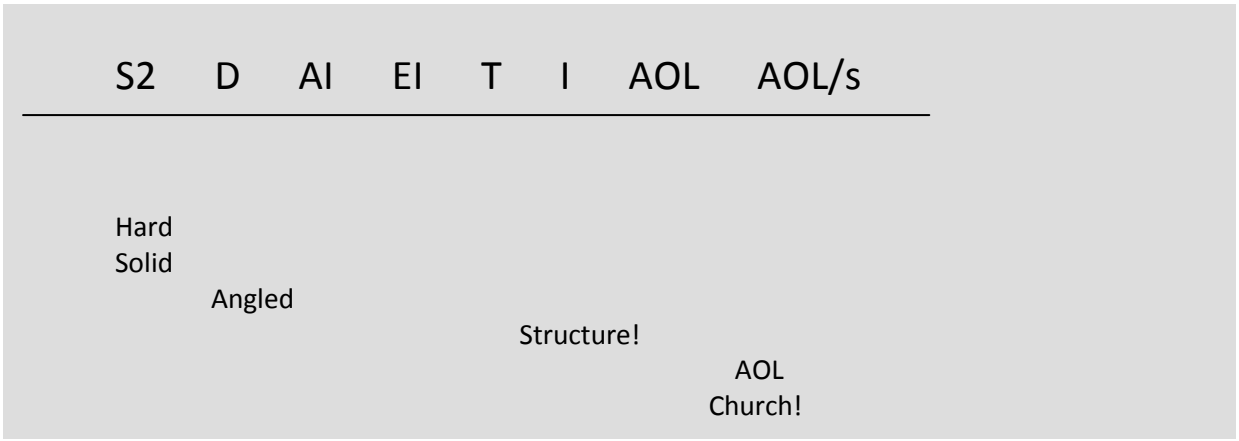
AOL - (Analytical Overlay) - As with the previous stages this column holds any data that has a clear sharp image in the mind, or that doesn't match the data or that feels like the mind guessing.

AOL/S - (Analytical Overlay/Signal) - As with the previous stages but now because we have much more information and contact with the target AOL's are generally very close matches or have a lot of similar data to the target.

How to work stage 4

The data is stage 4 come thick and fast, usually in clusters of single words in clusters of three of four pieces of data, like; Cold, hard long, flat, wall.

We fill the matrix in from the left to right and its best to start by probing the S2 column to initiate a flow of data. Within stage 4 we work moving down the page filling-in data in the relevant categories. Each piece of data is essentially on its own line, which means as we write we progressively move down the page, like so.



A probe of S2 (sensory data) then carries on through to slightly higher data moving across the page. This also allows the information to be clearly recorded and read. The matrix data will tend to move down the page at a slant but with some moving back and forth from column to column *(see stage 4 format diagram on page22 for an example).*

I personally like stage 4 because the viewer has control over the data. If you find that the data stops or that you want more data from say the 'tangible' aspects of the target, you just place your pen on the tangibles header and ask yourself a keying question like – what tangibles can I see/hear/or feel? This will then create a new stream of data clusters of which you put in the right columns. This can be done to as many of the columns and as many times as you wish. The choice is yours and you are in control.

You may find yourself doing any number of pages of data for stage 4, and when your reach the bottom of the page, create a new one title it as shown and start again with the data flow.

Remember*: This is controlled remote viewing – you are in control. In every stage you get out of it what you ask. Always enquire, ask questions and investigate.*

Movement exercises

As in stage 3 when the data dries up I key myself with the same kind of movement exercise as in stage3 and this usually re-ignites the flow of information all from a new perspective at the target. For example:

- Move 50ft above the target and describe.
- Move to the target centre - something should be visible – describe.
- Move inside the structure and describe.

As in stage3 write the movement 'keying' words on the paper for future references and analysis before you initiate the feed of impressions.

In summary

Now contact with the signal line from the target has expanded sufficiently, advanced data can be probed and decoded by the viewer using the information matrix. Data comes fast in clusters, and when this runs dry the viewer can probe a column heading to re initialise the flow.

Stage 4 allows the viewer to take control of the pace and flow of data and to tease and work as much data as possible from the target. I personally love the way that in stage 4 I can move around touching, tasting and smelling the target from any position. Also remember that within the stage4 matrix because the data flow is advanced now you might get an urge to draw a sketch – if you do then sketch. Once you have, try probing the sketch – put your pen on a part of the sketch and then ask questions like;

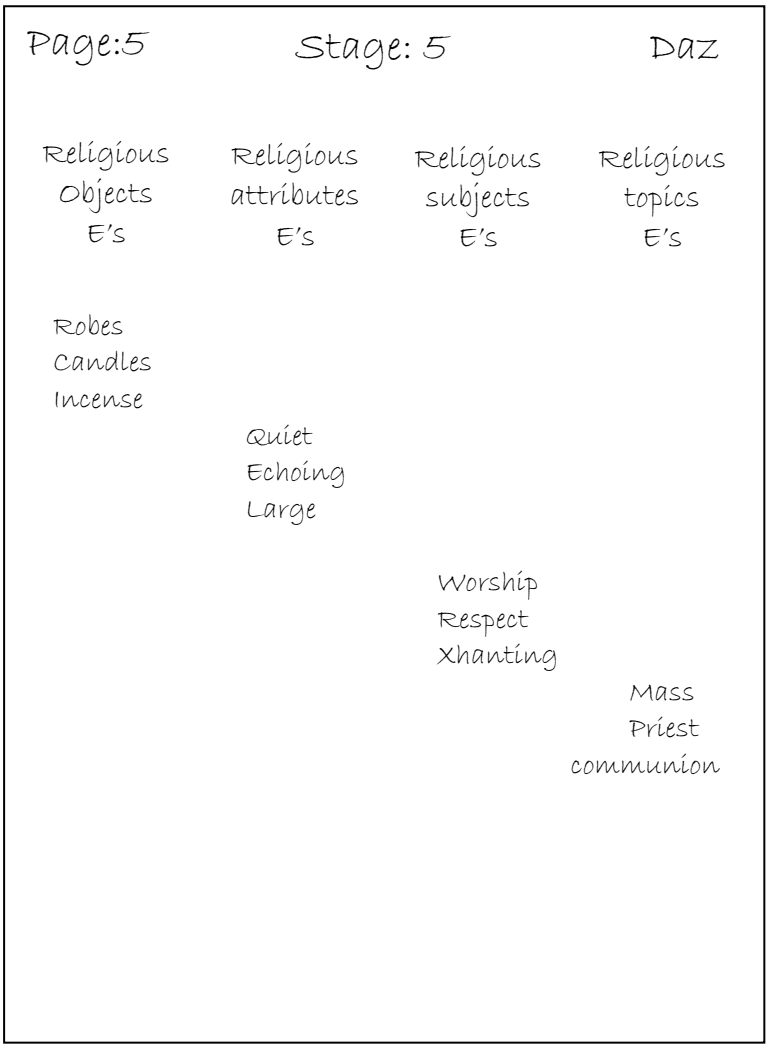
- What does this part feel like?
- What's the temp?
- What colour is this?

Remembering to record the probed data by the side of the sketch or in the matrix as new information. Above all else ask questions, move around, investigate – you are in total control here.

Stage – 5 – emanations

OK now this is where the Military CRV manual goes into word overdrive. In basic definition stage 5 is the only stage whereby you aren't accessing the signal line to the target but are accessing information that has already come from the target and that may be hiding within you. This data has usually been added to the stage 4 matrix as abstract concepts and intangibles. These are impressions like; religious, spiritual, and business. In stage 5 we look back at some of this intangible data and interrogate it to divide it down finding the smaller elements that led to a word like religious coming into your mind.

Military Stage5 page format:



To be honest I found this Stage cumbersome and distracting as I would wander into thoughts of ' is this a topic or a subject' and hence would lose the momentum. Also it took me forever to write out 'emanations' over and over. So one day I had my own idea – why not break the data down as I do when involved in creative projects and in a method that is commonly taught in most schools now 'mind map'.

*A **mind map** is a diagram used to represent words, ideas, tasks, or other items linked to and arranged around a central key word or idea. Mind maps are used to generate, visualize, structure, and classify ideas, and as an aid to studying and organizing information, solving problems, making decisions, and writing.*

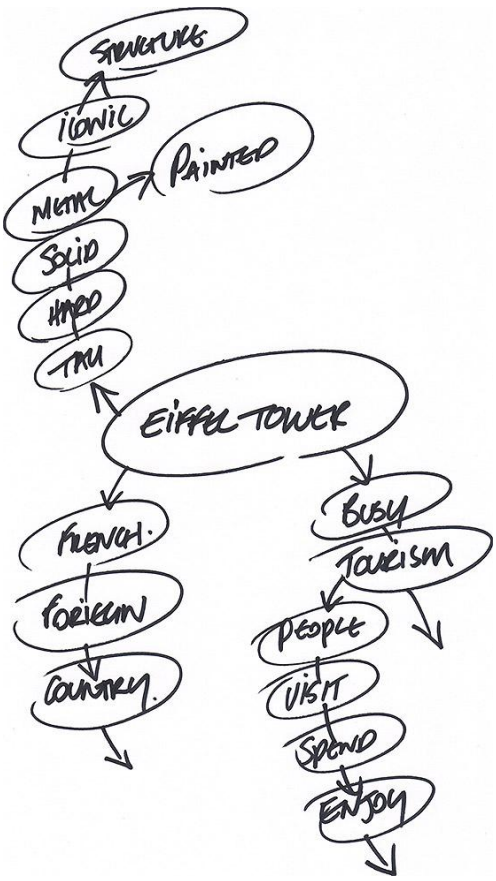
The elements of a given mind map are arranged intuitively according to the importance of the concepts, and are classified into groupings, branches, or areas, with the goal of representing semantic or other connections between portions of information. Mind maps may also aid recall of existing memories.

Source: Wikipedia

How to use it in CRV stage5

When I go thru my RV session in my normal way I make notes to myself when a price of data emerges that is unusual for me. Most of the time this comes in the form of a word that I know isn't one from my common day-to-day usage. When this occurs I underline this word – which is a visual note for me when going back thru the session to maybe take this into stage 5 and to interrogate it for further information. Also I take some AOLS into Stage 5 and do the same – this breakdown then will allow you to find the real data in the AOL and the 'guessed' data.

Below is a typical stage5 in my format:



I start by writing the AOL or word in the middle of the page and encircling this. Then I move outwards one leg at a time writing down any and all words that come into my mind when thinking of the AOL/Word.

In this example the first leg was: Tall, Hard, Solid, Metal, Iconic.

The second leg started with the word 'French' I started a new leg with this word because although it was the next word in my mind – it wasn't a S2/ sensory impression like those in leg one – so I started a new leg for it. Like the way data clusters when in the previous stages of CRV I find it also does the same when I'm doing stage 5..

I add arrows later to make it clear where my thought pattern happened. And when new data emerges like when I thought about the word 'Tourism' I start a sub-leg off of this word and write any new data that bubbles up from the mind.

That's pretty much it.

Now you could have some fun or even develop new things here within this stage – most mind maps can and do include sketches and colour elements – see here for real world examples: http://en.wikipedia.org/wiki/Mind_map

It's a versatile tool and it's up to you how to develop it to work with you really. I have found though that it does produces very interesting and accurate data.

In summary:

Stage 5 allows you to interrogate generally intangible data/impressions already gathered in previous stages and to release the hidden data that led you to form those impressions.

Stage: 6 – Modelling

Stage 6 is simple but at the same time you either hate it or love it.

Now that the aperture to the target is at its fullest and that you have completed five stages where the target impressions have built and expanded until you now have some very clear impressions of the target elements. Stage 6 now allows you to try and pull these separate pieces of data especially the dimensional data together and to create a 3D model of the target.

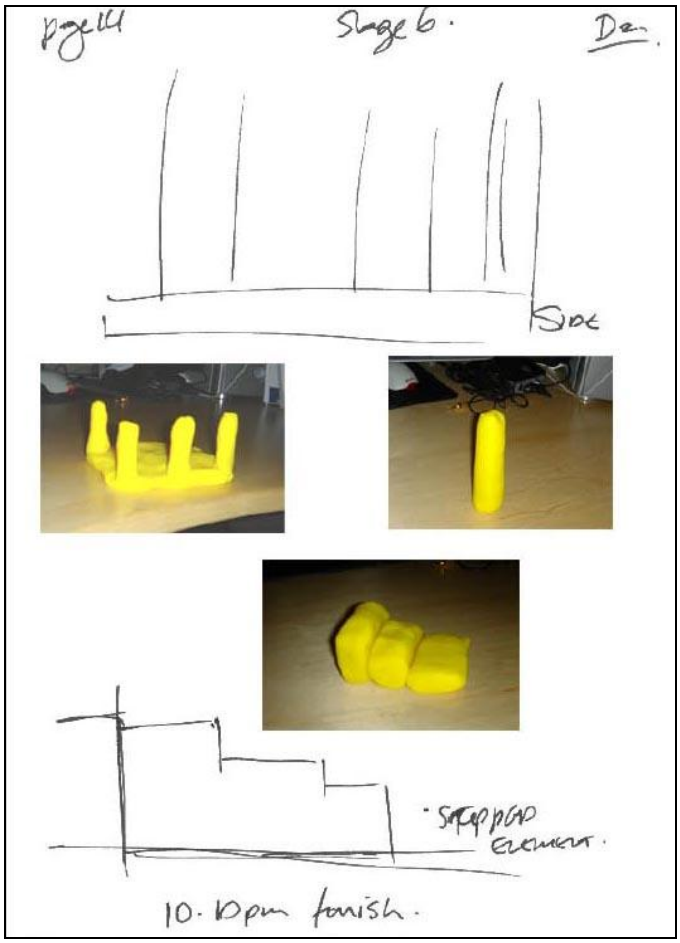
For this part of RV you will need modelling material – I find normal Children's Play Doh or modelling clay excellent for this purpose. This can be found at any major craft store, Toy's R Us or Early leaning centre. It's cheap, and it can be put away in little pots for the next session - just take a picture/s of your model first for your records.

Stage4 page format:

As in stage4 we create a matrix and when modelling if any impressions enter the mind express them in the appropriate columns as before.

