CRV

Controlled Remote Viewing

Archive of related documentation

Background:

My name is Daz Smith and for eleven plus years I have been a practitioner of CRV. This is a Remote viewing product designer and created by Ingo Swann and the SRI team during the years 1972-1984 for the U.S. Intel services and Military.

For years it's been hard to learn CRV and I have seen it being miss explained and misunderstood many times during this time in discussions and comments. For this reason I have collated some of the important and descriptive documents from both the CIA released archives and form the public domain in one place to help or educate those interested in this trainable psychic method.

Within this file there is:

SRI - Co-ordinate Remote viewing (CRV) Technology 1981-83 briefing.
- from a paper authored by Hal Puthoff and the consultant Ingo Swann.
I have included a 'briefing version' of this paper as it has more explanatory references to the CRV process and the R&D of stages 1-8.

Special Orientation Techniques - Stages 1-3
Author - Hal Puthoff - 1984
Overview of the first three stages of training with examples.

Special Orientation Techniques - Stages 4
Author - Hal Puthoff - 1984
Overview of the stage4 of training with examples.

Special Orientation Techniques - Stages 5-6
Author - Hal Puthoff - 1984
Overview of the stages 5-6 of training with examples.

Tom McNear CRV Training notes/manual -circa - 1985.
One of Ingo's first and possibly one of his best students training notes in document form.

Paul Smith CRV Training notes/manual - circa - (1996 onwards in the public domain).

Daz Smith Open Source CRV guide (2005) - *my guide book with examples to use with the available material to help explain it better for those attempting to use CRV form the available material.*

CO-ORDINATE REMOTE VIEWING (CRV) TECHNOLOGY

1981-1983

BRIEFING

4 August 1983

8:30 am to Noon

Approved For Release 2000/08/07 : CIA-RDP96-00788R001100520001-3

COORDINATE REMOTE VIEWING (CRV)

I. Introduction

Exploration and development of co-ordinate remote viewing (CRV) has gone through many phases: from random experimenting in 1974 ultimately to its substantive contents now isolated into a primary, but standardized, training course.

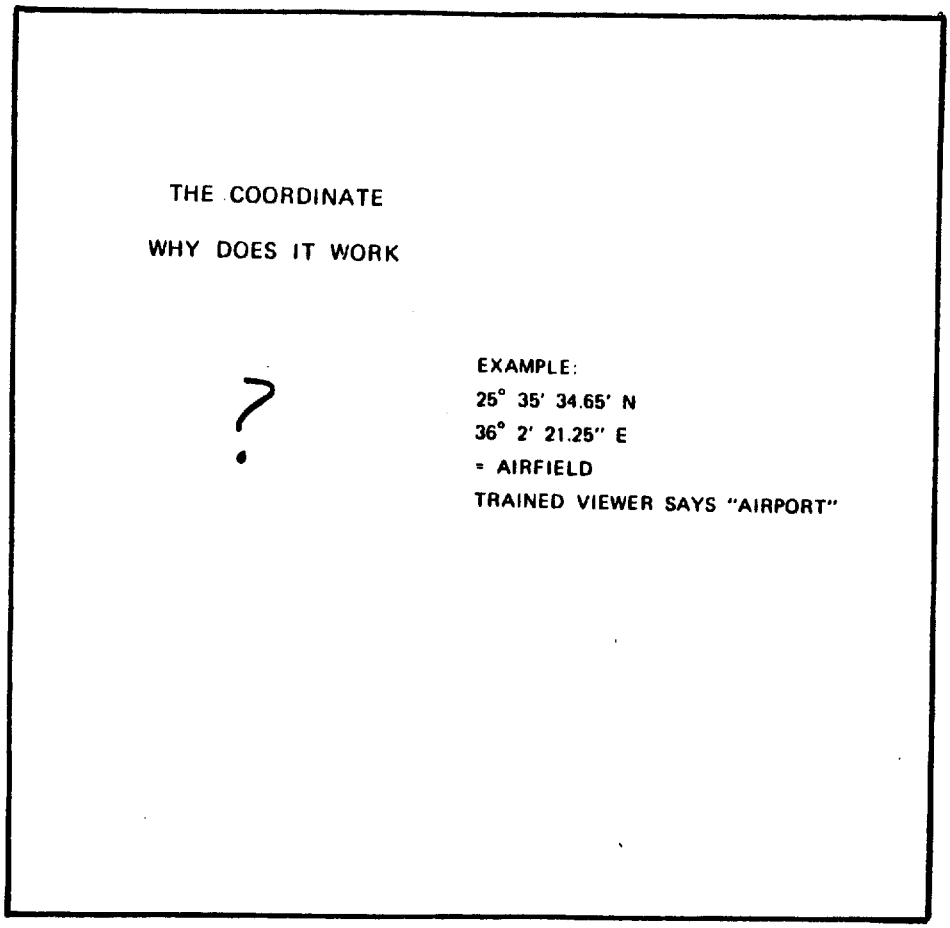
Based strictly upon the increasing success of trainees, it is anticipated that the CRV procedures will continue to increase in value as a practical applications tool.

EPOCHS OF COORDINATE REMOTE VIEWING (CRV) R&D

1.	EXPLORATORY	1972 TO 1975
2.	INTERVENING AREA	1974 TO 1976
3.	PROBLEM OF SIGNAL vs NOISE	1976 TO 1978
4.	FUNDAMENTAL PERCEPTUAL STUDIES	1977 TO 1979 AND CONTINUING
5.	ISOLATION OF THE IDEOGRAM	1979
6.	TRAINING/LEARNING	1980 — PRESENT AND CONTINUING
7.	INTENSIVE ENHANCEMENT	1982 AND CONTINUING
8.	PROJECTION OF OPERATIONAL READINESS	1983 AND CONTINUING

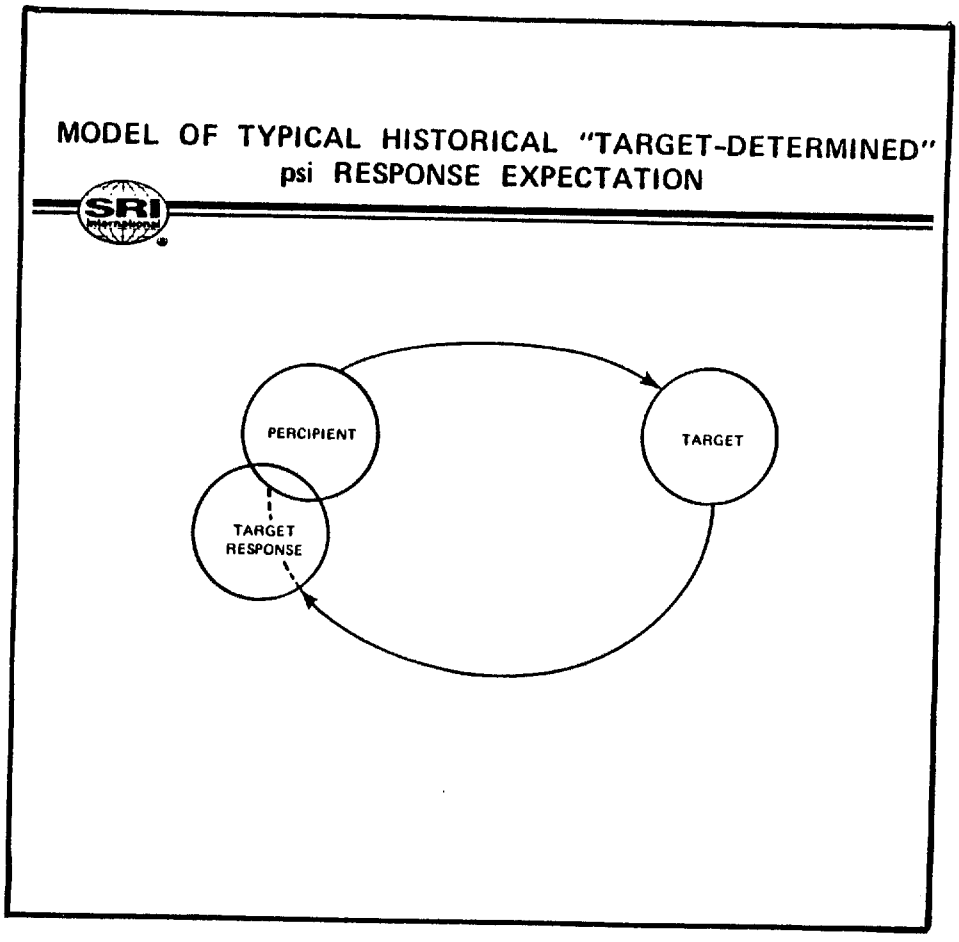
2. The co-ordinate: Why does it work?

We are unable to explain in conventional terms why it is that the co-ordinate serves as a stimulus in the manner it does. Yet, as observed, utilized through the methodologies that have been developed, it works with remarkable precision.

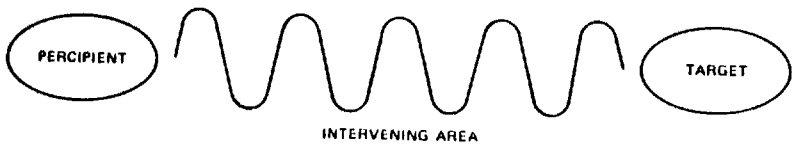


3. The CRV technology differes from standard parapsychology

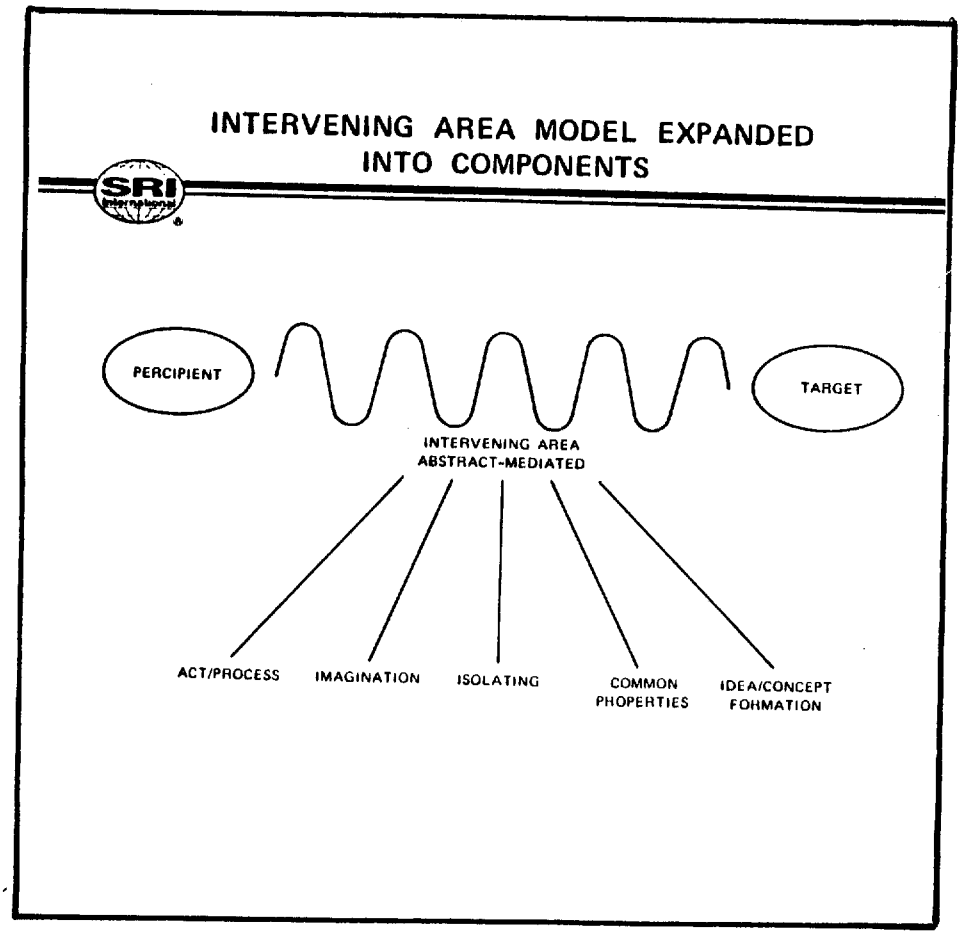
The CRV methodologies utilize comprehensions derived from studies of basic perceptual qualities. These have not been incorporated into the standard statistical approaches commonly utilized in parapsychology in other past and present research centers.



INTERVENING AREA MODEL

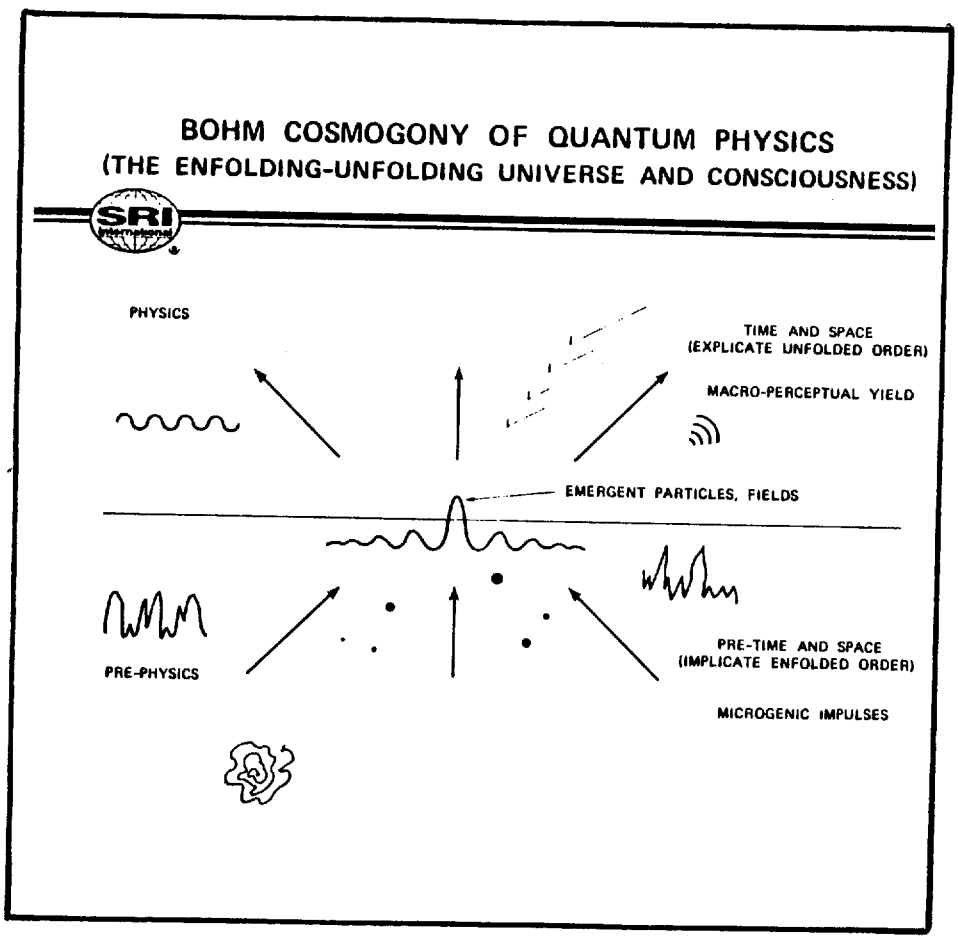


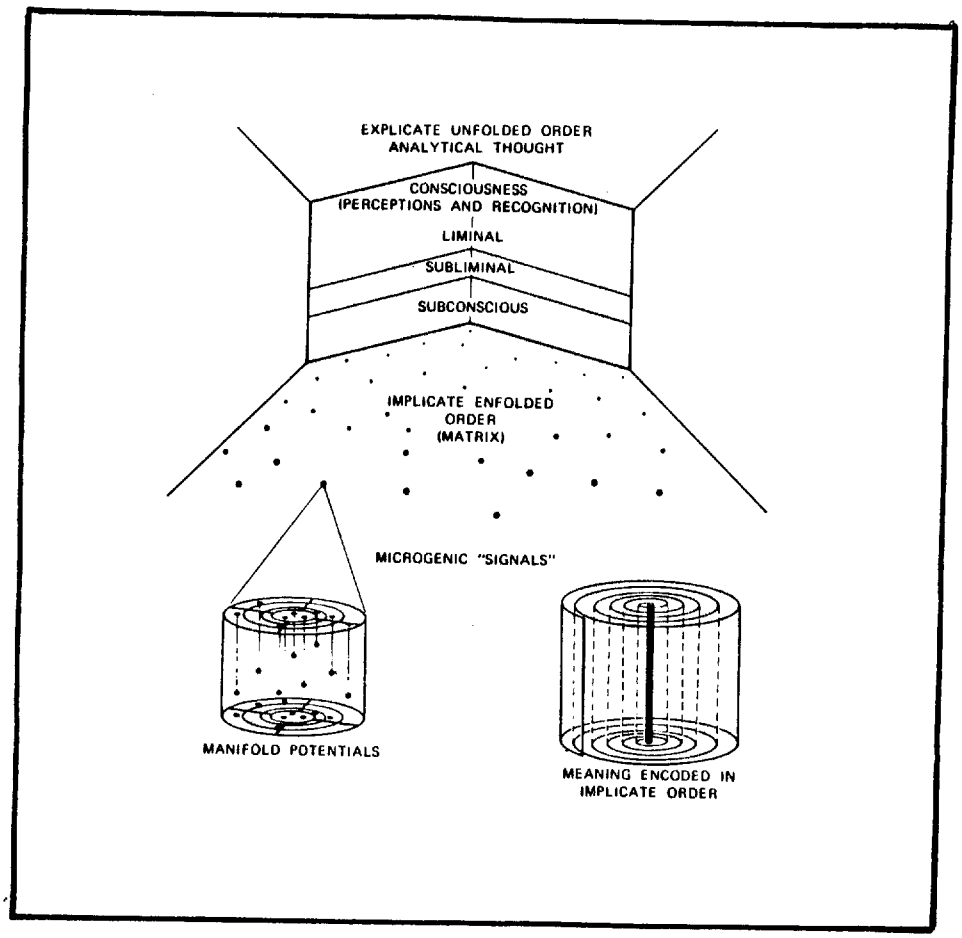
INTERVENING AREA



4. Is CRV comparable to other known models?

Correlations can be made with several models, both in physics and in psychology. The model we prefer at the moment is the cosmogony of quantum physics offered by David Bohm.





5. The "Stages" of CRV

R&D, aligned with training, have shown that "psychic" signals offer themselves up to interpretative consciousness through a predictable series. This series starts with "greatest" meaning, and evolves into "specific" components.

This predictable process has easily yielding "stages" each of which, in training, can be specifically tutored.

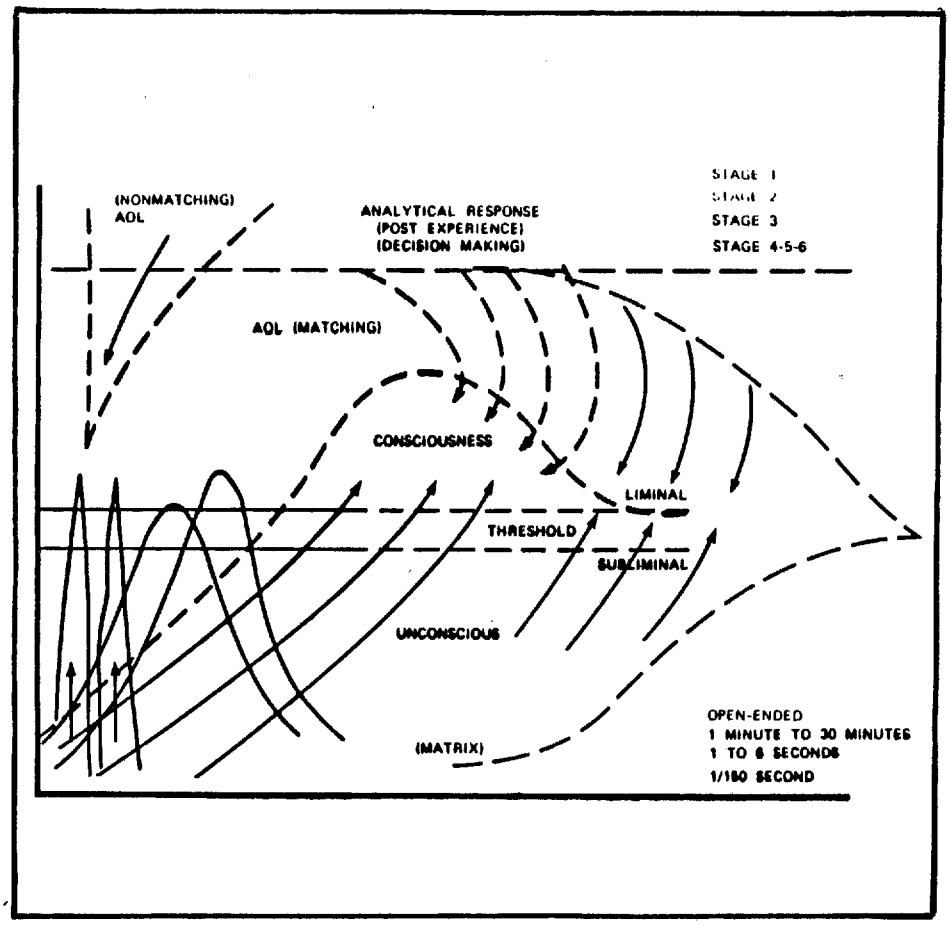
The training procedures are, however, of extraordinary delicacy and do not tolerate many "flubs." Careful training eventually yields a strong skill.

THE STAGES

	SKILL GAINED	SIGNAL BROUGHT UNDER CONTROL
STAGE 1.	IDEOGRAMS AND IDEOGRAM PRODUCTION	SIGNALS THAT INDUCE/PRODUCE IDEOGRAMIC RESPONSES (GESTALTS)
STAGE 2.	SENSATIONS EXPERIENCED FROM DISTANT SITE	SIGNALS PRODUCING TACTILE, SENSORY, DIMENSIONAL ESTIMATES, DIRECTIONAL FEELINGS, AND SO FORTH
STAGE 3.	MOTION AND MOBILITY (LIMITED) AT DISTANT SITE RESULTING IN PRIMARY ARTISTIC RENDERINGS	SIGNALS PRODUCING AESTHETIC RESPONSES IN VIEWER, SIMPLE SKETCHES AND "TRACKERS"
STAGE 4.	QUANTITATIVE AND QUALITATIVE ASSESSMENTS OF VARIOUS DISTANT SITE CHARACTERISTICS	SIGNALS (MANIFOLD) THAT INDUCE ANALYTICAL COMPREHENSIONS

THE STAGES (Concluded)

	SKILL GAINED	SIGNAL BROUGHT UNDER CONTROL
STAGE 5.	METHODS OF INTERROGATING THE SIGNAL LINE	(STILL IN R&D)
STAGE 6.	CREATING 3-DIMENSIONAL MODELS	SIGNALS (CONSOLIDATED) THAT YIELD SIMPLE REPLICAS OF DISTANT SITE FEATURES
STAGE 7.	SONICS (STILL IN R&D)	SIGNALS THAT INDUCE VERBAL CONTENT
STAGE 8.	HUMAN TO HUMAN INTER-FACES (R&D, 1984/1985)	SIGNALS THAT IMPLY HUMAN PSYCHIC EMPATHY AND INDUCE/PRODUCE IDEOGRAMIC RESPONSES (GESTALTS)



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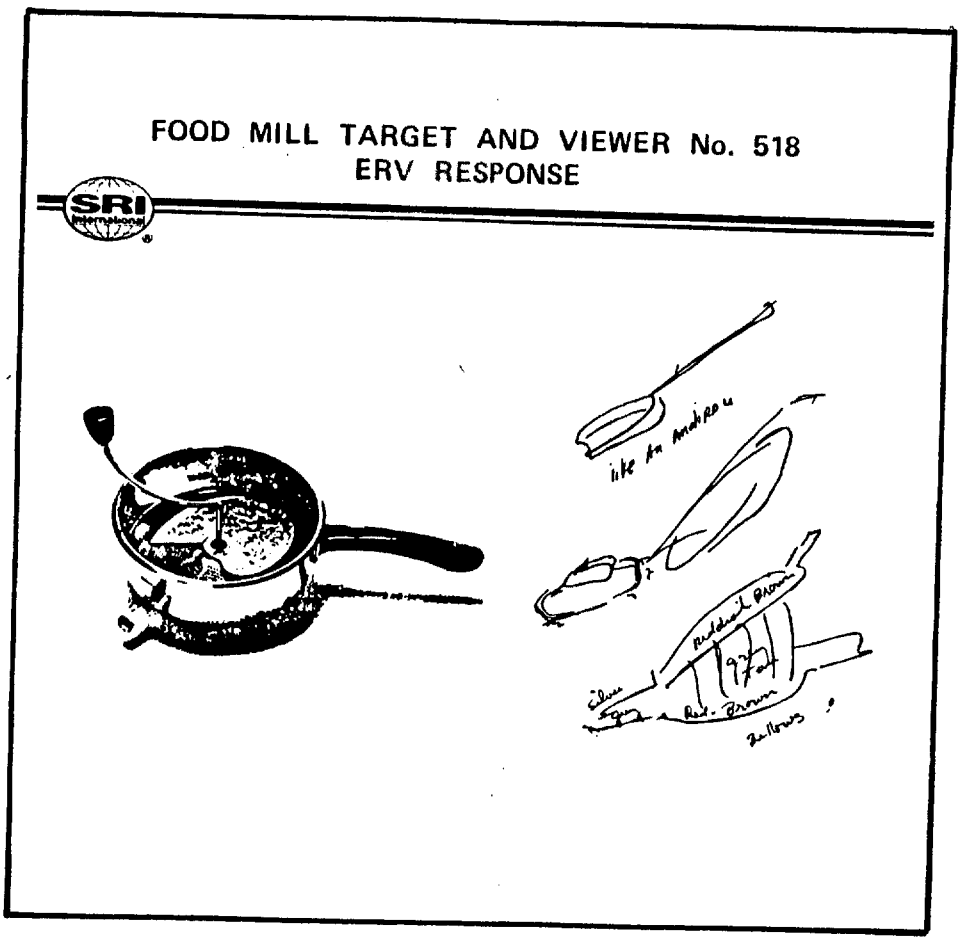
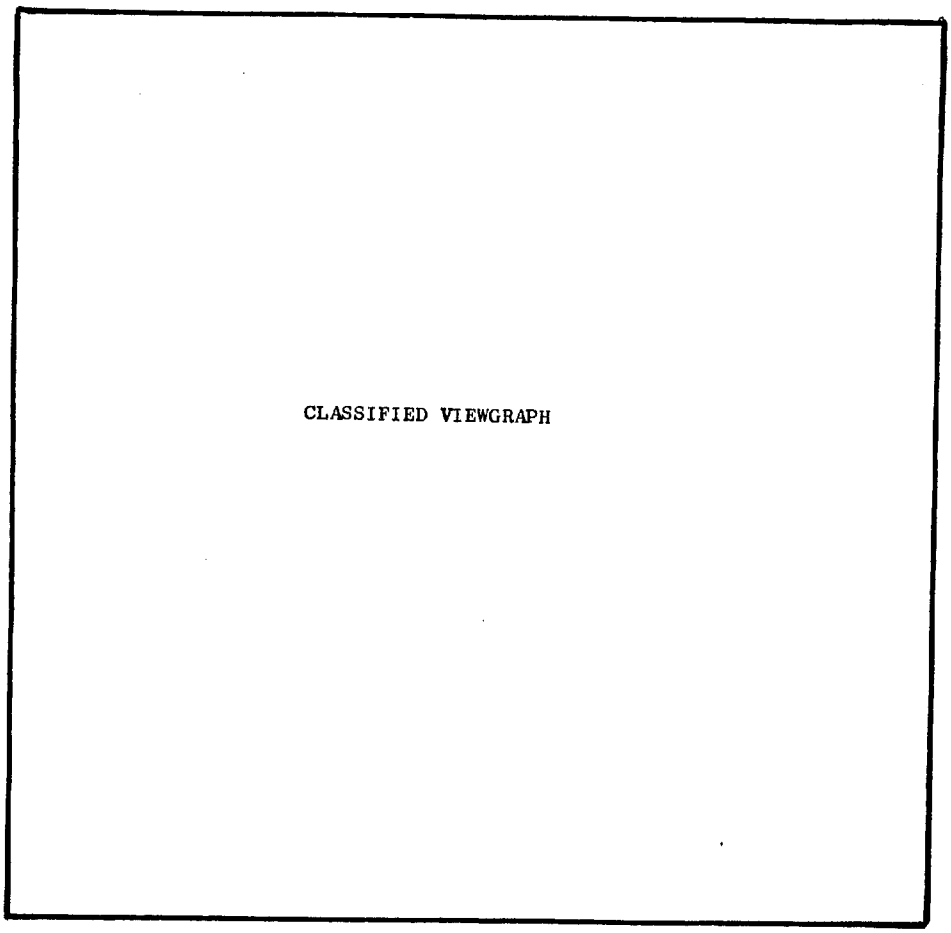
6. The "signal" vs. the "noise"

Isolating signal from noise, and determining the characteristics of noise, was a successful advance during 1978-1979. As a result of this new knowledge and understanding gained, it became possible to isolate and study "signals" in a relatively clean area of inspection. Without this advance, none of the successive comprehensions of the signal line would have been possible.





100 kW INPUT, 10 kW OUTPUT CO_2 LASER, DESCRIBED AS "LIKE A CREMATORIUM"

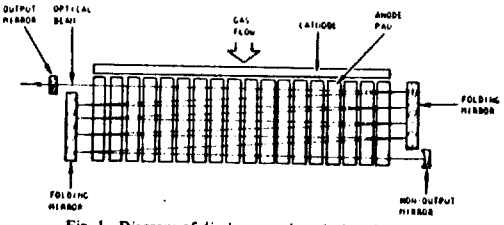
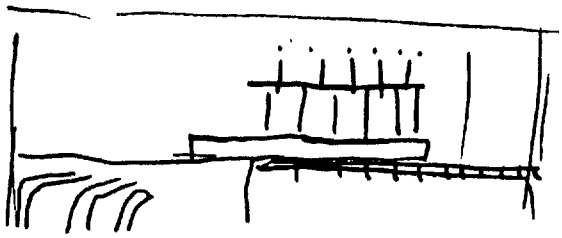


Fig. 1. Diagram of discharge and optical path region.



7. The Ideogram

The discovery of the "ideogram" and comprehension of its importance and meaning is perhaps the most significant occurrence in all the CRV work.

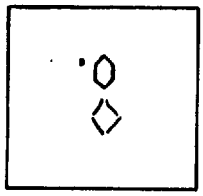
Basic understandings of the ideogram are found not only in our own work, but also in several other fields that have concentrated upon the microgenic basis of perception and semantics and meaning.

The ideogram is not unique to the work in CRV. An historical search of parapsychology, psychical research, semantics, clinical neurology and artistic disciplines adequately support the premise that the ideogram is the result of a basic unconscious human perceptual modulation. In psychical research in particular, the presence of the ideogram is recorded as early as 1882, but its significance was not grasped.

FUNDAMENTAL PERCEPTUAL PROCESSES
(STUDIED IN SEVERAL FIELDS OF ENDEAVOR)

- BASIC CHILD-LEARNING PROCESSES
- ABORIGINAL PERCEPTUAL CHARACTERISTICS (A BRANCH OF ANTHROPOLOGY)
- PSYCHIATRIC AND PSYCHOTHERAPEUTIC ANALYSIS
- NEUROLOGICAL STUDIES (APHASIAC RECOVERY)
- SUBLIMINAL STUDIES AND METHODOLOGIES
- TACHISTOSCOPIC STUDIES
- SUBCONSCIOUS MEANING OF WORDS AND IMAGES
- CREATIVITY STUDIES
- ARTISTICS DEVELOPMENT
- GESTALT FORMATIONS
- FUNDAMENTAL AESTHETIC PROCESSES
- IDEA FORMATION

PATIENT SUFFERING FROM VISUAL AGNOSIA: ATTEMPTING TO SKETCH A HEXAGON (AT THE TOP)

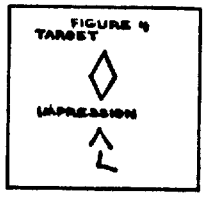


TOP PART SKETCHED FIRST, BOTTOM PART SECOND

IDEOGRAM FUNCTION DISPLAYED

Source: Adler, Alexandra, "Disintegration and restoration of optic recognition in visual agnosia," Archives of Neurology and Psychiatry, Vol. 51, p. 243, 1944.

TELEPATHIC IMPRESSION OF A DIAMOND RECEIVED BY A SUBJECT OF RENE' WARCOLLIER



TOP PART SKETCHED FIRST, BOTTOM PART SECOND

IDEOGRAM FUNCTION DISPLAYED

Source: Warcollier, Rene', Mind to Mind, Creative Age Press, p. 32, 1948.

Fig. 137

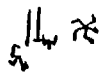
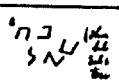
The Misnamed Tadpoles

Perhaps the most striking case of misinterpretation due to illusionistic bias is that of the "tadpole" figures, called *hommes têtards* by the French and *Kopffüssler* by the Germans. The popular view is that in these very common drawings the child leaves out the trunk entirely, and that he erroneously attaches the arms to the head or the legs. Various theories have been offered. The child was believed to overlook or forget the body or even to "repress" it for reasons of modesty. If we look at the developmental process, we discover that no such explanation is pertinent, since in these drawings the trunk actually is not left out.

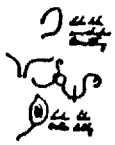
At the earliest stage the circle stands for the total human figure, just as it stands for so many other complete objects. Later, its shape is differentiated through the addition of appendages.

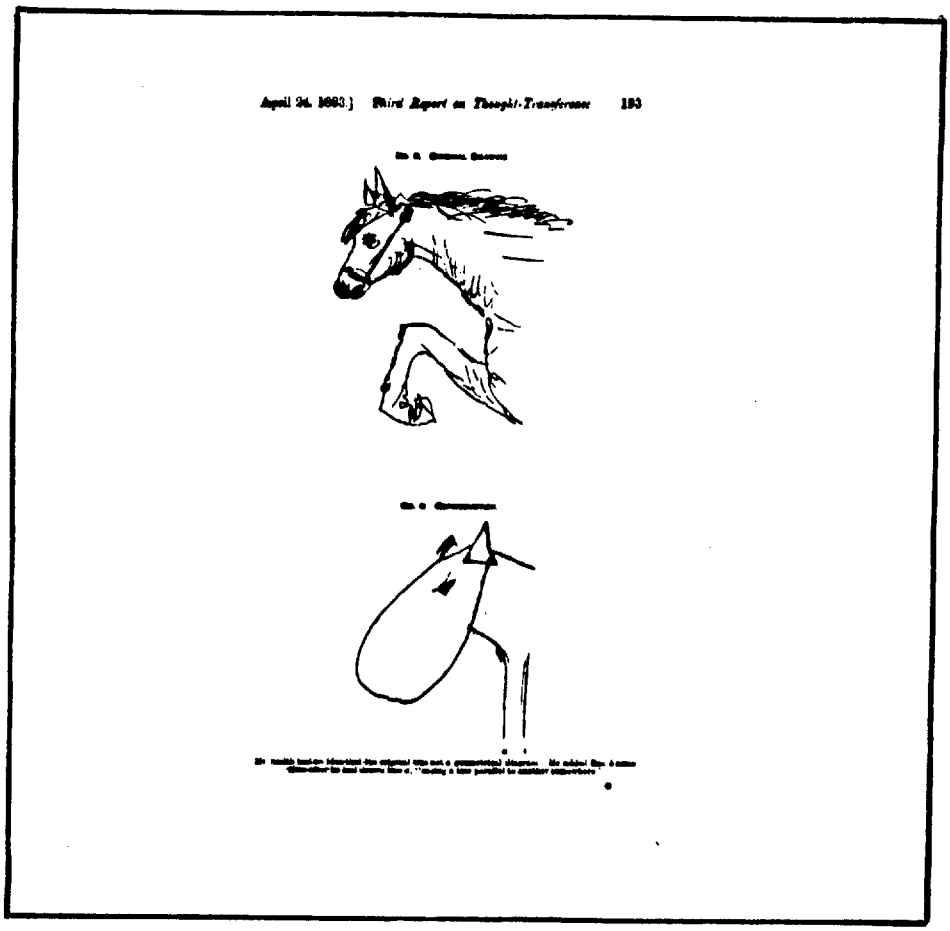
Source: Arnheim, Rudolf, Art and Visual Perception, U. of California, 1954, pp. 197-198.

EXAMPLES OF UPTON SINCLAIR-MARY CRAIG SINCLAIR SEALED ENVELOPE DRAWING EXPERIMENTS — 1928

TARGET	RESPONSE (SHOWING IDEOGRAMIC PERCEPTUAL FORMATIONS)
 Fig. 105	 Fig. 105a
 Fig. 106	 Fig. 106a
 Fig. 107	 Fig. 107a
 Fig. 101	 Fig. 101a "These somehow belong together but won't get together" (Figs. 101, 101a).

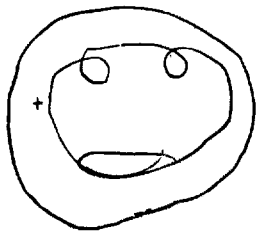
EXAMPLE OF ANALYTICAL OVERLAY -- AS IT IS NOW UNDERSTOOD --
IN THE 1928 EXPERIMENTAL SERIES OF UPTON SINCLAIR-MARY CRAIG SINCLAIR

TARGET	RESPONSE
 Fig. 109	 Fig. 109a VERBAL COMMENTS: "Looks like ear-shaped something," and again, "Looks like calla lily" (Figs. 109, 109a)

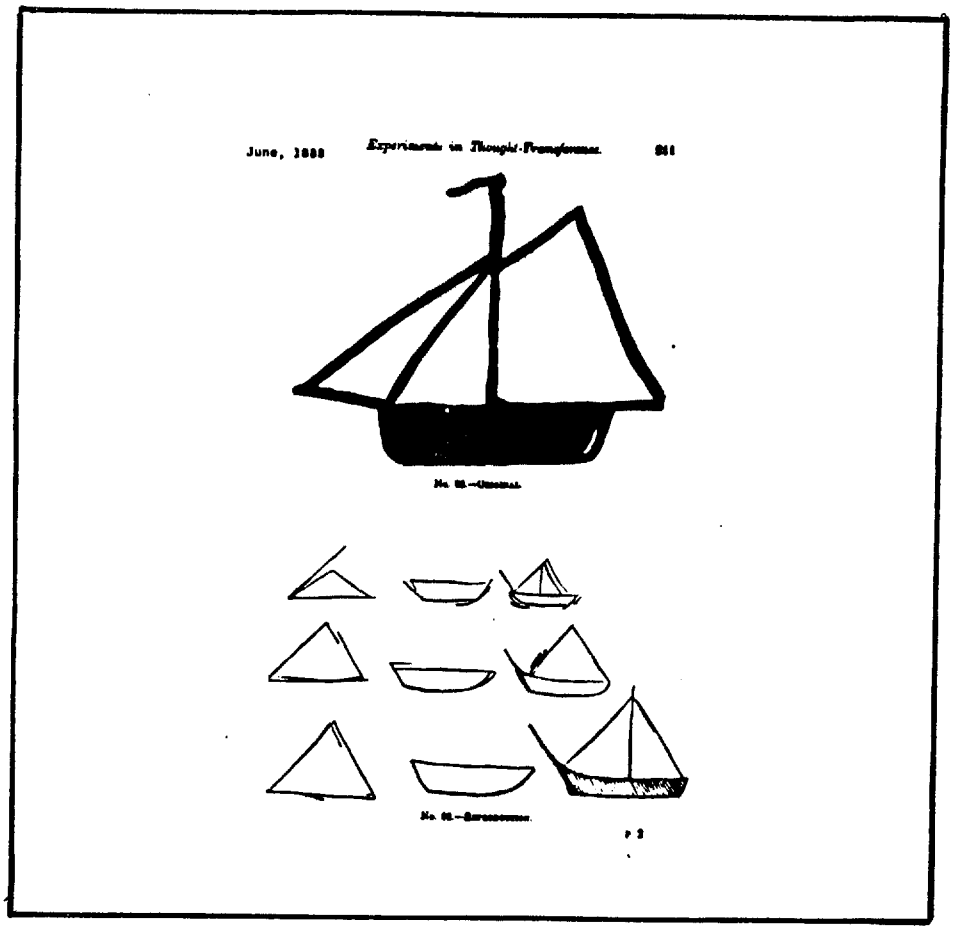


No. 17 Original Drawing

No. 17 Reproduction



Inner circle begun at point marked +, and then carried round in one continuous line from left to right.



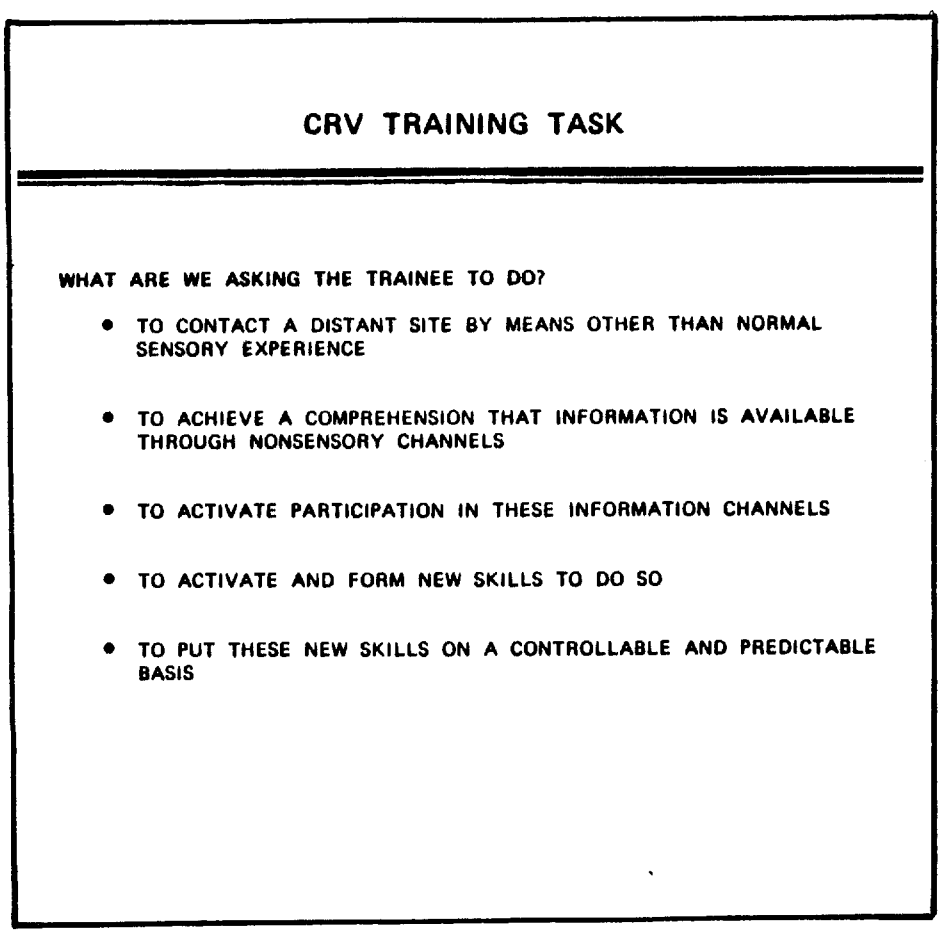
COFFEE BREAK

8. The CRV training course is carefully designed

The most important task in creating the CRV training course was to come to grips with the subtle factors involved in accepting the fact that the self-generating creative faculties of the trainee would achieve prime importance.

The second task was to design an approach that might incorporate psychic functions on a strict and repetitive basis, and yet not drive these emerging functions into extinction.

The result has been the devising of a course of training that has produced satisfactory results in these very important areas. Analysis of learning patterns display patterns that are recognizable in other disciplines of training in which a new performance-skill is gained through precision tutoring or coaching.



CRV TRAINING COURSE METHODS AND PROTOCOLS

- EFFECTIVE INSTRUCTIONAL PROCEDURES
  - *ACTIVE PARTICIPATION:* THE LEARNER IS ACTIVELY INTERACTING WITH THE CURRICULUM MATERIALS BY RESPONDING, PRACTICING, AND TESTING EACH STEP OF THE MATERIAL TO BE MASTERED.
  - *INFORMATION FEEDBACK:* THE LEARNER FINDS OUT WITH MINIMAL DELAY WHETHER THE RESPONSE IS CORRECT. IMMEDIATE FEEDBACK HAS BEEN SHOWN TO BE IMPORTANT IN A RANGE OF TASKS.
  - *INDIVIDUALIZATION OF INSTRUCTION:* THE LEARNER MOVES AHEAD AT HIS OR HER OWN RATE.

CRV TRAINING COURSE METHODS AND PROTOCOLS
(Continued)

- GENERAL DESIGN OF CURRICULUM MATERIALS
  - THEORY
  - PRACTICAL EXERCISES AND DRILLS
  - INFORMATION FEEDBACK
    - SIGNAL LINE
    - COACHING ON CONTROL OF STRUCTURE
  - INDIVIDUALIZATION OF INSTRUCTION
  - REACTIVE INHIBITION
  - ENDING OF PRACTICAL SESSIONS
  - DAILY REPORTS
  - FINAL SURVEY

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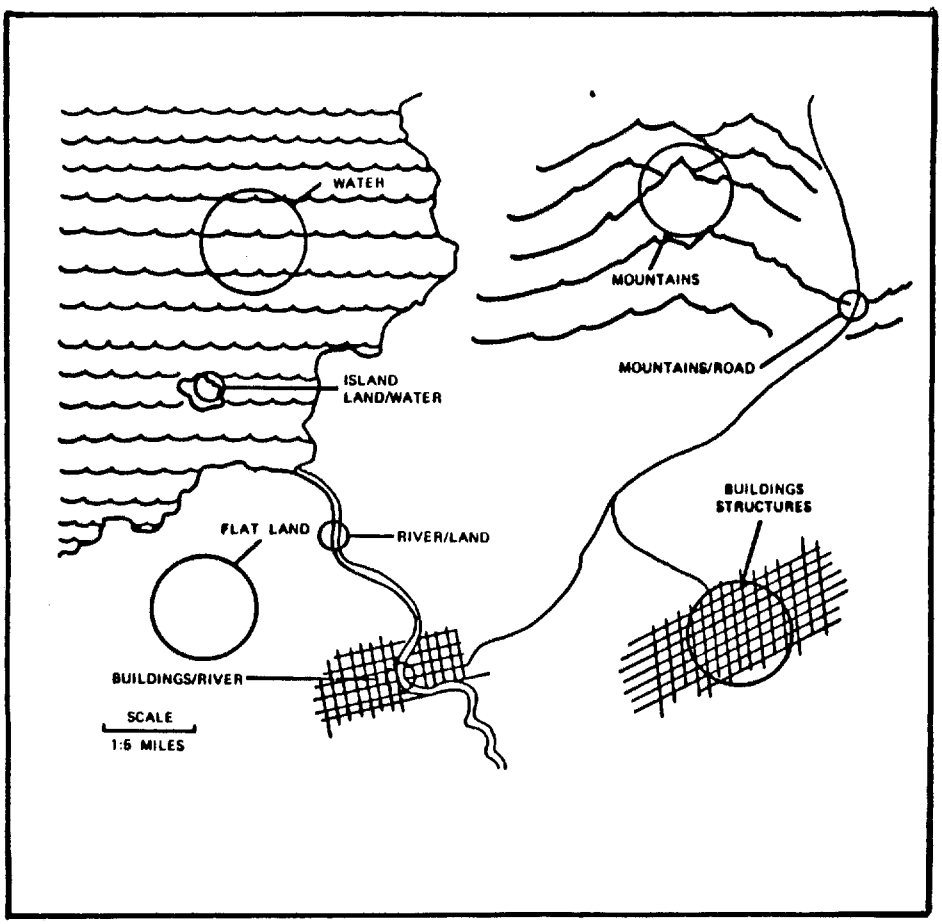
CRV TRAINING COURSE METHODS AND PROTOCOLS
(Continued)

- SPECIAL FEATURES
  - FEEDBACK PROTOCOL
    - SILENCE, IF SOME STATEMENT IS WRONG
    - PROBABLY CORRECT (PC)
    - NEAR (N)
    - CAN'T FEEDBACK (CFB)
    - CORRECT (C)
    - SITE (S)
  - USE OF ESSAYS
  - CONSTANT OBSERVATION OF TRAINEES' ATTITUDES
  - CONSTANT SUPERVISION FOR POSSIBLE MISCOMPREHENSIONS OR MISUNDERSTANDINGS

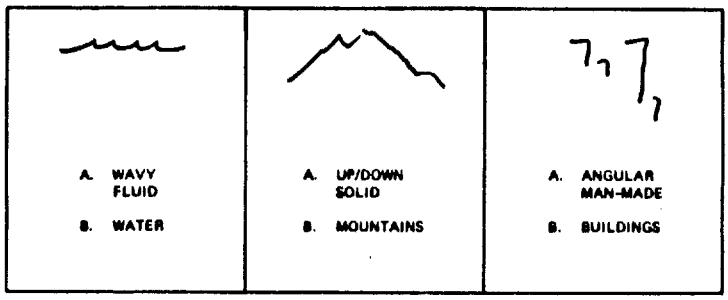
9. Description of Stage I training methodology

Via the use of a co-ordinate as a sole reference, the trainee's subliminal or unconscious signal detecting and decoding capabilities sort of "condense" around features of the distant site.. In Stage I, for training purposes, we select sites that have a discrete similarity over a five-mile radius. The trainee is expected to be able, as a result of training, to ultimately and without error bring his perceptual faculties under conscious control and determine the general nature of this kind of site.

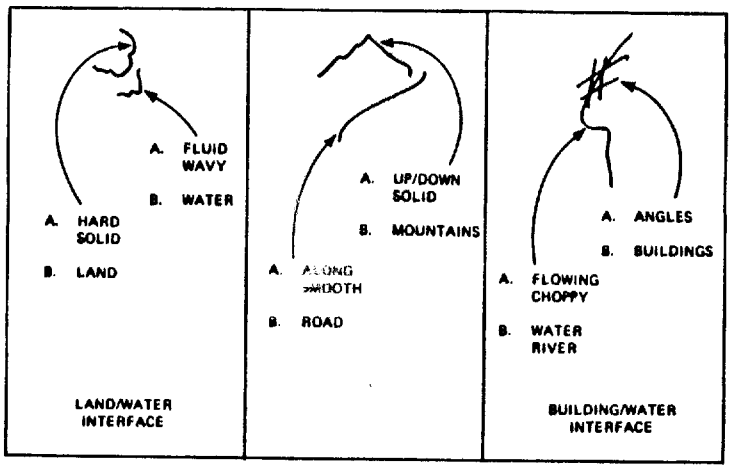
Stage I is, of course, simplistic: but the success of this initial task brings several psychical-perceptual qualities under control, and sets the groundwork for the increasingly complex tasks that follow in the successive stages.



GESTALTS
STAGE 1, PHASE 1



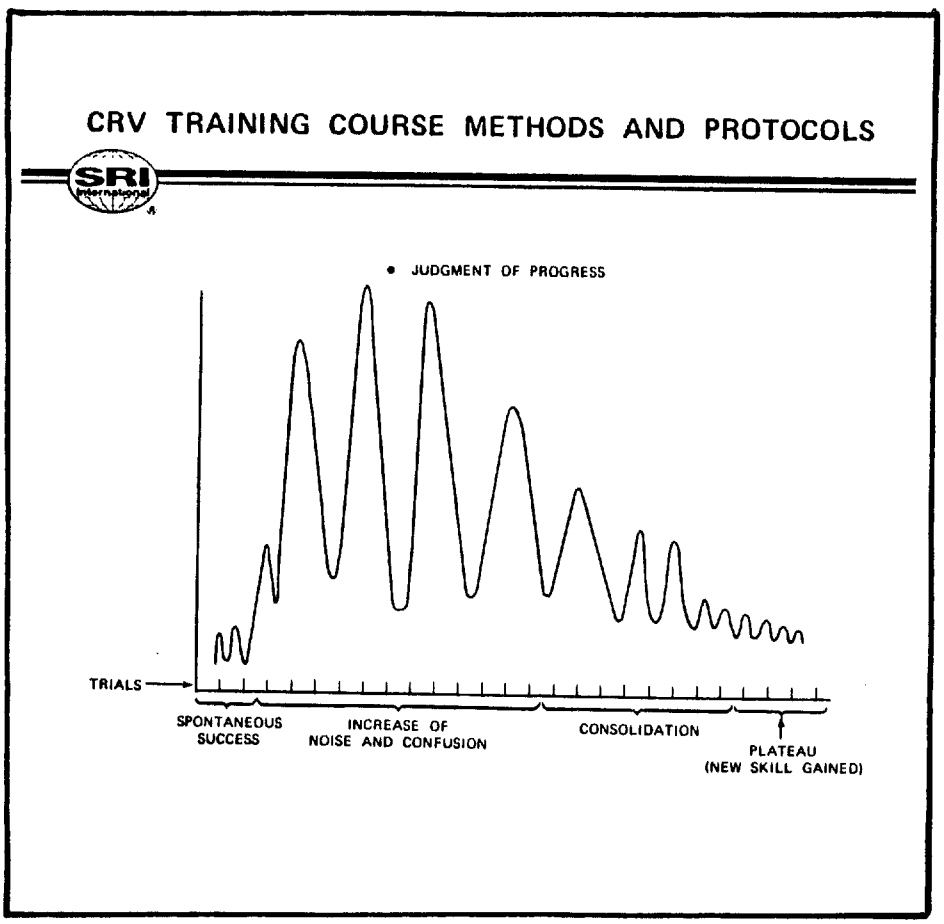
MULTIPLE GESTALTS
STAGE 1, PHASE 2



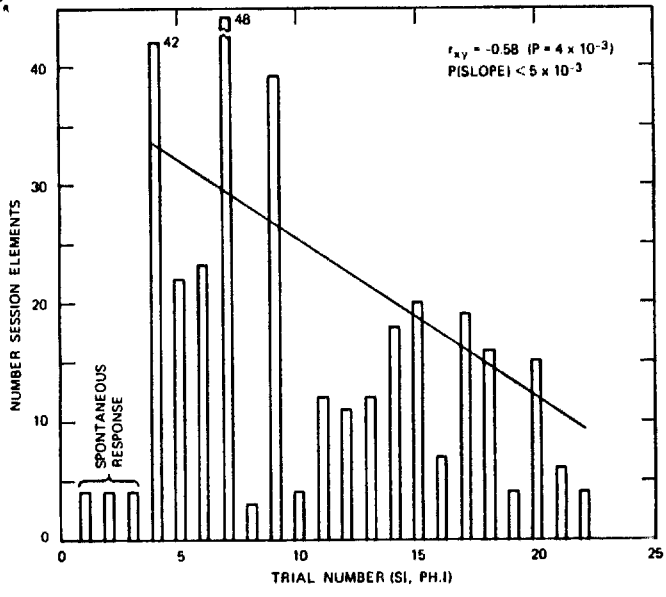
10. How is progress judged?

It has transpired that the learning patterns of the CRV training do exhibit great similarities to other learning-patterned tasks in which a new skill involving conscioussness interpretation vis a vis neuro-motor functioning is gained: (i.e., sports, musical performance, machinery driving, flying, navagating, etc.)

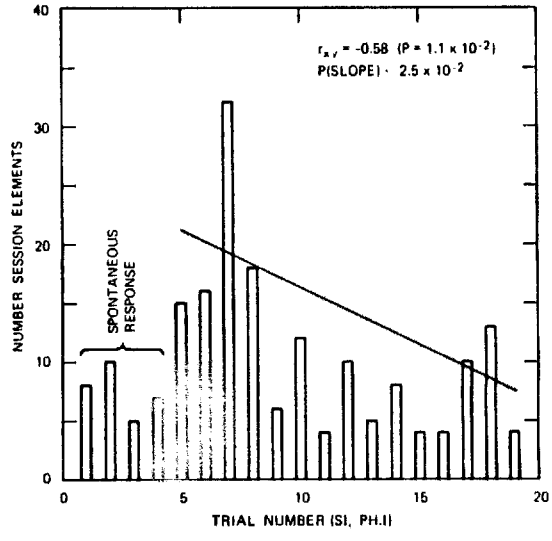
We therefore interpret that the psychical component of CRV is not solely one of intellectual mentation, but one in which mental-physical performance is achieved.

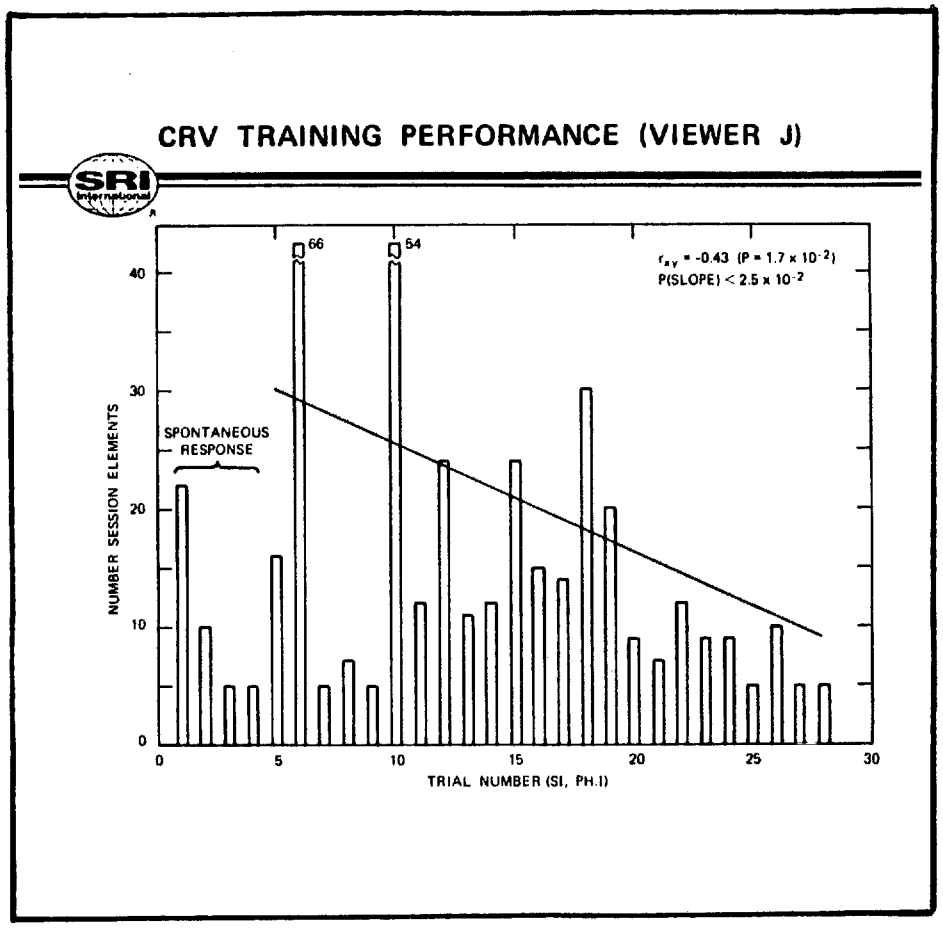


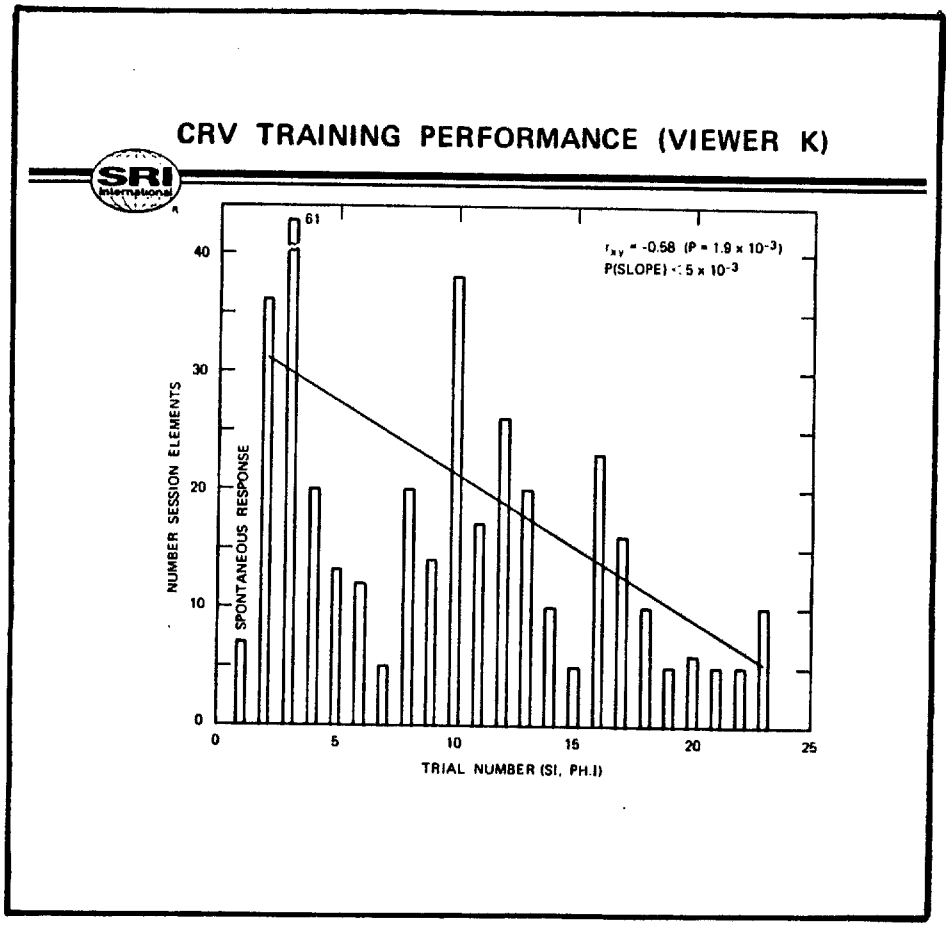
CRV TRAINING PERFORMANCE (VIEWER B)



CRV TRAINING PERFORMANCE (VIEWER C)







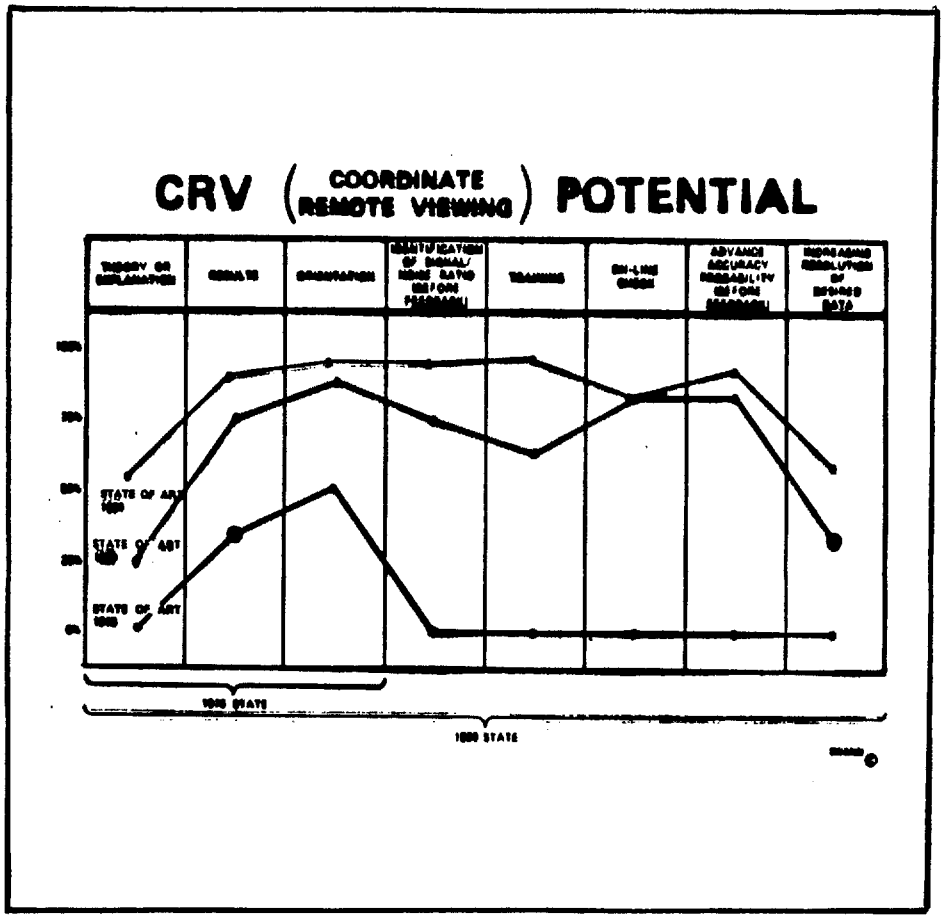
II. Stage II and III

During Stages II and III, and subsequently in IV and VI, the tasks of psychical perception and decoding of meaning become increasingly complex.

(Six viewgraphs follow. They do not reproduce well, and examples of these are therefore not included here.)