Please Remember that:

The model CAN but does NOT have to be a precise or accurate rendering of the target, and that the viewer MUST focus on the stream of data from the target and not on the modelling process itself – just let this process flow.



Stage 6 examples from a remote viewing session *(above)* and a feedback image *(below)*.

The Military CRV manual discusses 'detect' and'decode' elements to stage 6, but what we essentially do is try to model the target as a whole or in parts. This has the dual purpose of;

- Creating a 3D model of the target as data
- It also allows the mind to be fully distracted allowing more target data to seep through during the creative process.

Firstly we create a matrix for stage 6 as we did in stage 4 an example format (on page 24).

I then look back at my sketches in stage 3 and pick sketches or elements, which I feel would be enriched by modelling. I find that as I play with the modelling material this generates further data and sketches, which I write in the stage 6 matrix or draw as sketches on a separate sheet of paper. These sketches can then in turn be probed for extra data if you feel it necessary.

In the example supplied (above), by modelling the struts and the base with the struts, this led me to also model the 'stairs' shape. As with probing and movement exercises in earlier stages the modelling process opens up new data flows as you build. Again as before these will form in three-four word clusters.

If anything else in your session feels to YOU as though it would benefits from 3D modelling then go ahead, follow the format and try it - it can't do any harm. The only thing I would stay away from and NOT model are AOL's. Although these may be a close or even an exact match to the target, they may also be wrong and lead you in the wrong direction.

Remember NEVER edit anything out of your sessions and make sure you record all modelled data in photo form if you are not going to keep it as a model. When doing this, also photograph a few different angles – just in case.

If you get the feel of new impressions whilst modelling then just write them down in a matrix as you did in stage 4. You may even get new or more detailed sketches – great!

Remember you are in control and modelling opens up a creative channel and allows more data to flow freely.

In Summary

Stage 6 allows you to take your impressions, stage 3 sketches and ANY data and use these to model the target. This process may also generate more data, which then needs to be entered into the stage 6 matrix.

1. You create a matrix with the standard CRV headings

2. You play with the modelling material moulding from one of your sketches or from intuition

3. If you feel or get any impressions you record them in the appropriate category of the matrix

Viewer Summary

Now this part is not a part of the six stage CRV process, but if you ever want to put your RV data to good use then it's a skill which is well worth developing.

As part of the CRV process and at the end of a session, it's good to summarise all the elements for the tasker or analysts and to clarify what data YOU actually have. This also helps with that last forgotten impression that may need to be included.

Take a small break - I try to take at least five minutes – I usually use this time to make a fresh coffee. I then come back and review all my pages. The amount of data during a typical session can be anything up to 20+ pages.

In my summaries I try to break the target into the key components and the descriptive data about each component. The viewer should go through the session notes and write down all the data in clear complete sentences. If the data is a small cluster or one word then the sentence may read;

'There is blue'

OR

'There is energy'

A larger data cluster will create a sentence like:

'There is a tall, boxed, structure with white surfaces, which are walls'

This process causes You to think about how you present your data and the relationships between different pieces of data. It also clarifies the picture of the data for analysis.

Creating a summary of the information creates a clear impression of what you are trying to convey and allows easier judging against the target feedback. A secondary factor is that a viewers summary can also be easier to analyse and record the accuracy for your own uses. This can be stored in a database. So for example over a period of say 100 sessions you can build a picture that could tell you that you are 78% accurate on colours but only 34% accurate on smells.

The next page shows a viewer profile sheet – this can be used to score and record each RV session for overall and sub element accuracy.

Remote Viewing Session Profile Sheet

Remote Viewer		**Date**	
Target No.		**StartTime**	
Viewer location		**EndTime**	
Feedback		**Lst (local Sidereal)**	
Notes:			

CATEGORY	**DATA**			**AOL**				**DATA**			**AOL**		
	Y	**N**	**?**	**Y**	**N**	**?**		**Y**	**N**	**?**	**Y**	**N**	**?**
Alignment							Position						
Shapes							Energies						
Colours							Relationship						
Smells							Composition						
Sounds							Sizes						
Taste							Mass/Density						
Texture							Dimensions						
Temperature							Structure						
Life form/s							Tangibles						
Luminescence							Emotions						
Measure							Ambience						
Movement							Intangibles						
Objects							Other						
	Y	**N**	**?**	**Y**	**N**	**?**		**Y**	**N**	**?**	**Y**	**N**	**?**
TOTAL 1							**TOTAL 2**						
							COMBINED 1 & 2 TOTAL						

1. Total qty perceptions (Y+N+?)	Do not include AOLs.	
2. Total qty of no-feedback items (?)	No data points without feedback.	
3. Subtract Line 2 from Line 1.	Total scorable for this session.	
4. Total correct perceptions (Y)	As determined by feedback.	
5. Divide Line 4 by Line 3 (Y/total)	% of accurate scorable data.	
6. Multiple Line 5 by 100, add a %.	Overall 'general' session profile.	

The viewer profile sheet

The enclosed sheet allows you as a viewer to score and database your accuracy upon feedback. These should be kept with the session as a reference tool. This is even better if you save the data into a small database for yourself. This will allow you over time to gauge the parts of RV you are the most competent at. Over time this will also show you how you are improving and the accuracy for each component as well as the whole session. AT the very least fill-in one of these sheets and attach it to your RV session to give an approximate level of accuracy and where.

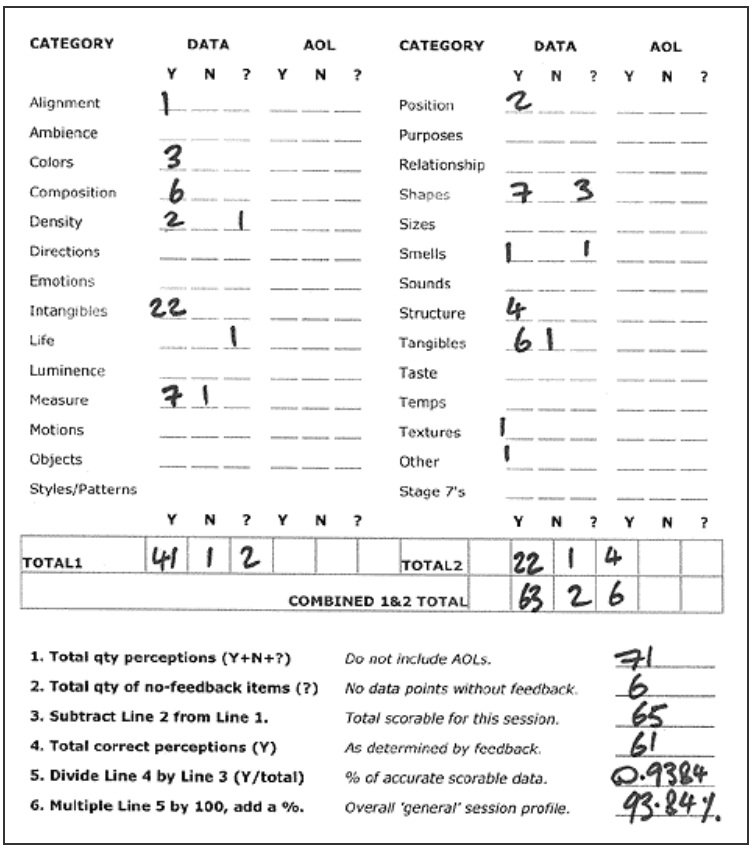
How to use the sheet?

In simple terms after the feedback, go through your session data or summary data and mark the data;

- Correct
- Incorrect
- Or unknown

Once done then add these numbers to the categories where they fit.
Next run through the six stages of sums at the bottom of the sheet – and this should give you an indicator of the target accuracy.

Further and more in-depth instructions than I can give you on filling out these profile sheets can be found here: http://www.firedocs.com/remoteviewing/answers/docs/vp-inst1.html



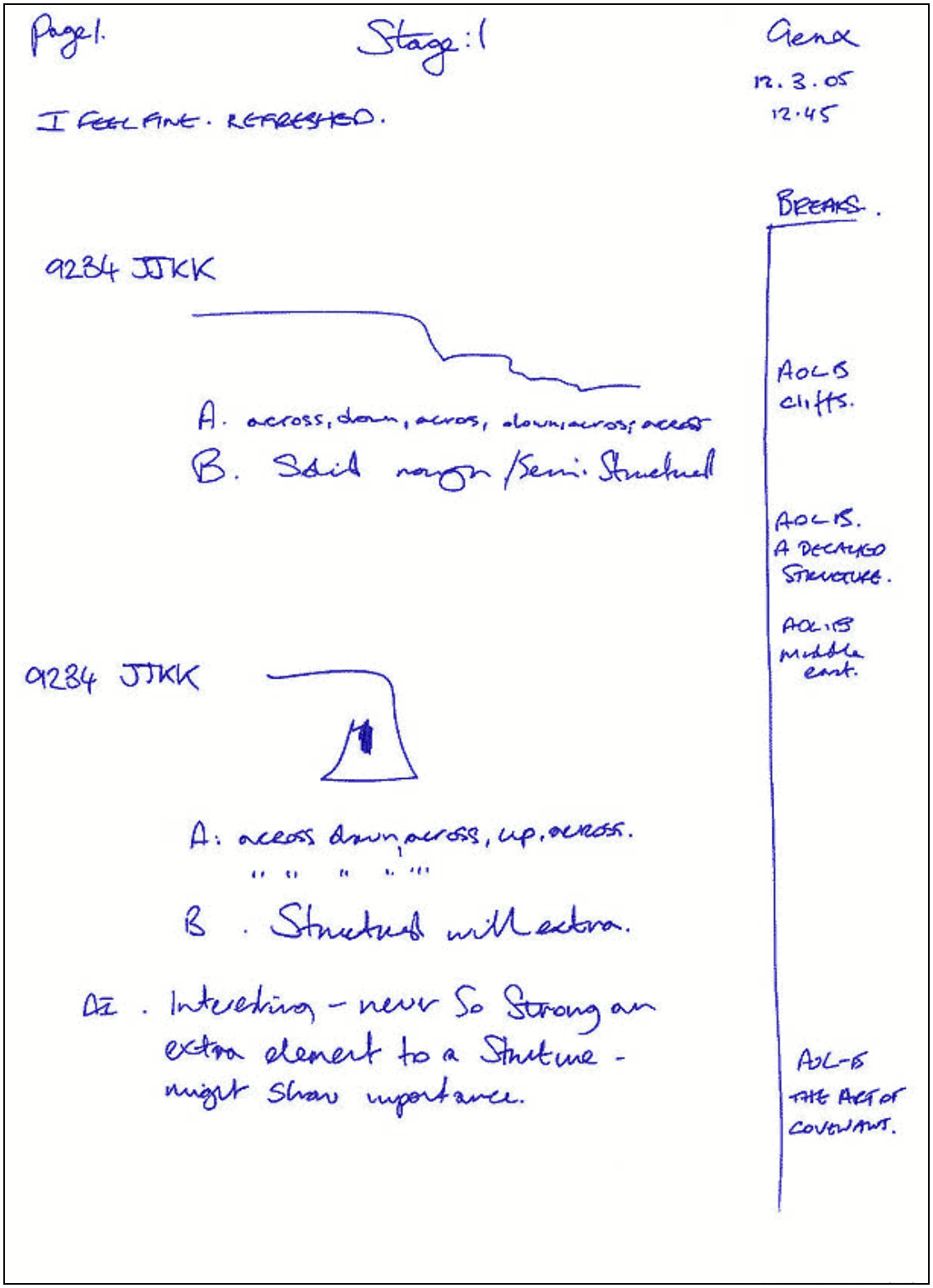
CATEGORY	DATA Y	N	?	AOL Y	N	?	CATEGORY	DATA Y	N	?	AOL Y	N	?
Alignment	1						Position	2					
Ambience							Purposes						
Colors	3						Relationship						
Composition	6						Shapes	7	3				
Density	2	1					Sizes						
Directions							Smells	1	1				
Emotions							Sounds						
Intangibles	22						Structure	4					
Life		1					Tangibles	6	1				
Luminence							Taste						
Measure	7	1					Temps						
Motions							Textures	1					
Objects							Other	1					
Styles/Patterns							Stage 7's						
	Y	N	?	Y	N	?		Y	N	?	Y	N	?
TOTAL1	41	1	2				TOTAL2	22	1	4			
							COMBINED 1&2 TOTAL	63	2	6			

1. Total qty perceptions (Y+N+?)	*Do not include AOLs.*	71
2. Total qty of no-feedback items (?)	*No data points without feedback.*	6
3. Subtract Line 2 from Line 1.	*Total scorable for this session.*	65
4. Total correct perceptions (Y)	*As determined by feedback.*	61
5. Divide Line 4 by Line 3 (Y/total)	*% of accurate scorable data.*	0.9384
6. Multiple Line 5 by 100, add a %.	*Overall 'general' session profile.*	93.84%

An example of a filled-in sheet

A sample CRV session

Viewer: Daz Blind to the target Tasked in SiriusRV, 2005



page 2. Stage 1. Gen.

BREAKS.

01234 JJKK

A. ACROSS, DOWN, ACROSS, DOWN

B. Angled, manmade, Structural

A or B Steps.

1234 JJKK

A. CURV DOWN, CURV UP, ACRS, ACROSS DOWN, UP

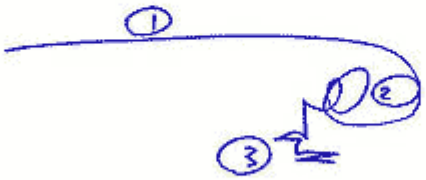
B: Structure space interface.

AI: FEELS WEIRD! CONFUSING!

Page 3. Stage 1. Gestalt

BREAKS.

9234 JJKK



1.
A. across.
B. Solid, floor.

2. A. curv up. curv up, curv down, circle.
B. Space.

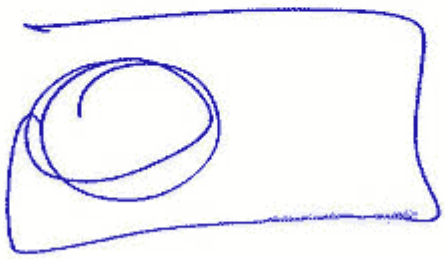
3. A. Down, across, across, down, across, across across.
B. Lipped, Angled Surfaces

AOL-5 CONTAINED SPACE.