12. Summary of increase in yields

While there is, of course, yet a significant amount of work to be done, especially relative to training in the upper complex stages, the following generalized graph illustrates general increase of yields in several categories of importance.



Final Report *December 1984*

SPECIAL ORIENTATION TECHNIQUES: S-I, S-II, S-III (U)

By: HAROLD E. PUTHOFF

Prepared for:

DEPARTMENT OF THE ARMY
USAINSCOM
FORT GEORGE G. MEADE, MARYLAND 20755
Attention: LT. COL. BRIAN BUZBY

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Final Report
Covering the Period 15 November 1983 to 15 December 1984

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ESU 83-145

SRI Project 6600

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Approved by:

ROBERT S. LEONARD, *Director*
Radio Physics Laboratory

DAVID D. ELLIOTT, *Vice President*
Research and Analysis Division

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ILLUSTRATIONS (U)

TABLES (U)

I OBJECTIVE (U)

(S/CL-3/NOFORN) SRI International is tasked with developing remote viewing (RV)* enhancement techniques to meet DoD requirements. Of particular interest is the development of procedures that have potential military intelligence application, and that can be transmitted to others in a structured fashion (i.e., "training" procedures).

(S/CL-3/NOFORN) Under particular study in this effort is whether a Coordinate Remote Viewing (CRV) technology, a technique that utilizes coordinates to facilitate acquisition of a remote-viewing target, can be successfully transferred to INSCOM personnel.

*(U) RV is the acquisition and description, by mental means, of information blocked from ordinary perception by distance or shielding.

II INTRODUCTION (U)

A. (U) General

(S/CL-3/NOFORN) At the beginning of FY 1981, SRI International made a decision to develop and codify a promising RV enhancement procedure that had emerged from earlier work--a multistage coordinate remote-viewing training procedure developed in conjunction with an SRI consultant, Mr. I. Swann. In this procedure, coordinates (latitude and longitude in degrees, minutes, and seconds) are utilized as the targeting method. The method is structured to proceed through a series of well-defined stages in a particular order--hypothesized to correspond to stages of increased contact with the target site (see Table 1). The basic hypotheses of the procedure have been investigated under strict double-blind testing conditions to document whether, and to what degree, the training approach can provide a viable vehicle for RV technology transfer to INSCOM and other personnel.*

(S/CL-3/NOFORN) For this effort, INSCOM selected four individuals to be trained in the techniques of the first three stages (S-I through S-III) of the procedure as it stands to date (six in all have been developed).

B. (U) Description of Procedure

1. (U) Overview

(U) We begin with the basic premise of the training procedure under study: the major problem with naive attempts to remote view is that the attempt to visualize a remote site tends to stimulate memory and imagination--usually in visual-image forms. As the RVer becomes aware of

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*(U) Puthoff, H. E., "Track I Training R&D (U)," Final Report SRI/GF-0270, SRI International, Menlo Park, CA (December 1984), SECRET/NOFORN.

Table 1

(U) STAGES IN REMOTE VIEWING

Stages		Example
I	Major gestalt	Land surrounded by water, an island
II	Sensory contact	Cold sensation, wind-swept feeling
III	Dimension, motion, mobility	Rising up, panoramic view, island outline
IV	General qualitative analytical aspects	Scientific research, live organisms
V	Specific analytical aspects (by interrogating signal line)	Biological warfare (BW), preparation site
VI	Three-dimensional contact, modeling	Layouts, details, further analytical contact

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(U)

the first few data bits, there appears to be a largely spontaneous and undisciplined rational effort to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception. The result is a premature internal analysis and interpretation on the part of the RVer. (For example, an impression of an island is immediately interpreted as Hawaii.) This we call analytical overlay (AOL).

(U) Our investigation of these overlay patterns suggests a model of RV functioning shown schematically in Figure 1. With the application of a "stimulus" (e.g., the reading of a coordinate), there appears to be a momentary burst of "signal" that enters into awareness for a few seconds at most, and then fades away. The overlays appear to be triggered at this point to fill in the void. Success in handling this complex process requires that the RVer learn to "grab" incoming data bits while simultaneously attempting to identify the overlays as such.

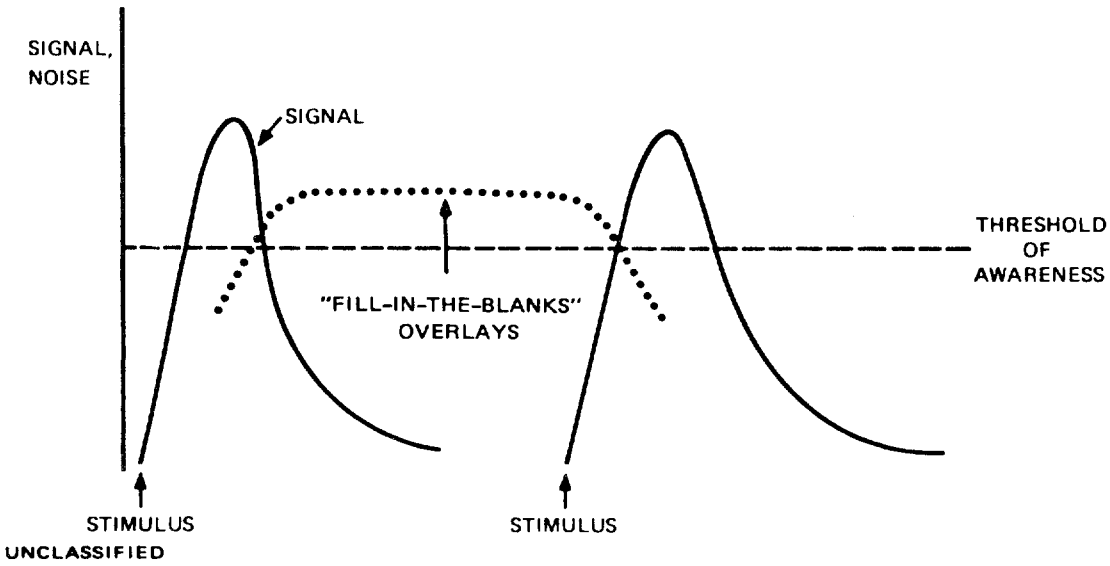

FIGURE 1 (U) SCHEMATIC REPRESENTATION OF REMOTE VIEWER RESPONSE TO CRV SITUATION

(U) Observation of this process in earlier development work suggests that the above behavior can be learned. Specifically, it appears that the RVer being trained in accordance with procedures developed in that program can be expected to exhibit a performance curve of the type shown in Figure 2. In brief, after being exposed to the basic concepts of the training procedure, the RVer typically exhibits a short period of spontaneous "first-time effect" of very-high quality response (usually three or four sessions at most). This response cannot, however, be maintained, and is followed by a drop to a low level of performance--at which point substantive learning can begin. If learning is to take place, it then proceeds forward from that point until saturation at some skill plateau is reached.

(U) As indicated earlier, the RV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the target site. These stages (described in more detail below) are tutored in order, with presentation of theory followed by a series of practice sessions taking a few weeks per stage. The RVer thus moves up through the stages, concentrating on the elements to be mastered in each stage before proceeding to the next.

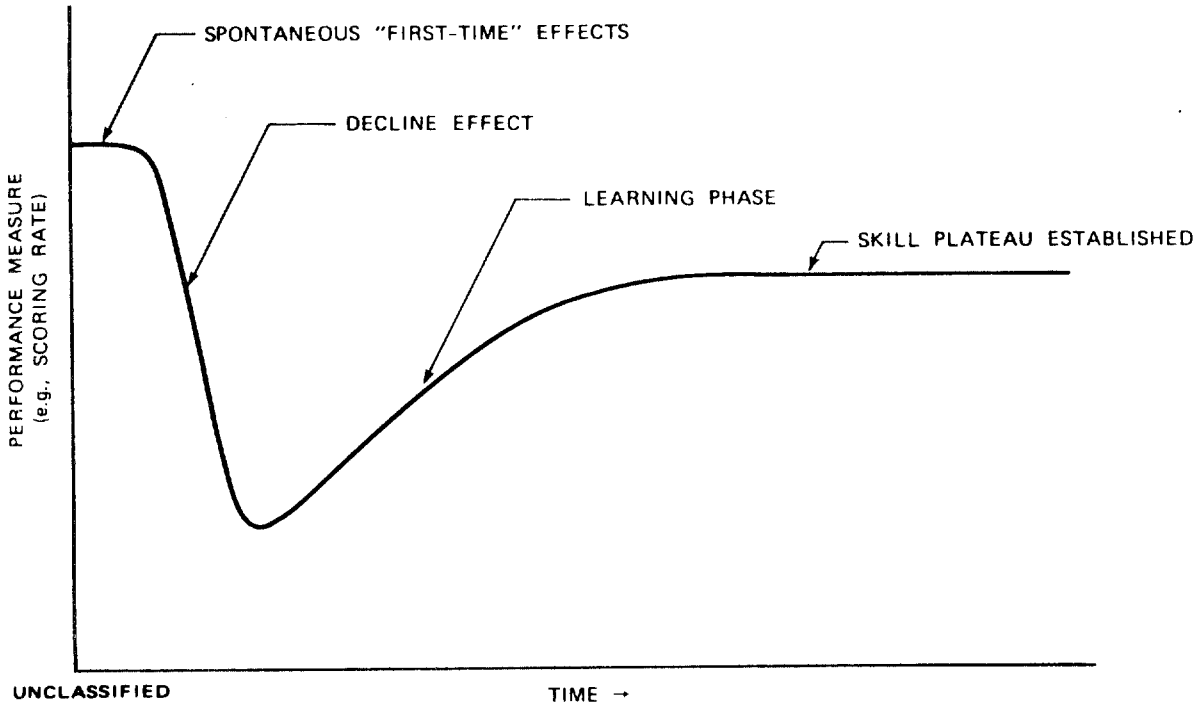

FIGURE 2 (U) IDEALIZED PERFORMANCE-OVER-TIME CURVE

(U)

In the development work that preceded this study, it was found that an experienced remote viewer applying the techniques that are learned in this procedure tends to recapitulate the stages in order. The contents of the stages (as evolved in the development work) are as shown in Table 1, and the techniques employed in the stages are described in the following paragraphs.

2. (U) Stage I (Major Gestalt)

(U) In Stage I, the RVer is trained to provide a quick-reaction response to the reading of site coordinates by a monitor. The response takes the form of an immediate, primitive "squiggle" on the paper (called an ideogram), which captures an overall motion/feeling of the gestalt of the site (e.g., wavy/fluid for water). Note that this response is essentially kinesthetic, rather than visual.

3. (U) Stage II (Sensory Contact)

(U) In Stage II, the RVers are trained to become sensitive to physical sensations associated with the site, i.e., sensations they might experience if they were physically located at the site (heat, cold, wind, sounds, smells, tactile sensations, and the like). Again, this response is essentially nonvisual in nature (although color sensations may arise as a legitimate Stage II response). Of course, in both Stage I and Stage II, visual images may emerge spontaneously. In that case, they are not suppressed, but simply noted and labeled as AOLs.

4. (U) Stage III (Dimension, Motion, and Mobility)

(U) Whereas in Stage I and Stage II viewing, data appear to emerge (typically) as fragmented data bits, in Stage III, we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole (which we label "aesthetic impact"). Thus, there is an apparent increased contact with the site that constitutes a "widening of the aperture," as it were. Dimensional aspects such as size, distance, and motion begin to come into play, and emphasis is placed on generating configurational outlines and sketches (e.g., the outline of an island). Examples of Stage III-level viewing are provided in the footnoted reference* and later in this report. The final product of S-I through S-III training is directed toward recognition of the overall gestalt and physical configuration of the target site.

5. (U) Summary S-I Through S-III

(U) In Stages I through III, information is collected in the form of ideograms, and their motion and feeling (S-I), sensations at the site (S-II), and sketches that result from expanded contact with the site

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*(U) Puthoff, H. E., "Special Orientation Techniques: S-IV (U)," Final Report 941/CL-0020, SRI International, Menlo Park, CA (July 1984), SECRET/NOFORN.

(U)

(S-III). These various "carrier" signals are individual in nature, and special techniques have been developed to handle each in turn, more or less in a serial fashion. To keep these separate signal lines on track requires exceptional control of session structure--an ability trained for in the lengthy S-I through S-III training period. Once stabilized, Stage III forms the platform upon which can be built the more refined techniques of succeeding stages.

III TRAINING ACTIVITY (U)

A. (U) Method of Approach

1. (U) General Design

(U) The purpose of this effort is to apply the RV procedures described in the previous section as a technology transfer/training methodology. Training consists of a series of lectures by a training instructor/monitor (Mr. I. Swann), interspersed with RV sessions. In the lectures, the principles of a particular stage under consideration are thoroughly discussed. In addition, a number of practical exercises are carried out, such as drills in sketching, exercises in listing possible sensations one could experience at a site, and so forth. In the overall design of the training effort, emphasis is placed on extended practice under close supervision of the training monitor.

2. (U) Target Site Preparation

(U) Because the RV training procedure involved targeting on sites around the world, given only the geographical coordinates of those sites, an important preparation step is the generation of target materials. An SRI analyst charged with this responsibility prepares these materials (folders with site information). The primary use of these materials is to provide feedback at session end; for the purposes of training and evaluation, sites are chosen for which feedback information in some form is available. Sites/feedback materials consist of > 5000 map sites (U.S.G.S. Series E maps, G.N.I.S.; Army Map Agency maps; World Aeronautical Charts; atlases), specially-obtained materials on various technological sites, and over 1500 National Geographic magazine sites. These materials are continually updated.

3. (U) Session Protocol (Training)

(U) At the beginning of the session, the monitor and the RVer enter the RV session chamber. The monitor has in his possession targeting information in the form of a folder of feedback materials; coordinates are notated on the outside. The monitor reads the coordinates as a prompter (stimulus) for the RVer, takes notes for later discussion, and so forth. Unlike the protocols used in the documentation studies (see, for example, reference referred to in Introduction Section), the monitor here is not blind as to the target. Thus, the training sessions are not carried out in a double-blind protocol. As part of the beginning gradient of orienting the trainee to the RV structure, the training monitor has the option of providing intrasession feedback as the session progresses. The environment of the training sessions, not being cue-free, therefore constitutes a separate category of activity as compared with double-blind testing conditions required for documentation of proof-of-principle.

B. (U) Trainee Progress

1. (U) Task Scheduling

(S/CL-3/NOFORN) Beginning in January 1984, four INSCOM RV trainees were assigned to S-I through S-III training. A training schedule for the year was set up in accordance with the following time estimates derived from earlier development work:

Stage I	4 to 7 weeks
Stage II	2 to 6 weeks
Stage III	12 to 16 weeks
Total	Approximately 24 weeks

The training effort was generally broken up into 2-week sessions each, with 2-to-4-week breaks between sessions. Training was carried out at both the SRI/New York and the SRI/Menlo Park facilities on a site schedule that was mutually agreed upon by INSCOM and SRI personnel.

2. (U) Baseline Data

(S/CL-3/NOFORN) In accordance with standard practice in SRI training programs:

- The four INSCOM RV trainees were assigned random three-digit code designators (Numbers 146, 344, 596, and 765) by which all report data would be coded.
- Psychological profile tests were administered to provide data for a separate Selection/Screening Task.
- As a measure of baseline response to coordinate-designated target sites, each trainee generated, under double-blind testing conditions, a descriptor-list response to six sites, using latitude and longitude in degrees, minutes and seconds. These data were then archived to be available for later comparative evaluation. (See Appendix for Descriptor List format.)

3. (U) Stage-by-Stage Training Rates

a. (U) Stage I

(S/CL-3/NOFORN) The point of completion of each of the training stages for each of the trainees is determined by the training monitor. The monitor tracks the progress of the trainees in accordance with certain evaluation procedures that indicate to him that the trainee has grasped the fundamentals of the stage in question. All four client-selected trainees who embarked on S-I training at the beginning of the year completed S-I around mid-July--after approximately 13 weeks of training. The numbers of training sites required for each trainee to achieve proficiency in Stage I procedures are shown in Table 2.

(S/CL-3/NOFORN) The total number of training sites used was somewhat in excess of what was anticipated. The average of approximately 83 sites per trainee was compared with that of two earlier trainee groups: a prototype development group of four (average of 54 sites per trainee), and a previous, client-selected group of two (also average of 54 sites per trainee). We also see a wide variation in the number of sites per trainee to complete Stage I.

Table 2

(U) TRAINING SITES FOR PROFICIENCY IN STAGE I PROCEDURES

RVer	Number of Training Sites
#344	69
#146	75
#765	87
#596	99
Total	330

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(U) With regard to the above statistics, it would seem natural to interpret the differences as an indication of increased difficulty with the present trainee group as compared with earlier groups, or with certain individuals in the group relative to the others. This interpretation should be discouraged. The difference in the amount of sites during any given period only reflects that a greater "noisy" period was encountered at this particular point before consolidation of the emerging aptitude--a period that emerges in every trainee at some point. Experience has shown that the number of sites required during any particular training sequence does not appear to be an important factor in the long run.

b. (U) Stage II

(S/CL-3/NOFORN) All four trainees completed Stage II in mid-October, after five weeks of training, which is within the expected parameters. The numbers of training sites required for each trainee to achieve proficiency on Stage II are shown in Table 3.

Table 3

(U) TRAINING SITES FOR PROFICIENCY IN STAGE II PROCEDURES

RVer	Number of Training Sites
#344	18
#146	19
#765	21
#596	38
Total	96

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c. (U) Stage III

(S/CL-3/NOFORN) Stage III training has been brought to a completion in the month of December, after five weeks effort. The decrease in time required (below that originally estimated) was due, in part, to the introduction of a new procedure in the use of sketching, which resulted in considerable shortening of the overall protocol (detached analytical sketching following generation of signal-line data). The numbers of training sites utilized by the trainees in S-III training are shown in Table 4.

4. (U) S-III Proficiency Level

(S/CL-3/NOFORN) Some indication of the level of proficiency reached in S-III training can be seen in selected samples of RVer response in the training format. In Figure 3, the RVer's results are summarized in the form of a sketch, which can be compared with the accompanying photograph of the target site. Similar results are shown in Figures 4 through 6. Shown in Figure 7 are the responses of two RVers to a surprise technological site. The final product of S-III training is the routine generation of results of this caliber.

Table 4

(U) TRAINING SITES FOR PROFICIENCY IN STAGE III PROCEDURES

RVer	Number of Training Sites
#765	27
#344	42
#146	42
#596	45
Total	156

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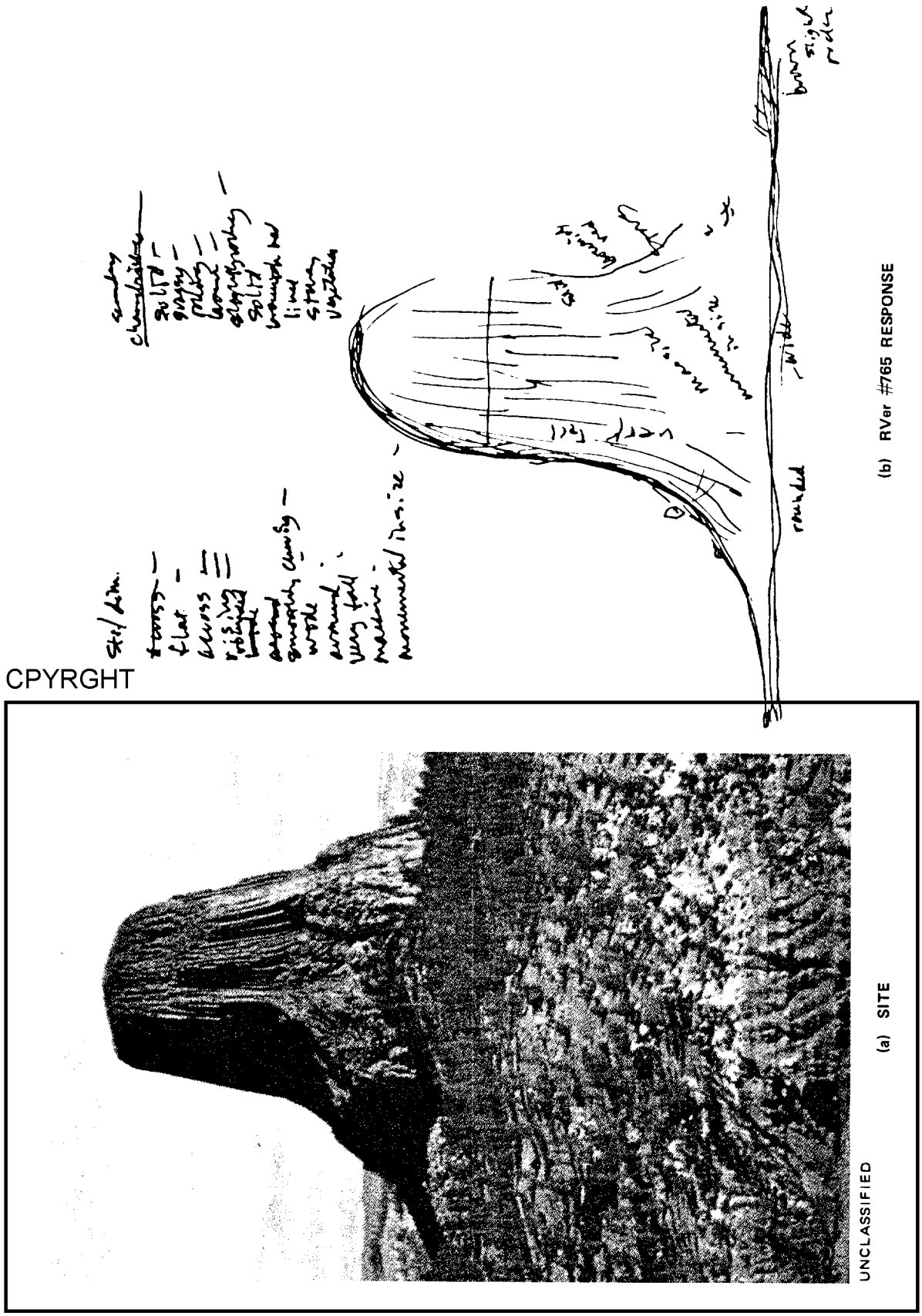

(b) RVer #765 RESPONSE

(a) SITE

FIGURE 3 (U) DEVILS TOWER, WYOMING

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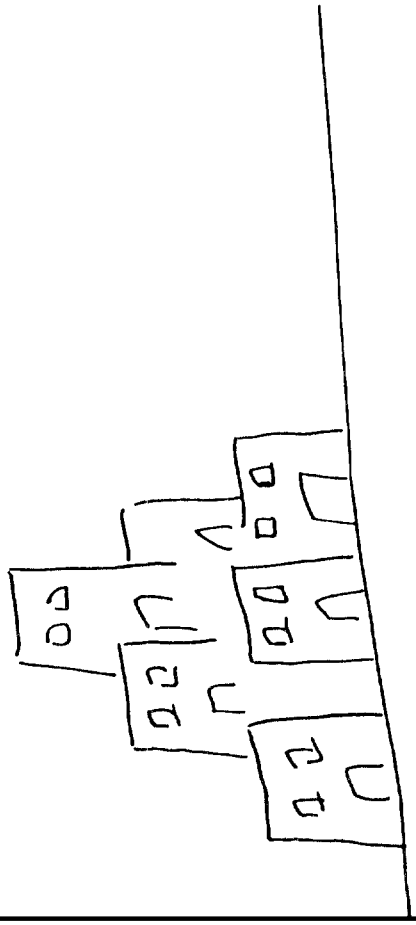
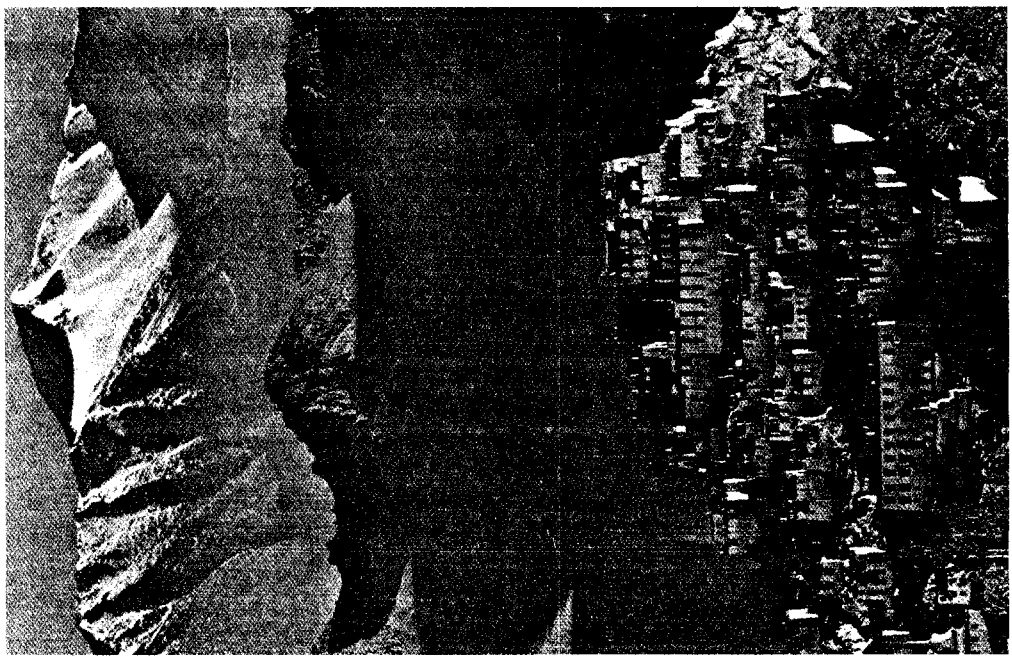


(b) RVer #344 RESPONSE

CPYRGHT



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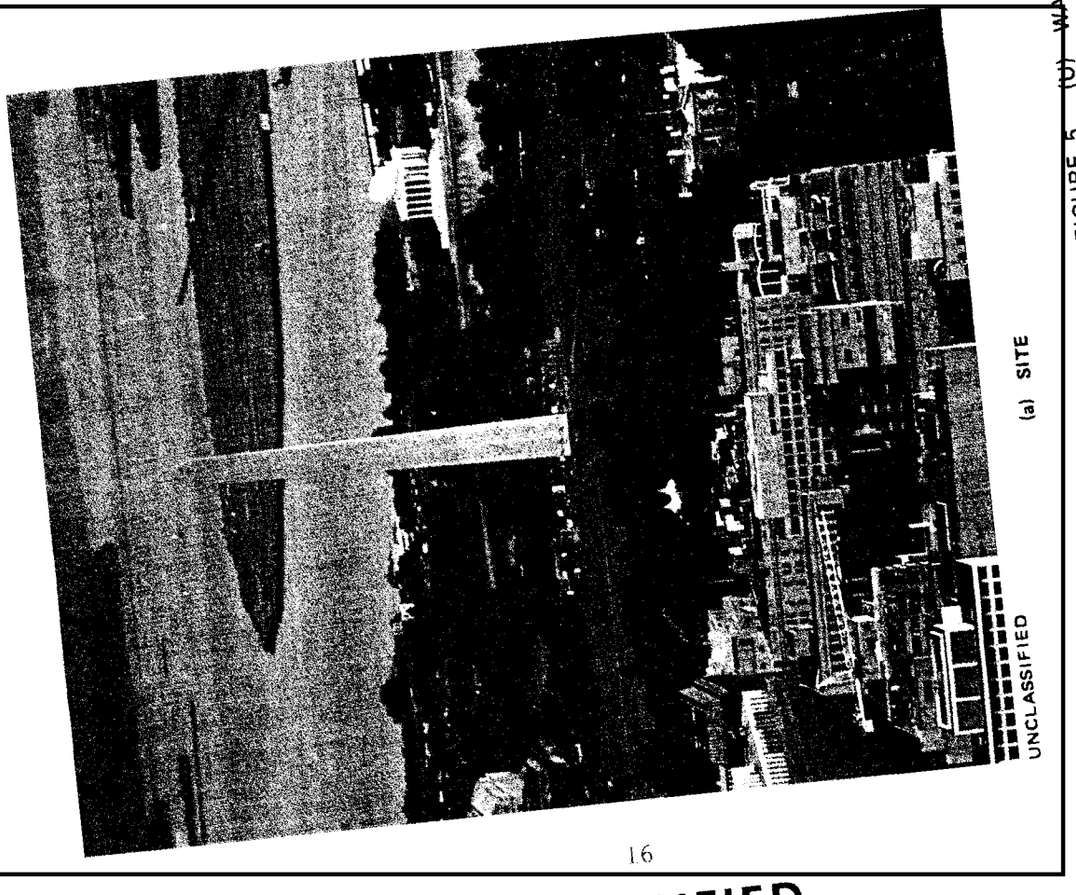
(a) SITE

FIGURE 4 (U) LAMASERY OF TIKSE, TIBET

Wash Monument.