AOL-6 CHAMBER / ROOM.

AOL-6 Steps.

9234 JJKK



A. Across, down, across, up. curv up, curv down

B. Structure + Space - object. AI weird!

Page 4. Stage 2. Gen x.

A: Solid. Hollow, Reverb. Echo, Voices.

T1: Cold, Solid, hard, Rough. fibrous.

T2: Warm.

V–

COLORS: Yellow, Brown, Sandy, White, Greys. A little green.

LUM: Bright. A very few Darker zones.

II. Why use zones!

CON: High contrast / mainly!

T3: Sour. Salty. Acrid, Bitty, Natural, Dusty.

O: Musty, Thick. Mixed, Old.

E: Whistling. Whirring, Ambient. Flow. – Silver.

D –

H. Lots, Bitty. Mixed sizes. Shapes.

V. Lots, Mixed, Angled.

D. A few in Between.

III. 'In Between' never used before – note!

MDSV. Large, Solid. Thick. Tall!

AI: Feel OK, interesting words/data – feels good!

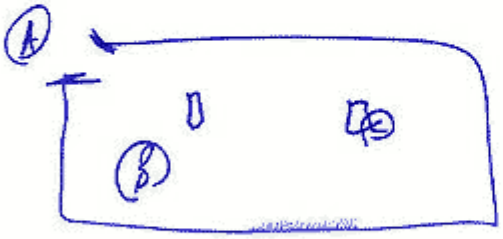
Breaks:

- A01-6 People.
- A01-3 Woop.
- A01-8 Stone walls.
- A01-3 Tomb!
- A01-8 Air.
- A01-8 Building!

page 5. Stage 3 Gen.

BREAKS.

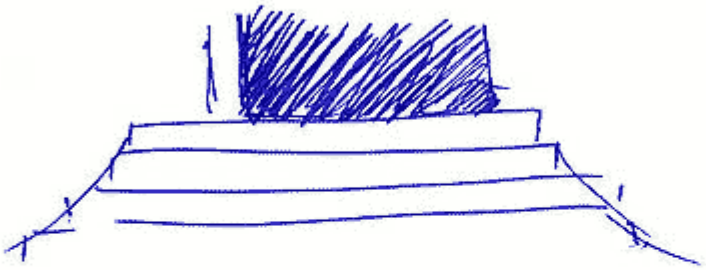
9234 JJKK



A: Spacious, around. Surfaces. wide open. Warm, AIR. Space.

B: Contained Breeze. COLDER, THICK IMPOSING, IMPENETRABLE.

C: SOLID THICK, Angles, THICK, STONE SUPPORTING, STRUCTURE, USED.



RAISED, ANGLED, STAIRS LEADING TO ENTRANCE AS IN (A). - BUT A CURVE TO IT!

AOL B A VAULT!

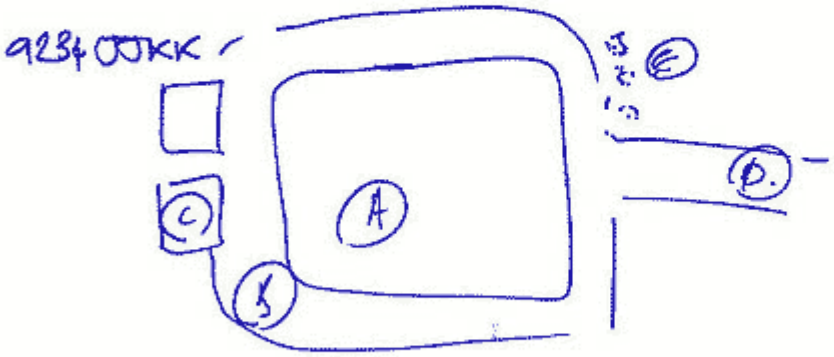
AOL B COLUMN.

AOL B. CATHEDRAL.

page.6. Stage 3. Gen x

BREAKS.

ISOFT ABOVE THARGET CENTRE SKETCH + DESCRIBE.



A: SOLID, INSIDE SCIENCES, STRUCTURE.

B. PATHWAY STRUCTURED - WALKING. AROUND THE MAIN STRUCTURE.

C. SUB STRUCTURES. SOLID, ANGLED LEANING

D. MAIN WALKWAY, PURPOSE. LEADING TO + AWAY.

E: BUSHINGS. VEGETATION - MOVING. TREES! + LEAVES.

AOL-B. GIZA PYRAMIDS!

AOL B SPHINX.

page 7. Stage 3. Gen

MOVE TO TARGETS MAIN ELEMENT AND DESCRIBE AND SKETCH.

9234 JJ KK

Solid. Constructed. Ritual, energy. flow. Lifeforms. Reptilian

BREAK. 1.15pm.

1.25pm

AI. I feel strange now - very hard to get the Great Pyramid out of mind But will try!.

BREAKS.

ABC B. KINGS CHAMBER.

page. 8. Stage 4. Gena

S2 D AI GI T I AOL AOL-S

HARD
BITTY
SOLID

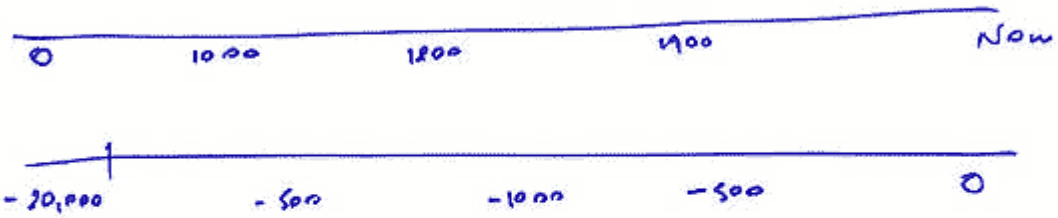
SURFACES
WALLS.

THICK.
ANGLED

OLD

COLD
HARD.

STONE
BRICKS.



AI
FEELS VERY OLD. — TOO OLD.

page. 9. Stage 4. Gene

S2 D AI EI T I AOL NOLS

EXPLORE THE 'EMPRA' ELEMENT FROM IDEO 2 AND DESCRIBE

~~CONTAINED~~
CONTAINED

DARK
SMALL
ENCLOSED
SOLID
SQUARE

ROOM.

ANGLED
SECTIONS

SPACES

OBJECTS

3

SOLID
LARGE

WOODEN
ORNATE
OLD.
RELIGIOUS.

HIDDEN
CHAMBER.

AI AM I AOL DRIVING HERE!

Page 10 — CONCLUSIONS — Gen X.

FROM THE DATA THE TARGET IS AN:

ORGANIZED STRUCTURE WITH STONE SURFACES + WALLS.

STEPS OR STEPPED ELEMENTS ARE A COMPONENT OF THIS TARGET.

FEELS VERY OLD THOUSANDS OF YEARS OLD – (BUT THIS COULD BE AOL DRIVE DATA)

LOTS OF OLD, DECAYING FEELING/DATA.

A ROOM OR CHAMBER SEEMS IMPORTANT AND MAY BE PART OF THE TARGETING.

RELIGION OR RELIGIOUS ARTEFACTS HAD A STRONG INVOLVEMENT WITH THE STRUCTURE – THIS WAS INDICATED IN EARLY IDEOGRAMS.

THE INTERACTION + PLACEMENT OF THE STRUCTURE ARE IMPORTANT. MOVEMENT OF SPACE AROUND AN OBJECT INSIDE THE STRUCTURE IS IMPORTANT – THIS WOULD INVOLVE SPACE + ENERGY.

PAGE 11 CONCLUSIONS CONT. Genx.

MM THOUGHTS - GUESS.

By PAGE 6 THE SKETCH ABOVE CREATED VERY STRONG IMPRESSION OF THE GIZA PYRAMIDS AND THIS IS WHERE I COULDNT SHAKE MY IMPRESSIONS.

THE TARGET FELT FAMILIAR FROM THE START - AND I HAVE VISITED THE PYRAMIDS.

HAD TO STOP SHORTLY AFTER - AS I COULDNT SHAKE THE PYRAMIDS ~~MM~~ FROM MM DATA.

Gene.

1.45pm

12. 3. 2005

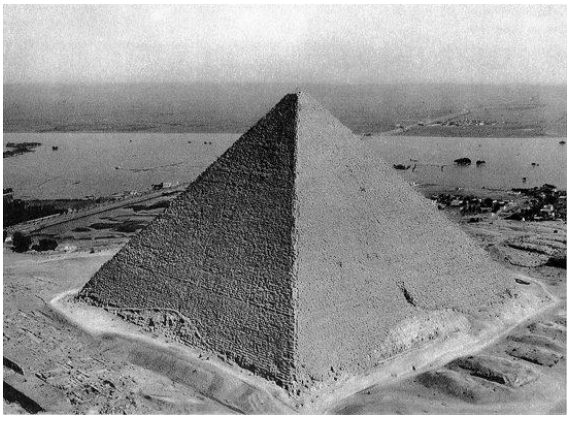
NOTE: NO UFOFORMS @ THE TARGET - FELT KINDA DESOLATE! JUST A LAST THOUGHT.

Feedback / Tasking

DESCRIBE THE CONSTRUCTION OF THE GREAT PYRAMID OF EGYPT IN GIZA
DESCRIBE ITS MAIN PRIMARY FUNCTION AS DESIGNED BY THE ORIGINAL BUILDERS OF THIS PYRAMID
Viewers data will be 100% clear to you and anyone else Looking at the target upon completion.

****

Related links:
Note: As you can see, ive selected an array of links supporting the academic views on the Great pyramid and the alternative or esoteric ideas about its intended use and construction.
What is surprising is the data seems to fit a common theme I let you decide ;-)
http://en.wikipedia.org/wiki/Great_Pyramid_of_Giza
The Supernatural World :: The Great Pyramid
http://tinyurl.com/64enc
http://www.crystalinks.com/zeptepi.html
http://www.marsearthconnection.com/etot.html



COORDINATE REMOTE VIEWING

TRAINING MANUAL

Stanford Research Institute - International

Introduction by Paul H. Smith [Major, ret.]

For a number of what I consider to be very good reasons, I strenuously resisted making the DIA CRV manual public. Since some of my former colleagues had fewer reservations about its dissemination, it now appears inevitable that the manual will become widely available, beginning with its posting here on this webpage. The best I can do now, it would seem, is to at least provide its context so people will better know how to take it.

In 1983-1984, six personnel from the military remote viewing unit at Ft. Meade participated in training contracted from SRI-International. This was the recently-developed coordinate remote viewing training, and the primary developer and trainer was the legendary Ingo Swann. One of the first trainees, Rob Cowart, was diagnosed with cancer, and was medically retired from active duty, terminating his training after only a few months. (Sadly Rob, who had been in remission for many years, died a year or so ago from the disease.) The second, Tom "Nance" (his pseudonym in Jim Schnabel's book, *Remote Viewers*) completed all training through Stage VI as the proof-of-principle "guinea pig." His results were not just impressive. Some could even be considered spectacular.
Beginning in January of 1984, the remaining four of us began training with Ingo in California and New York. This contract lasted for a full year. Ed Dames, "Liam," Charlene, and myself continued through until December (though Ed dropped out just before completion due to the birth of a son). We completed through Stage III training with Ingo. Towards the end of 1984 our patron and commander, Major General Burt Stubblebine was forced to retire and the RV program was threatened with termination. Consequently, no further contracts were let for training.

During the course of 1985, our future was very uncertain. However, the branch chief, together with Fred "Skip" Atwater (the training and operations officer), were hopeful that the unit would find a sponsor (which indeed happened) and decided to continue our training through Stage VI, with the help of Nance's experience and considerable documentation and theoretical understanding that Atwater and others had managed to accrue.

At the conclusion of our training, and with a number of successful operational and training projects under out belts to show that CRV really did work, the further decision was made to try and capture in as pure a form as possible the Ingo methodology. The reasoning was that we might never get any more out-of-house training approved, yet we needed to be able to perpetuate the methodology even after the folks with the "institutional memory" eventually left the unit. I had developed the reputation of being the "word man" in the unit, plus Skip and the branch chief seemed to think I had a firm understanding and grasp of the theory and methodology, so I was asked to write a manual capturing as much of the CRV methodology as possible, with the assistance of the others who had been trained.
We pooled our notes, and I wrote each section, then ran it by the others for their suggestions and comments. Corrections and suggestions were evaluated and added if it could be established that they matched true "Ingo theory." Skip and Tom both reviewed the manuscript and provided their input as well. When the thing was finally done, a copy was forwarded to Ingo, who deemed it a "comprehensive and accurate document." Finally, Skip provided a three-page introductory section which it now turns out was apparently originally drafted by Joe McMoneagle. The finished version was printed at the DIA press in May 1986. It was a specialty run, and was never given an official DIA document number. I don't believe any more than thirty or so were printed.

Things to keep in mind about the CRV manual:

It wasn't intended as a training manual per se, and certainly not as a *stand alone* training manual. It's primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained, the manual did not incorporate lessons-learned, nor the practical implementation of CRV in an operational setting, nor even to explain *how* one taught people to do CRV, nor *why* CRV included certain points of theory and process in its methodological base. There are of course lots of things to be said about all these points, and we had ambitions at one time of writing a practical hands-on RV training manual. Unfortunately, events conspired against us and it never happened.

In the hands of someone who understands CRV and already knows what is going on, the manual can be extremely useful in teaching others to remote view. We used it in the theory and lecture part of the CRV training of *everyone* who became a CRVer at the Ft. Meade unit (the one exception was Lyn Buchanan, whom we taught CRV before the manual became reality). I have used it exclusively in my commercial training activities (augmented, of course, by my own experience in training and operations), and I think most, if not all of my students would confirm the efficacy of this approach. It represents CRV in its purest form, and any departures from the principles it contains should be examined at long and hard before they are accepted. There are already a number of alleged "product improvements" based upon the CRV manual that not only are *not* improvements, but if they aren't just changing "happy" to "glad" or adding superfluous embellishments, may even be outright eviscerations of CRV's principles and effective methodologies. In considering these "new versions" of CRV methodology, it is definitely a case of *caveat emptor*.