(b) RVer #696 RESPONSE



(a) SITE

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FIGURE 5 (U) WASHINGTON MONUMENT

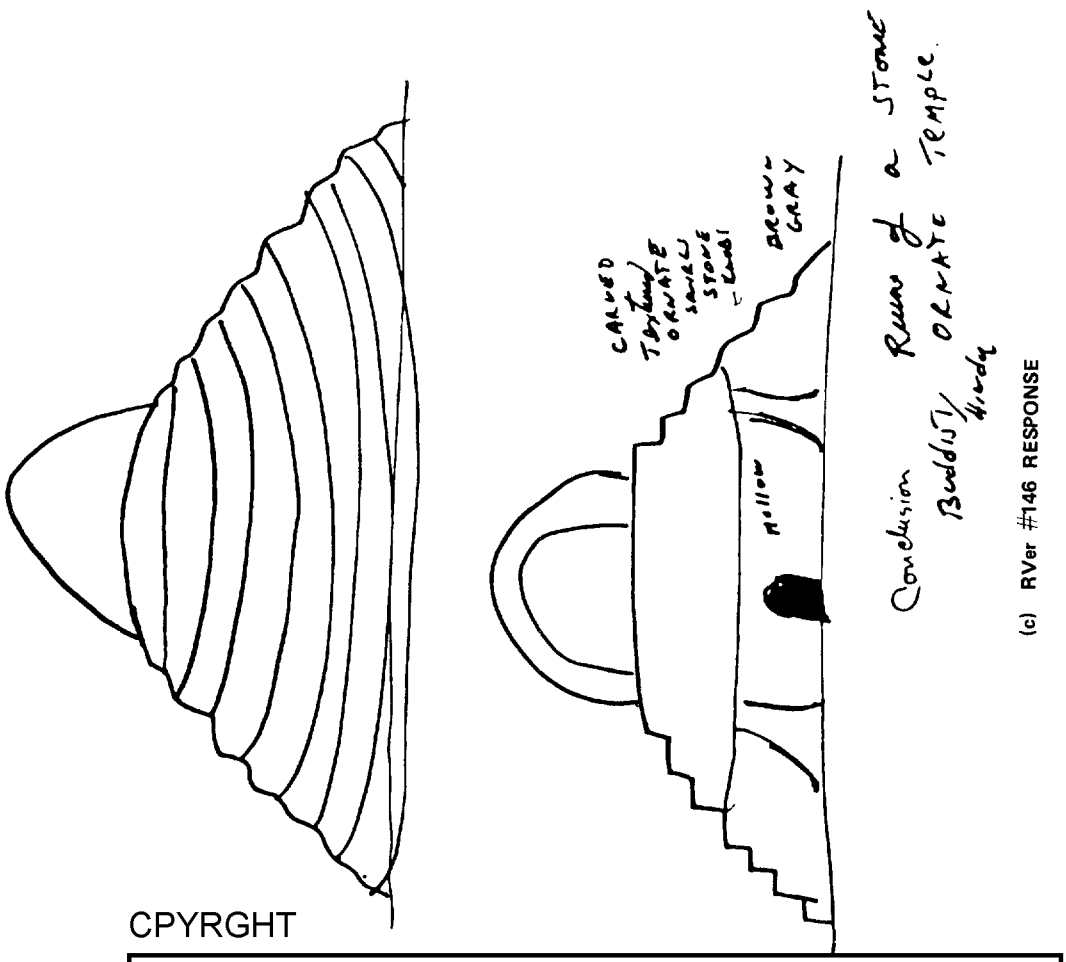
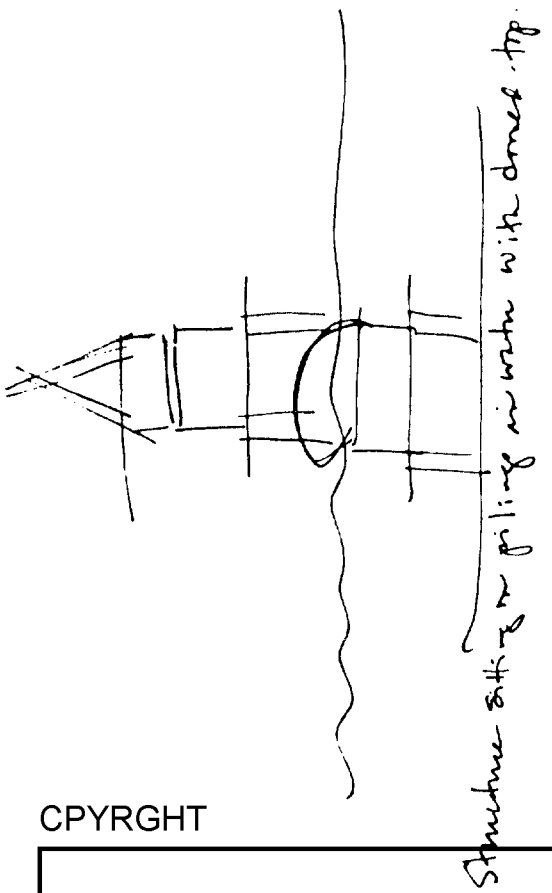
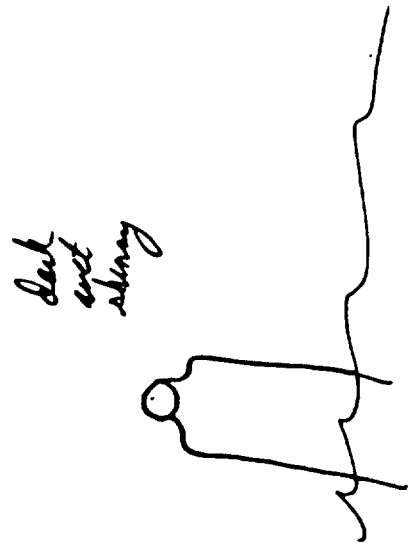


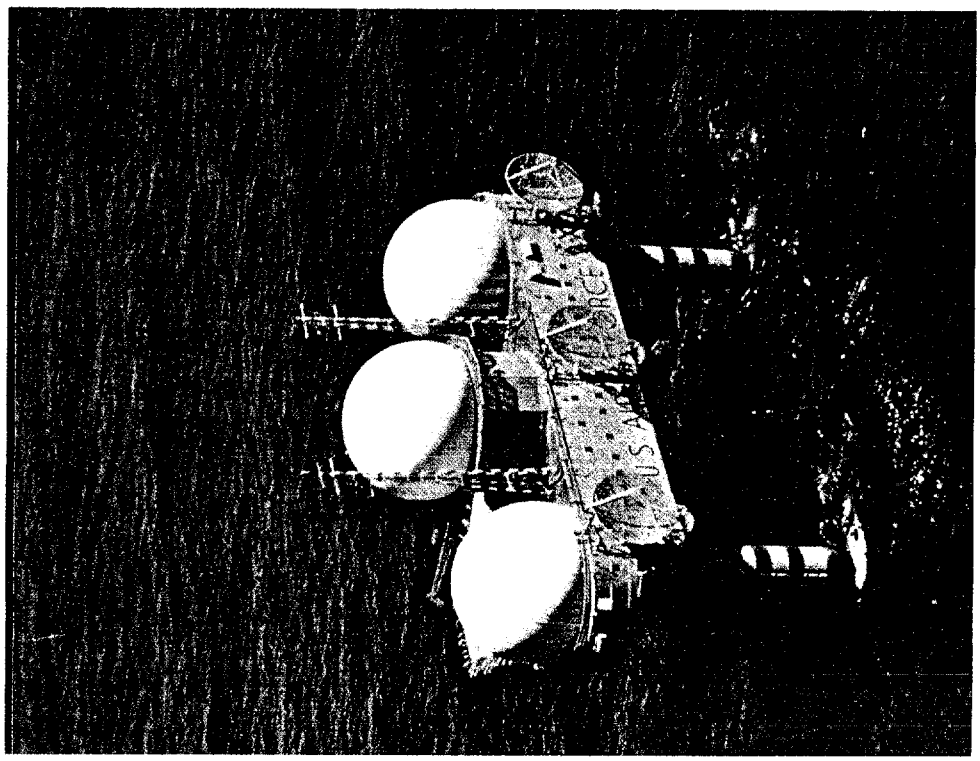
FIGURE 6 (U) TEMPLES OF PAGAN, BURMA



(b) RVer #344 RESPONSE



(b) RVer #146 RESPONSE



(a) SITE

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FIGURE 7 (U) TOWER NO. 2 RADAR STATION, GEORGES BANK

IV TRAINING EVALUATION AND RECOMMENDATIONS (U)

A. (U) Overview

(S/CL-3/NOFORN) SRI International has had under development for some time an empirically-derived training package developed in conjunction with SRI Consultant I. Swann. Its purpose is to attempt to meet DoD requirements for the development of procedures that have military application potential, and that can be transmitted to others.

(S/CL-3/NOFORN) In the calendar year 1984, four Army INSCOM personnel were selected by the client as trainees in the S-I through S-III portion of the training package described in the above paragraph. With I. Swann as the training monitor, the trainees received orientation, then carried out an average of 145 practice RV sessions each. Altogether, a 23-week effort was expended in the delivery of the S-I through S-III training package. This is close to the original estimate of approximately 24 weeks, even though the distribution of weeks among the various stages differed from what we anticipated.

(S/CL-3/NOFORN) Each of the four trainees responded to the training in accordance with their individual differences, but all exhibited an apparently high intelligence, a quick grasp of the fundamentals of the training, a seriousness of purpose, and a diligence in pursuing the repetitive training the tasks required. In response to the training, which takes into account the individualities of each trainee, each of the four generally performed along the lines of expectation derived from experience with previous training development groups, and all showed an aptitude for continued development.

B. (U) Recommendations for Follow-On Actions

(U) Given the quality of response to the S-I through S-III training, two recommendations for follow-on actions are offered:

(U)

(1) Because the detailed authentication of the S-I through S-III skills transfer (e.g., by extensive double-blind testing) was beyond the scope of the present effort, it is recommended that the client enlist the trainees' present skill level to pursue appropriate in-house tasks (whether in a test or an application mode), to determine the overall efficacy of the training as applied to client documentation needs.

(2) The trainees should be afforded an opportunity to incorporate additional skills from further training when appropriate.

Appendix

DESCRIPTOR LIST FORMAT (U)

Appendix

DESCRIPTOR LIST FORMAT (U)

		Yes	No
1.	Is the site area predominantly flat?	___	___
2.	Is water a significant element at the site?	___	___
3.	Is a hill or mountain, or range of hills or mountains a significant feature of the site?	___	___
4.	Are buildings or other man-made structures a significant part of the site?	___	___
5.	Is the central focus or predominant ambience of the site primarily natural, rather than artificial or man-made?	___	___
6.	Is a large expanse of water (ocean, sea, gulf, lake or bay) a predominant aspect of the site?	___	___
7.	Is a land/water interface a significant feature of the site?	___	___
8.	Is an island a significant feature of the site?	___	___
9.	Is a settlement, village or town a significant feature of the site?	___	___
10.	Is the ambience of the site predominantly that of a city?	___	___
11.	Is a road or other path-like structure (bridge, railroad tracks, runway) a predominant part of the site?	___	___
12.	Are there any posts, poles, smokestacks, columns or similar thin vertical objects (excluding trees) that are central to the site?	___	___
13.	Does a single major object, structure or natural feature dominate the site?	___	___
14.	Is the site predominantly dry to the point of being arid?	___	___

		Yes	No
15.	Is the site predominantly humid?	___	___
16.	Is snow or ice a significant part of the site?	___	___
17.	Are there any explicit and significant smells at the site?	___	___
18.	Are there any explicit and significant sounds at the site?	___	___
19.	Is there significant movement or motion at the site?	___	___
20.	Is a jungle, swamp or marsh a significant feature at the site?	___	___
21	Is a river a significant feature of the site?	___	___
22.	Is a waterfall a significant feature at the site?	___	___
23.	Is a volcano a significant feature at the site?	___	___
24.	Is a port or harbor a significant feature of the site?	___	___
25.	Is a rural or agricultural theme a significant aspect of the site?	___	___
26.	Is an educational, cultural or religious theme a significant aspect of the site?	___	___
27.	Are ruins a significant feature at the site?	___	___
28.	Is the presence of commerce or industry a significant aspect of the site?	___	___
29.	Is a governmental or military ambience a significant aspect of the site?	___	___
30.	Is science or high technology a significant aspect of the site?	___	___

Final Report *July 1984*

SPECIAL ORIENTATION TECHNIQUES: S-IV (U)

By: HAROLD E. PUTHOFF

Prepared for:

DEPARTMENT OF THE ARMY
USAINSCOM
FORT GEORGE G. MEADE, MARYLAND 20755
Attention: LT. COL. BRIAN BUZBY

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Final Report
Covering the Period 1 February 1983 to 30 April 1984

July 1984

SPECIAL ORIENTATION TECHNIQUES: S-IV (U)

By: HAROLD E. PUTHOFF

Prepared for:

DEPARTMENT OF THE ARMY
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Approved by:

ROBERT S. LEONARD, *Director*
Radio Physics Laboratory

DAVID D. ELLIOTT, *Vice President*
Research and Analysis Division

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CONTENTS (U)

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ILLUSTRATIONS (U)

TABLES (U)

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(S/CL-3/NOFORN) Under particular study in this effort is whether a Coordinate Remote Viewing (CRV) technology, a technique that utilizes coordinates to facilitate acquisition of a remote-viewing target, can be successfully transferred to INSCOM personnel..

*(U) RV is the acquisition and description, by mental means, of information blocked from ordinary perception by distance or shielding.

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II INTRODUCTION (U)

A. (U) General

(S/CL-4/NOFORN) At the beginning of FY 1981, SRI International made a decision to develop and codify a promising RV enhancement procedure that had emerged from earlier work--a multistage coordinate remote-viewing training procedure developed in conjunction with an SRI consultant. The procedure focuses on developing the reliability of remote viewing by controlling those factors that tend to introduce noise into the RV product. A broad overview of the procedure, which has been derived empirically on the basis of a decade of investigation into the RV process, is presented in Chapter III. The basic components of this procedure consist of

- Repeated target-address (coordinate) presentation, with quick-reaction response by the remote viewer (to minimize imaginative overlays).
- The use of a specially-designed, acoustic-tiled, featureless, homogeneously-colored viewing chamber (to minimize environmental overlays).
- The adoption of a strictly-prescribed, limited interviewer patter (to minimize interviewer overlay).

(U) At this stage of the development (Stage V is still in R&D; additional stages are projected), the RV training procedure is structured to proceed through a series of stages of proficiency, hypothesized to correspond to stages of increased contact with the target site. The stages are outlined in Table 1. In a given remote viewing session, an experienced remote viewer tends to recapitulate the stages in order.*

*(U) Use of Stage V in the sequence is optional, depending on the level of analytical detail required.

Table 1

(U) STAGES IN REMOTE VIEWING

Stage		Example
I	Major gestalt	Land surrounded by water, an island
II	Sensory contact	Cold sensation, wind-swept feeling
III	Dimension, motion, mobility	Rising up, panoramic view, island outline
IV	General qualitative analytical aspects	Scientific research, live organisms
V	Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI	Three-dimensional contact, modeling	Layouts, details, further analytical contact
.		.
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.		.

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B. (U) Training by Stages--An Overview

1. (U) Rationale

(S/CL-4/NOFORN) The particular effort covered in this report concerns training of an INSCOM viewer to completion on Stage IV (S-IV). To place the S-IV training effort in perspective, we summarize briefly how it develops out of the earlier stages.

(U) The key to the earlier stages is the recognition that the major problem with naive attempts to remote view is that the attempt to visualize a remote site tends to stimulate memory and imagination--usually in visual-image forms. As the viewer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined rational effort to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception. The result is a premature internal analysis and interpretation on the part of the remote viewer. (For example, an

(U)

impression of an island is immediately interpreted as Hawaii.) This we call analytical overlay (AOL).

(U) Our investigation of these overlay patterns leads to a model of RV functioning, shown schematically in Figure 1. With the application of a "stimulus" (e.g., the reading of a coordinate), there appears to be a momentary burst of "signal" that enters into awareness for a few seconds, and then fades away. The overlays appear to be triggered at this point to fill in the void. Success in handling this complex process requires that a remote viewer learn to "grab" incoming data bits while simultaneously attempting to control the overlays. Stage I and Stage II training is designed specifically to deal with this requirement.

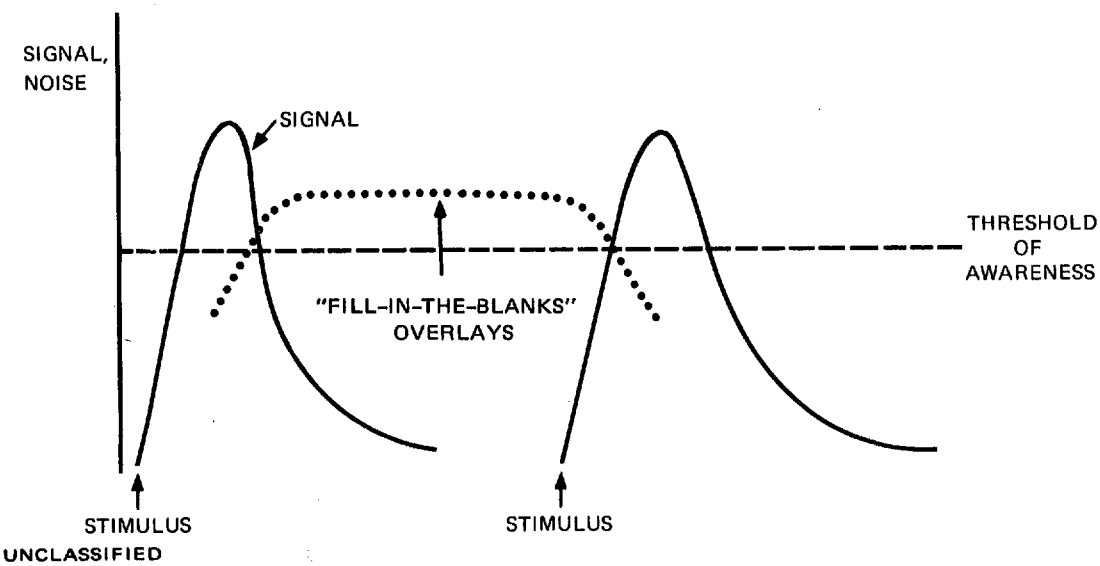


FIGURE 1 (U) SCHEMATIC REPRESENTATION OF REMOTE VIEWER RESPONSE TO CRV SITUATION

2. (U) Stage I

(U) In Stage I, the viewer is trained to provide a quick-reaction response to the reading of the site coordinates by the monitor. The response takes the form of an immediate, primitive "squiggle" on the paper (called an ideogram), which captures an overall motion/feeling of the gestalt of

(U)
the site (e.g., wavy/fluid for water). Note that this response is essentially kinesthetic, rather than visual.

3. (U) Stage II

(U) In Stage II, the viewer is trained to become sensitive to physical sensations associated with the site, i.e., sensations he might experience if he were physically located at the site (heat, cold, wind, sounds, smells, tactile sensations, and the like). Again, this response is essentially nonvisual in nature (although color sensations may arise as a legitimate Stage II response). Of course, in both training stages, visual images may emerge spontaneously. In that case they are not suppressed, but simply noted and labeled as AOLs.

(U) Provided Stages I and II have been brought under control by the viewer, Stage III training is initiated. The phrase "under control" means that the viewer has been observed to pass through a performance curve of the type shown in Figure 2, which typically applies to skills learning. Certain objective performance measures, such as number of session elements or number of coordinate iterations required to reach closure on site description, are tracked to determine progress along the performance curve.

4. (U) Stage III

(S/CL-3/NOFORN) Whereas in Stage I and II viewing, data appear to emerge (typically) as fragmented data bits, in Stage III, we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole (which we label "aesthetic impact"). Dimensional aspects such as size, distance, and motion begin to come into play, resulting in configurational outlines and sketches. For training practice, sites are chosen especially to require the Stage III aptitudes of dimensional perception, e.g., sketching of an outline-tracking nature. Examples generated by viewer #059, the viewer of this study, include the Gateway Arch in St. Louis, Iwo Jima Island, and the Stanford radiotelescope, shown in Figures 3 through 5.

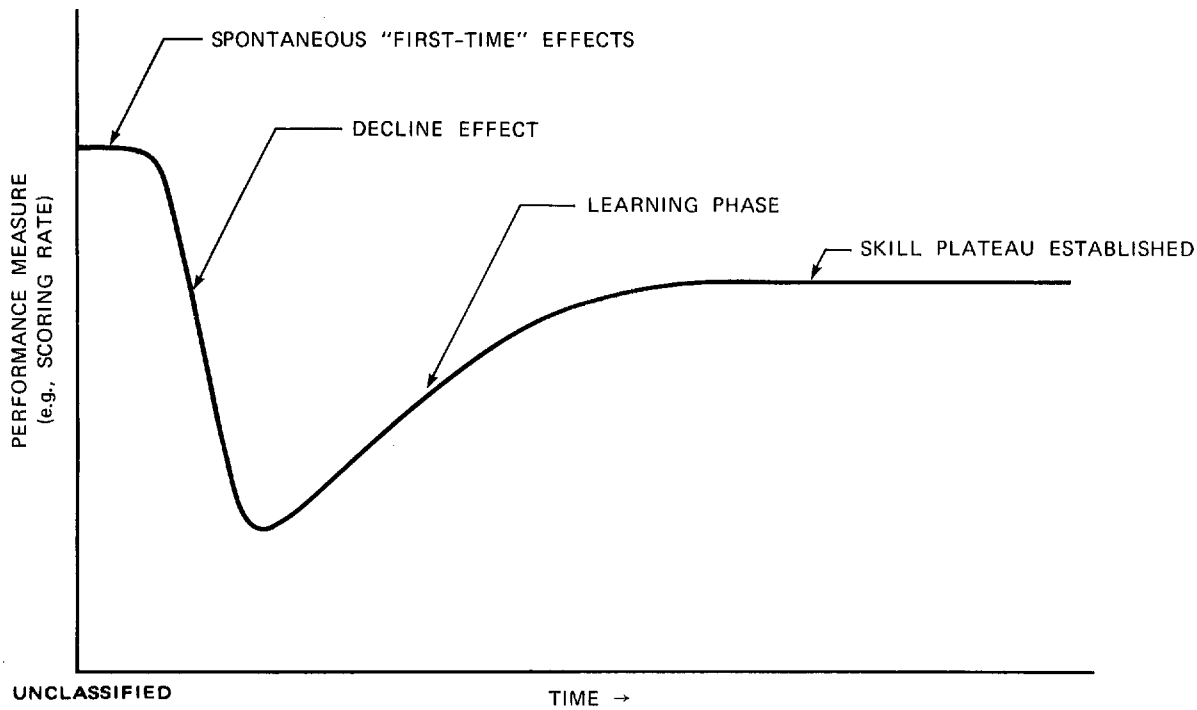
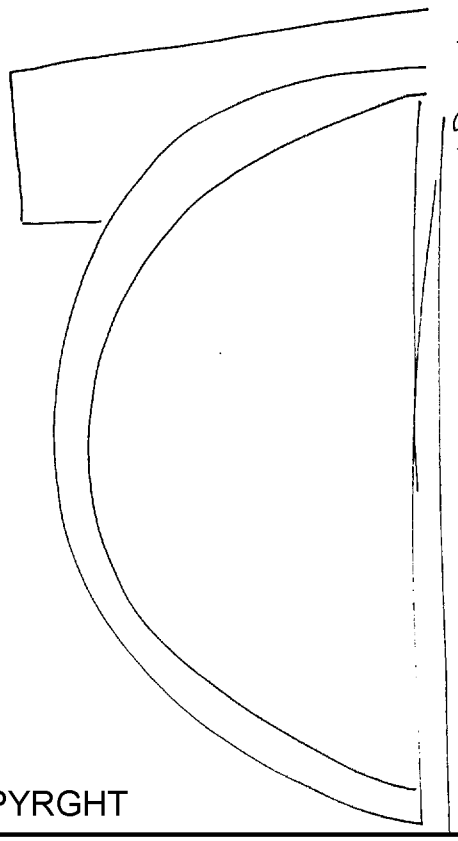
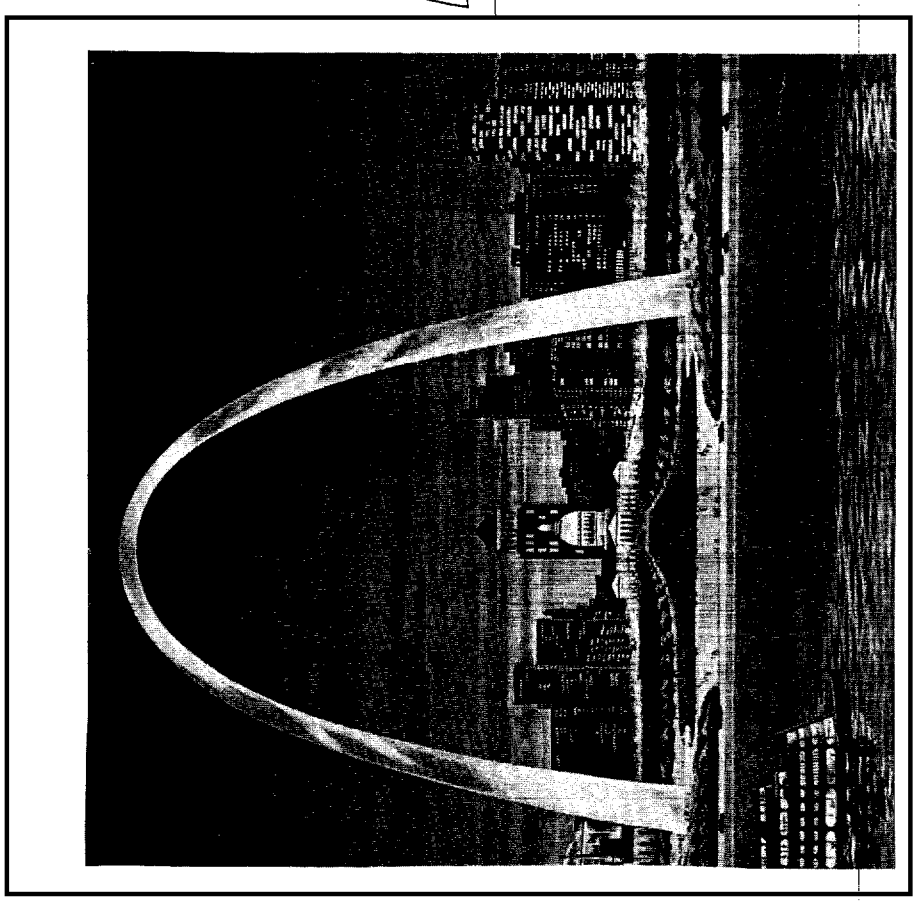


FIGURE 2 (U) IDEALIZED PERFORMANCE-OVER-TIME CURVE

5. (U) Stage IV

(S/CL-3/NOFORN) Because of the apparent increased contact with the site that occurs on Stage III (a "widening of the aperture" as it were), data of an analytical nature begin to emerge. This follow-on process constitutes Stage IV in our nomenclature. Contained in Stage IV data are elements that go beyond the strictly observational, such as ambience (military, religious, technical), cultural factors (Soviet, Muslim, nomadic), and function or purpose (radar, power generation, BW research, missile storage). Stage IV viewing is therefore considered to be the crossover point into operational functioning with potential intelligence value.





S/CL-3/NOFORN

(a) SITE

(b) RV RESPONSE

FIGURE 3 (U) GATEWAY ARCH, ST. LOUIS

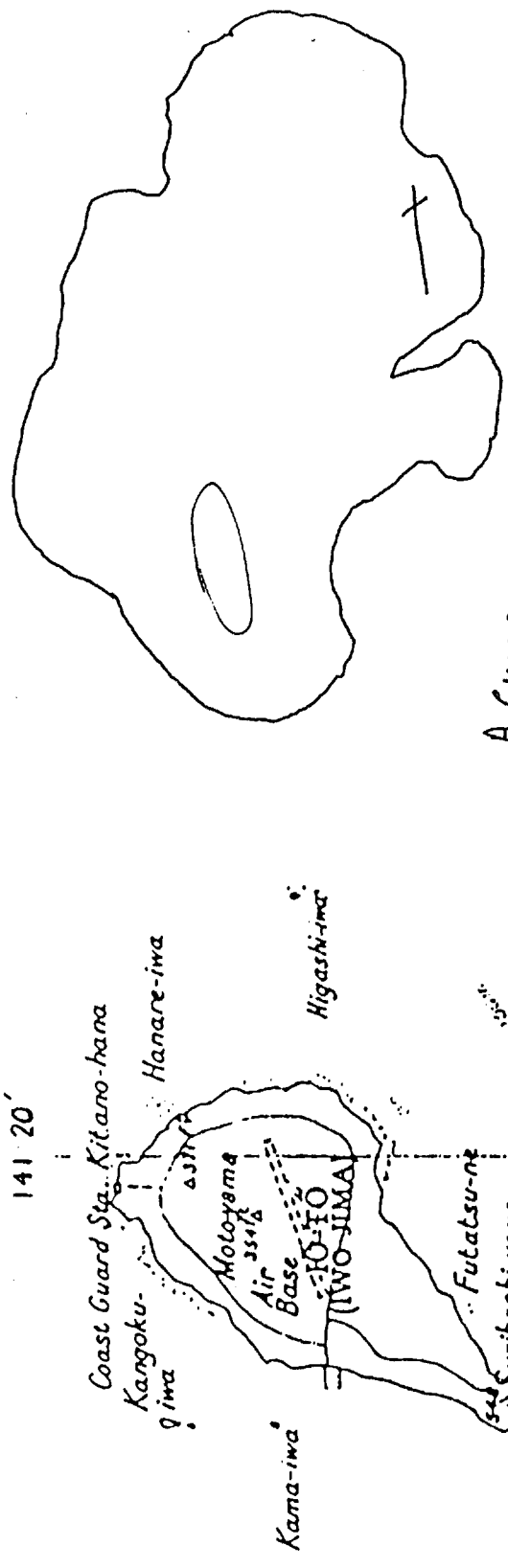
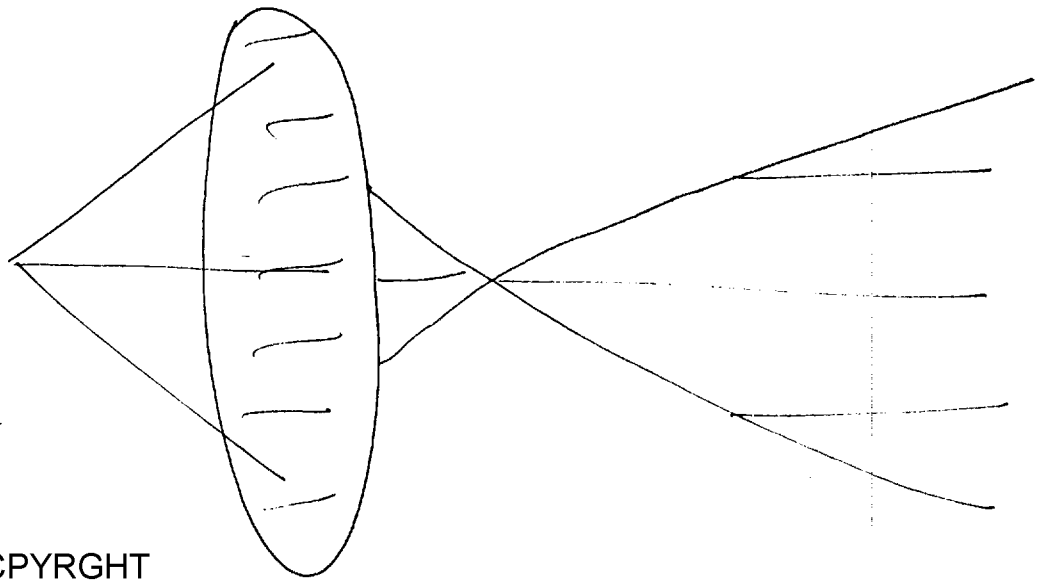
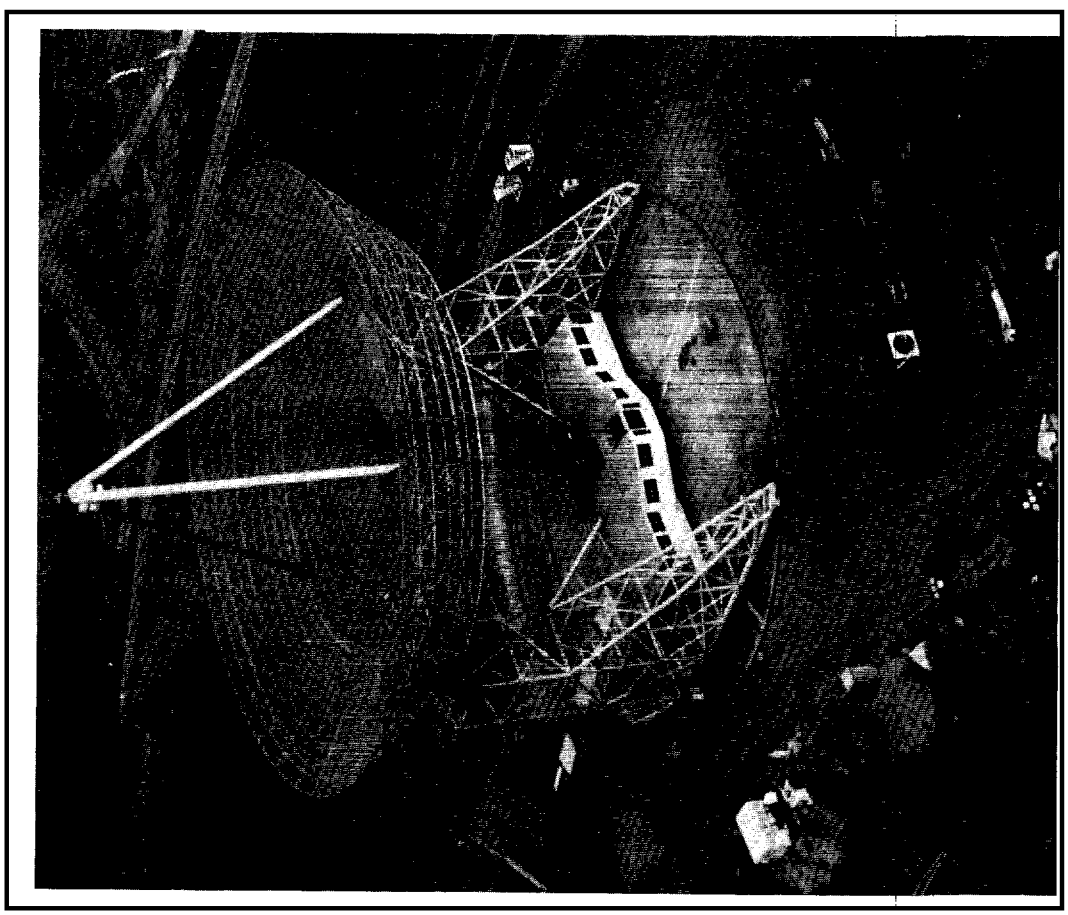


FIGURE 4 (U) IWO JIMA ISLAND

End



(b) RV RESPONSE



(a) SITE

S/CL-3/NOFORN

FIGURE 5 (U) STANFORD RADIOTELESCOPE

III STAGE IV TECHNOLOGY (U)

A. (U) Overview

(S/CL-3/NOFORN) Whereas Stages I through III are directed toward recognition of the overall gestalt and physical configuration of a target site, Stage IV is designed to provide information as to function, i.e., as to the purpose of the activities being carried out at the site. Thus, Stage IV viewing transcends simple physical descriptions of what is visible to the eye, to take into account human intention. Because, from an operational point of view, it is the latter that is typically a matter of intelligence concern, Stage IV is considered to be the threshold for crossover into operational utility.

(U) In Stages I through III, information is collected in the form of ideograms, and their motion and feeling (S-I), sensations at the site (S-II), and sketches that result from expanded contact with the site (S-III). These various "carrier" signals are individual in nature, and special techniques have been developed to handle each in turn, more or less in a serial fashion. Once stabilized, Stage III forms the platform upon which can be built the more refined techniques of Stage IV.

(U) In Stage IV, the viewer is trained to accumulate data bits in no less than eight separate categories, in parallel, in addition to processing additional ideograms and sketches. These range from broad categories of sensations and dimensional references, through specific qualities (physical/technological detail, cultural ambience, and functional significance), and includes tracking of the analytical overlay line. To keep these separate signal lines on track requires exceptional control of sesssion structure--an ability trained for in the lengthy SI through SIII training period. With these elements under control, the Stage IV data-bit-acquisition procedures can then be used to build up an interpretation as to the site's activities and functions.

B. (U) Trainee #059 Response to Stage IV Training

(S/CL-3/NOFORN) Trainee #059 began S-IV training during the second week of December 1983, and completed the requirements for S-IV on 22 March 1984. Thirty-one (31) S-IV training sessions were conducted with this trainee. With four sessions aborted for various reasons, and with one site requiring two sessions to complete, the 31 sessions provided a total of twenty-six (26) completed trials. The session particulars, including date/time, site, and coordinates, are listed in the Appendix. The types of sites that must be identified include churches, hospitals, dams, ruins, power plants, art galleries, libraries, missile-launch facilities, government administration buildings, schools, airports, caverns, observatories, chemical plants, and accelerators.

(S/CL-3/NOFORN) A record of the total number of data bits generated for each site (number of ideograms, sketches, sensations, dimensional references, feeling tones, physical or functional details, and analytical overlays) is given, trial by trial, in Figure 6. A given session had as many as 249 separate elements (Trial 8), or as few as 28 (Trial 17). In general, the end point of a session was recognition of the site's primary function. Although site complexity was increased as the series progressed, the number of data bits actually required (before site recognition) decreased on the average ($p < 0.025$) as proficiency with the S-IV techniques was acquired--an expected outcome.

(U) The data-bit distribution among the various categories tracked in S-IV training is shown, trial by trial, in Table 2. The first column tallies the number of ideograms, sketches, and the like, generated in the initial S-I through S-III process, the second column tallies additional elements of this type generated after the S-IV process has begun. The remaining eight columns tally the number of data bits generated for each of the S-IV channels of interest. (More specific channel labels have been passed to the client under separate cover; the specificity is protected to prevent premature disclosure to prospective trainees.) It is considered that the data bits accumulated in Channels 5 and 6 constitute

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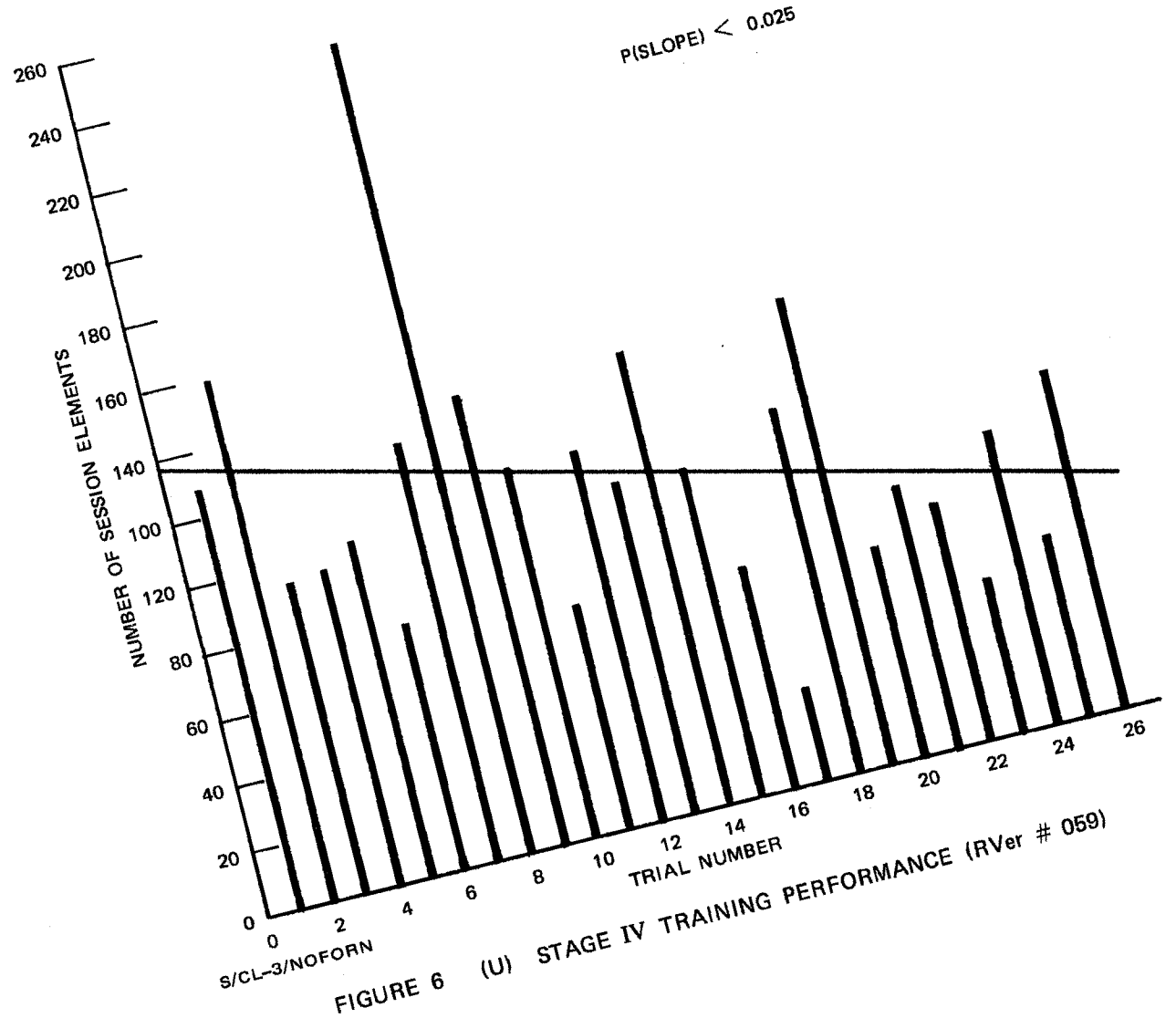

FIGURE 6 (U) STAGE IV TRAINING PERFORMANCE (RVer # 059)

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Table 2

(U) DATA-BIT DISTRIBUTION,
S-IV TRAINING SERIES, TRAINEE #059

Session/ Trial	S-I thru S-IV Basic Elements (Ideograms, Sketches, etc.)		Post-Stage IV Onset Channels								Total Number of Data Bits
			Sensations and Dimensional References		Feeling Tones		Physical/ Functional Details		Analytical Overlay Lines		
	S-I thru S-III	S-IV	1	2	3	4	5	6	7	8	
1/1	35	11	22	17	2	1	18	14	8	1	129
2/2	34		17	5	2	13	9	9	2	3	161
3/2	29		16	5	1	8	3	3	1	1	
4/3	36	3	22	11	5	2	9	5	3		96
5/4	14	2	22	15	2	11	10	11	6	2	95
6	Abort (error in coordinate reading)										-
7	Abort (trainee medical problem)										-
8	Abort (error in coordinate reading)										-
9/5	32	3	28	11	3	2	14	5	5		103
10/6	18	2	12	6	2	3	16	12	5		76
11/7	71	2	10	9	3	6	14	6	8		129
12/8	40	15	32	20	14	20	43	34	29	2	249
13/9	26	16	16	8	10	9	21	24	7	1	138
14/10	16	4	24	8	7	7	27	13	6		112
15/11	30	5	10	8	1	10	2	2	1		69
16/12	25	9	13	7	2	11	18	22	5	1	113
17/13	38	9	13	16	2			12	11		101
18	Abort (error in coordinate reading)										-
19/14	36	20	35	13	3	8	7	5	11		138
20/15	44	13	9	14	1	14	6				101
21/16	53	3	1	1	1	1	6		2		68
22/17	28										28
23/18	27	19	13	11	1		16	20	3	1	111
24/19	38	21	21	20	1	4	20	12	5		142
25/20	18	13	9	5	1		7	11			64
26/21	16	10	15	18	2	14	5		1		81
27/22	33		7	10		2	4	2	15		73
28/23	16		7	7	1	4	7	3	2	1	48
29/24	12	13	25	9	4	8	15	4		1	91
30/25	17	4	15	3	2		9	4	2		56
31/26	27	14	14	10	5	7	10	10	7		104

(S/CL-3/NOFORN)

(U)

the primary source of "hard" information that in most instances appears to result in the decoding of site function.

(S/CL-3/NOFORN) To give some indication of progress through the series, we examine here some specific cases. For Trial 2, the site was a hospital; the trainee accumulated a total of 161 data bits in two sessions before identifying the site as a hospital. By Session 12 (Trial 8, Cape Kennedy), the difficulty in maintaining functional reliability while acquiring the new skills (corresponding to the expected performance-curve dip of Figure 2) surfaced in the form that 249 elements were required before site identification occurred (site named by name).

(S/CL-3/NOFORN) By Session 25 (Trial 20), the power-generating function of Kariba Dam was identified after only 57 data bits, with another seven data bits furnishing the phonetic "kirib" for a total of 64 data bits. It was also noted during this viewing that the viewer spontaneously experienced not only an expressed desire to three-dimensionally "model" the site, but the emergence of phonetics, both attributes of the higher stages (S-VI and S-VII, respectively). This we took as indicators of readiness for advancement to the following stages.

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IV EVALUATION AND RECOMMENDATIONS (U)

A. (U) Completion Indicators

(U) Completion of a stage is signalled by (1) essentially flawless control of session structure while generating the required elements for that stage, and (2) production of a sequence of at least five site descriptions whose content/quality meets the requirements for that stage.

(S/CL-3/NOFORN) As indicated earlier, in Stage IV training, the viewer is required to provide information culminating in not only a description of the site, but correct identification of the function as well. These requirements were met by Viewer #059 in his final series, Trials 22 through 26. The results are summarized in Table 3 below, as well as in representative Figures 7 through 9.

Table 3

(U) STAGE IV COMPLETION TRIALS 22 THROUGH 26

Session/Trial	Site	Response
27/22	St. Patrick's Cathedral, New York, NY	Called a "church," with phonetic of "saint"
28/23	West Virginia University, Morgantown, WV	Called "school feeling"
29/24	FMC chemical plant, Newark, CA	Called "chemical factory"
30/25	Romic hazardous waste storage plant, Palo Alto, CA	Called "waste treatment plant"
31/26	Stanford Linear Accelerator Stanford, CA	Called "linear accelerator," named "Stanford Linear Accelerator"

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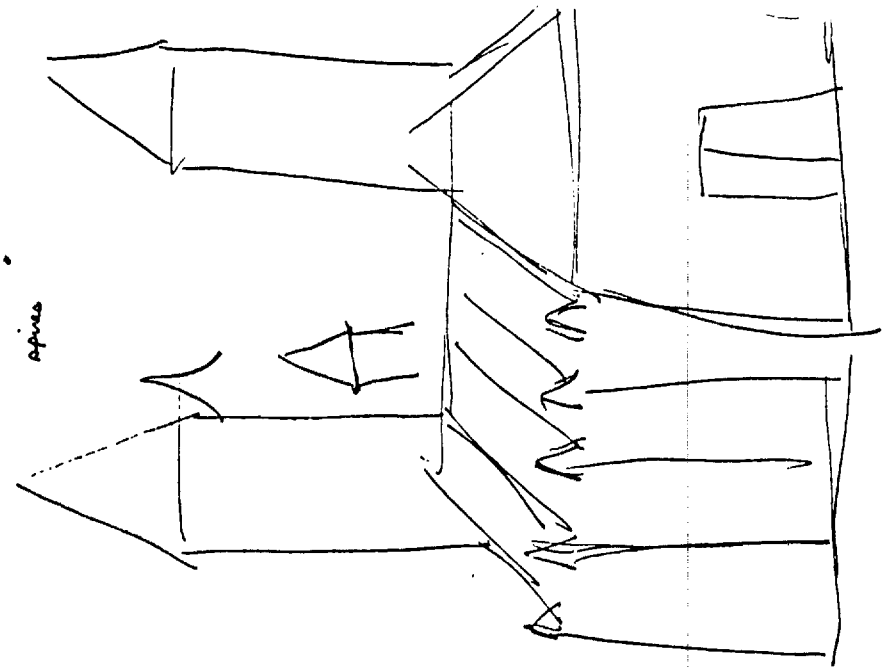
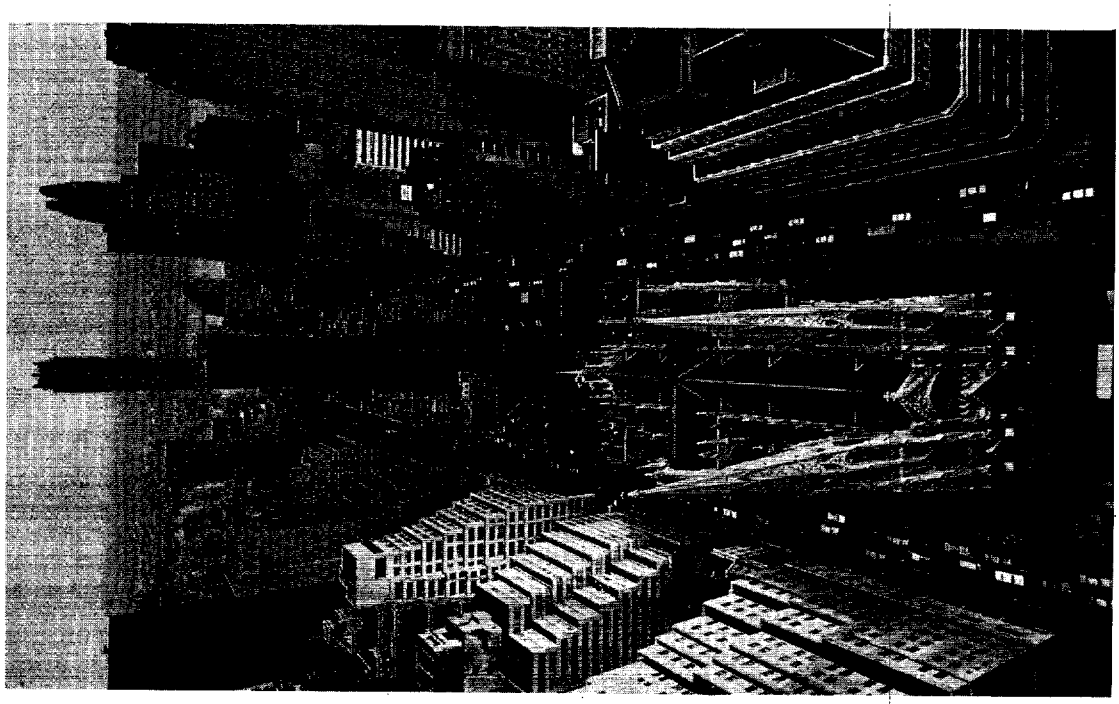


(b) RV RESPONSE



(a) SITE

FIGURE 7 (U) ST. PATRICK'S CATHEDRAL, NYC (TRIAL 22)

FIGURE 8 (U) FMC CHEMICAL PLANT, NEWARK, CA (TRIAL 24)

UNCLASSIFIED (a) SITE (b) RV RESPONSE

FIGURE 9 (U) STANFORD LINEAR ACCELERATOR, STANFORD, CA (TRIAL 26)

(S/CL-3/NOFORN) The Stage IV proficiency demonstrated in the completion series has been maintained by the trainee as work has begun on Stage VI; this provides additional evidence that a stable performance level on S-IV characteristics has been achieved.

B. (U) Trainee Evaluation

(S/CL-3/NOFORN) Other than the training monitor (#002), Viewer #059 is the first to complete S-IV training. Although previous training stages (S-I through S-III) had been pretested with other trainees, the desire of the client to move ahead expeditiously with training of this particular candidate dictated a reversal of the usual development procedure. This candidate thus provided our first research data on S-IV technology transfer, which turned out to be of exceptionally high quality. Until subsequent individuals have completed S-IV training, there is not a substantial body of work for comparison. Nonetheless, it should be stated for the record that this trainee exhibited the least of difficulties in assimilating the materials, as compared with the progress of trainees in general, and as compared with the training monitor's own progress through S-IV in particular. In addition, Trainee #059 exhibited a high professional demeanor throughout the training, and applied himself at all times with the utmost stamina and acumen. Taking these factors together, Trainee #059 was a model trainee, and thus his profile constitutes an important data point with regard to trainee selection.

C. (U) Recommendations for Follow-On Actions

(U) Given the quality of response to S-IV training of Trainee #059, two recommendations for follow-on actions are offered:

(1) The trainee should continue in the training in order to incorporate additional skills available in the remaining stages.

(2) Given that detailed authentication of the S-IV skills transfer (e.g., by extensive double-blind testing), was beyond the time/funding scope of the present effort, it is recommended that, in parallel with training, the client enlist the

(U)

trainee's present skill level to pursue appropriate in-house tasks to determine the overall efficacy of the training as applied to client needs.

Appendix

(U) STAGE IV SITES

Session/ Trial	Date/Time	Coordinates	Site
1/1	6 Dec 83/1256	30°46'54"N, 35°13'51"E	Dome of the Rock, Jerusalem
2/2	7 Dec 83/1015	37°44'22"N, 88°32'49"W	Lighter Hospital, IL
3/2	7 Dec 83/1525	37°44'22"N, 88°32'49"W	Lighter Hospital (cont'd)
4/3	8 Dec 83/1016	53°50'18"N, 77°37'50"N	La Grande Complex (dam) Quebec. Canada
5/4	9 Dec 83/0936	38°37'26"N, 90°11'13"W	St. Louis Cathedral, MO
6/*	3 Jan 84/1517	38°00'00"N, 23°44'00"E	Athens, Greece*
7/**	3 Jan 84/1522	29°57'00"N, 52°59'00"E	Persepolis Ruins, Iran**
8/*	4 Jan 84/1007	16°31'00"S, 28°05'00"E	Kariba Dam, Zimbabwe*
9/5	4 Jan 84/1010	38°44'14"N, 85°24'54"W	Clifty Creek Power Plant, KY
10/6	5 Jan 84/1009	38°53'28"N, 77°01'13"W	National Art Gallery, Washington, D.C.
11/7	6 Jan 84/0948	38°53'18"N, 77°00'17"W	Library of Congress, Washington, D.C.
12/8	9 Jan 84/1417	28°28'11"N, 80°33'46"W	Cape Kennedy, FL
13/9	10 Jan 84/1308	38°53'23"N, 77°00'33"W	Capitol Building, Washington, D.C.
14/10	11 Jan 84/0958	20°28'00"N, 97°28'00"W	El Tajun Ruins, Mexico
15/11	12 Jan 84/0932	40°46'58"N, 73°57'34"W	Guggenheim Museum, NYC
16/12	13 Jan 84/0943	38°59'25"N, 104°51'28"W	USAF Academy, CO
17/13	6 Feb 84/1349	35°17'00"N, 114°35'00"W	Davis Dam, NV
18/*	7 Feb 84/0948	38°55'45"N, 77°27'15"W	Dulles International Airport, VA
19/14	7 Feb 84/0950	39°07'36"N, 75°27'52"W	Davis AFB, DE
20/15	7 Feb 84/1350	35°03'00"N, 24°48'00"E	Phaistos, Crete Ruins
21/16	7 Feb 84/1315	32°08'25"N, 104°31'32"W	Carlsbad Caverns, NM
22/17	8 Feb 84/1102	51°29'52.5"N, 0°06'57.5"W	House of Parliament, London

(U) STAGE IV SITES (cont'd)

Session/ Trial	Date/Time	Coordinates	Site
23/18	8 Feb 84/1406	14°20'00"N, 100°35'00"E	Ayutthaya Temple, Thailand
24/19	9 Feb 84/1039	33°21'16"N, 116°05'38"W	Palomar Observatory, CA
25/20	10 Feb 84/1040	16°31'00"S, 28°50'00"E	Kariba Dam, Zimbabwe
26/21	12 Mar 84/1441	33°21'16"N, 116°51'38"W	Palomar Observatory, CA
27/22	13 Mar 84/1026	40°45'30"N, 73°58'36"W	St. Patrick's Cathedral, New York, NY
28/23	19 Mar 84/1405	39°38'03"N, 79°51'17"W	West Virginia University, Morgantown, WV
29/24	20 Mar 84/0932	37°31'21"N, 122°03'05"W	Chemical Plant, Newark, CA
30/25	21 Mar 84/0944	37°28'30"N, 122°07'44"W	Romic Chemical Co., (hazardous waste storage), Palo Alto, CA
31/26	22 Mar 84/1041	37°25'00"N, 122°12'05"W	Stanford Linear Accelerator, Stanford, CA

*Abort at session start due to error in coordinate reading.

**Abort midsession due to medical problem.

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Final Report *December 1984*

SPECIAL ORIENTATION TECHNIQUES: S-V, S-VI (U)

By: HAROLD E. PUTHOFF

Prepared for:

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SRI International

Final Report
Covering the Period 15 November 1983 to 15 December 1984

December 1984

SPECIAL ORIENTATION TECHNIQUES: S-V, S-VI (U)

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CONTENTS (U)

ILLUSTRATIONS (U)

TABLES (U)

I OBJECTIVE (U)

(S/CL-3/NOFORN) SRI International is tasked with developing remote viewing (RV)* enhancement techniques to meet DoD requirements. Of particular interest is the development of procedures that have potential military intelligence application, and that can be transmitted to others in a structured fashion (i.e., "training" procedures).

(S/CL-3/NOFORN) Under particular study in this effort is whether a Coordinate Remote Viewing (CRV) technology, a technique that utilizes coordinates to facilitate acquisition of a remote-viewing target, can be successfully transferred to INSCOM personnel.

*(U) RV is the acquisition and description, by mental means, of information blocked from ordinary perception by distance or shielding.

II INTRODUCTION (U)

A. (U) General

(S/CL-3/NOFORN) At the beginning of FY 1981, SRI International made a decision to develop and codify a promising RV enhancement procedure that had emerged from earlier work--a multistage coordinate remote-viewing training procedure developed in conjunction with an SRI consultant, Mr. I. Swann. In this procedure coordinates (latitude and longitude in degrees, minutes, and seconds) are utilized as the targeting method. The method is structured to proceed through a series of well-defined stages in a particular order--hypothesized to correspond to stages of increased contact with the target site (see Table 1). The basic hypotheses of the procedure have been investigated under strict double-blind testing conditions to document whether, and to what degree, the hypothesized training approach can provide a viable vehicle for RV technology transfer to INSCOM and other personnel.*

(S/CL-3/NOFORN) The particular effort covered in this report concerns training of an INSCOM remote viewer (RVer), #059, to completion on Stages V and VI.

B. (U) Description of Procedure

1. (U) Overview

(U) To place the Stage V and Stage VI training effort in perspective, we summarize briefly how it develops out of the earlier stages. The key to the earlier stages is the recognition that the major problem with naive attempts to remote view is that the attempt to

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*(U) Puthoff, H. E., "Track I Training R&D (U)," Final Report SRI/GF-0270, SRI International, Menlo Park, CA (December 1984), SECRET/NOFORN.

Table 1

(U) STAGES IN REMOTE VIEWING

Stage		Example
I	Major gestalt	Land surrounded by water, an island
II	Sensory contact	Cold sensation, wind-swept feeling
III	Dimension, motion, mobility	Rising up, panoramic view, island outline
IV	General qualitative analytical aspects	Scientific research, live organisms
V	Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI	Three-dimensional contact, modeling	Layouts, details, further analytical contact

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(U)

visualize a remote site tends to stimulate memory and imagination--usually in visual-image forms. As the RVer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined rational effort to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception. The result is a premature internal analysis and interpretation on the part of the RVer. (For example, an impression of a city is immediately interpreted as New York City.) This we call Analytical Overlay (AOL).

(U) Our investigation of these overlay patterns suggests a model of RV functioning. With the application of a "stimulus" (e.g., the reading of a coordinate), there appears to be a momentary burst of "signal" that enters into awareness for a few seconds at most, and then fades away. The overlays appear to be triggered at this point to fill in the void. Success in handling this complex process requires that

(U)

the RVer learn to "grab" incoming data bits while simultaneously attempting to identify the overlays as such. Observation of this process in earlier development work suggests that the above behavior can be learned.

(U) As indicated earlier, the RV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the target site. These stages (described in more detail below) are tutored in order, with presentation of theory followed by a series of practice sessions--taking a few weeks per stage. The RVer thus moves up through the stages, concentrating on the elements to be mastered in each stage before proceeding to the next. In the development work that preceded this study, it was found that an experienced remote viewer applying the techniques that are learned in this procedure tends to recapitulate the stages in order. The contents of the six stages (as evolved in the development work) are as shown in Table 1, and the techniques employed in the stages are described in the following paragraphs.

2. (U) Stage I (Major Gestalt)

(U) In Stage I, the RVer is trained to provide a quick-reaction response to the reading of site coordinates by a monitor. The response takes the form of an immediate, primitive "squiggle" on the paper (called an ideogram), which captures an overall motion/feeling of the gestalt of the site (e.g., wavy/fluid for water). Note that this response is essentially kinesthetic, rather than visual.

3. (U) Stage II (Sensory Contact)

(U) In Stage II, the RVers are trained to become sensitive to physical sensations associated with the site, i.e., sensations they might experience if they were physically located at the site (heat, cold, wind, sounds, smells, tactile sensations, and the like). Again, this response is essentially nonvisual in nature (although color sensations may arise as a legitimate Stage II response). Of course, in both

Stage I and Stage II, visual images may emerge spontaneously. In that case, they are not suppressed, but simply noted and labeled as AOLs.

4. (U) Stage III (Dimension, Motion and Mobility)

(U) Whereas in Stage I and Stage II viewing, data appear to emerge (typically) as fragmented data bits, in Stage III, we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole (which we label "aesthetic impact"). Dimensional aspects such as size, distance, and motion begin to come into play, and emphasis is placed on generating configurational outlines and sketches (e.g., the outline of a city). Examples generated by RVer #059, the RVer of this study, can be found in the footnoted reference.*

5. (U) Stage IV (General Analytical Aspects)

(S/CL-3/NOFORN) Because of the apparent increased contact with the site that occurs in Stage III (a "widening of the aperture" as it were), data of an analytical nature begin to emerge. This follow-on process constitutes Stage IV in our nomenclature. Contained in Stage IV data are elements that go beyond the strictly observational, such as ambience (military, religious, technical), cultural factors (Soviet, Muslim, nomadic), and function or purpose (radar, power generation, BW research, missile storage). Thus, Stage IV viewing transcends simple physical descriptions of what is visible to the eye, to take into account human intention. Because, from an operational point of view, it is the latter that is typically a matter of intelligence concern, Stage IV is considered to be the threshold for crossover into operational utility.

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*(U) Puthoff, H. E., "Special Orientation Techniques: S-IV (U)," Final Report 941/CL-0020, SRI International, Menlo Park, CA (July 1984), SECRET/NOFORN.

(U) In Stage IV, the viewer is trained to accumulate data bits in no less than eight separate categories, in parallel, in addition to processing additional ideograms and sketches. These range from broad categories of sensations and dimensional references, through specific qualities (physical/technological detail, cultural ambience, and functional significance), and include tracking of the analytical overlay line. To keep these separate signal lines on track requires exceptional control of session structure--an ability trained for in the lengthy S-I through S-III training period. With these elements under control, the Stage IV data-bit-acquisition procedures can then be used to build up an interpretation as to the site's activities and functions.

III STAGES V AND VI TRAINING (U)

A. (U) Overview

(U) Stages I through III are directed toward recognition of the overall gestalt and physical configuration of a target site. In these stages, information is collected in the form of ideograms, their motion and feeling (S-I), sensations at the site (S-II), and sketches that result from expanded contact with the site (S-III). Stage IV is designed to provide information as to overall function, that is, as to the purpose of the activities being carried out at the site. To attain this goal, the RVer learns to track data bits in several separate categories.

(U) In the processes through Stage IV, data are extracted from the signal line as they emerge in some natural sequence; any casual attempt to force the process by "probing" or "questioning" the signal line usually results in triggering AOLs. In Stage V, however, special processes for interrogating the signal line without deleterious effects are introduced, and certain drills are carried out to incorporate this capability. In order to extract more refined data, various data bits, which constitute attributes, topics, subjects and objects associated with the site, are queried as to the emanations associated with them. An adjunct to this process involves learning to recognize and handle "AOL drives"--persistent AOLs that color a session.

(U) Training on Stage VI involves four general categories:

- Working toward creating a general three-dimensional model of the major features of the site, using construction materials of various types (e.g., modeling clay, poster paper layouts),
- Extending and enhancing qualitative factors intuited to be paramount at the site,
- Identifying emotional factors of people at the site,
- Working with training sites in a no-feedback mode in order to strengthen independence of the training mode. In this

(U)

> mode, a circumscribed intrasession feedback is an option typically used by the training monitor for pedagogical purposes. Feedback phrases consist of five statements, given at appropriate times: "correct, probably correct, near, can't feedback, site!."

(U) with regard to the emphasis on modeling, it should be noted that the use of such an approach (which was derived empirically) is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawings. Rather, the kinesthetic activity during modeling appears to (1) quench AOL formation associated with purely cerebral processes, and (2) act as a trigger to produce further analytical content on the site--even concerning aspects not being specifically addressed by the modeling.

(U) In the delivery of the Stage V and Stage VI training package, S-VI was delivered out of sequence, i.e., delivered first. When RVer #059 completed S-IV training only S-VI training was ready for delivery; S-V training was still in R&D. Because the purpose of S-V is to correct and elaborate, which is an addition to, rather than a foundation for, the use of S-VI procedures, delivery of the two stages in reverse order was an acceptable option. The two stages will therefore be discussed in the order of delivery.

B. (U) Stage VI

(U) Altogether, 19 sites (listed in Table 2) were used in the S-VI training sequence.

(U) As indicated in the footnote to Table 2, those sites noted with a single asterisk (five) are ones for which clay models were constructed by the trainee during the training session, before access to any feedback materials. All five are shown in Figures 1 through 5. As can be see, the similarities of the models to the sites are striking.