I see as a positive benefit of posting the manual that some of the chicanery and foolishness may finally be unveiled that has been able to persist around derivatives of CRV because the "bottom line" hasn't until now been available. There are of course those who will offer as their excuse that this manual represents obsolete technology. My response is that *none* of its derivatives have thus far demonstrated anything better--or in most cases even as good--under similar constraints.

Paul H. Smith

Austin, TX
3 July 1998

Contents:

INTRODUCTION

A. General:

The following definitions and descriptions are provided to acquaint the reader with the remote viewing phenomenon and a typical remote viewing session.

1. Definitions:

a. Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time."

b. Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

c. Remote Viewer: Often referred to in the text simply as "viewer", the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

d. Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

2. Descriptions:

a. Remote Viewing Session: In a remote viewing session an individual or "viewer" attempts to acquire and describe by mental means alone information about a designated site. The viewer is not told what the site is that must be described but is provided a cue or prompt which designates the site.

b. Session Dynamics: In conducting a coordinate remote viewing session, a remote viewer and a monitor begin by seating themselves at the opposite ends of a table in a special remote viewing room equipped with paper and pens, a tape recorder, and a TV camera which allows either recording for documentation, or monitoring by individuals outside the room. The room is homogeneously colored, acoustically tiled, and featureless, with light controlled by a dimmer, so that environmental distractions can be minimized. The session begins when the monitor provides cueing or prompting information (geographic coordinates in this case) to the remote viewer. The remote viewer is given no additional identifying information, and at this point has no conscious knowledge of the actual site. For training purposes, the monitor is allowed to know enough about the site to enable him to determine when accurate versus inaccurate information is being provided.

The session then proceeds with the monitor repeating the prompting information at appropriate intervals and providing necessary feedback. The remote viewer generates verbal responses and sketches, until a coherent response to the overall task requirement emerges.

c. Post Session Dynamics: After the session is over, the remote viewer and monitor obtain specific information about the site in picture/descriptive form. The remote viewer and monitor then discuss the session results.

B. Background:

In early 1980, an SRI - International (SRI-I) subcontractor developed a training procedure known as Coordinate Remote Viewing to satisfy R&D demands on SRI-I to enhance the reliability (scientific replicability) of remote viewing (RV). The subcontractor's approach to improving the reliability of RV was to focus on the control of those factors that in his view tend to introduce "noise" into the RV product (imaginative, environmental, and interviewer overlays). The basic components of this training procedure consist of:

(1) Repeated site address (geographic coordinate) presentation, with quick reaction response by the remote viewer; coupled with a restrictive format for reporting perceived information (to minimize imaginative overlays).

(2) The use of a specially designed, acoustically tiled, relatively featureless, homogeneously colored "viewing chamber" (to minimize environmental overlays).

(3) The adoption of a strictly prescribed, limited interviewer patter (to minimize interviewer overlays).

The training procedure requires that the trainee learn a progressive, multi-stage acquisition process postulated to correspond to increased contact with the site. At present there are six "stages" of training. In general, these stages progress as follows:

(1) "Stage I" sites (islands, mountains, deserts, etc.).

(2) "Stage II" sites (sites of quality sensory value—sites which are uniquely describable through touch, taste, sound, colour, or odour—such as glaciers, volcanoes, industrial plants, etc.) .

(3) "Stage III" sites (sites possessing significant dimensional characteristics such as buildings, bridges, airfields, etc.) .

(4) "Stage IV" sites for which the trainee begins to form qualitative mental precepts (technical area, military feeling, research, etc.).

(5) "Stage V" sites for which the trainee learns to "interrogate" qualitative mental precepts in an attempt to produce analytical target descriptions (aircraft tracking radar, biomedical research facility, tank production plant, etc.).

(6) "Stage VI" sites which involve the trainee in direct, three-dimensional assessment and modeling of the site and/or the relationship of site elements to one another (airplanes inside one of three camouflaged hangars or a military compound with a command building, barracks, motor pool, and underground weapons storage area).

The following document has been prepared to serve as a comprehensive explanation of the theory and mechanics of CRV as developed by SRI-I. It is intended for individuals who have no in-depth understanding of the technology and as a guide for future training programs. Particular attention should

be paid to the glossary at the end of the document and to the terms as defined in the text, as they are the only acceptable definitions to be used when addressing the methodology presented.

THEORY

A. Concept:

As will be explained in greater detail below, remote viewing theory postulates a non-material "Matrix" in which any and all information about any person, place or thing may be obtained through the agency of a hypothesized "signal line." The viewer psychically perceives and decodes this signal line and objectifies the information so obtained.

A remote viewing session consists of both the interaction of a remote viewer with the signal line, and the interaction between the viewer and the monitor. The monitor and viewer are generally seated at opposite ends of a table. The viewer has a pen and plenty of paper in front of him. The monitor observes the viewer, and determines when the viewer is ready to begin. When the viewer places his pen on the left side of the paper in preparation to record the coordinate. The monitor then reads the coordinate, the viewer writes it, and the session proceeds from that point according to theory and methodology as discussed at length below.

B. Definitions:

1. Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

2. Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.

3. Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.

4. Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

5. Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

6. Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.

7. Evoking: (Evoke: "to call forth or up; to summon; to call forth a response; elicit".) Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).

8. Coding/Encoding/Decoding: The information conveyed on the signal line is translated into an informational system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

C. Discussion:

The Matrix has been described as a huge, non-material, highly structured, mentally accessible "framework" of information containing all data, and pertaining to everything in both the physical and non-physical universe. In the same vein as Jung's Cosmic Unconsciousness, the matrix is open to and comprises all conscious entities as well as information relating to everything else living or nonliving by accepted human definition. It is this informational framework from which the data encoded on the signal line originates. This Matrix can be envisioned as a vast, three-dimensional geometric arrangement of dots, each dot representing a discrete information bit. Each geographic location on the earth has a corresponding segment of the Matrix corresponding exactly to the nature of the physical location. When the viewer is prompted by the coordinate or other targeting methodology, he accesses the signal line for data derived from the Matrix. By successfully acquiring (detecting) this information from the signal line, then coherently decoding it through his conscious awareness and faculties, he makes it available for analysis and further exploitation by himself or others.

Remote viewing is made possible through the agency of a hypothetical "signal line." In a manner roughly analogous to standard radio propagation theory, this signal line is a carrier wave which is inductively modulated by its intercourse with information, and may be detected and decoded by a remote viewer. The signal line radiates in many different frequencies, and its impact on the viewer's perceptive faculties is controlled through a phenomenon known as "aperture". Essentially, when the remote viewer first detects the signal line in Stage I* it manifests itself as a sharp, rapid influx of signal energy--representing large gestalts of information. In this situation, we therefore speak of a "narrow" aperture, since only a very narrow portion of the signal line is allowed to access the consciousness. In later stages involving longer, slower, more enduring waves, the aperture is spoken of as being "wider."

**NOTE: For the sake of clarity, ease of instruction, and facility of control, RV methodology is divided into discreet, progressive "stages", each dealing with different or more detailed aspects of the site. Stage I is the first and most general of the six stages thus far identified. Each stage is a natural progression, building on the information obtained during the previous stage. Each session must start with Stage I, progress on through Stage II, Stage III, and so forth, through the highest stage to be completed in that particular session.*

D. Levels of Consciousness:

1. Definitions:

a. Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

b. Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief to be consciously perceived.

c. Limen: The threshold of consciousness; the interface between the subconscious and conscious.

d. Liminal: At the limen; verging on consciousness.

e. Supraliminal: Above the limen; in the realm of conscious awareness.

f. Conscious: Perceiving apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness. By definition, the "conscious" part of the human being is that portion of the human consciousness which is linked most closely to and limited by the material world.

g. Autonomic Nervous system (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system (Webster's 3rd Int. Unabr.).

h. Ideogram (I): The reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper.

i. Analytic Overlay (AOL): Conscious subjective interpretation of signal line data, which may or may not be relevant to the site. (Discussed at length in STRUCTURE.)

j. Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system** and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

***NOTE:** When the word "system" is used without qualifiers such as "autonomic", etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing".*

2. Discussion:

RV theory relies on a rather Freudian model of human consciousness levels. The lowest level of consciousness is paradoxically named the "unconscious". All this label really means is that that part of our mental processes we know as physical "awareness" or "consciousness" does not have access to what goes on there. It is apparently this part of the individuals psyche that first detects and receives the signal line. From here it is passed to the autonomic nervous system. When the signal line impinges on the ANS, the information is converted into a reflexive nervous response conducted through muscular channels controlled by the ANS. If so allowed, this response will manifest itself as an ideogram. At the same time, the signal is passed up through the subconscious, across the limen, and into the lower fringes of the consciousness. This is the highest state of consciousness from the standpoint of human material awareness. However, the normal waking consciousness poses certain problems for remote viewing, occasioned largely because of the linear, analytic thought processes which are societally enhanced and ingrained from our earliest stages of cognitive development. While extremely useful in a society relying heavily on quantitative data and technological development, such analytic thinking hampers remote viewing by the manufacture of what is known as "analytic overlay", or AOL.

As the signal line surges up across the limen and into the threshold areas of consciousness, the mind's conscious analytic process feels duty bound to assign coherence to what at first blush seems virtually incomprehensible data coming from an unaccustomed source. It must in other words make a "logical" assessment based on the impressions being received. Essentially, the mind jumps to one or a number of instantaneous conclusions about the incoming information without waiting for sufficient information to make an accurate judgment. This process is completely reflexive, and happens even when not desired, by the individual involved. Instead of allowing holistic "right brain" processes (through which the signal line apparently manifests itself) to assemble a complete and accurate concept, untrained "left brain" based analytic processes seize upon whatever bit of information seems most familiar and forms an AOL construct based on it.

For example, a viewer has been given the coordinates to a large, steel girder bridge. A flash of a complex, metal, manmade structure may impinge on the liminary regions of the viewer's mind, but so briefly that no coherent response can be made to it. The conscious mind, working at a much greater speed than the viewer expects, perceives bits and pieces such as angles, riveted girders, and a sense of being "roofed over" and paved, whereupon it suggests to the physical awareness of the viewer that the site is the outside of a large sports stadium. The "image" is of course wrong, but is at least composed of factual elements, though these have been combined by the viewer's overeager analytical processes to form an erroneous conclusion.

E. Learning Theory:

a. Overtraining: The state reached when the individual's learning system is over saturated and is "burned out", analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

b. Absorption: Assimilation, as by incorporation or by the digestive process.

c. Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

d. Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

e. Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

f. Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

g. "First-Time" Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training. This effect is hypothesized to result from the initial excitation of hereditary but dormant psi conducting neuronal channels which, when first stimulated by attempted psychoenergetic functioning "catch the analytic system off guard, as it were, allowing high-grade functioning with little other system interference. Once the initial novelty wears off, the analytic systems which have been trained for years to screen all mental functions attempt to account for and control the newly awakened neural pathways, thereby generating increasing amounts of masking "mental noise", or AOL.

h. Noise: The effect of the various types of overlay, innervates, etc. that serve to obscure or confuse the viewer's reception and accurate decoding of the signal line. Noise must be dealt with properly and in structure to allow the viewer to accurately recognize the difference between a valid signal and his own incorrect internal processes.

2. Discussion:

Learning theory for RV methodology is governed by the idea that the student should "quit on a high point." Traditionally, the learning of a skill concentrates on rote repetition, reiterating the skill a large number of times until it is consistently performed correctly. Recent developments in learning theory which have been applied with particular success in sports training methodology indicate that the rote repetition concept tends more to reinforce incorrect performance as opposed to developing the proper behaviour or skill. Much success has been realized by implementing the concept of "quitting on a high point." That is, when a skill or behaviour has been executed correctly, taking an extended break from the

training at that point allows the learning processes to "remember" the correct behaviour by strengthening the neurological relays that have been established in the brain by the correct procedure.

The phenomenon of overtraining is a very real danger in the training cycle generally brought about by pushing ahead with training until the learning system of the viewer is totally saturated and cannot absorb anymore. This results in system collapse, which in effect is a total failure to function psychically at all. To avoid this, the normal practice has been to work an appropriate number of sessions a day (anywhere from one to several, depending on each individual trainee's capacity and level of training and experience) for a set number of days or weeks (also individually dependent), with a lay off period between training periods to allow time for assimilation or "absorption." Even with this precaution, overtraining can sometimes strike, and the only remedy becomes a total training layoff, then a gradual reintroduction.

It is extremely important that the viewer inform the monitor when he is feeling especially good about his performance in remote viewing training, so that a training break may be initiated on this high point. To continue to push beyond this threatens a slide into overtraining. It is very important that should the viewer in the course of the training session become aware that he has experienced some important "cognition" or understanding, or if the monitor perceives that this is the case, the session must here also be halted. This allows time both for this cognition to be fully matriculated into the viewer's system and for the accompanying elation of discovery to dissipate.

The fact that CRV methodology is arranged into six distinct stages implies that there is a learning progression from one stage to the next. To determine when a student viewer is ready to advance to the next stage, certain milestones are looked for. Though the peculiarities of each stage make certain of these criteria relevant only to that specific stage, general rules may still be outlined. When a viewer has consistently demonstrated control and replication of all pertinent stage elements and has operated "noise free" (i.e., properly handling AOL and other system distractions in structure) for five or six sessions, he is ready to write a stage summation essay and move on to the introductory lectures for the next stage. Essay writing is an important part of the CRV training, and serves as a sort of intellectual "objectification" of the material learned. Through student essays the instructor is able to determine how thoroughly and accurately the student has internalized the concepts taught.

F. Reference material:

1. Theory:

a: Dixon, Norman, Preconscious Processing, New York: Wiley, 1981.

2. Learning Theory:

a. Fukushima, K. and Miyake, S., "A Self-organizing Neural Network with a Function of Associative memory: Feed-back Type Cognition", Biological Cybernetics, 28 (1978), pp. 201-208.

b. Fukushima, K. "Neocognitron: A Self-organizing Neural Network Model for a Mechanism of Pattern Recognition Unaffected by Shift in Position," Biological Cybernetics, 36 (1980), pp. 197-202.

c. Linn, Louis, "The Discriminating Function of the Ego, Psychoanalytic Quarterly, 23 (1954), pp. 38-47.

d. Shevrin, H., and Dickman, Scott, "The Psychological Unconscious: A Necessary Assumption for All Psychological Theory?" American Psychologist, vol. 35, no. 5 (May 1980), pp. 421-434.

e. Westlake, P. R., "The Possibilities of Neural Holographic Processes within the Brain," Kybernetic, vol. 7, no. 4, pp. 129-153.