(S/CL-3/NOFORN) Among the six test sessions used to complete the S-VI series (in which no feedback was given during the session), the trainee correctly (1) described the Padre Bay, Utah, site (a point on

Table 2

(U) STAGE VI SITES

Trial	Date/Time	Coordinates	Site
1	18 Apr 84--1100	42°22'52"N, 71°03'40"W	Bunker Hill National Monument, MA
2	19 Apr 84--1008	20°10'N, 87°29'W	Tulum Ruins, Mexico
3	24 Apr 84--1035	35°18'36"N, 93°13'53"W	Nuclear Power Plant* Russellville, AR
4	25 Apr 84--1102	38°12'12"N, 85°46'10"W	Race track at Churchill Downs, KY
5	26 Apr 84--1029	37°18'44"N, 78°19'15"W	High Bridge, Farmville, VA
6	26 Apr 84--1035	28°24'41"N, 81°34'58"W	Disney World, FL
7	27 Apr 84--0952	37°10'N, 86°08'W	Mammoth Caves, KY
8	14 May 84--1555	30°42'33"N, 84°52'43"W	Apalachee Correctional Institution, Apalachee, FL
9	15 May 84--1146	47°57'23"N, 118°58'50"W	Grand Coulee Dam, WA*
10	16 May 84--1209	36°02'57"N, 95°57'03"W	Oral Roberts University, OK
11	17 May 84--0907	37°41'34"N, 88°16'02"W	Level Hill Cemetary, Ford County, IL
12	18 May 84--0955	29°38'54"N, 82°20'03"W	Alachua General Hospital, Alachua County, FL
13	26 Jun 84--1036 26 Jun 84--1415 27 Jun 84--0915	34°47'38"N, 82°53'55"W	Oconee Nuclear Power Plant, SC*
14	28 Jun 84--1012	37°04'24"N, 111°18'20"W	Padre Bay, UT**
15	29 Jun 84--0842	44°17'17"N, 110°53'21"W	Ragged Falls,** Yellowstone Park, WY
16	2 Jul 84--1015	58°25'30"N, 134°03'00"W	Taku Glacier, AK**
17	3 Jul 84--0949	37°24'53"N, 122°03'00"W	Moffett Field,** Mt. View, CA
18	4 Jul 84--0958	25°22'S, 54°34'W	Itaipu Dam,** Paraguay/Brazil
19	Special Access Only (SAO)		Client-chosen site**

*Sites for which clay models were constructed **No intrasession feedback

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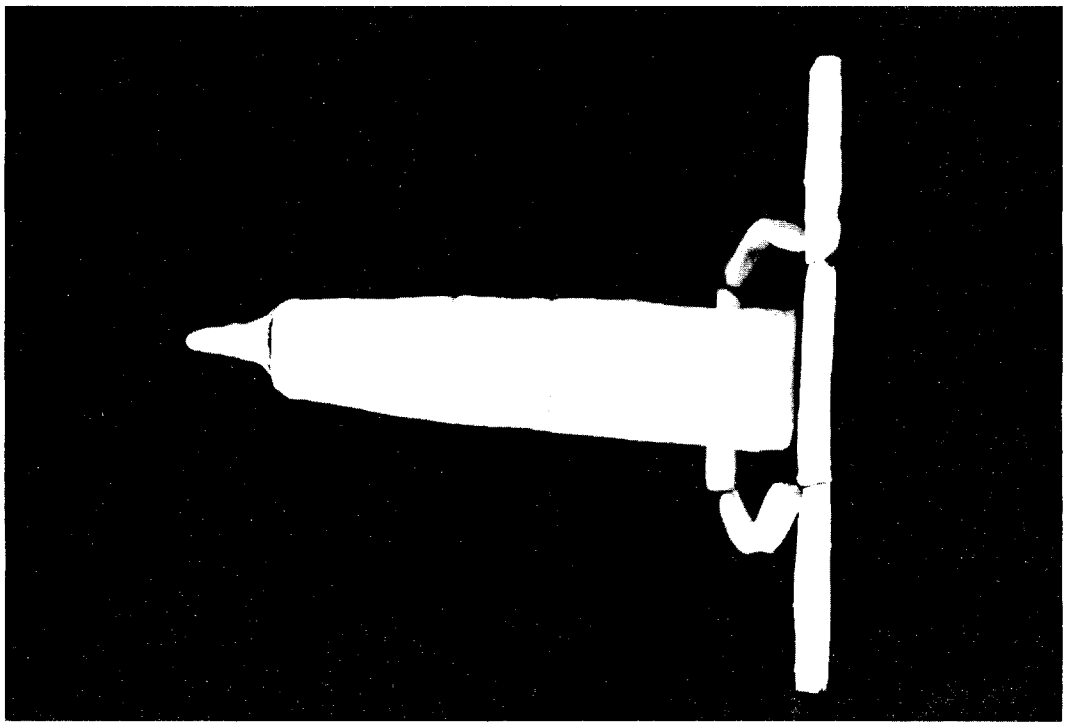

(b) RV RESPONSE

(a) SITE

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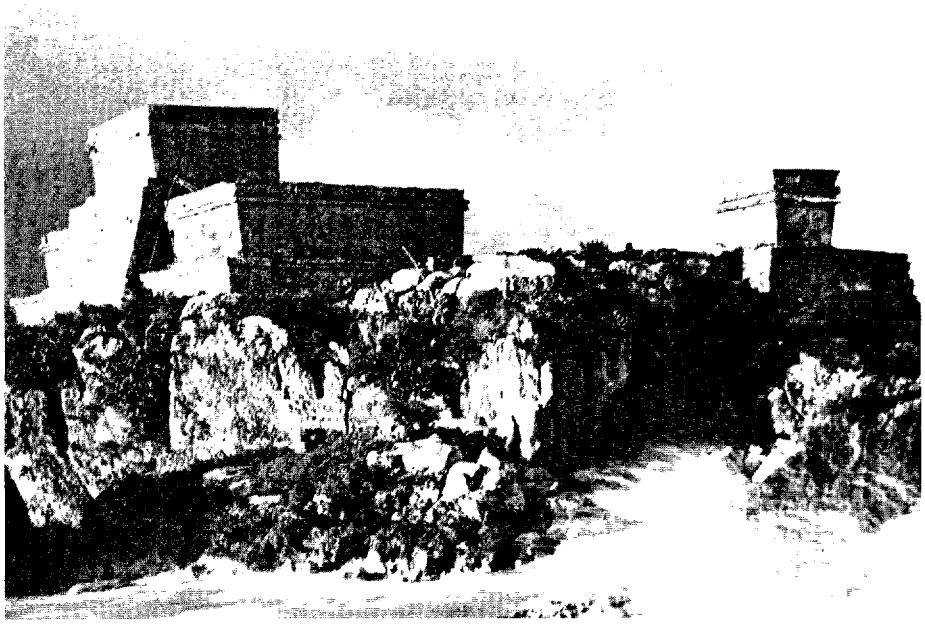
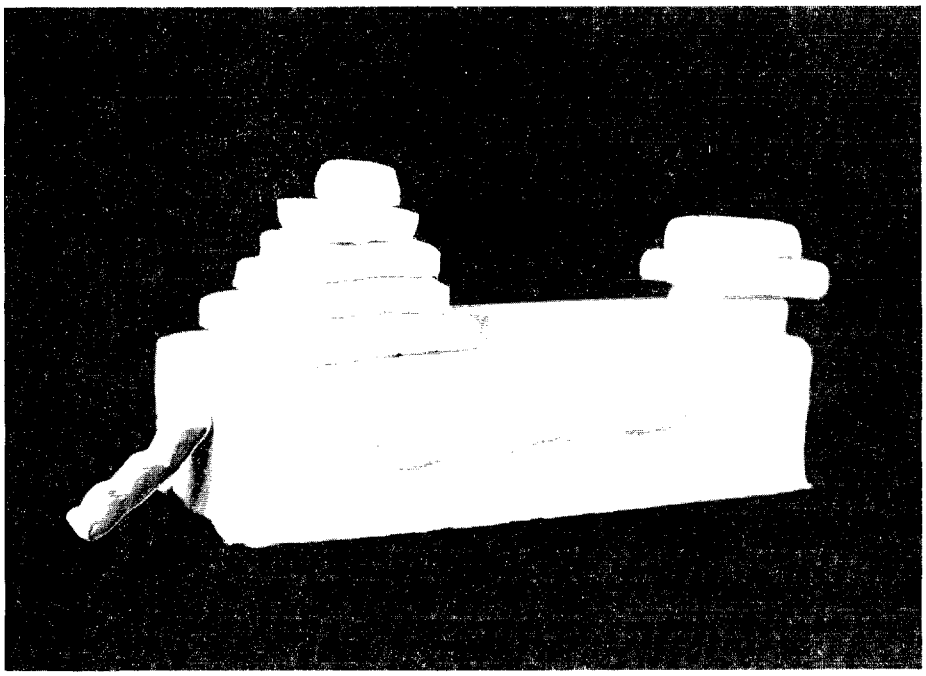
FIGURE 1 (U) BUNKER HILL NATIONAL MONUMENT



(a) SITE



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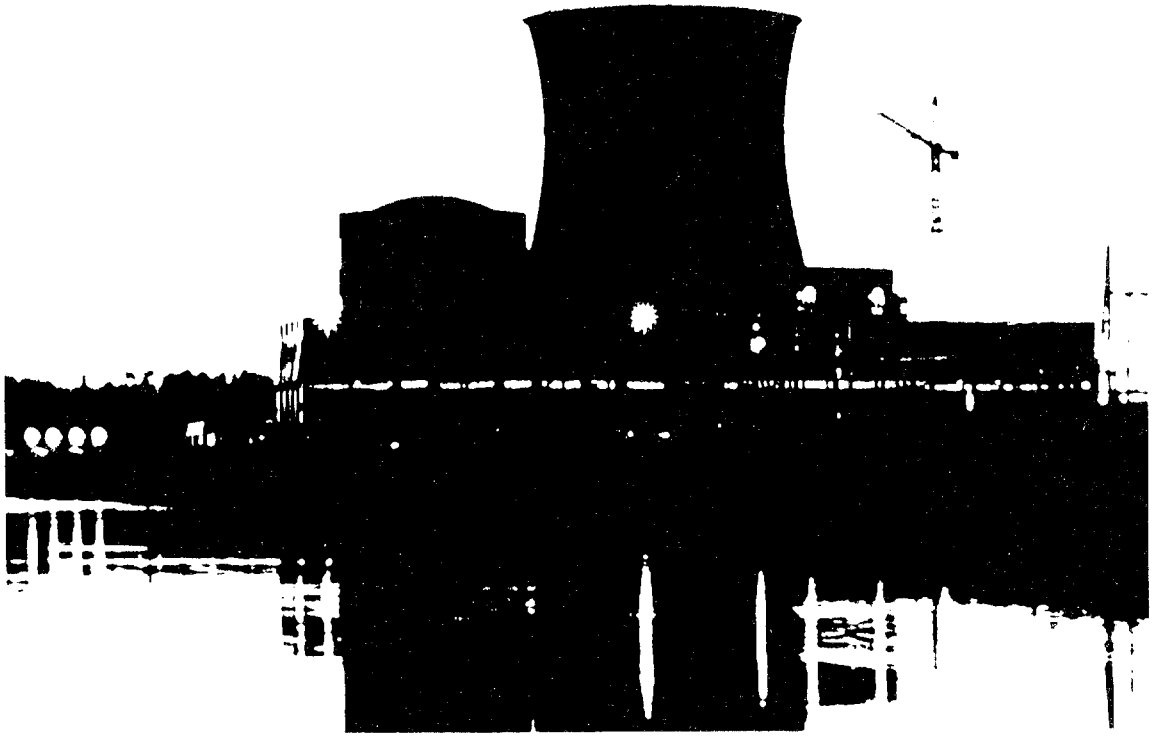
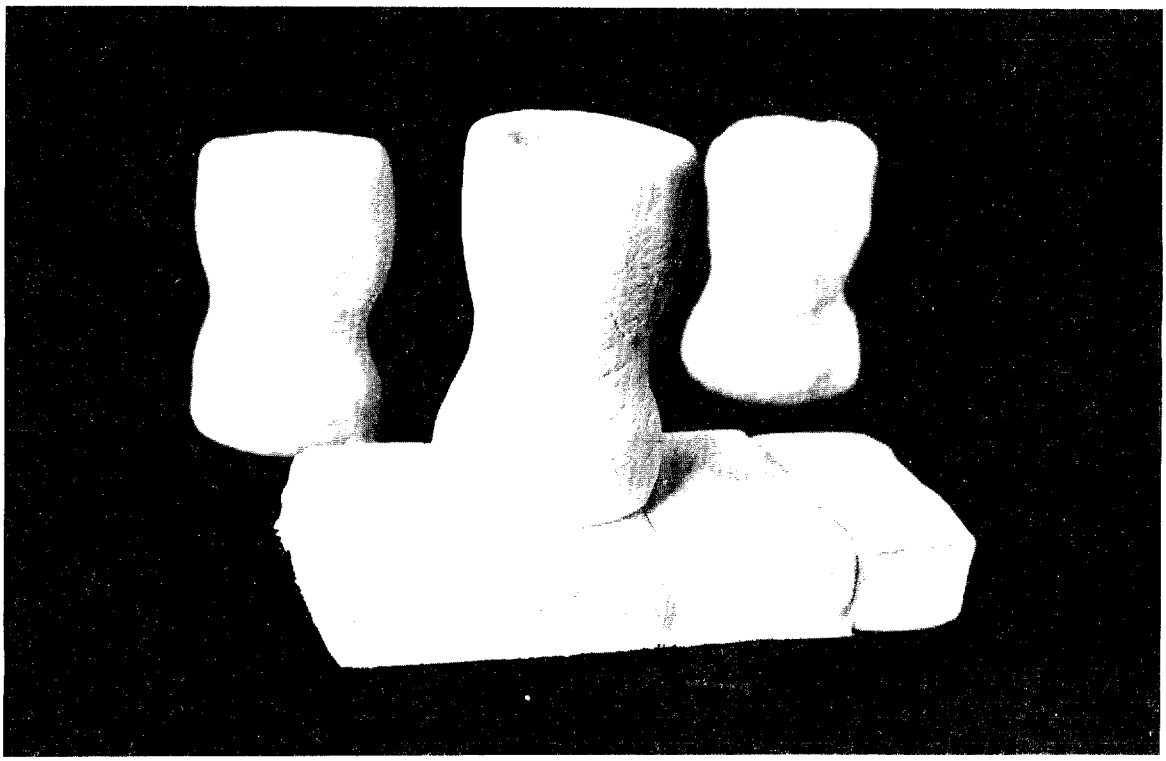
(b) RV RESPONSE

FIGURE 2 (U) TULUM RUINS, MEXICO



(a) SITE



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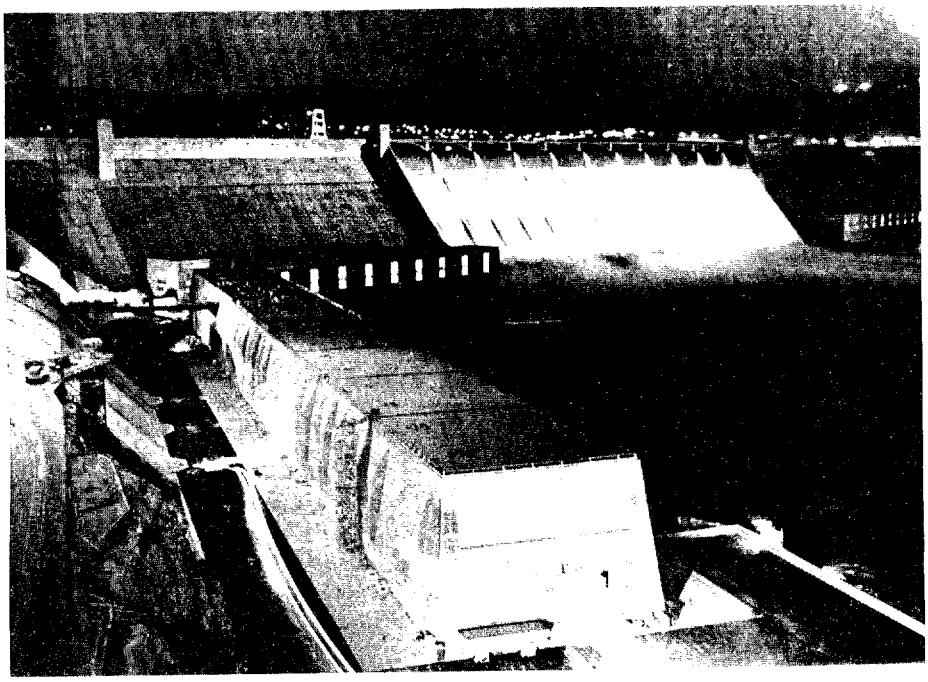
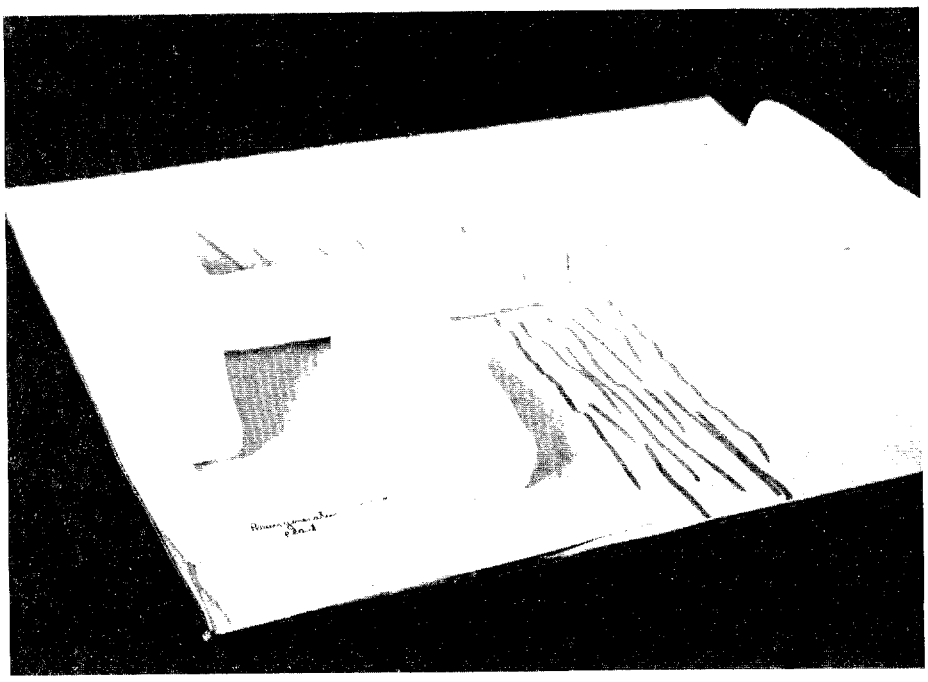
(b) RV RESPONSE

FIGURE 3 (U) NUCLEAR POWER PLANT, RUSSELLVILLE, ARKANSAS



(a) SITE



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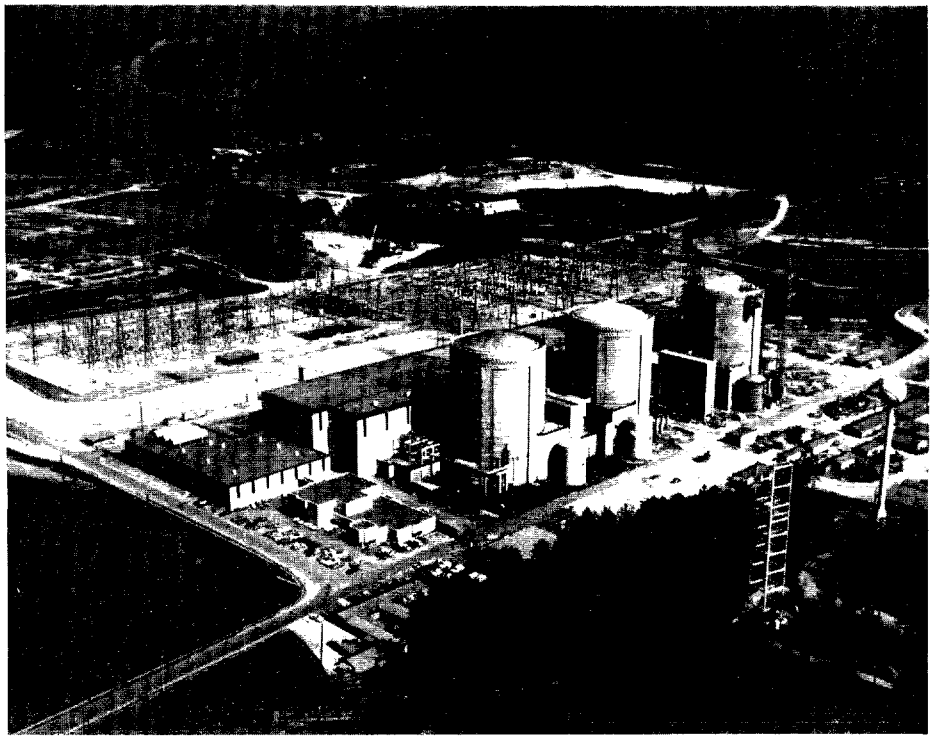
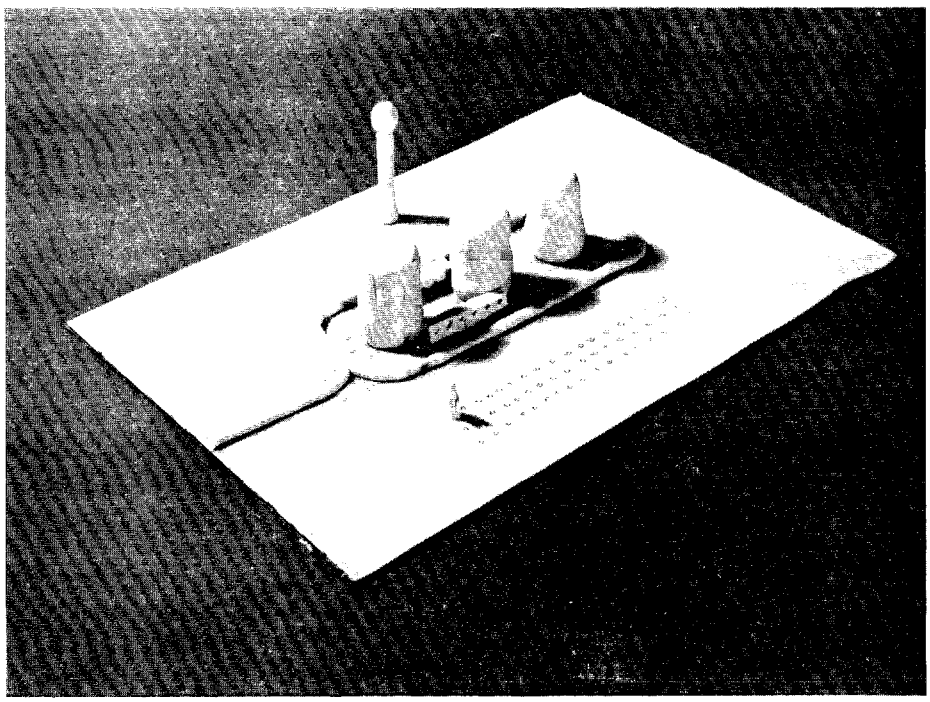
(b) RV RESPONSE

FIGURE 4 (U) GRAND COULEE DAM, WASHINGTON



(a) SITE



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(b) RV RESPONSE

FIGURE 5 (U) OCONEE NUCLEAR POWER PLANT, SOUTH CAROLINA

(S/CL-3/NOFORN)

Lake Powell's eastern shore flanked by buttes), as rising land and water; (2) identified Ragged Falls in Yellowstone Park as a waterfall; (3) obtained an image of a dam in response to Itaipu dam (although incorrectly labeling it as AOL); and (4) provided a high-quality result on a Special Access Only (SAO) site chosen by the client. Given the apparent integration of aptitudes expected in S-VI training, and the pattern of remaining problem areas designed to be handled by S-V techniques, the RVer was then advanced to the remaining S-V training portion of the overall training package as presently configured.

C. (U) Stage V

(U) Stage V is considered a corrective-action stage. Special "query" process techniques have been developed for the refinement of certain types of data as they emerge, and for the correction of AOLs by the determination of what lies underneath.

(S/CL-3/NOFORN) Progress on incorporating S-V techniques into the RV process was very rapid for Trainee #059, in part because of having assimilated the S-VI structure first. Only eight sites were required to declare Trainee #059 complete on S-V. The trainee's responses to the sites are listed in Table 3.

(S/CL-3/NOFORN) In addition to the results generated in the SRI training format (Table 3), the client reported to SRI personnel that, after returning to the client facility, Trainee #059 began a series of verification tests under client-controlled conditions. It is reported that in the two tests done to date (carried out under conditions in which no feedback is provided to the RVer as the descriptions are being generated), results of the quality reported in the above table were obtained.

Table 3

(U) STAGE V SITES

Trial	Date	Site	Response
1	1 Oct 84	United Nations	United Nations
2	2 Oct 84	L'Opera, Paris	Opera
3	3 Oct 84	Weyerhauser lumber facility Longview, WA	Factory, floating logs, making lumber
4	4 Oct 84	Library of Congress	Library of Congress
5	11 Oct 84	Keeneland Race Course, Lexington, KY	Racetrack
6	12 Oct 84	Bureau of Engraving,	Printing of money
7	30 Nov 84	Geyers steam field, Sonoma	Geothermal production
8	4 Dec 84	Church at Lourdes	Church at Lourdes

(S/CL-3/NOFORN)

IV TRAINING EVALUATION AND RECOMMENDATIONS (U)

A. (U) Training Rate

(S/CL-3/NOFORN) Army INSCOM Trainee #059 is the first individual to complete the six-stage training package described in this report. The distribution of site viewings over the various stages is shown in Table 4. The time frame involved in this effort was 2 1/2 years. An accelerated work program with recent trainees indicates, however, that this time might be shortened considerably.

Table 4

(U) DISTRIBUTION OF TRAINING SITES BY STAGE

Stage	Number of Sites
I	56
II	23
III	86
IV	31
V	8
VI	19
Total	223

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B. (U) Trainee Evaluation

(S/CL-3/NOFORN) As the first trainee to complete the S-I through S-VI program, Trainee #059 fulfilled an important role in the development of the overall training package. Although Stages I through III had been

(S/CL-3/NOFORN)

pretested with other trainees, the desire of the client to move ahead expeditiously with the training of this particular candidate resulted in his providing our first research data on technology transfer of Stages IV through VI. The trainee's attitude in this position is to be highly commended for (1) his readiness to accept coaching and tutoring in this difficult discipline, (2) attentiveness to all aspects of the discipline as it developed within him, and (3) his patience in working through the subtle intellectual learning process required.

(S/CL-3/NOFORN) With regard to the quality of the remote viewing being generated on a routine basis, it would appear that Trainee #059 has an unexcelled potential for continuing to develop remote viewing as a viable information-gathering tool.

C. (U) Recommendations for Follow-On Actions

(S/CL-3/NOFORN) Trainee #059 is now in the position of being able to contribute valuable information for the carry-over of training into the applications area. Detailed authentication of the skills transfer (e.g., by extensive double-blind testing) was beyond the time/funding scope of this training effort. It is recommended that the client enlist the Trainee's skills to pursue appropriate in-house tasks to determine the overall efficacy of the training as applied to client needs. Should client interest exist in contributing additional archival research data (invaluable to the overall effort), it is also recommended that authentication of skills transfer be documented in appropriate scientific formats. For example, videotaping of sessions carried out under double-blind conditions (where access to complete verification materials is possible), would constitute an excellent vehicle for documentation.

Introduction:

This document was found on 2.2.2007 by myself whilst reorganising the Stargate archives document by document into chronological order. For me as a student of CRV it's both a thing of beauty and also a historical footnote to all the rumours I have followed for the last nine years of mythical advanced stages past the Ingo six stage CRV process.

Those of you who know CRV or have tried it in the past with the previous manual I would say you should find this easier going. It has sketches and diagrams to each stage of the CRV process, a real CRV session and a full breakdown of key stages like the Ideogram process and the tricky stage 5.

The gem in the crown of this document is the hypothetical thinking of stages 7-11 to advance the CRV stages – and boy these look amazing!

I have spoken to Paul Smith, PJ and other RV experts on the authorship of this doc and it looks like it's probably Tom McNear, who wrote this at the end of 3.5yrs CRV training under Ingo. It's likely that this earlier document then formed the basis for the current manual in the public domain.

I personally like the flow of this earlier document, it reads easier and the diagrams and examples really help the education. What really sells the method is the stage5 detail and breakdown of the data and whoa you sure can get allot of relevant data as you will see.

Like the current manual it probably was not intended to be used as a training manual or final guide to Ingo's six stage method but as a document that captured the method as Ingo taught it for use an evaluation. So its still not going to be the best way to learn RV, but it should give you some real pointers on a methodology that works for some.

All the best…

Daz Smith
4.2.2007
Darry@net-hed.com

WORKING PAPER

COORDINATE REMOTE VIEWING
STAGES I-VI AND BEYOND
FEBRUARY 1985

SG1I

[redacted]

PROJECT OFFICER

SECRET

CONTENTS

CHAPTER ONE
INTRODUCTION

The purpose of this document is to provide an overview of Coordinate Remote Viewing (CRV) Training Stages I through VI. CRV is the process by which a person is capable of "perceiving" information concerning a site remote from him in location and/or time given only the geographic coordinates of that location. It will provide the basics that have been learned in the past three years of training. One cannot expect to learn RV simply by reading this document. CRV must be learned by doing. Terms used in this paper peculiar to the RV process are defined in appendix A.

Stage		Example
I	Major gestalt	Land surrounded by water, an island
II	Sensory contact	Cold sensation, wind-swept feeling
III	Dimension, motion, mobility	Rising up, panoramic view, island outline
IV	General qualitative analytical aspects	Scientific research, live organisms
V	Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI	Three-dimensional contact, modeling	Layouts, details, further analytical contact
.		.
.		.
.		.

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FIGURE 1 (Chart listing basics of S-I through S-VI)

CRV has been divided into discrete achievable levels called stages. Training is presented in these Stages. (See Figure 1) Each Stage is a natural progression, building on the information received from the previous Stage. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. To learn to RV the trainee must do practical exercises in each Stage until a level of proficiency is reached. Only then can he proceed to the subsequent Stage.

The key to the lower stages of the RV process is the recognition that the major problem in attempts to remote view is the desire to visualize the site. When the viewer attempts to visualize the site he usually stimulates memory and imagination. As the viewer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined attempt to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception (see glossary). The result is a premature internal analysis and interpretation on the part of the remote viewer. (For example, an impression of an island is immediately interpreted as Hawaii.) This is called Analytical Overlay (AOL) (see glossary).

Investigation of these overlay patterns by SRI-International led to the model of RV functioning shown in figure 2

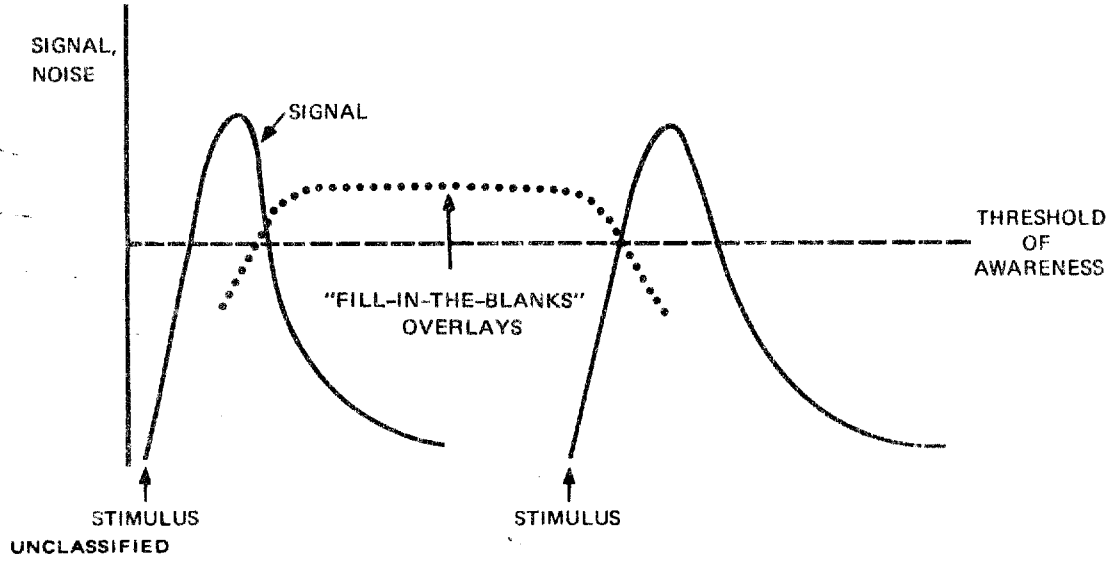


FIGURE 2 (Schematic representation of remote viewer response to CRV situation)

Upon receiving the stimulus, or coordinates the psychic signal reaches the threshold of awareness, the point where the signal begins to be perceptible. When the signal impacts on this threshold it is perceived by the viewer momentarily. As this signal fades away the viewer, using the first few data bits received from the initial signal, draws on memory or imagination to "create a picture" of the site. This "picture" is created from too few data bits and consequently bears little resemblance to the actual site. This is called fill-in-the-blanks overlays on the above figure. Success in handling this complex process requires the viewer to "grab" incoming data bits while simultaneously attempting to control the overlays. Stage I and Stage II training is designed to deal with this problem.

Observation of the training program indicates that remote viewing is a learnable skill. Specifically, it appears that a viewer trained in this CRV technique can be expected to exhibit a performance curve as depicted in figure 3.

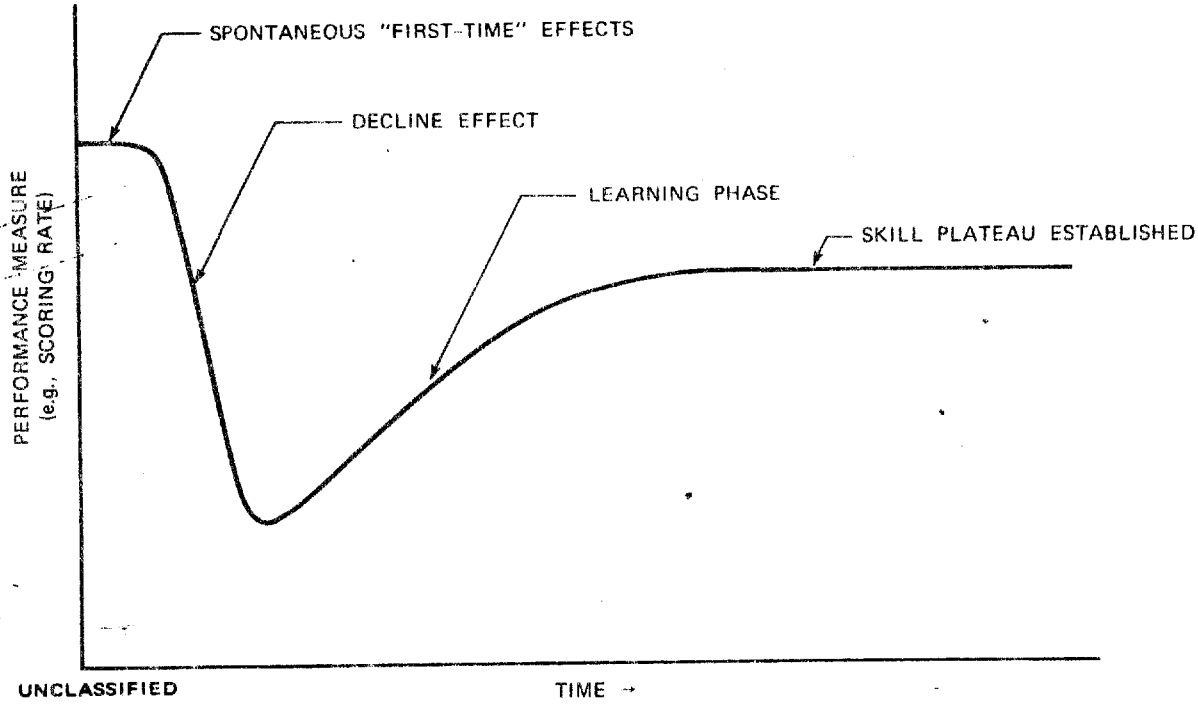


FIGURE 3 (Idealized performance-over-time curve)

After being exposed to the basic concepts of the training program, the viewer typically exhibits a few sessions of very-high quality. This is known as the "first-time effect." This quality cannot be maintained and is followed by dropping to a very low level of performance. At this point learning begins. As learning takes place, the session quality improves. Improvement continues until a plateau is reached. When this plateau is maintained for five to six consecutive sessions it is time to commence training in the next Stage.

As indicated earlier, the CRV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the site. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. The viewer progresses through the stages, concentrating only on the elements to be mastered in each stage before proceeding to the next. The trainee should not be given information on stages beyond the specific stage in which he is being trained. This would challenge the trainee to progress too rapidly. Without a thorough understanding of each stage, progress into successive stages becomes very difficult.

The time required per stage is only an estimate. Training continues until the appropriate plateau is reached. The exact number of sessions is dependent on the needs of the specific viewer trainee. The quantity of sessions a trainee requires to complete a particular stage is not necessarily indicative of the his potential as a viewer. Individual differences in a trainee may impede progress in one stage while it may enhance training in other stages.

In developing this CRV training program, it was found that an experienced viewer applying the proper techniques tends to contact the site in sequential stages. The contents of these stages are shown in figure 1, and the techniques employed are described below.

STAGE I MAJOR GESTALT In Stage I the viewer is trained to provide a quick-reaction response to the reading of geographic coordinates by the interviewer. The coordinates are expressed in degrees, minutes, and seconds when possible. The response takes the form of an immediate, primitive "squiggle" on paper. This "squiggle" is known as an ideogram. The ideogram captures the overall feeling/motion of the gestalt of the site (e.g., fluid/wavy for water). This response is kinesthetic and not visual. In Stage I visual images are noted and labeled as AOL.

STAGE II SENSORY CONTACT In Stage II the viewer is trained to become sensitive to sensations associated with the site. These sensations concern sounds, smells, tastes, textures, temperatures, and energies at the site. Although colors are perceivable, Stage II signals are essentially nonvisual in nature. As in Stage I, visual images are noted and declared as AOL.

STAGE III DIMENSION, MOTION, AND MOBILITY In Stages I and II, data typically appear to emerge as fragmented data bits. In Stage III we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, more detailed data and dimensional aspects such as length, height, and distances, begin to appear. This increased contact is known as a "widening of the aperture". At this point contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole. This is known as an "aesthetic impact". After the viewer experiences an "aesthetic impact" the urge to draw the site begins. These drawings are expressed in the form of sketches, trackers (outlines of the general configuration of the site), and additional spontaneous ideograms. The final product of Stage I through Stage III training is the recognition of the overall gestalt and physical configuration of the site.

STAGE IV GENERAL QUALITATIVE ANALYTICAL ASPECTS Because of the increased site contact that occurs in Stage III, in Stage IV data of an analytical nature begin to emerge. Contained in Stage IV data are elements that go beyond normal observational concepts. The ambience of the site such as military, religious, technical, or educational, can be expressed in Stage IV. Cultural factors such as Soviet, Muslim, or Arabic, and functional indicators such as power generation, BW research, or human research, can also be reported accurately in Stage IV. Stage IV is therefore the point where the viewer begins to become operational.

STAGE V SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE Many complex bits of data are produced during Stage IV. If during Stage IV the viewer attempts to probe or question the significance of this data it usually results in the production of AOL. The analytic functions of the viewer "try too hard" and fill in with logical but incorrect data. In Stage V however, special techniques are used to produce the more detailed information without triggering AOL.

STAGE VI THREE DIMENSIONAL CONTACT AND MODELING In Stage VI the viewer uses various materials to produce three dimensional representations of the site or specific elements at the site location. Materials such as clay, cardboard, and poster paper can be used to produce models of the specific structure at the site as well as the general configuration of the surrounding area. This construction is done with "feeling". The use of these materials is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. The kinesthetic activity appears to both quench AOL formation associated with purely cerebral processes, and to act as a trigger to produce further analytical content of the site, even concerning aspects not being specifically addressed by the modeling.

Detailed information concerning these training stages is included in the following chapters. Additionally, hypothesized subsequent stages are discussed in chapter 10.

CHAPTER 2
IDEOGRAMS

An ideogram is the kinesthetic response of the viewer to his perception of the site. Ideograms are the basis for the CRV training program. Ideograms are taught to the trainee in Stage I. Without mastering the ideogramic process the trainee cannot proceed to subsequent stages. The ideogram is the foundation for all other stages in CRV.

In CRV ideograms are produced in response to the reading of the coordinate of the site. This ideogram is produced as the viewer comes into contact with the signal line. The ideogram is composed of three portions:

a. the ideogram
b. A.-the feeling/motion
c. B.-the automatic analytical response

The ideogram is expressed as a "squiggle" on paper. It is produced by a spontaneous reaction of the viewer to the geographic coordinate of the site.

The viewer writes the coordinate which is spoken to him by the monitor. When this is completed he places his pen point on the paper keeping his arm relaxed so that when the unconscious, almost imperceptible, response is experienced the pen will produce a mark on the paper. This mark is the ideogram.

The second portion of the ideogram is the feeling/motion. The feeling/motion incorporates two parts. The feeling that the viewer is experiencing while he is drawing the ideogram and the motion that the pen makes as the ideogram is being produced. There is no single word in the English language which means both feeling and motion hence the phrase feeling/motion.

The feeling expresses the basic feeling the viewer would feel if he were actually at the site. Examples of this are: hard, fluid, manmade, smooth, etc. There are five basic categories of feelings. These are: solid, liquid, airiness, energy, and temperature (also a Stage II).

The motion expresses the movement of the pen as the ideogram is being produced. Examples of this are: erratic, wavy, up, down, across, etc.

It is important that the ideogram only be expressed in terms of the feeling/motion and not in terms of its visual appearance. Do not look at the ideogram and expect to see something in it. This will lead to an AOL-DRIVE (see glossary).

The feeling/motion is expressed on paper as an A- (example: A-rising solid). This A- is on the right-central portion of the paper (see example).

The final portion of the ideogram is the automatic analytical response. This is the analytical response the viewer has while or immediately after drawing the ideogram (example: land, water, building, etc.). These responses should be very

general and immediate. The viewer should not "think" about producing a response. If it is not truly automatic then the viewer should simply state that there is no response. It is completely acceptable not to produce an automatic analytical response.

The automatic analytical response is expressed as a B- (example: B-land). This B- should be immediately below the A-. If the viewer has no response, he should verbalize, "no B", and write B- ——.

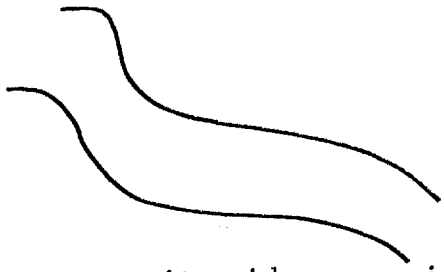
There are four types of ideograms:

a. single
b. double
c. composite
d. multiple

A single ideogram is a one-line drawing which expresses one idea. A single ideogram should have one A- and one B-.

A-up sharp down
B-mountain

The double ideogram is a drawing of two similar lines that represent one idea which may have as many as five different parts. It may require as many as five different A's and B's.



A-shifty solid
B-land

A-flowing fluid
B-water

A-hard solid
B-rock

The composite ideogram is a drawing of three or more identical or similar lines that represent one idea. A composite ideogram should have only one A and B.

A-flowing fluid
B-waterfall

Multiple ideograms are a combination of lines which represent any number of ideas. One A- and B- is required for each idea the multiple ideogram expresses.

A-up hard down
B-mountain

A-flowing fluid
B-river

A-circling fluid
B-lake

This basic understanding of ideograms is necessary before proceeding to the following chapters. Chapters 3 through 8 discuss the six Stage CRV process in detail. Chapter nine provides an example of a completed CRV training session.

CHAPTER 3
STAGE I
MAJOR GESTALT

Stage I is the most important stage in the CRV training program. Stage I is also the most difficult to train. Stage I is the basis for the entire CRV process.

In chapter 2 we discussed Ideograms and how they are formed. The ideogram initially appears to provide little data. However, with more detailed inspection one finds the ideogram posses all the basic information necessary to proceed on to the operational data that we require. This information is contained in the feeling/motion of the ideogram.

In teaching CRV we are not teaching the trainee to be psychic. We are not teaching him to receive the signal. We are teaching him the proper format to be used in objectifying the data he perceives upon receiving the coordinate. This is known as the session "Structure". In this CRV technology we believe that as long as the viewer maintains proper control of his structure the data can be considered generally correct. It must be stressed to the viewer at all times that only by monitoring his structure can he know the value or correctness of the data he is producing. The best results are produced when the viewer ignores the content of the data and concentrates on the structure. This structure is always controlled by the viewer.

The following information concerning session structure is an integral part of Stage I. Structure and Stage I must be taught concurrently, hence a large portion of this chapter is devoted to structure. However, the structure learned in Stage I is used through out the CRV process.

Structure is broken into two areas:

The interaction of the interviewer and viewer.

The proper sequences of steps taken by the viewer to grasp the ideograms and objectify the data.

The interaction of the interviewer and viewer should be kept to a minimum to prevent inadvertent cuing or extemporaneous stimulus which might interfere with the viewer's ability to retrieve and objectify the signal. In objectifying the signal the viewer expresses, on paper, the perceptions or processes taking place in his head. All superfluous talking should be saved for the completion of the session. The date/time, coordinates or alternate cuing data, and specific feedback statements are the only inputs the monitor should make during the conduct of the session.

There are three classes of CRV sessions. These classes deal with the feed-back given or not given to the viewer during the session. These three classes: A, B, and C, are discussed below.

(U) PROTOCOLS

Class C
• Used in training sessions • Monitor is knowledgeable of the site; therefore session carried out under nonblind conditions. • Intrasession feedback given to facilitate learning process. • Session results do not stand alone as proof-of-principle because of cueing possibilities. • Evaluation of RV results inapplicable; performance curve measures, e.g., number of coordinate iterations required, only.
Class B
• Used in confirmation, evaluation. • Monitor is blind to site. • Feedback given only post-session. • Statistical techniques applicable to RV accuracy assessment.
Class A
• Used in operational RV, simulations. • Monitor is blind in majority of cases; nonblind analysts or observers occasionally present. • Feedback conditions variable, depending on task requirements. • Evaluation techniques as determined by user.

SECRET/NOFORN

The majority of the training sessions are Class C, with feedback. It is during training the viewer trainee must learn to differentiate between the emerging signal and AOL. This is done by immediate feedback during training.

To begin a session in Stage I the viewer trainee writes his name, location, and interviewers' name on the upper right corner of the paper. When this is complete the interviewer states the date/time group and the viewer writes this below the other information. This administrative data objectifies, in the mind of the viewer, the conditions (date, time, and location) for the beginning of the session. The coordinates objectify the specific site for that session. The viewers job is to, through proper structure control, describe the objects and activities at that site.

After this is accomplished the viewer momentarily checks himself for any problems, physical or emotional, which might interfere with his ability to RV. These inhibiting factors are called personal inclemencies (PI). All PI should be declared and objectified by writing it across the top of the page (example: PI- experiencing back pain). When problems are being experienced with bodily functions, the mind is preoccupied and the viewer cannot give his complete attention to the task at hand. If the PI is such that it may cause too much attenuation of the signal, then, if possible, the session should be aborted. When the PI is no longer a factor then the session can be attempted.

When the viewer feels confident and ready to grasp the signal he places his pen on the paper in the appropriate place for the coordinates. Upon seeing this, the monitor reads the coordinates slowly to the viewer who writes them.

Immediately after writing the coordinates, the signal will present itself in the form of an ideogram. The A-(feeling/motion) for each part of the ideogram is stated orally to the interviewer as it is objectified on the paper. The B-(automatic analytical response), if present, is also declared both orally and in writing. If no B- is present, this too should be declared. This is considered a completed Stage I sequence. Ideally the ideogram and the A- produce a B- (I+A=B). The coordinates may be restated any number of times, at the viewers discretion. After an I, A, B sequence is completed, the next reading of the coordinate should produce a different, more detailed, ideogram. Only after the I, A, B sequence is properly completed, however, will this new ideogram come. If during this process the same ideogram is produced with each iteration of the coordinate it indicates the ideogram has been incompletely or incorrectly interpreted. This means the viewer must take more care in producing the A-(feeling /motion). Often after the A- has been thoroughly expressed the viewer will be able to provide a B-. Once the ideogram has been correctly interpreted the next ideogram will present itself.

Ideograms come in sequential order from the main gestalt of the site to the smaller details. When an ideogram is correctly and completely interpreted another will present itself offering more information about the site.

The example below indicates the proper Stage I format and is considered a completed Stage I session.

VIEWER NAME
FT MEADE
INTERVIEWER NAME
DATE/TIME GROUP

37°43'17.2" N
122°42'11.8" E

A-rising hard
B-mountain

Site End Time

Each consecutive entry on the paper is entered below the previous entry. This provides a chronological history of the data. If, during the session it is noted that the viewer is out of structure, this chronological history will allow him to review the data and to correct the structure. At the conclusion of the session, an analyst, by reviewing the session structure, can know the reliability of the data.

During Class C (training) sessions the interviewer will provide the viewer with immediate feed-back for each element of data the viewer provides. This feed-back, in order to prevent inadvertent cuing, is in the form of very specific statements. These statements and their definitions follow:

Site (S) This indicates the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Correct (C) This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Probably Correct (PC) This statement means that the interviewer, due to limited feed-back materials, while not sure, believes that the information provided is correct.

Near (N) This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Can't Feed-back (CFB) This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Negative feed-back is not given. When the viewer incorrectly states an element of information no feed-back is given.

During the session the viewer writes the abbreviation (see above) of the feed-back next to the data. This allows the viewer, during training, to review the correct elements and produce a summary which describes the site. The session continues, during training, until the interviewer responds with the feed-back of Site.

At any time during the session or upon completion of the session, the viewer can complete a summary of the information he has produced. This often is helpful in creating a "picture" of the site in the mind of the viewer. During all sessions beyond Stage IV, and for all operational sessions a summary should be included at the end. This summary should be written in the words of the viewer and should include all data which was produced during the session.

When the viewer provides the required detail for the session to be considered complete the interviewer will indicate this by feeding back, site, end. The viewer objectifies this on the paper below the last entry on the paper. When this is complete the interviewer states the time for the completion of the session and this, too, is written by the viewer.

To this point we have discussed the ideal session, but what happens when things don't go ideally? We have a method for handling that too. When things are going well we keep working, but when they aren't we take breaks.

There are specific types of breaks and appropriate times to take them. When a break is taken the viewer objectifies the type of break on the paper and orally. The reason the viewer called the break is also stated and written. The brakes and when to use them follows:

Break A break can be taken anytime the viewer feels the need. This break should not be taken, however, when the signal is flowing smoothly. If the break is going to be more than a pause this should be indicated (example: 5 minute break). If the break is an extended break the ending time should be annotated on the paper and the resume date/time should be entered (example: Resume-date/time).

Miss Break A miss break is taken anytime the viewer misses the ideogram after the presentation of the coordinates. A miss break can also be taken if the viewer misses the feeling and/or the motion. The miss break is beneficial in that it tells the system that the signal was missed and to stop looking for it. If this is not done the brain will produce an AOL rather than admit it missed it. After a moments pause the viewer should retake the coordinates and proceed. Any number of miss breaks can be called. There is no shame in missing the signal, the shame is in not calling the break and allowing AOL to be produced.

AOL Break An AOL break is called any time the viewer realizes he has received an AOL. The viewer should call an AOL Break and objectify the AOL (example: AOL Break- Devil's Tower). This break acknowledges that it was an AOL and objectifies it to clear it from the system. The viewer should remain on break until the AOL "goes away". This may take a few seconds or a few minutes. There are times, however, the AOL may linger and consequently an extended break may be appropriate. AOL are recognized by three methods:

If the signal becomes a bright, motionless, visual image it is considered an AOL.

If the data is qualified it is considered an AOL. Statements such as: it is like..., I think it's,..., or maybe it's..., are all AOL. It is also considered an AOL if there is a stutter, pause, or hesitation accompanying the data.

If the statement is totally unjustified by the previous data it is considered an AOL. An example is if the viewer has an A- of rising hard and calls the site water.

AOL Drive Break (AOL-D break) An AOL-D break is similar to an AOL break except that an AOL-D indicates that the viewer did not call an AOL break in time and has been working with an AOL. This AOL is "driving" the system, hence the name. When the viewer realizes he is operating with a AOL-D he must go back in his data and locate the AOL, declare it, and break it from the system. All data from that point is suspect and should not be relied upon. With an AOL-D a longer break is usually required.

Bi-location Break (BILO Break) To properly RV a site the viewer must be bi-located, that is, he must have his perceptions at the site while still occupying physical space in the viewing room. When the viewer realizes he is not maintaining this bi-location he must call a BILO Break. If the viewer is too much in the viewing room, as evidenced by chit-chat with the interviewer, he will not be perceiving much data from the site. Conversely if he is too into the site, as evidenced by long periods of silence, he will be perceiving the data but he won't be reporting it. After a momentary break the viewer should pick up where he left off.

Too Much Break (TM Break) A TM Break is called when the viewer receives too much data to debrief. If he tries to work through it a confusion will result. After a short break the viewer should continue from where he left off.

Confusion Break (CONF Break) A CONF Break is called anytime the viewer is confused. Without acknowledging this confusion the viewer may incorporate the confusion into the session. The viewer should declare the confusion and objectify it so it can be removed from the system. A break should be taken until the confusion is gone.

By the use of appropriate breaks the viewer is able to control his structure. As we have stated earlier, it is the control of structure that we are actually teaching.

Stage I is taught in two phases. Stage I, phase I uses coordinates that represent only one large gestalt. Examples of this are large mountain ranges, large cities, and coordinates in the middle of the ocean. Stage I phase II are more detailed sites such as rivers through mountain ranges, cities on the ocean, or small islands.

CHAPTER 4
STAGE II
SENSORY CONTACT

In Stage I, the signal line is noticeably of brief duration and extremely narrow in aperture. As the viewer continues in contact with the signal line, however, the aperture widens somewhat, and a broader, slower signal is received. This signal consists of those sensations/feelings which the viewer might bodily experience were he physically at the site. These sensations are the signals processed during Stage II. Such basic things as tastes, smells, tactile sensations such as: textures, sounds, colors, temperatures, and energies such as: magnetics, radiation, electricity, etc. are received in Stage II. Stage II is unique in that the sensations produced usually generate little or no AOL because they are fundamental data bits that require no analysis or interpretation by the brain. These data bits, which are informally designate "Stage IIs", present themselves in clusters upon the proper decoding of the ideogram, A., B. sequence.

A cluster of Stage IIs may consist of two or more sensations. A single Stage II is called a "floating Stage II" and is not as reliable as those that come in "clusters". These clusters tend to represent different aspects of the site, i.e. a cluster for a building, for surrounding terrain, for water present at the site, or some other significant geographical or artificial feature, etc. Separate series of Stage IIs may be obtained for each separate I, A., B. sequence.

After the viewer has produced a B- (or acknowledged there is no B-), the Stage II signals may begin to flow. To objectify these signals the viewer writes "S-2" on the mid-point of the paper (see example below), and writes the Stage II signals, in column form, as they present themselves.

24° 44'18" N
122° 13'47" E

A-rising angle
manmade
B-building

S-2
gray
white
dry
textured
gritty

The process of aperture expansion seems to function on a continuum, and as one progresses into Stage II, the aperture widens. This produces a new category of Stage IIs known as dimensionals. These dimensionals are the beginning of Stage III and are discussed in the next chapter.

Because Stage II signals are mostly normal bodily sensations which we experience daily, Stage II is one of the easiest and fastest stages to teach.

Stage II signals at first seem to lack any real value. They are extremely basic and express little about the true nature of the site. It is important to realize the viewer must progress through the Stage II signals before he will experience a "widening of the aperture". This expanded contact with the site leads, as is discussed in the next chapter, to aesthetic impact which is the element of CRV which truly leads to the production of information of intelligence value.

CHAPTER 5
STAGE III
DIMENSION, MOTION, AND MOBILITY

As discussed earlier, the purpose of Stage I is to teach the viewer the proper session structure and to train him to produce ideograms and process As and Bs. Stage II teaches the viewer to process sensations perceived from the site. Using the data produced by these Stages as a base the viewer can move into Stage III. Stage III allows the viewer to achieve a broader, more dimensional contact with the site. This improved contact allows the viewer to sketch the physical characteristics of the site. Stage III is broken into five separate components which are taught as a package. However, the ultimate goal of Stage III is TOTAL COMMAND OF STRUCTURE.

Stage III is composed of five elements:

Aesthetic Impact (AI): An AI is the point where the viewer is so overwhelmed with his perceptions of the site that he is unable to report them. An AI occurs after three to four dimensional descriptors are reported in Stage II. An AI is indicated by a shift in the viewers' mood or emotion. An AI is defined as a statement which describes how the site makes the viewer feel, or how the viewer feels about the site, i.e. lonely, magnificent, or "don't like it here". AI is one of the more difficult aspects of CRV to understand and express. Some AIs can be very powerful, some very weak, and some very subtle. The AI must be recognized and declared as AI BREAK. If an AI goes undeclared it can produce AOL colored by AI, bringing about AOL-Drive or peacocking (see glossary). AI are produced after the viewer has reported dimensionals, which indicates a change in aperture has occurred. After the viewer gets four or more dimensionals, he should look for the AI, although it may occur after only two or three. Dimensionals will be forced from Stage II until an appropriate AI is declared. If the AI keeps coming back it has not been correctly resolved. The viewer must return to where the AI was first experienced and inspect it to see how it made them "feel". This feeling should then be expressed as an AI Break. This corrected AI will produce better site contact and in turn lead to the other elements of Stage III.

Enhanced Dimensional Contact: A dimension is an extension in a single line or direction as length, breadth, thickness, or depth. A line has one dimension: length. A plane has two dimensions: length and breadth. A solid has 3 dimensions: length, breadth, and thickness. A dimension is an aspect of the site. Dimensionality is dependent on the view point of the viewer and is not an aspect of the site. Dimensions are expressed as:

a. Horizontal: A horizontal line is parallel to the horizon, opposite of vertical.

b. Vertical: A vertical line is perpendicular to the horizon, the opposite of horizontal.

c. Diagonal: A diagonal line is the point of intersection of two lines of a figure. A diagonal is neither vertical nor horizontal.

d. Mass: A quantity of matter that forms a body of indefinite shape; usually matter. Whatever forms a body is usually made up of matter. Mass indicates overall size.

e. Volume: Volume is a quantity, bulk, mass, or amount.

The addition of mass or volume provides a third dimension to the site. This indicates a change in aperture, and should produce an AI. If the AI is not present, the viewer may need another dimension.

f. Space: The absence of any of the above. Empty distance; an interval between things.

Motion and Mobility:
Motion is the act or process of moving; the passage of a body from one place to another. Motion is used to describe movement of things at the site.

Mobility is the state or quality of being mobile. Mobility indicates that the viewer has the ability to be mobile, or move at the site.

Trackers: Trackers are like a very detailed ideogram, but instead of being a solid line, a tracker is formed by dots. A tracker is drawn very slowly using dots because it is the viewer's autonomic system making the decision of where the next dot should go, and not his conscious processing. Generally, a tracker will accurately follow the configuration of the site. Dimensions are required to produce a tracker.

Sketches: A sketch is a general outline without much detail. It is drawn more slowly than an ideogram but faster than a tracker and is used to express an idea. Sketches produced immediately after an ideogram are out of structure and are considered AOL. Sketches are drawn after an appropriate AI. It is mobility that allows the production of sketches.

Sketches can be drawn both while in and out of contact with the signal. Sketches drawn while in contact with the signal are drawn rapidly and spontaneously.

Sketches drawn while out of contact with the signal are premeditated and analytically produced using a prescribed format.

To produce an analytic sketch of the site the viewer works through dimensional descriptors until an appropriate AI is produced.

The viewer then lists his data in three categories: dimensionals, secondary elements, and details.

Next, using the above listed elements, the viewer deliberately creates an analytical drawing starting with the horizontal elements, then the vertical elements, and finally the diagonal (angular) elements.

After this is done the secondary elements and details are filled in.

Regardless of which method of sketching is used, at no time should the viewer be sketching an image he has in his head. The sketches should be created from pre-visual information. If the viewer has an image in his head it should be declared AOL and an appropriate break should be taken.

While producing sketches, by either method, the viewer must be alert for spontaneous ideograms which may be produced. The viewer can recognize a spontaneous ideogram by the speed or "automaticness" with which it was produced. When this occurs the viewer should attempt to produce an A and B. If there is an A present, then this portion of the sketch was a spontaneous ideogram.

During the Stage III training session, the coordinate prompts the ideogram, which prompts the A and B, which prompts Stage IIs (including dimensions), which prompt the AI, which prompts mobility, which prompts trackers and sketches.

During Stage III the viewer can be moved to different times and locations. Because RV is a passive activity the phrases used to prompt mobility should be in the passive form. Cuing such as "300 feet north something should be perceptible" is used because it doesn't require an active response of the viewer.

While increased site contact is the more interesting element of Stage III, it is secondary to the real goal of Stage III. Again, THE PRIMARY GOAL OF STAGE III IS TOTAL COMMAND OF STRUCTURE. To complete Stage III the viewer must deliver a rendering of the ideogram, Stage I and Stage II to include at least three dimensionals, recognize and debrief an appropriate AI, become mobile at and around the site, and possibly produce a tracker or sketch, ALL WITH PROPER STRUCTURE CONTROL.

CHAPTER 6
STAGE IV
GENERAL QUALITATIVE ANALYTICAL ASPECTS

Whereas Stages I through III are directed toward recognition of the overall gestalt and physical configuration of the site, Stage IV goes beyond descriptions of the physical attributes of the site. Stage IV describes activities and objects at the site as well the feelings and emotions people at the site are experiencing. Because of this increased contact with the site, Stage IV is considered to be the threshold for operational utility.

In Stage IV the trainee is instructed to separate the incoming data into eight different categories. These categories are described below.

Stage II (S-2) These are the same sensations which were discussed in chapter four. These signals, while still classified as Stage II because of their nature, are often more detailed because of the increased contact of Stage IV. Examples are: blue, hard, car smells, etc.

Dimensionals (D) Dimensional signals describe the physical size of elements at the site. These are similar to the dimensionals of Stage III, but are usually more detailed. Examples are: tall, thin, 350 feet, etc.

Aesthetic Impact (AI) This is the column where the viewer debriefs his AI. This is a close-ended column which means the viewer still takes an AI Break as in Stage III and stops participating in the signal. Examples are: "WOW, this place makes me feel wonderful!"

Emotional Impact (EI) Emotional impacts are signals the viewer receives from people at the site. Any time a viewer perceives people at the site he should immediately move to this column and look for EI signals. These signals are very revealing as to what is occurring at the site. This is an open-ended column, the viewer should not call a break, instead he should continue to participate with these signals. The EI signal is a very slow signal. The viewer should take his time when debriefing EI, there is no need to call a BILO Break while waiting for EI. Examples of EI are: sad, happy, remorse, etc.

Tangibles (T) A tangible object is something which can be touched. This column is use to report "things" at the site. Examples are: trees, buildings, people, chairs, etc.

Intangibles (I) Intangible signals are those that are not tangible or touchable. Examples of signals which should be put in this column are: religious, military, Soviet, etc.

AOL In this column the viewer reports all AOL. This is a close-ended column. As with all AOL the viewer will call an AOL-Break and stop participating with the signal. An example is the remembrance of a place which reminds the viewer of the perceptions he is reporting.

AOL From The Signal (A/S) While A/S is not necessarily the site, it is not a true AOL. AOL from the signal is a hazy image which is still considered pre-visual. It is an analytical construct of the viewers mind. These A/S will be reported in the A/S column. No break will be called because the viewer should continue to participate in this signal. The viewer must be be aware this A/S can become an AOL and be ready to transfer it into the AOL column. Example: If the site is a radio tower, but the viewer receives an A/S of the Eifel Tower, the signal is an A/S instead of an AOL. It is trying to show the viewer the site "looks like" the Eifel Tower.

The above items are written across the top of each page after the session progresses into Stage IV. Below is a sample Stage IV format:

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

This "matrix" is written by the viewer rather than using a pre-printed format. Writing the matrix cues the viewer kinesthetically, in each column, each time it is written.

The information being debriefed should flow back-and-forth across the page. The viewer should ensure that information is being placed in each column. If he sees that one or more columns are being neglected he should prompt those columns to ensure that no information is being omitted. To prompt, the viewer simply places his pen point in the appropriate column. This should cause a flow of data to be received in that category.

When the viewer produces a T he should attempt to sketch it. If, during Stage IV a spontaneous sketch is produced the viewer should attempt to debrief it for Ts. This is an important aspect which leads to tremendous quantities of data. This often requires reinforcement during the session.

To complete Stage IV the viewer must:

be able to produce sufficient quantities of data in each column while maintaining proper session control.

produce sketches from T's and T's from sketches.

It is important for the viewer to be able to confidently produce information in Stage IV. Often the viewer will produce data bits which seem to make little sense. The viewer should not spend time trying to analyze this information, in Stage IV this will only result in producing AOL. In Stage V the viewer will learn to interrogate these signals for details without producing AOL.

CHAPTER 7
STAGE V
SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE

Stage IV produces large quantities of information, however many times this information is too complex or confusing for the Stage IV proficient viewer to deal with. Attempts to investigate this data in Stage IV usually ends in the production of AOL. It is Stage V that allows the viewer to "interrogate" (see glossary) the signals to get the appropriate detail without producing AOL. Additionally, Stage V is considered a corrective action stage in that it allows the viewer to "look through" AOL and find the data which caused the production of the AOL. There are many valuable signals lying under AOL.

Stage V offers exciting possibilities for intelligence collection. Whereas Stage IV can identify a site as being a library, Stage V allows the viewer to "enter the library" by interrogating the signal line and identify the subject of the books being maintained in the library. This allows the viewer to differentiate between a legal library and an art, or S&T library.

Stage V allows the viewer to interrogate the signal line regarding the categories of objects, attributes, subjects, and topics of the site. First we will define these categories and give examples of each and then we will discuss the actual technique used to interrogate the signal line.

OBJECT An object, according to the dictionary, is anything that is visible or tangible and is stable in form. When the viewer prompts for objects he should expect to perceive objects related to the signal being interrogated. Examples of objects are: buildings, tanks, weapons, people, etc.

ATTRIBUTE The definition of an attribute is: something seen as belonging to or representing someone or something. When the viewer produces data of interest, it can be interrogated for its attributes. Example: the attributes of a school are: books, students, desks, rooms, teachers, etc.

SUBJECT A subject is a matter or topic that forms the basis of a conversation, train of thought, investigation, etc. An element of data can be interrogated for the underlying subjects. Example: The subjects of a school are: education, learning, languages, etc.

TOPIC A topic is a subject of conversation or discussion. A topic is more detailed than a subject; subjects have topics. The subject of languages has the topics of: grammar, German, English, etc.

While the concept of objects and attributes can be easily understood, the concept of subjects and topics is not. Objects and their attributes are tangible and exist. People deal with these ideas daily. Subjects and topics are not tangible, however. The dividing line between a subject and a topic is very hazy. Because of this, a large portion of Stage V training is

devoted towards this concept. In the past it has taken several days of drills to instill this understanding in the viewer. In spite of this difficulty however, once the viewer truly understands the relationship between subject and topic it is no longer a problem and training proceeds very rapidly.

Now that the categories have been defined, it is important to understand the relationship between them. Basically, objects have attributes and attributes have objects; subjects have topics and topics have subjects. However, any item of data can be interrogated in any of the above categories.