STRUCTURE

A. Concept:

"Structure" is a singularly important element in remote viewing theory. The word "structure" signifies the orderly process of proceeding from general to specific in accessing the signal line, of objectifying in proper sequence all data bits and RV related subjective phenomena (i.e., see aesthetic impact as discussed in STAGE III), and rigorous extraction of AOL from the viewer's system by conscientious objectification. Structure is executed in a formal ordered format sequence using pen and paper. A sample format will be provided as each stage is discussed in turn, since different elements are used in each.

B. Definitions and Discussion:

1. Inclemencies:

Personal considerations that might degrade or even preclude psychic functioning--muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be "worked through", and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can colour or distort the viewer's functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

There is evidence that an additional category of inclemencies exist, which we might refer to as environmental inclemencies. Extremely low frequency (ELF) electromagnetic radiation may have a major role in this. Experience and certain research suggests that changes in the Earth's geomagnetic field--normally brought about by solar storms, or "sunspots", may degrade the remote viewer's system, or actually cause it to cease functioning effectively altogether. Ongoing research projects are attempting to discover the true relationship, if any, between solar storms, ELF, and human psychic functioning.

2. Objectification:

The act of physically saying out loud and writing down information. In this methodology, objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification "gives reality" to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLS,

etc.,) that might otherwise clutter the system and mask valid signal line data to be expelled.

3. I/A/B Sequence:

The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition and further site detection and decoding in subsequent CRV

stages. The sequence is composed of an ideogram (the "I"), which is a spontaneous graphic representation of the sites major gestalt; the "A" component or "feeling/motion" involved in the ideogram; and the "B" component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

4. Feedback:

Those responses provided during the session to the viewer to indicate if he has detected and properly decoded site relevant information; or, information provided at some point after completion of the RV session or project to "close the loop" as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

In-session feedback, with which we will be here most concerned, is usually only used extensively in earlier stages of the training process, and has several interconnected functions. The very nature of the RV phenomena makes it often only rather tenuously accessible to one's physically based perceptions, and therefore difficult to recognize. Feedback is provided after correct responses to enable the viewer to immediately identify those perceptions which produced the correct response and associate them with proper psychic behavior. Secondly, it serves to develop much needed viewer confidence by immediately rewarding the viewer and letting him know that he is being successful. Finally, it helps keep the viewer on the proper course and connected with the signal line, preventing him from falling into AOL drive and wandering off on a tangent.

a. Correct (abbreviated "C"): The data bit presented by the trainee viewer is assesed by the monitor to be a true component of the site.

b. Probably Correct (PC): Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.

c. Near Site (N): Data objectified by the viewer are elements of objects or locations near the site.

d. Can't Feed Back (CFB): monitor has insufficient feedback information to evaluate data produced by the viewer.

e. Site (S): Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.

f. Silence: When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behaviour or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

5. Self-Correcting Characteristic:

The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

6. AOL ("Analytic Overlay"):

The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL. Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviours. Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

7. Breaks:

The mechanism developed to allow the system*** to be put on "hold", providing the opportunity to flush out AOLS, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum. There are seven types of breaks:

****NOTE: When the word "system" is used without qualifiers such as "autonomic", etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing".*

a. AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.

b. Confusion Break (often "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

c. Too Much Break ("TM Break"): When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break, normally with the reiteration of the coordinate. A Too Much Break is often indicated by an overly elaborate ideogram or ideograms.

d. Aesthetic Impact Break ("AI Break"): Will be discussed in conjunction with Stage III.

e. AOL Drive Break (AOL-D Bk): This type of break becomes necessary when an AOL or related AOL's have overpowered the system and are "driving" the process (as evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information. Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

f. Bilocation Break (Bilo Bk): When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.

g. Break (Break): If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break", "AI Break", "Bilo Break", etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

C. Summary:

Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering "what it is"--he will begin to depart from proper structure and AOL will inevitably result. One of the primary duties of both monitor and viewer is to insure the viewer maintains proper structure, taking information in the correct sequence, at the correct stage, and in the proper manner.

STAGE I

A. Concept:

Any given site has an overall nature or "gestalt", as it is referred to below, that makes it uniquely what it is. In Stage I, the remote viewer is taught to acquire the signal line, attune himself to it, and proceed to decode and objectify this site gestalt and the major pieces of information that pertain to it. A properly executed Stage I is the very foundation of everything that follows after it, and it is therefore of utmost importance to maintain correct structure and achieve an accurate Stage I concept of the site. All CRV sessions begin with Stage I.

B. Definitions:

1. Major Gestalt: The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site.

2. Ideogram: The "I" component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer's pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer's hand and arm. The objectified ideogram has no "scale"; that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

3. "A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee's site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: "Rising up, peak, down." This is the "motion" sensation he experienced as his pen produced the ideogram. He then says "solid" if having experienced the site as being solid as opposed to fluid or airy. This is the "feeling" component of the Stage I process. There are at least five possible types of feelings: solidity, liquidity, energetics, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually addressed as "feeling/motion", it will normally be the case in actual session work that the motion aspects decoded first with the feeling portion coming second.

4. "B" Component: The first (spontaneous) analytic response to the ideogram "A" component.

C. Site Requirements:

For training in Stage I, a stage specific site is selected. Basic Stage I coordinate remote viewing sites generally comprise an area isolated by some five miles on a side and possess easily identifiable major gestalts that may be easily decoded in simple Stage I sessions. All sites have Stage I gestalts, but for training Stage I perceptions these "simple" sites are selected.

D. Types of Ideograms:

There are four types of ideograms:

1. Single: One unbroken mark or line, containing only one "A" component (feeling/motion) and one "B" component.

2. Double: Two basically parallel marks or lines. Produces usually at least three sets of "A" and "B" components: one for the area between the marks, and one each for the areas on either side of the marks. Two other "A" and "B" components may be present as well, one for each of the marks. Railroad tracks, roads, canals, etc. may produce this type of ideogram.

3. Multiple: Two or more different marks, each producing its own set or sets of "A" and "B" components. Such an ideogram may be obtained when there is more than one major gestalt present at a given site--such as a lake, city and mountain--all within the area designated by the coordinate. This type of ideogram may occasion the necessity of taking a "Too Much Break" because of the volume of information contained in more than one major gestalt. Caution must be exercised here, since a single mark may actually represent either a double or a multiple ideogram, but may be mistaken for a single ideogram. To acertain this, the signal line must be prompted by placing the pen on the mark and also to either side to determine if more than one "A" and "B" component is present.

4. Composite: Pen leaves paper more than twice, makes identical marks, and produces one set of "A" and "B" components. Things such as orchards, antenna fields, etc. with numbers of identical components produce this type of ideogram.

E. Vertical/Horizontal Ideogram Orientation:

Ideograms may be encountered (objectified) either parallel with the plane of the horizon (horizontal) or perpendicular to it (vertical). For example, the Gobi desert being predominantly flat, wavy sand, would produce a motion portion of the Stage I "A" component as "across, flat, wavy", or similar terminology, indicating a horizontal ideogram. The Empire State Building, however, would produce some sort of vertical response such as "up, angle", in the motion portion of the "A", indicating a vertical ideogram. However, a crucial point to remember is the objectification of the ideogram is completely independent either of what it looks like or its orientation on paper. It is imperative to realize that what determines the vertical/horizontal ideogram orientation is the site's inherent manifestation in the physical world, and not how or what direction it is executed on the paper, or even the RVer's "point of view", since in Stage I there is no viewer site orientation in the dimension lane.
Simply observing how the ideogram looks on paper will not give reliable clues as to what the orientation of the ideogram might be. The ideogram objectified as "across, flat, wavy" for the Gobi Desert might on the paper be an up and down mark. The ideogram for the Empire State Building could possibly be represented as oriented across the paper.
It is obvious then that ideograms can not be interpreted by what they "look like", but by the feeling/motion component produced immediately following the ideogram. The viewer must learn to sense the orientation of an ideogram as he executes it. If unsuccessful on the first attempt, the ideogram may be "re-prompted" by moving the pen along it at the same tempo as it was produced, with the viewer being alert to accurately obtain the missing information.

F. I/A/B Formation:

As the monitor gives the prompting information (coordinate, etc.) the viewer writes it down on the left side of the paper, then immediately afterwards places his pen on the paper again to execute the ideogram ("I"). This presents itself as a spontaneous mark produced on the paper by the motion of hand

and pen. Immediately upon execution of the ideogram, the viewer then moves his pen to the right third of the paper where he writes "A" and describes briefly the feeling/motion characteristics of the site as it is manifest in the ideogram, for example, "Across angle up angle across angle down, solid."

Upon correctly decoding the feeling/motion component, the viewer then moves his pen to a position below the recorded feeling/motion responses and directly under the "A", then writes "B". He then records the appropriate "B" component response, which will be the first instantaneous analytic response following the ideogram and feeling/motion components to the signal line's impingement on his system. Sample responses may be "mountain "water", "structure", "land", "nice", "city", "sand", "swamp", etc.

G. Phases I and II:

Stage I training is divided into two phases, determined by the number and types of major gestalts produced by the site used. Phase I consists of sites evincing only one simple major gestalt, for example, mountain, city, or water. Phase II includes sites with more than one major gestalt, and therefore some sort of identifiable interface: a beach on an ocean, an island, a city by a river, or a mountain with a lake.

H. Drills:

Most viewers tend to establish well worn patterns in executing ideograms on paper. If such habits become established enough, they can actually inhibit proper handling of the signal line by restricting ease and flexibility in proper ideogram production. In order to counter this tendency, training drills may occasionally be conducted. These drills use paper with a large number of rectangles, outlined in black, of different sizes, proportions, and orientations (i.e., with the long sides paralleling in some cases the top of the paper and other cases paralleling the sides of the paper). As he comes to each of these rectangles on the paper in turn, the viewer is directed to execute an ideogram for a given site (i.e., "mountain', "lake", "city", "canyon", "orchard", "island", "mountain by a lake with a city", "waterfall", "volcano", etc.) with his pen inside the rectangle, extending the ideogram as appropriate from one

side of the rectangle to another without passing outside the rectangle. Each time the directions may vary--the ideogram will have to be executed from top to bottom, right to left, left to right, bottom to top, diagonally, etc. In the case of ideograms that do not have a directional emphasis, such as one formed by a circle, a grouping of dots, etc., the ideogram must fill the area of the rectangle without going outside it. The ideogram must be executed as rapidly as possible, without any hesitation or time taken to think. The purpose of this exercise is obviously to encourage spontaneity and increase facility with pen on paper; though it is unlikely that real signal line connection occurs, the ideograms created by the near totally reflexive actions involved in the drill approach actual archetypal ideogrammatic styles.

I. Format:

All sessions are begun by writing the viewer's name and the date/time group of the session in the upper right hand corner of the paper, together with any other session relevant information deemed necessary by the monitor. As stated above, the coordinate or other prompting information is written in the left third of the paper. the ideogram approximately in the middle third (though because of the spontaneous nature of the ideogram, it may indeed be executed much closer to the prompting data, sometimes even being connected to it), and the "A" and "B" components in the right third. AOL and other breaks are declared near the right edge of the paper. This format constitutes the structure of Stage I and when properly executed, objectifies (gives reality to) the signal line.

Following is a sample Stage I format: (On next page.)

(Format for Stage I)

Name
Date
Time

(Personal Inclemencies/Advance Visuals Declared)

STAGE I
(Coordinate) (Ideogram)

A: Across, Angle Up, Angle, Angle Across, Angle Down
Solid

B: Structure

AOL Break
Sports stadium

STAGE II

A. Concept:

Stage II presents to the viewer's cognition signal line data relevant to physical sensory input. The classic explanation of this is that such data are exactly equivalent to "sensations the viewer would experience were he physically present at the site." In effect, this allows the viewer to come into closer contact with the signal line through recognition and objectification of sensory facts relevant to the site. This information centres around the five physical senses: touch, smell, sight, sound, and taste, and can include both temperature (both as a tactile "hot/cold to the touch" sensation, and/or a general environmental ambience) and "energetics" (i.e., magnetism, strong radio broadcasts, nuclear radiation, etc.).

B. Definitions:

1. Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

2. Sensory: Of or pertaining to the senses or sensation.

3. Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.

4. Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

5. Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

C. Site Requirements:

Sites for Stage II training are selected for their pronounced manifestation of sensory information. Examples: sewage treatment plant, airport, pulp mill, botanical garden, chocolate factory, steel mill, amusement park, etc.

D. Clusters:

Stage II responses tend to come in groups or "clusters" of words--usually 3-4 words, though sometimes more pertaining to different aspects or gestalts of the site. If for example a body of water and an area of land are present at the site, a group of sensory Stage II words might be produced by the viewer relating to the land, then another group relating to the water. This is particularly noticeable in sites whose ideograms produce two or more "A" and "B" components. Stage IIs will tend to cluster in respect to the "A" and "B" components to which they relate. Stage II responses cluster in another sense as well. Frequently, types of sensory responses will come together. For example two or three tastes, smells, colors, or textures may cluster together as the viewer objectifies his perceptions on the paper.

E. "Basic" Words:

True Stage IIs are generally simple, fundamental words dealing directly with a sensory experience: i.e. rough, red, cold, stinging smell, sandy taste, soft, moist, green, gritty, etc. When objectified words go beyond the "basics" they are considered "out of structure" and therefore unreliable.

F. Aperture:

After a proper Stage I Ideogram/A/B sequence has been executed, the aperture (which was at its narrowest point during Stage I) opens to accommodate Stage II information. Not only does this allow the more detailed sensory information to pass through to the viewer, but it is accompanied by a correspondingly longer signal "loiter" time--the information comes in more slowly, and is less concentrated. Towards the end of Stage II, and approaching the threshold of Stage III, the aperture begins to expand even further, allowing the acquisition of dimensionally related information. (see below).

G. Dimensionals:

As the viewer proceeds through Stage II and approaches Stages III, the aperture widens, allowing the viewer to shift from a global (gestalt) perspective, which is paramount through Stage I and most of Stage II, to a perspective in which certain limited dimensional characteristics are discernible. "Dimensionals" are words produced by the viewer and written down in structure to conceptualize perceived elements of this new dimensional perspective he has now gained through the widening of the aperture. These words demonstrate five dimensional concepts: verticalness, horizontalness, angularity, space or volume, and mass. While at first glance the concept of "mass" seems to be somewhat inappropriate to the dimensional concept, mass in this case can be conceived in dimensionally related terms as in a sense being substance occupying a specific three-dimensional area. Generally received only in the latter portion of Stage II, dimensionals are usually very basic--"tall", "wide", "long", "big". more complex dimensionals such as "panoramic" are usually received at later stages characterized by wider aperture openings. If these more complex dimensionals, are reported during Stage II they are considered "out of structure" and therefore unreliable.

H. Analytic Overlay (AOL):

Analytic overlay is considerably more rare in Stage II than it is in Stage I. Though it does occasionally occur, something about the extremely basic sensory nature of the data bits being received strongly tends to avoid AOL. Some suppositions suggest that the sensory data received comes across either at a low enough energy level or through a channel that does not stimulate the analytic portion of the mind to action. In effect, the mind is "fooled" into thinking Stage II information is being obtained from normal physical sensory sources. The combination of true sensory data received in Stage II may produce a valid signal line "image" consisting of colors, forms, and textures. Stage II visuals or other true signal line visuals of the site may be distinguished from an AOL in that they are perceived as fuzzy, indistinct and tending to fade in and out as one attempts to focus on its constituent elements rather than the sharp, clear, static image present with AOL.

I. Aesthetic Impact (AI):

Aesthetic impact indicates a sudden and dramatic widening of the aperture, and signals the transition from Stage II into Stage III. In normal session structure, it occurs only after two or more dimensionals occur in the signal line. On occasion, however, AI can occur more or less spontaneously in Stage II, especially when a site is involved with very pronounced Stage II elements, such as a particularly noisome chemical plant. AI is the viewer's personal, emotional response to the site: "How the site makes you feel." It can be a manifestation of sudden surprise, vertigo, revulsion, or pleasure. Though some sites

seem to consistently elicit similar AI responses in any person who remote views them, it must still be borne in mind that an AI response is keyed directly to the individuals own personality and emotional/physical makeup, and that therefore AI responses can differ, sometimes dramatically so, from viewer to viewer. AI will be more fully discussed in the section of this paper dealing with Stage III.

J. Drills/Exercises:

To promote flexibility in producing Stage II responses, an exercise is usually assigned viewer trainees. This consists of producing a list of at least sixty sensory response type words, dealing with all the possible categories of sensory perceptions: tastes, sounds, smells, tactile experience, colors and other elementary visuals, and magnetic/energetic experiences. When giving the assignment, the trainer emphasizes reliance on "basic" words as described above.

K. Format:

Following is a sample Stage II format: *(On next page.)*

(Format for Stage II)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I
(Coordinate) (Ideogram)

A: Across, Angle Up, Angle Down, Angle Across, Angle Down
Solid

B: Structures

STAGE II
(Sensory Data)

S-2: White
Warm
Unclean smell

AI Break
"Smells Gross!"

AOL Break
"Smells like dirty air."

STAGE I
(Coordinate) (Ideogram/Multiple)

A: Up, Angle Across, Angle Down
Solid
B: Structure

A: Angle Across, Angle Down
Solid
B: Structure

A: Flat
Hard
B: Land

STAGE II
(Sensory Data)

S-2: Gray
White
Rough
Noisy
Densely populated - S4 *[Note: This is Stage IV data, not II.]*
Warm Smell of Fumes.

Confusion Break
"Thud or scraping sound"
"Can't tell."

STAGE II
(Dimensionals) **D:** Tall *[Note: This is the start of dimensionals.]*
High
Solid
Wide

AI Break
"Man! This thing is really BIG!"

STAGE III

A. Concept:

As Stage II progresses the aperture opens dramatically wider than was the case with either Stages I or early Stage II. Dimensionals begin to emerge and the threshold is reached for the transition into Stage III. The shift into full Stage III is triggered by aesthetic impact (see below). It is after this point that the true dimensionality of the site may begin to be expressed. This differs from dimensional elements encountered previously, in that Stage II dimensionals are individual aspects of the site, while Stage III dimensionality is a composite of inherent site aspects. The concept of "the viewer's perspective" must, however, be avoided because in Stage III the viewer has not yet reached the point where complete comprehension and appreciation of the size, shape, and dimensional composition of the overall site can be ascertained. Generally, the viewer himself is not precisely aware of his own perspectual relationship to the site and therefore not consciously aware of the true relationship of all the dimensional components he is able to debrief from Stage III. As is discussed in various sections below, he must rely on the various tools available in Stage III to obtain, and organize the increased information he is perceiving. Although Stage III can provide a great deal of information about any given site, the goal of Stage III is command of structure.

B. Definitions:

1. **Aesthetic**: Sensitivity of response to given site.

2. **Drawing:** The act of representing something by line, etc.

3. **Idea:** Mental conception; a vague impression; a hazy perception; a model or archetype.

4. **Impact:** A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

5. **Mobility:** The state or quality of being mobile.

6. **Motion:** The act or process of moving.

7. **Perceptible:** That which can be grasped mentally through the senses.

8. **Prompt:** To incite to move or to action; move or inspire by suggestion.

9. **Rendering:** Version; translation (often highly detailed).

10. **Sketch:** To draw the general outline without much detail; to describe the principle points (idea) of.

11. **To Track:** To trace by means of vestiges, evidence, etc.; to follow with a line.

12. **Vision:** One of the faculties of the sensorum, connected to the visual senses out of which the brain constructs an image.

C. Site Requirements:

A site selected for Stage III would logically require significant dimensional components. Locales such as bridges, monuments, airports, unusual natural formations, etc. are useful Stage III sites.

D. The Six Primary Dimensionals:

1. Diagonal: Something that extends between two or more other things; a line connecting two points or intersection of two lines of a figure.

2. Horizontal: Parallel to the plane of the horizon.

3. Mass: Extent of whatever forms a body--usually matter.

4. Space: Distance interval or area between or within things. "Empty distance."

5. Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).

6. Volume: A quantity; bulk; mass; or amount.

E. Aesthetic Impact:

As the aperture widens rapidly from Stage II, a virtual avalanche of site information begins to impact on the viewer's unconscious. The cumulative effect of all this detail is to trigger a subjective response from the viewer. This opening of the aperture and subsequent subjective response is called Aesthetic Impact (AI) and is the viewer's subjective emotional response to the site. It is best described as "how the site makes the viewer feel". AI may immediately follow two Stage II dimensional responses, but it will certainly follow three or more. It may be experienced and expressed in a variety of ways. A simple exclamation of "Wow!" may be the A response when one is suddenly impressed by the immensity of some natural formation, such as the Grand Canyon or Yosemite's Half Dome. On the other hand, such a site might just as easily spark a feeling of vertigo, or fear of falling, or cause one to remark, "This is really tall (or deep)." A pulp mill might trigger an AI reaction of revulsion because of the nauseating smells. Or a comprehension of the grandeur or squalor of a site might cause one to have a sudden appreciation of beauty or ugliness. Other examples of AI might be claustrophobia, loneliness, fright, pleasantness, relaxation, enjoyment, etc.

AI need not be pronounced to be present; in fact, it may often be quite subtle and difficult to recognize. It may sometimes be a sudden, mild cognitive recognition of the abrupt change in perspective, or a slight surprise or alteration of attitude about the site. Some viewers who in the past have had little experience with direct contact with their emotions may have difficulty recognizing that they experience AI, and may even be convinced it doesn't happen to them. Such individuals must exercise a great deal of caution not to sublimate or suppress AI recognition, and require additional exposure to AI to help them learn to recognize and declare it appropriately.

The monitor also has a role to play in helping the viewer to recognize AI. Body language, eye movement, and specific speech patterns can all be cues to the experienced monitor that AI is present. The monitor must draw the viewer's attention to the existence of an undeclared AI when he observes the "symptoms" of an AI unrecognizable to the viewer.
It is extremely important to properly recognize and declare (objectify) AI, since how one deals with it can determine the entire course of the session from that point on. The viewer may not work through AI. Aesthetic Impact must be recognized, declared, and allowed to thoroughly dissipate. Should the viewer err and attempt to work through AI, all information from that point on will be coloured by the subjective filter of the emotional experience encountered, and AOL Drive and AOL "Peacocking" (discussed under AOL, below) can be expected to arise.

AI is dealt with in the following manner. Moving through Stage II, the viewer begins to debrief a cluster of two or more basic dimensionals. He suddenly realizes that the aperture is expanding, and that in conjunction he is having a subjective emotional reaction to the site--whether pronounced or mild. He then states aloud as he objectifies on his paper "AI Break". He then briefly says aloud and writes on the paper what the AI is. Declarations can be everything from a simple "Wow!" to "Disgusting." to "I like this place" to "Vertigo" to "I feel sick" to "This is boring" to "I'm impressed by how tall this is" to "Absolutely massive!" The viewer by taking this "AI Break" effectively disengages himself temporarily from the signal line and allows the emotional response to dissipate. The time required for this can vary from a few brief seconds for a mild AI to hours for one that is especially emphatic. It is important to note that, though many sites elicit essentially the same response in every individual who remote views it, each person is different than every other and therefore under certain circumstances and with certain sites AI responses may differ significantly from viewer to viewer. One example of this that has frequently been related is a small sandy spit off of Cape Cod, Massachusetts. One viewer, a highly gregarious woman who enjoys social interactions, when given the site responded that it made her feel bleak, lonesome, depressed, abandoned. On the other hand, a viewer who had spent a great deal of his time in nature and away from large numbers of other humans experienced the site as beautiful and refreshing. Since AI is subjective, such variations are not unexpected, and under the right circumstances usually appropriate.

F. Motion/Mobility:

Two variations of the concept of movement are recognized as being available to the viewer during Stage III. The first is the idea of motion at the site: an object or objects at the site may be observed as they shift position or are displaced from one location to another. For example, there may be automobile traffic present, a train moving through the area, or whirling or reciprocating machinery, etc.

"Mobility", the second movement concept, is the ability possessed by the viewer in Stage III to shift his viewpoint to some extent from point to point about the site, and from one perspective to another, i.e., further back, closer up, from above, or below, etc. This ability makes possible the production of trackers and sketches as described below. An additional feature this introduces is the ability to shift focus of awareness from one site to another using a polar coordinate concept. This is more fully explained under Movement/Movement Exercises, which follows.

G. Dimensional Expression on Paper:

1. Sketches:

a. <u>Spontaneous sketches:</u> With the expansion of the aperture and after dissipation of AI, the viewer is prepared to make representations of the site dimensional aspects with pen on paper. A sketch is a rapidly executed general idea of the site. In some cases it may be highly representational of the actual physical appearance of the site, yet in other cases only portions of the site appear. The observed accuracy or aesthetic qualities of a sketch are not particularly important. The main function of the sketch is to stimulate further intimate contact with the signal line while continuing to aid in the suppression of the viewer's subjective analytic mental functioning's. Sketches are distinguished from drawings by the convention that drawings are more deliberate, detailed representations and are therefore subject to far greater analytic (and therefore AOL producing) interpretation in their execution.

b. <u>Analytic sketches:</u> Analytic sketches are produced using a very carefully controlled analytic process usually employed only when a satisfactory spontaneous sketch as described above is not successfully obtained. An analytic sketch is obtained by first listing all dimensional responses obtained in the session, including those contained in the "A" components of the various coordinate I/A/B prompting sequences, in the order and frequency they manifest themselves on the session transcript. Each of these dimensional

elements apparently manifests itself in order of its importance to the gestalt of which it is a part. So, for example, if in the first "A" component of the session one encounters "across, rising", these two would head the list, and their approximate placement on the paper will be determined by the viewer before any other. A second list is then compiled, listing all secondary attributes of the site. Finally, a list may be made if desired of any significant "details" that do not fit into the previous two categories.

In analytic sketching the intuitive part of the viewer's apparatus is not shut off. He must continue to attempt to "feel" the proper placement of the dimensional elements of the site. In fact, the purpose of this approach to sketching is to "reignite" the viewer's intuition. As each element on the primary list is taken in order, the viewer must "feel" the proper position for that element in relation to the others. If the dimensional element "round" is listed, it must be determined how a rounded element fits in with "across", "rising", "flat", "wide", "long", and any other dimensional elements that may have preceded it. When elements from the primary list are exhausted, the viewer may duplicate the process with those from the secondary list. If necessary and desirable, the viewer may proceed to the details list and assign them their appropriate locations.

2. Trackers:

Stage III contact with the site may on occasion produce an effect known as a tracker. This is executed by a series of closely spaced dots or dashed lines made by pen on paper and describes a contour, profile, or other dimensional aspect of the site. Trackers are formed in a relatively slow and methodical manner. The viewer holds pen in hand, lifting it off the paper between each mark made, thereby allowing the autonomic nervous system, through which the signal line is being channeled, to determine the placement of each successive mark. While constructing a tracker, it is possible for the viewer to spontaneously change from executing the tracker to executing a sketch, and back again.

3. Spontaneous Ideograms:

At any point in the sketch/tracker process ideogram may spontaneously occur. This most probably relates to a sub-gestalt of the site, and should be treated like any other ideogram. It will produce "A" and "B" components, S-2s, and so forth. Because of the possibility for the occurrence of these spontaneous ideograms with their potential for conveying additional important site information, viewers are strongly counselled to always keep their pen on paper to the greatest extent practical.

H. Movement/Movement Exercises:

An outgrowth of the viewer mobility concept involves the ability of the viewer to shift his focus from one site to other sites using a polar coordinate concept. This is often termed "S-2 movement" or "movement exercise", and is executed thusly. The viewer is given the coordinates for the base site, and the session proceeds as normal: I/A/B, S-2s, dimensionals, AI to Stage III sketches/trackers. When the monitor is confident that the viewer has successfully locked onto this primary site, he tells the viewer to "prepare for movement." The viewer accordingly places his pen on the left side of the paper, indicating he is ready for a new prompting coordinate as per convention. The monitor then tells the viewer to acquire the central site. The viewer responds with a very brief, few word description of the base site, whereupon the monitor gives a prompting statement in lieu of the usual geographic coordinate. This statement includes a distance and direction from the base site, and is couched in words as neutral, passive and non-suggestive (therefore less AOL inducing) as possible.

By way of example, let us assume that the base site is a large gray structure, and the secondary site to which the viewer's focus is to be moved is 8 1/2 miles northwest of the base site. The monitor will say "Acquire the site", to which the viewer responds approximately, "a large gray structure." The monitor

then says 8 1/2 miles (to the) northwest something should be visible. Just as he would a geographic coordinate, the viewer objectifies this phrase by writing it down, places his pen on the paper to receive the ideogram, and progresses from there just as if he were processing any other new site.

Note, however, the very neutral way the monitor provided the prompting. He avoided such leading words as, "What do you see 8 1/2 miles northwest?" or "You should be able to see (hear/feel/smell) something 8 1/2 miles northwest." observe also that "motion words" ("move", "shift", "go", etc.) were also avoided. Words and phraseology of either type tends to cause the viewer to take an active role, directly attempting to perceive the site instead of letting the signal line bring the information to him. This sort of active involvement greatly encourages the development of AOL and other mental noise effects. Instead, the passive wording used by the monitor stimulates by the analytic component of the mind as little as possible, allowing uncontaminated signal line data to be received. Examples of acceptable passively framed words relating to sensory involvement are, "should be visible", "hearable", "smellable", "feelable", "tasteable", etc. In earlier stages sensory based wording

would have been avoided as a catalyst to AOL. With the widened aperture in Stage III, however it may be used successfully.

This movement technique may be used any number of times, starting either from the original base site, or from one of the other subsequent sites to which the viewer's perception has been "moved".

I. Analytic Overlay (AOL) in Stage III:

1. AOL Matching:

With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL.

According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

2. AOL Drive:

Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOL's are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOL's can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL Break" (as discussed under STRUCTURE) , then review his data to determine at what point he accepted the AOL as legitimate data. After a sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

a. Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

b. AOL "Peacocking:" The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

(FORMAT FOR STAGE III)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I
(Coordinate) (Ideogram)

A: Rising
Angle
Across
Down
Solid
B: Structures

STAGE II
(Sensory Data)

S-2: Gray
White
Rough
Gritty Texture
Noisy Mixture of Sounds
Warm
Moist
Smell of Fumes
Unclean Smell
Hazy

STAGE II
(Dimensionals)

D: Tall (beginning of dimensionals leading to AI and Stage III sketching/tracking)
Wide
Long
Huge

AI BREAK
"Wow! I'm dizzy!"

STAGE III
(Sketch or Tracker)

AOL BREAK
Empire State Building

STAGE IV

A. Concept:

With the successful accomplishment of Stage I-II, the viewer has become subject to an enormous flood of information available from the site. Previously, such a flow of data would have been overwhelming, and those circumstances in Stages I through III in which the viewer found himself so inundated would have required the taking of a "Too Much Break." At this point, however, it becomes both possible and necessary to (1) establish a systematic structure to provide for the orderly, consistent management of the volumes of information that may be obtained, and (2) facilitate and guide the viewer's focusing of perceptions on ever finer and finer detail of the site. This is accomplished through the use of an information matrix which is illustrated below. Stage IV is a refinement and expansion of the previous structure to facilitate more complete and detailed decoding of the signal line.

B. Definitions:

Most of the terms used in a Stage IV matrix have been defined previously. Those that have not are explained as follows:

1. Emotional Impact: The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

2. Tangibles: Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colours, temperatures, machinery, etc.

3. Intangibles: Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental", "foreign", "medical", "church", administrative", "business", "data processing", "museum", "library", etc.

4. AOL/S: Virtually synonymous with the previously considered term "AOL Matching", AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, "What is this trying to tell me about the site?" As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.

5. Dimensionals: "Dimensionals" have an even broader meaning here than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. "Spired", "twisted", "edged", "partitioned", etc. are only a few examples.

C. Stage IV Matrix:

To provide the necessary structure for coherent management of this information, matrix column headings are constructed across-the top of the paper thusly:

S-2	D	AI	EI	T	I	AOL	AOL/S

These headings stand for the following:

1. **S-2:** Stage II information (sensory data).
2. **D:** Dimensionals.
3. **AI:** Aesthetic Impact.
4. **EI:** Emotional Impact.
5. **T:** Tangibles.
6. **I:** Intangibles.
7. **AOL:** Analytic Overlay.
8. **AOL/S:** AOL/Signal.

D. Session Format and Mechanics:

As the viewer produces Stage IV responses (generally single words that describe the concepts received via the signal line) the are entered in the matrix under their appropriate categories. The matrix is filled in left to right, going from the more sense base Stage II's and dimensional towards the ever more refined information to the right, and top to bottom, following the natural flow of the signal line. Stage IV information, similar to that of Stage II, comes to the viewer in clusters. Some particular aspect of the signal will manifest itself, and the sub-elements pertaining to that aspect, will occur relatively rapidly to the viewer in the general right-to-left and top-to-bottom pattern just described. Some degree of vertical spacing can be expected between such clusters, an indication that each of these clusters represents a specific portion of the site.

Entries in a properly filled-in matrix will tend to move slantwise down the page from the upper left to lower right with some amount of moving back and forth from column to column. Stage II's and dimensionals retain their importance in site definition, while AOL's and AI's, once they have been recognized and objectified, as such, do not require a major interruption in the flow of the signal line as was the case in previous stages. In fact, AOL's now frequently become closely associated

with the site and may lead directly to “AOL matching”, or AOL/Signal, as it is categorized in the matrix and described above. EI tends to manifest itself comparatively more slowly than information in other categories. if people are present, for example, EI pertaining to them may be effectively retrieved by placing the pen in the EI column of the matrix. Several moments of subsequent waiting may then be required for the signal to build and deliver its available information. Tangibles will frequently produce immediate sketches or ideograms, which lead to yet more intimate contact with the signal line.

Some degree of control over the order of information retrieval from the signal line can be exercised by the viewer, determined by which column he chooses to set his pen to paper. This acts as a prompting mechanism to induce the signal line to provide information pertinent to the column selected. For example, if more intangibles relating to the site are desired, the pen may be placed in the “I” column to induce the extraction of intangible information from the signal line.

The Stage IV process can be very rapid, and care must be taken to accurately decode and record the data as it comes. However, if as sometimes happens the signal flow should slow, it is recommended that resting the pen on paper in the “EI” column may enhance retrieval of “EI” information, which in turn may potentially stimulate further signal line activity and acquisition.

E. Format:

A sample format for Stage IV follows: (On the next page.)

(FORMAT FOR STAGE IV)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I
(Coordinate) (Ideogram)

A: Rising
Angle Across
Down, Solid
B: Structures

STAGE II
(Sensory Data)

S2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II
(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK
"Interesting."
"I like it here."

STAGE III
(Sketch or Tracker)

STAGE IV

S-2	**D**	**AI**	**EI**	**T**	**I**	**AOL**	**AOL/S**
Structures	This place is neat.			Doors	Foreign	Feeling	A castle in a city.
Rough				Windows	Serious	A church.	
Smooth				Colourful	Sombre	Notre Dame Cathedral	
Manmade				Parapets	Devoted		
High				Building	Enthusiastic		
Tall				People	Secular		
Wide							

(Sketch)

STAGE V

A. Concept:

Stage V is unique among the remote viewing stages thus far discussed in that it does not rely on a direct link to the signal line to obtain the information reported. Instead, data is derived through accessing the information already available below the liminal threshold in the brain and autonomic nervous system. This information is deposited in earlier stages when the signal line passes through the system and "imprints" data on the brain by causing cognitrons to form through the rearrangement of the brain's neuronal clusters into the appropriate patterns, roughly analogous to what occurs in a computer's memory storage when it receives a data dump.

Information "stored" in a cognitron can be accessed by a certain prompting methodology. In normal brain functioning, cognitrons are induced to deliver up the information they store through some stimulus delivered by the brain, much in the same way as a capacitor in an electronic circuit can be triggered to release its stored electric charge.

When properly prompted, the information released consists of sub-elements which together form the complete cognitron. For example, the concept "religious" may be represented by one complete cognitron (cluster of neurons); each neuron would store a sub-element of that cognitron. Hence, the cognitron for "religious" could have neurons storing data for the following elements: "quiet", "incense", "harmonious chanting", "bowed heads", "robes", "candles", "dimly lit", "reverence", "worship", "respect", etc. If attention is paid to what underlies the concept of "religious" as it is originally evoked in Stage IV, the sub-elements, which may themselves provide valuable information far beyond their collective meaning of "religious", may be broken out and assembled. These sub-elements as they are brought forth in Stage V are known as "emanations" ("emanate" literally defined means "to issue from a source, to flow forth, to emit, or to issue").

B. Definitions:

1. Objects: An object is a thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his response of "religious", i.e., "robes", "candles", "incense", etc.

2. Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: "quiet", "dimly lit", "echoing", "large", etc.

3. Subjects: "Subject" is defined as something dealt with in a discussion, study, etc. "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, "reverence", "worship", "respect", "harmonious chanting", etc.

4. Topics: "Topic" is defined as a subject of discourse or of a treatise; a theme for discussion. Closely related to "subjects", "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific: "mass", "Catholic", "priest", "communion" , and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and "fractalized", with larger cognitrons being

subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus "broken out", or "stage-fived" can itself often be further "stage-fived", and subdivided into its own object/attribute/subject/topic categories.

C. Format and Structure:

Because extreme caution must be exercised to avoid phrases or promptings that might either induce AOL or otherwise unnecessarily engage the viewer's analytic mental processes, a sort of "hypo-stimulative" type of referral system must be used to "target" the viewer. This is accomplished by dividing the possible types of emanations obtainable into four categories: objects, attributes, subjects, and topics, then prompting the release of subliminally held information by saying and writing "Emanations", followed only by a question mark.

In actual execution, the Stage V format would look somewhat as follows:

Religious Objects Emanations?	**Religious Attributes Emanations?**	**Religious Subjects Emanations?**	**Religious Topics Emanations?**
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious Chanting	

Note the arrangement of the prompters. First is written the word or concept being broken out. Directly under it is the particular category to be considered. Finally comes the word "emanations", followed by a question mark. This methodology was developed as the best means of directing a query into the neural "data storage area" of the subconscious without inadvertent hinting", suggestion, or engagement of analytic processes. The word "emanations" represents the sub-elements or component parts of the "religious" cognitron which emerged from the subconscious as a collective concept for these sub-elements. Because it possesses the combined neural energy of the aforementioned components, during Stage IV the overall cognitron-concept is able to pass into the conscious awareness of the viewer with relative ease. The sub-elements themselves, however, have insufficient impetus to individually break unaided through the liminal barrier into the consciousness of the viewer, and must intentionally be invoked through the Stage V process.

It is suspected that the most amount of information will probably be derived from attribute or topic categories, though at times both object and subject headings might provide significant volumes of information. If, as occasionally may happen, all four categories are prompted and no responses result, it can be supposed that one of two situations exist: the response being Stage is either already at its lowest form, or it is really AOL.

D. Implications:

The value of Stage V is readily apparent. Though the sum total of the information obtained quite validly might produce the overall cognitron of "religious" in the context of an RV session, once rendered down to its sub-elements and details the cognitron produces a wealth of additional information of use to the analyst.

E. Considerations:

The process has a few peculiarities and a few cautions to observe. First, one must be aware that not every cognitron necessarily produces responses for every category, and in those that do, some categories are inevitably more heavily represented than others. In general, the rule is that if the list of words that the viewer produces under the particular category being processed does not flow smoothly, regularly, rapidly, and with obvious spontaneity, the end of accessible information has been reached. Therefore, if there is a pause after the last word recorded of more than a few seconds, the end of the cluster has probably been reached. On the other hand, if after the original prompting nothing comes forth spontaneously, there are probably no accessible emanations pertaining to the cognitron being processed in that category. For example, if the viewer just sits with pen on paper, with nothing to objectify after the viewer has written "religious", "topics" (or other category) and "emanations?" then topic-type information was probably not relevant to the formation of that cognitron. If such a situation should occur either at the beginning of a category or at the end of one more productive, the viewer should either on his own or with encouragement from the monitor declare an end to that particular category and move on the next. Usually, the viewer is intuitively aware when more valid information remains to be retrieved and when the end of a cluster has been reached. To sit too long waiting for more information if none is readily available engages the analytic process and encourages the generation of AOL..

The viewer must also be aware that some responses might at one time or another appears in any one or more of the category columns. One example frequently given is "warm." Although one might consider this an attribute of some object-related word, as a concept of temperature "warm" could just as well show up in the "object" column itself; "electronic", on the other hand, is unlikely to be an object, but could easily fit into attribute, subject or topic columns.

F. Switches:

The "switch" is another issue that needs to be properly understood in conjunction with the Stage V process. Sometimes, the viewer will be busily recording a string of emanations under a particular category when suddenly emanations from another category intrude.

For example:

Religious Objects
Emanations?

Robes
Candles
Hall
Quiet
Long
Dimly lit
Echoing

Notice that a few "object" words come through at first, to be replaced spontaneously by words more appropriate to the attribute category. This is known as a "switch"--a point in a Stage V chain where a sudden switch is made from one category to another. There are several possible causes for this. The first is that the viewer has in a sense skipped down a level in detail, and proceeds to provide sub-elements of information for the last valid item in the category--in the above example the words quiet, long, etc., are attributes of "hall", instead of objects belonging to religious."

A second possibility is that all emanations of a given category are exhausted without the viewer being conscious of the fact, and emanations from another category begin to intrude out of proper structure, as shown below:

Robes
Candles
Soothing
Dim
Peaceful
Decorated

Finally, it may be the case that no emanations of the proper type might manifest themselves, but only intruders from another category. Such a situation would indicate that no emanations, of the sort that would be expected for the prompted category are present, and that such emanations were obviously not important in the formation of the cognitron being "stage-fived".

To deal with a switch, one must task the system (after analyzing what has happened) using an alternative category suggested by the trend in the data line. In other words, if attributes are produced by the switch, one should shift to the attributed category and re-prompt the word/cognitron under examination.

G. AOL and Stage V:

Objects and Attributes may be considered "objective elements", in that like Stage IIs, these responses are much less likely to spark AOLS. Topics and Subjects, on the other hand, are "subjective, informational elements", and require special attention to avoid AOL contamination.

AOL, too, may lend itself to being "stage-fived". It is axiomatic in this RV theory system that analytic overlay is generally valid, site-related information which the analytic centres of the brain have simply taken and "embroidered" with memory associations and suggestive imagery. This implies that accurate information can possibly be derived from an AOL through the Stage V process. For the purposes of Stage V, these kernels of valid site-information are called "prior emanations." The format for "stage-fiving" AOL's is as follows:

AOL mosque
Prior Emanations?

Large
Assembly
Religious decoration
Singing
Reverence
Scriptures
Clergy

When prompting valid prior emanations from an AOL, it is important to indicate only "AOL", and not say or write "AOL Break" as the viewer has been conditioned to do in most other circumstances involving AOL, since the word "break" is intended both to disengage the viewer from the signal line and to inform the viewer's system that the material occasioning the "break" was not desirable.

The prior emanations that result from "stage-fiving" an AOL tend to be a mixture of the four Stage V categories, selected words of which could presumably further be "stage-fived."

Finally, when normal AOL is encountered in the course of a Stage V cluster, which it sometimes is, it should be declared according to normal practice, and the category re-prompted if deemed appropriate, such AOL could no doubt also be subjected to Stage V reduction.

H. Format:

A sample format for Stage V follows: (On the next page.)

(FORMAT FOR STAGE V)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I
(Coordinate) (Ideogram) **A:** Rising
Angle Across
Down, Solid

B: Structures

STAGE II
(Sensory Data)

S-2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II
(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK
"Interesting."
"I like it here."

STAGE III
(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL	AOL/S
Structures		This place is neat.		Doors	Foreign	Feeling	A castle in a city.
Rough				Windows	Serious	A church.	
Smooth				Colorful	Somber	Notre Dame Cathedral	
Manmade				Parapets	Devoted		
High				Building	Enthusiastic		
Tall				People	Secular		
Wide							

(Sketch)

AOL Break
"Church"
"Mosque"

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics Emanations?
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious Chanting	

AOL Mosque
Prior Emanations?

Large
Assembly
Religious
Decorations
Singing
Reverence
Scriptures
Clergy

STAGE VI

A. Concept:

Stage VI involves the three-dimensional modelling of the site. As such, it is in a sense the continuation of expression of the site's physical characteristics begun in Stage III. Stage VI modelling is a kinaesthetic activity which appears to both quench the desire to produce AOL and act as a prompt to produce further information relating to the site--including not just the physical aspects being modelled, but other elements not directly associated with the modelling itself.

B. Functions of Modelling:

Stage VI modelling, has two functions:

1. Kinaesthetic interaction with the site by describing the site with 3-dimensional materials, which facilitates the assessment of relative temporal* and spatial dimensional elements of the site, and;

**NOTE: An example of relative temporal assessment would be describing a site as being contemporary and modern, with an old world ambience, which the people of today visit to understand the past.*

2. Kinaesthetic interaction with the site which effectively lowers the liminal threshold of the viewer by narrowing the RVer's attention field to specific locales (time/space). (Kinaesthetic activity is space/time activity, such as moving an object from point A to point B. Not only has the object moved in space, it has also taken time to make the move. Everything in the physical universe is because of kinaesthetic activity.)

C. RV Modality:

There are two types of kinaesthetic activities in remote viewing--the detect mode and the decode mode. The detect mode includes those behaviours that act as progressively engineered stimuli to the RVer, which in Stage I involves writing the coordinate and in Stage III involves the rendering of a sketch, drawing, or tracker. In Stage VI this mode is represented by 3-dimensional model constructing. Decode kinaesthetic, on the other hand, are objectifications which act as responses to the stimuli of the detect mode. Representing the decode mode are the Stage I ideogram, Stage II basics, Stage III dimensionals, the Stage IV matrix, and the Stage VI matrix, all of which are produced from the signal line. Stage V is neither detect nor decode as Stage V information comes from cognitrons formed subconsciously rather than from the signal line.

D. Discussion:

According to theory, as the viewer proceeds through the earlier Stages, his contact with the site is enhanced in quality and increased in extent. Stage VI involves the viewer in direct 3-dimensional modelling and assessment of the site and/or the relationship of Site "T" elements, one to another.

Stage VI may be engaged at several different junctures: after completion of Stage IV and/or Stage V. It can also be entered when Stage IV has stabilized, appropriate AI has been encountered and dealt with, and the viewer has become localized on a specific aspect of the site. Because Stage IV data is collected by "winking" around the site, thereby providing incongruent information, the stabilization/localization must occur prior to Stage VI. After the Stage IV "T" has been modelled, the session can proceed moving to Stage V or by continuing further with Stage VI.

E. Session Mechanics:

As soon as the decision is made to proceed into Stage VI the viewer places in front of him the modelling material (usually clay) that has been kept nearby since the start of the session. At the same time, he also takes a blank piece of paper and writes a Stage VI Matrix on it. As the viewer proceeds to manipulate the modelling material into the form(s), dimensions, and relationships that "feel" right to him, he maintains as his concentrated effort the perception of the site details that are freed to emerge into his consciousness by the kinaesthetic experience of the modelling process. These site data are recorded in their appropriate columns on the matrix as the Stage VI portion of the session continues.

1. Matrix: The Stage VI Matrix is identical in form to the Stage IV Matrix:

S-2 D AI EI T I AOL AOL/S

However, it is labelled "Stage VI" for both record keeping purposes and because that matrix pertains to a specific locale in time/space and not the entire site.

2. Considerations: In practice, the viewer constructs the Stage VI Matrix, sets it aside, constructs a 3-dimensional model of Stage IV "T's", and records information perceived from the signal line. During the modelling process, the viewer must:

a. Focus his awareness on the signal line (not the model) and the information which will begin to slow as the model is constructed, and;

b. Objectify that information within the prepared Stage VI Matrix. The viewer must keep in mind that the model does not have to be a precise or accurate rendering. It is the objectified information resulting from the modelling that is IMPORTANT.

F. Format:

Following is the format for a typical Stage VI session: (On the next page.)

(FORMAT FOR STAGE VI)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I
(Coordinate) (Ideogram)

A: Rising
Angle Across
Down
Solid
B: Structures

STAGE II
(Sensory Data)

S-2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II
(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK
"Interesting."
"I like it here."

STAGE III
(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL	AOL/S
Structures		This place is neat.		Doors		Foreign Feeling	A castle in a city.
Rough				Windows		Serious	A church.
Smooth				Colorful	Somber	Notre Dame Cathedral	
Manmade				Parapets		Devoted	
High				Building		Enthusiastic	
Tall				People	Secular		
Wide							

(Sketch)

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics Emanations?
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious Chanting	Large Assembly
			Religious Decorations
			Singing
			Reverence
			Scriptures
			Clergy

AOL Mosque
Prior Emanations?

Large
Assembly
Religious
Decorations
Singing
Reverence
Scriptures
Clergy

STAGE VI
(This matrix is filled in while viewer is constructing the model.)

S-2	D	AI	EI	T	I	AOL	AOL/S
Cold				Hand-hewn stones	Very Old		Church
Tall				Gray	War Damaged	Monument	
Straight				Rough	International Feeling		
Rectangular				Very Large			
High				Dreary Climate			
Wide				Rubble			
				Separate Structure			

AI BREAK
"This is really neat!"
"It feels very familiar."

"Modern."
"Same purpose as other structure."

"Church."
"New church and old church are the same."

"Cosmopolitan Atmosphere."
"War Atrocities."

VIEWER'S SUMMARY:

Site is composed of two churches. One church, which is old and made of hand-hewn stones, has been damaged by war. There is a lot of rubble around it. The new church is very modern in design. Both are located in an area with a cosmopolitan atmosphere and an international flavor. The older church has been left as a monument to remind the people of today of the war atrocities of the past. The new church now serves the same purpose as the older church did at one time--a house of worship.

**NOTE: At the end of a session, the viewer will often produce a short summary of the data contained in session structure as an aid in tying together the information derived from the signal line.*

FEEDBACK NOTE: Site is the new Kaiser Wilhelm Church and the war-torn older Kaiser Wilhelm Church, which are side-by-side in Berlin, Germany. The older church, demolished by bombing during World War II, has been left to stand as a monument and a reminder to all who visit.

GLOSSARY

Absorption: Assimilation, as by incorporation or by the digestive process.

"A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site.

Aesthetic: Sensitivity of response to given site.

Analytic Overlay (AOL): Subjective interpretation of signal line data, which may or may not be relevant to the site; the analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line.

AOL Drive: This occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking.

AOL Matching: The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

AOL Signal (AOL/S): (Stage IV) Virtually synonymous with "AOL Matching," AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site.

Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and viewer response: "quiet", "dimly lit", "echoing", "large", etc.

Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

Autonomic Nervous System (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system.

"B" Component: The first (spontaneous) analytic response to the ideogram and "A" component.

Break: The mechanism developed to allow the system to be put on "hold," providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system adjustments, allowing a fresh start

with new momentum. There are seven types of breaks: analytic overlay (AOL), aesthetic impact (AI), AOL-Drive (AOLD), personal inclemency (PI), bilocation (Bilo), confusion (Conf), and too much (TM).

Coding/Encoding/Decoding: The information conveyed on the signal line is "encoded," that is translated into an informational system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

Conscious: Perceiving, apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness.

Coordinate: Any one of a set of numbers used in specifying the location of a point on a line, in space, or on a given plane or other surface (latitude and longitude).

Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting. (See remote viewing entry below.)

Diagonal: Something that extends between two or more other things; a line connecting two points of intersection of two lines of a figure.

Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

Drawing: The act of representing something by line, etc.

Emanations: The neuronal inputs that helped form cognitrons producing conscious responses in remote viewing. Emanations can be evoked, decoded, and objectified in the Stage V process.

Emotional Impact: (Stage IV) The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

Evoking: (evoke: "to call forth or up; to summon; to call forth a response; elicit".) Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification.

Feedback: Those responses provided to the viewer during sessions in the early stages of the remote viewing training process to indicate if he has detected and properly decoded site-relevant information; or, information provided at some point after completion of the RV session or project to "close the loop" as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

First-Time Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In coordinate remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training.

Gestalt: A structure or configuration of physical, biological, or psychological phenomena so integrated as to constitute a functional unit with properties not derivable from its parts in summation.

Horizontal: Parallel to the plane of the horizon.

I/A/B Sequence: The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I. It is composed of the ideogram; the "A" component, or "feeling/motion"; and the "B" component, or first analytic response to the signal line.

Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.

Ideogram: A picture, a conventionalized picture, or a symbol that symbolizes a thing or an idea but not a particular word or phrase for it. In coordinate remote viewing, the reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper. There are four types of ideograms: single, double, multiple, and composite.

Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

Inclemencies: Personal considerations, such as illness, physical discomfort, or emotional stress, that might degrade or even preclude psychic functioning.

Intangibles: (Stage IV) Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental", "foreign", "medical", "church", administrative, "business", "data-processing", "museum", "library", etc.

Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

Limen: The threshold of consciousness; the interface between the subconscious and conscious.
Liminal: At the limen, verging on consciousness.

Mass: Extent of whatever forms a body--usually matter.

Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

Mobility: The state or quality of being mobile.

Monitor: The individual who assists the viewer in a coordinate remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides

objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

Motion: The act or process of moving.

Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

Noise: The effect of the various types of overlay, inclemencies, etc. that serves to obscure or confuse the viewer's reception and accurate decoding of the signal line.

Objectify: To cause to become or to assume the character of an object. To externalize visually.

Objectification: The act of physically saying out loud and writing down information. In coordinate remote viewing methodology, objectification serves several important functions: recording of information derived from the signal line; re-input of information into the system as necessary for further prompting; and expelling of non-signal line derived material (inclemencies, AOLs, etc.,) that might otherwise clutter the system and mask valid signal line data.

Objects: (Stage V) A thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his appropriate response.

Overtraining: The state reached when the individuals learning System is over-saturated and is "burned out," analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

Peacocking: The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

Perceptible: That which can be grasped mentally.

Prior Emanations: Those emanations which are responsible for the formation of cognitrons on which AOLs are based. Prior emanations, like other emanations, may be profitably decoded and objectified in Stage V.

Prompt/Prompting: To incite to move or to action; move or inspire by suggestion.

Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

Rendering: Version; translation; drawing (often highly detailed).

Remote View: Acquire, through perception, information about a site that is at a different physical location or in a different time frame than that of the person reporting.

Remote Viewer**:** Often referred to in the text simply as "viewer," the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time."

Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded.

Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

Sensory: Of or pertaining to the senses or sensation.

Signal: A sign or means of communication used to convey information. In radio propagation theory, the modulated carrier wave that is received by the radio or radar receiving set.

Signal Line: The hypothesized train of signals emanating from the matrix and perceived by the remote viewer, which transports the information obtained through the coordinate remote viewing process.

Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

Space: Distance interval or area between or within things. "Empty distance."

Spontaneous ideogram: An ideogram that presents itself at any time in the session other than the initial Stage I I/A/B sequence. As with any ideogram, the A and B components should be decoded and objectified, followed by Stage IIs, etc.

Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

Sub-Gestalt: Each major gestalt is usually composed of a number of smaller or lesser elements, some of which may in and of themselves be gestalts in their own right. A sub-gestalt, then, is one of two or more gestalts that serve to build a greater "major" gestalt.
Subjects: "Subject" is defined as something dealt with in a discussion, study, etc. "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site.

Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief and/or too indistinct to be consciously perceived.

Supraliminal: Above the limen; in the realm of conscious awareness.

Switch: The tendency of emanations in Stage V categories to switch to emanations of a different category due to various situations arising in Stage V.

Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched, tangible.

Tangibles: (Stage IV) Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

Topics: (Stage V) "Topics" is defined as a subject of discourse or of a treatise; a theme for discussion". Closely related to "subjects," "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific.

(To) Track: To trace by means of vestiges, evidence, etc., to follow with a line.

Tracker: A graphic representation made on paper by a remote viewer describing the outline or contour of a site or aspect of a site, produced by a series of small dots or lines.

Unconscious: Not marked by conscious thought, sensation, or feeling.

Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).

Vision: One of the faculties of the sensorum, connected to the visual senses out of which the brain constructs an image.

Volume: A quantity; bulk; mass; or amount.

Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.