We have mentioned prompting. What is prompting? In order to interrogate any piece of data the viewer merely writes the word, statement, or phrase to be interrogated on the next available space on the paper. He then writes below this the category he wishes to interrogate for. For example, if he wants the attributes of an object he writes the name of the object and below this he writes "attributes".

When this is done the word "emanations?"(with a question mark) is written below the category and the information will become available to him. The word emanate means: to flow out, issue, or proceed, as to come from a source or origin. When we prompt for emanations in any category we are merely asking if there is any signal to be received. This does not lead to AOL. A question of, "Are there any people there", would force the viewer into a yes or no situation which could easily induce AOL. When we ask for emanations we are not doing so with a preconceived idea (such as people). We are simply taking whatever response we receive from the prompt. If, when prompted, the data does not produce any information in that category, simply try another category. Below is an example:

building
attributes
emanations ?
tall
brown
people
glass
concrete
etc.

Building can also be interrogated for it's subjects:

building
subjects
emanations ?
knowledge
learning
students
the arts
etc.

As you can see, when building was interrogated for subjects, the objects of "students" and the topic of "the arts", came out. This is considered normal. The interrogation will sometimes automatically shift over to a different category. As long as the information continues to flow the viewer should continue to accept it.

The best time to begin Stage V is when the signal slows or stops in Stage IV. During operational sessions, when the interviewer sees an item of particular interest he may, at that time, request the viewer to interrogate it for more information.

When the Stage IV signal stops the viewer should review his data for elements which have the greatest potential for interrogation. Generally, object being interrogated for attributes or subjects is the best place. This is because the EEI we are attempting to answer is usually concerned with "things".

As previously stated, Stage V can be used to "look through AOL" to find the raw data which caused the AOL. There is usually a lot of signal incorporated into the AOL. To retrieve this information the viewer writes the AOL and then interrogates for the "prior emanations" or the information which preceeded the AOL. An example follows.

If the viewer had an AOL of the Empire State Building, he should do the following.

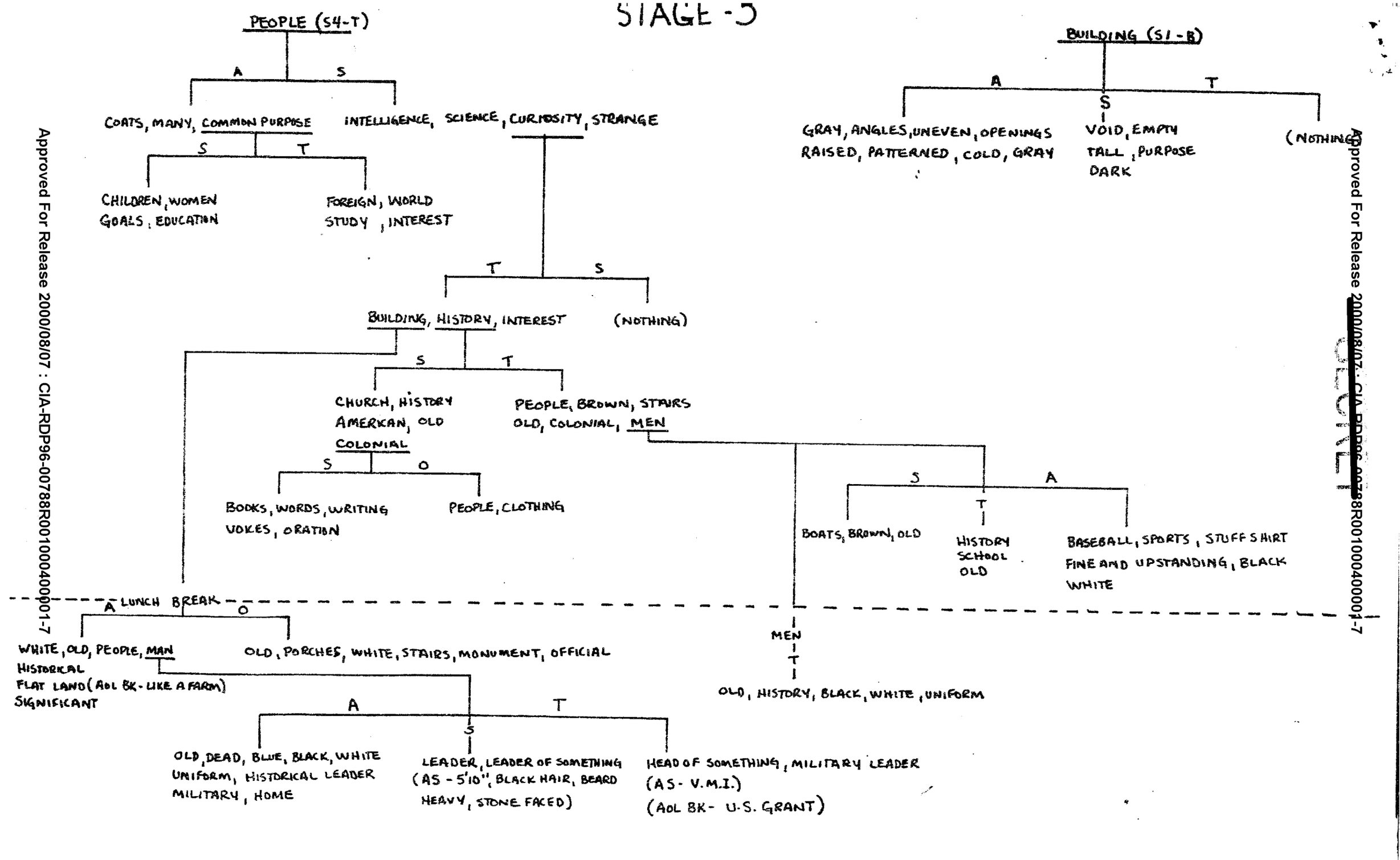
Empire State Building
prior emanations?
tall
angular
massive
gray
etc.

To complete Stage V the viewer must master the ability to review his data, to select the best "leads", and to move freely between categories.

An analysis of an actual Stage V session is included on the next page. In this session the site was US Grants Farm, outside St Louis, Missouri. This shows the order in which the information flowed during the session.

As previously stated, Stage V offers exciting possibilities for intelligence collection. It allows the viewer, without AOL, to glean tremendous amounts of information from the session. With Stage V completed the viewer is ready to move into Stage VI or three dimensional modeling of the site which allows the analyst to see what the viewer is "seeing".

STAGE -5



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CHAPTER 8
STAGE VI
THREE DIMENSIONAL CONTACT AND MODELING

As previously stated Stage III allows the viewer to sketch the general physical configuration of the site. Stage VI is a continuation of the expression of the sites physical characteristics. In Stage VI the viewer, using various modeling materials, will construct a three dimensional model of the site or a montage of the site area to include natural and manmade elements. These models can be very accurate. A Stage VI model is a tangible form of information which can be very helpful when given to analyst. A Stage VI model of the building in which a hostage is being held would very beneficial in locating him.

These models are constructed from "feel" and not by simply modeling the Stage III sketch. It is important to understand the modeling process is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and it acts as cuing to produce further analytical content of the site, even concerning aspects of the site not being specifically addressed by the modeling.

Stage VI is a very easy stage to teach. The viewer simply takes clay (or whatever materials he is using), and proceeds to construct, to the best of his physical abilities, a three dimensional model of the site. When this is done he should move his hands (and perceptions) around the area surrounding the model and "feel" for anything that may be located near the site. If "something is located he can model it, sketch it on the mounting board in it's approximate location, or he can return to the paper and go for ideograms of this "unknown something". During the Stage VI modeling process the viewer must continue to objectify, on paper, any verbiage or ideograms which he may produce.

It is recommended that the viewer trainee spend some time working with the modeling materials before ever beginning a session. This experience will make it easier for him to model during the session and allow him to keep his attention on the session and not on the mechanics of modeling. Modeling ability quickly improves with time and practice.

Stage VI is an exciting and fun stage for the viewer and interviewer alike. The physical model represents the culmination of a long training process and can give the viewer a tremendous feeling of accomplishment.

This is the completion of the six stage training program as was developed by I. Swann. The next chapter deals with hypothesized follow-on stages and attempts to give the reader an idea of where CRV can take us.

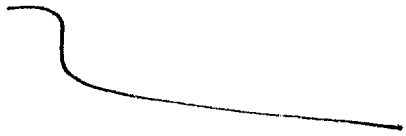
CHAPTER 9
SAMPLE SESSION
STAGES I-VI

SG1I

SG1I

[redacted]
FT. MEADE
INTERVIEWER- [redacted]
220930 FEB 85

22° 47'19" N
122° 51'29" E



A-solid hard
B-land

A-fluid wavy
B-water

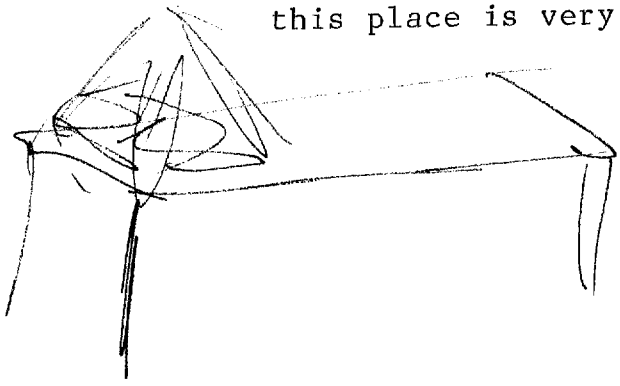
L/W interface

22° 47' 19" N
122° 51' 29" E

A-rising angle
manmade
B-structure

S-2
gray
dark
hard
lines
patterned
sloping
wide
tall
pointed
large
massive

AI Break
this place is very interesting

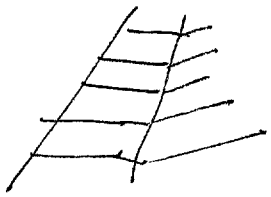


SK

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

dark gray

steps



tall
pointed
large
rising
wide
massive

attractive

attractive
significant
cultural
old
foreign

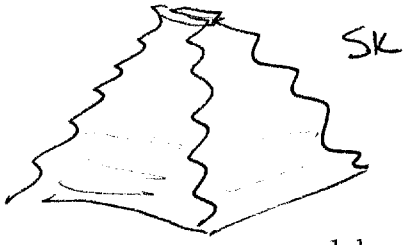
AI Break
mysterious

hard
crusty

stone

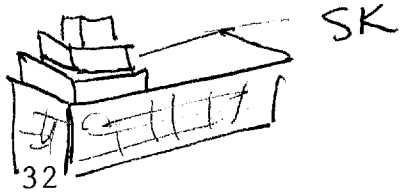
Indian
Mexican

pyramid
shaped



old
religious

temple



STAGE 5

temple
attributes
emanations?
hard
rising
straight
gray
stone
massive

significant
subject
emanations?
important
central
historical
large
hard
rising

significant
objects
emanations?
hard
rising
tall
foreign
Mexican

STAGE VI

(The next is a photo of the Stage VI model which was produced.)

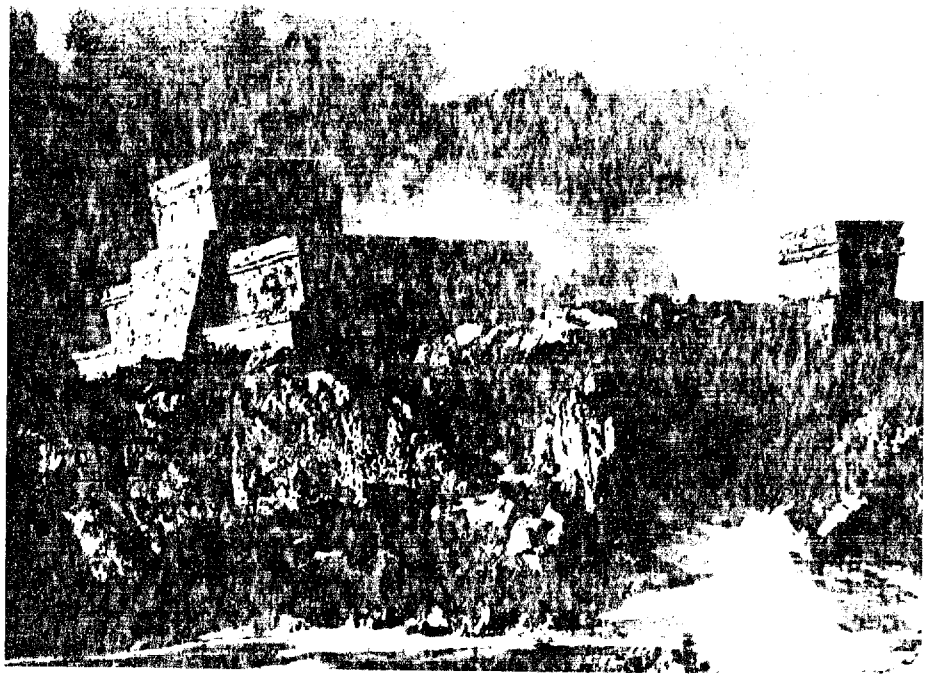
STAGE VII

(The following phonetic sounds were produced.)

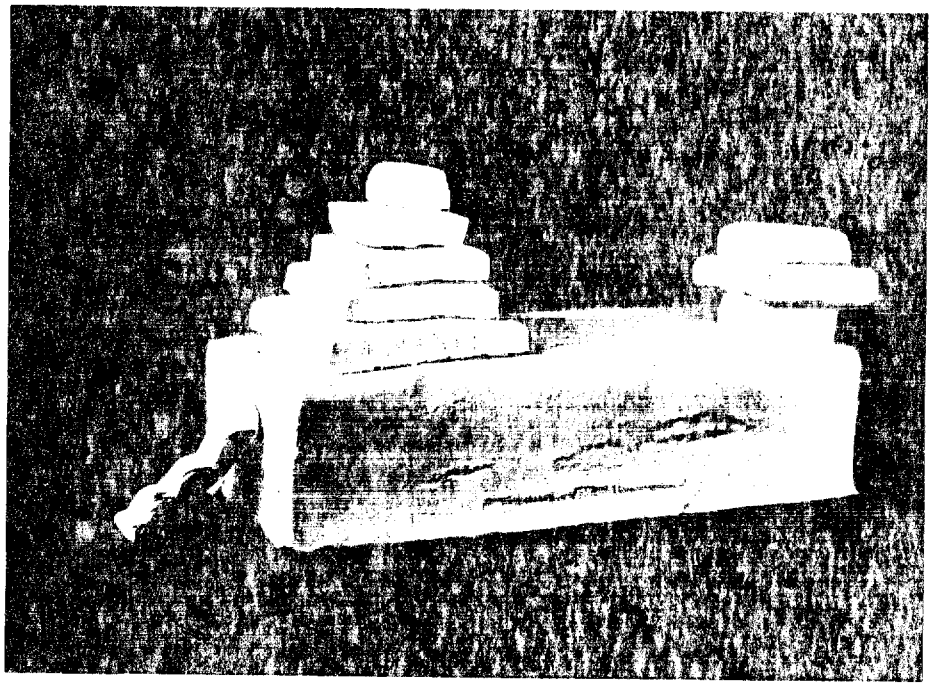
oo
to
tooo
lu
toolu
tooloo

the site is the the Mayan Temple
at Tolum

SITE END
1017



(a) SITE



UNCLASSIFIED

(b) RV RESPONSE

FIGURE 2 (U) TULUM RUINS, MEXICO

CHAPTER 10
FUTURE STAGES

This chapter deals with possible future stages. These stages are the personal thoughts of the writer. They are the product of the last three and one-half years of training and work in the area of CRV. These ideas are my own, however, they were developed from many hours of thought and discussion with other people with common interests.

During this training program it has become apparent there is a natural progression, or continuum, to the psychic signal. This progression continues beyond RV, to the ability to exert ones influence over persons and things at the site. The following stages, I believe, follow this natural progression. By calling them stages, I am not implying they are trainable. I am merely stating they appear to fit into the natural flow of the signal.

STAGE VII ANALYTICS Analytics is the ability to make a yes/no decision without producing AOL. This also gives the viewer the ability to "recognize" numbers and letters. This is a further development of Stages IV and V. This has application in the recognition of addresses in search problems and code breaking. This stage is in the process of development by I. Swann. According to Mr. Swann this development is proceeding well.

STAGE VIII PHONETICS/SONICS This, too, is a concept of I. Swann. This was originally believed to be Stage VII until he realized analytics actually preceded it. Stage VIII will allow the viewer to produce phonetic/sonic sounds which, it is hypothesized, will allow the viewer to produce the name of persons, places, and things at the site. In my experience these signals, which I have produced, have at times been very accurate. An example of this is "Carribah", which was produced when tasked against Karriba Dam.

STAGE IX TELEPATHIC SIGNALS Stage IX is a follow-on to the Stage IV emotional impact (EI) column. The EI column is the place the viewer discusses the "feelings" of people at the site. If the viewer is "in-touch" with a distant persons feelings the next step would seem to be a more complete telepathic link. Stage IX would be broken into two phases:

PHASE I would be receiving telepathic signals from the site area. Again, this is very similar to Stage IV EI.

PHASE II would be transmitting telepathic signals to the site area. Once we understand telepathic signals well enough to receive them the next step would be to transmit them.

STAGE X REMOTE ACTION (RA) Stage X would be mind-over-matter, also known as psychokinesis (PK). We have very little understanding of PK, but we do know it exists. If Stage IX is telepathic signals which effect people, it is logical the next stage would be RA signals which effect "things". Stage X would be divided into three phases:

PHASE I would be affecting or interacting with "things" at the site.

PHASE II would be teleportation of things from the site. Teleportation is an element of PK. Once we can interact with things at the site the next step would be to "bring things back from the site".

PHASE III would be teleportation of things to the site. Once we can remove things from the site we should be able to send them as well.

STAGE XI ALTERING THE DIMENSIONALITY AT THE SITE This is the most difficult stage to understand. Time is considered another dimension, but there may be many more. Mathematically it is considered that there are infinite numbers of dimensions. Stage XI would be broken into at least two phases:

PHASE I would be altering time at the site. Time could be frozen, moved forward, or moved back. The implications of this are mind boggling. I believe this is the first stage where we could truly effect (alter) the future (as well as the past and the present).

PHASE II Maybe by the time we reach Stage XI we will understand enough about alternate dimensions to use this phase. I believe there would probably be an additional phase for each additional dimension we discover.

I realize these concepts are difficult to grasp and impossible to believe, but, they are a natural flow of the signal and it is for this reason I included them. Only time will tell, whatever time is.

CHAPTER 11
CONCLUSIONS

After four years of training I know the CRV training program is a usable program for instructing personnel to RV. As we increase our data base and understanding we are finding the time required for training can be shortened. If the instructors are a dedicated group who truly understand CRV this program will continue to improve and expand.

Future stages will continue to develop, I believe, in the general order which I presented them in the previous chapter. The future of CRV is only limited by the imagination and efforts of the people pursuing it.

I believe we establish our own realities of what will and won't work. We once had a viewer who believed he could view, but he couldn't view different time zones, consequently he succeeded as a viewer, but failed as a "time traveler". His reality would not allow him to accomplish the same tasks as his peers, simply because he didn't believe.

It is imperative the personnel working in this office keep an open mind and be allowed to pursue new and sometimes radical ideas. The more radical efforts may produce the most gain in the long run.

APPENDIX A
GLOSSARY

A - A label representing the feeling motion.

Aesthetic - Keenly responsive to and appreciative of beauty in art, nature, etc.

Aesthetic Impact (AI) - So keenly appreciative or aware of the site that the individual is unable to describe his perceptions.

Analysis - A method of determining the nature of a thing by separating it into its parts; separating the feeling motion from the ideogram in order to determine the B - or site.

Analytical Overlay (AOL) - Information produced by the conscious or unconscious which clutters the signal; noise.

AOL Drive (AOL-D) - The viewer is in AOL-D when he has failed to acknowledge an AOL and it is "driving" the session.

Automatic - Occurring independently of volition; involuntary.

Aware - Informed, alert, knowledgable.

B - A label representing the automatic analysis of the feeling motion and the ideogram.

Break - To terminate a mission for a period of time.

Can't Feed-back (CFB) - This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Conscious - Aware of one's own existence, thoughts, surroundings, etc.

Confusion (CON) - A statement of being perplexed.

Correct (C) - This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Feeling Motion - A feeling and motion combined, a feeling of motion.

Gestalt - A configuration having specific properties that cannot be derived from the summation of its parts. The concept that the whole is greater than the sum of it's parts.

Idea - Any conception existing in the mind as a result of mental understanding, awareness or activity.

Ideogram - A written symbol that represents an idea.

Impact - To make an impression.

Interviewer - The individual who assists the viewer during a CRV session.

Interrogate - To question, as in questioning the signal line.

Miss - To fail to capture the signal.

Near (N) - This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Noiseless - Accompanied by or making no noise, a mission free of AOL.

Objectify - To present as an object, externalize, to write on paper.

Objective - Something that one's efforts are intended to attain.

Peacocking - Peacocking is when the analytical portion of the viewer's brain tries to assist in identifying the site. The product of this assistance is an endless stream of AOL.

Perception - The act or faculty of apprehending information by means of the senses or the mind, cognition, or understanding.

Probably Correct (PC) - This statement means that the interviewer, due to the limited feed-back materials, while not sure, believes that the information provided is correct.

Signal - The signal is the means by which the information is received by the viewer.

Site (S) - This indicates that the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Structure - The manner in which the mission is to be conducted.

Too Much (TM) - A statement made by the viewer when he is so overwhelmed by data that he cannot report his perceptions.

Unconscious - Without awareness, sensation, or cognition.

COORDINATE REMOTE VIEWING

TRAINING MANUAL

Stanford Research Institute - International

The Coordinate Remote Viewing Manual

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, color, or odor—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:

1. Definitions:

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 behavior or skill. Much success has been realized by implementing the concept of "quitting on a high point." That is, when a skill or behavior has been executed correctly, taking an extended break from the training at that point allows the learning processes to "remember" the correct behavior 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:

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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.

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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 color 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 behavior 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 behaviors. 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 AOLs 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 centers 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 colored 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 functionings. 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 counseled 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 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. 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 AOLs 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.

J. Format:

Following is a sample format for Stage III:

(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, colors, 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 IIs 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 IIs and dimensionals retain their importance in site definition, while AOLs and AIs, 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, AOLs 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 **S2:** Rough
(Sensory Data) Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II
(Dimensionals) **D:** Tall **AI BREAK**
Rounded "Interesting."
Wide "I like it here."
Long
Open

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

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 appear 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 centers 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" AOLs 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 modeling 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 modeling is a kinesthetic 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 modeled, but other elements not directly associated with the modeling itself.

B. Functions of Modeling:

Stage VI modeling, has two functions:

1. Kinesthetic 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. Kinesthetic 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). (Kinesthetic 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 kinesthetic activity.)

C. RV Modality:

There are two types of kinesthetic activities in remote viewing--the detect mode and the decode mode. The detect mode includes those behaviors 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 kinesthetics, 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 modeling 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 modeled, 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 modeling 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 modeling 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 kinesthetic experience of the modeling 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 labeled "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 modeling 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 modeling 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.

OPEN SOURCE CRV

A guide to using the military CRV manual to learn Remote viewing

By Daz Smith

Version: 2.0

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:
PJ's Firedocs
Remoteviewed.com – CRV manual

Over the years I have seen Remote Viewing grow from a small selected group of interested 'Stargate email group' addicts to a new catchword that every tom, dick and psychic now uses to explain 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 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
>
> *Paul's excellent book; Reading the Enemies Mind – can be bought from him here!*

What I have tried to create with this document is a simplified description of the CRV process that can be used in tandem with the CRV manual to learn Remote viewing. I may be wrong on some of my interpretations of the CRV process, or I may deviate from the original trained CRV method by a few degrees, this is due to me learning CRV nine years ago and some of the theory and practices are a little fuzzy over time.

This document is NOT a full and complete training method. It is a guide or what and how I interpret the CRV process and how I work with it. The best way to learn Remote viewing is and probably always will be with one of the original ex military viewers or Ingo Swann, 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.

If I have seen further it is by standing on the shoulders of giants.
Isaac Newton, *February 5, 1675*

Daz Smith 25.7.2005

What is Remote Viewing?

Remote viewing is the magical ability to gather information about a target, which can be anything at anytime and anywhere.

Remote viewing is a mental martial art that takes the raw nugget of human psychic 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.

Remote viewing isn't how it sounds - like viewing a movie in your head, it’s 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, including; touching, tasting, smelling, hearing, or you can go into, above, 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!

Tools & getting started

Tools:

CRV Remote viewing requires tools in the form of:

- A stack of white A4 paper
- A flowing black pen
- 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 2 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 quiet or by listening to specially created tapes or music. 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 its worth giving the 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 relax!

The CRV process

CRV is split into a six-stage process. Each of these stages further 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 '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

Important 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.

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.

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 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

Stage 1 – CRV format

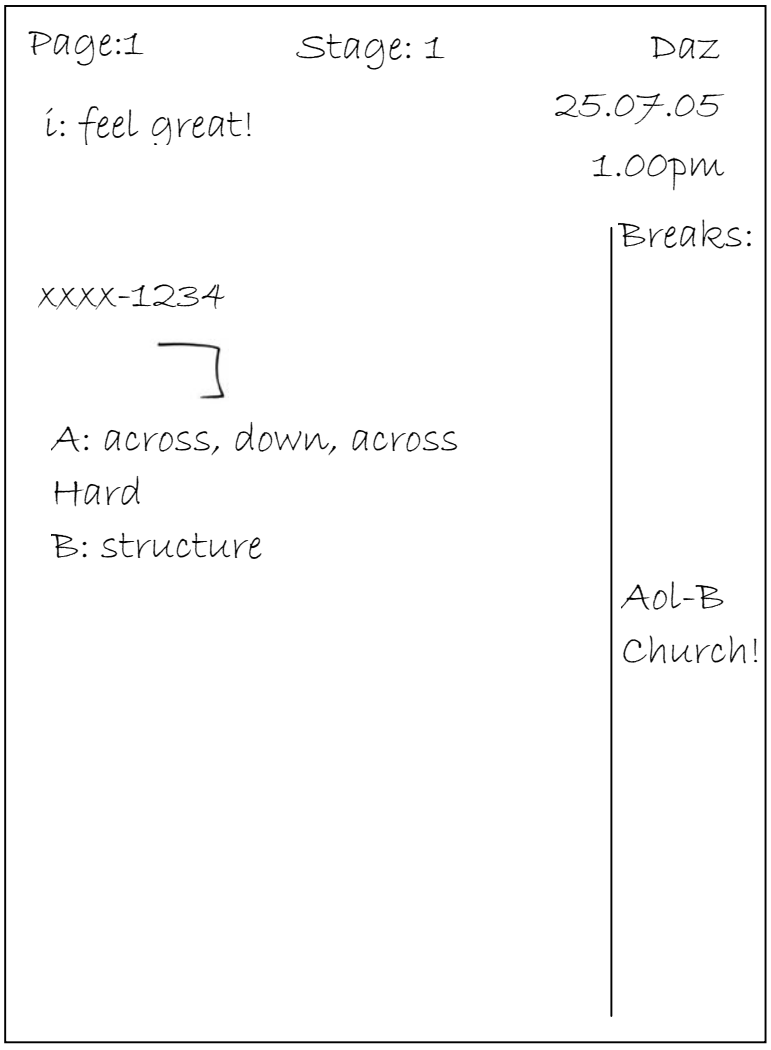
CRV structure denotes that there is a set format, which carries on through all the stages. This promotes clear recording of remote viewing data and also acts as a deflector giving the mind something to occupy itself with when moving between stages – this stops it from enquiring and starting to guess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

The overall page format for the Stage: 1 is:

- Page number – *top left*
- Stage: - *top/middle*
- Viewer name - *or nom de plume – top right*
- Date of session – *below name*
- Time of session – *below date*
- I (inclemency's) – *how the viewer feels before they are about to 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



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.

Because most viewers will now work from home without a monitor they will generally give themselves the target prompting information – the coordinate. They viewer then writes this on the left hand side of the paper (as per the diagram) then immediately executes an ideogram.

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.

The Ideogram

Simply put ideograms are quick visual sketches of the target broken down into its **most basic form**. To show this works the target of the Eiffel Tower could be broken down into these ideograms:

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

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.

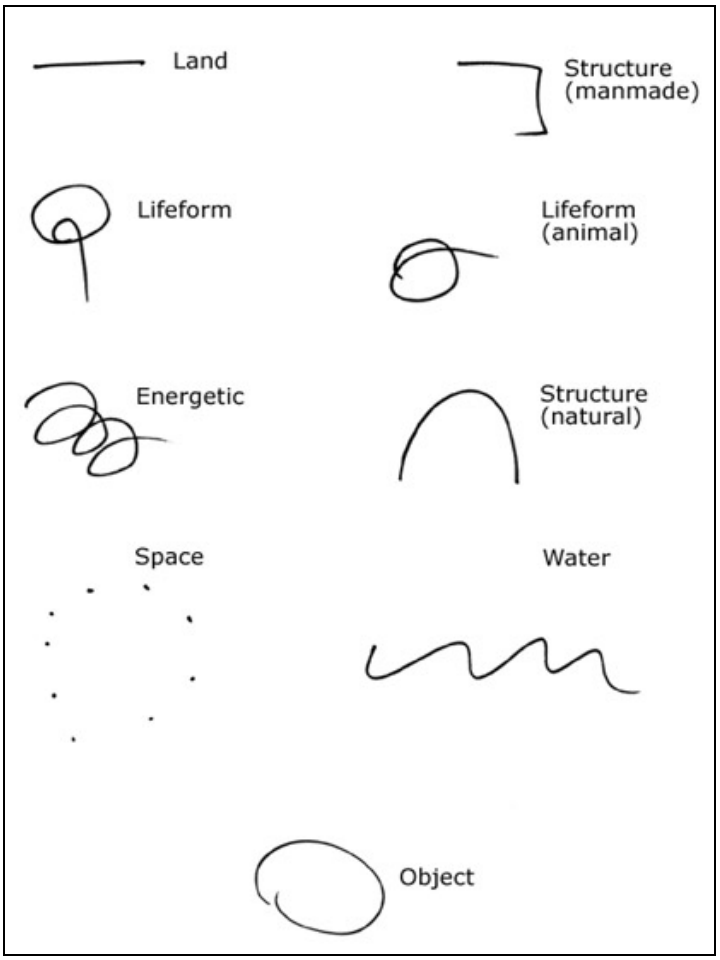
This created an ideogram language within me that can now decode most targets. If a target has an element not in my 'local' vocabulary then the process is intelligent enough to create a new ideogram – which also then indicates to me something different or new about the target.

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!

My common ideograms are:



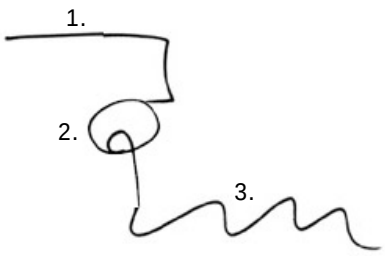
Use these as a guide to start and if something else develops – then great! Remember Ideograms are specific to you and are your personal language that will help YOU decode the target.

In the hundreds of remote viewing sessions I have done the one accurate constant are the ideograms. If I feel like I maybe off target or influenced by an AOL then I just write the target coordinates and do an 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 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 – remembering everyone does Ideograms differently as they are a personal language and expression.

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.

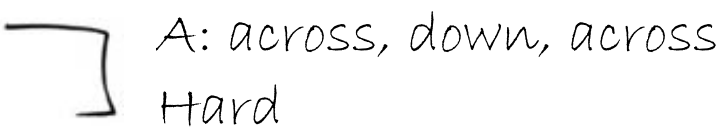
Decoding the Ideogram

So you have your ideogram language established. You have recorded your first ideogram after the target coordinate on the page *(example page7)*. Now its 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:

Here you write the feeling and motion of the site manifested within the ideogram you have drawn, for example;

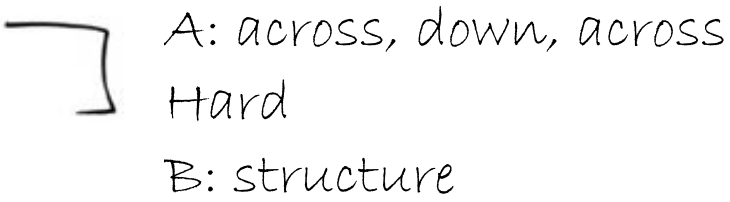


The 'across down across' data is the motion part of the decoding and the 'Hard' is the feeling part of the decode. Generally the feeling component will be one of these impressions;
Hard, soft, gaseous, wet, fluid.

Immediately after the A; component the viewer then records the B component;

B:

This will be the first analytical response to the ideogram and data. From my ideogram language I know this to be a 'structure' so I write this.



The viewer the repeats this 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.

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)*.

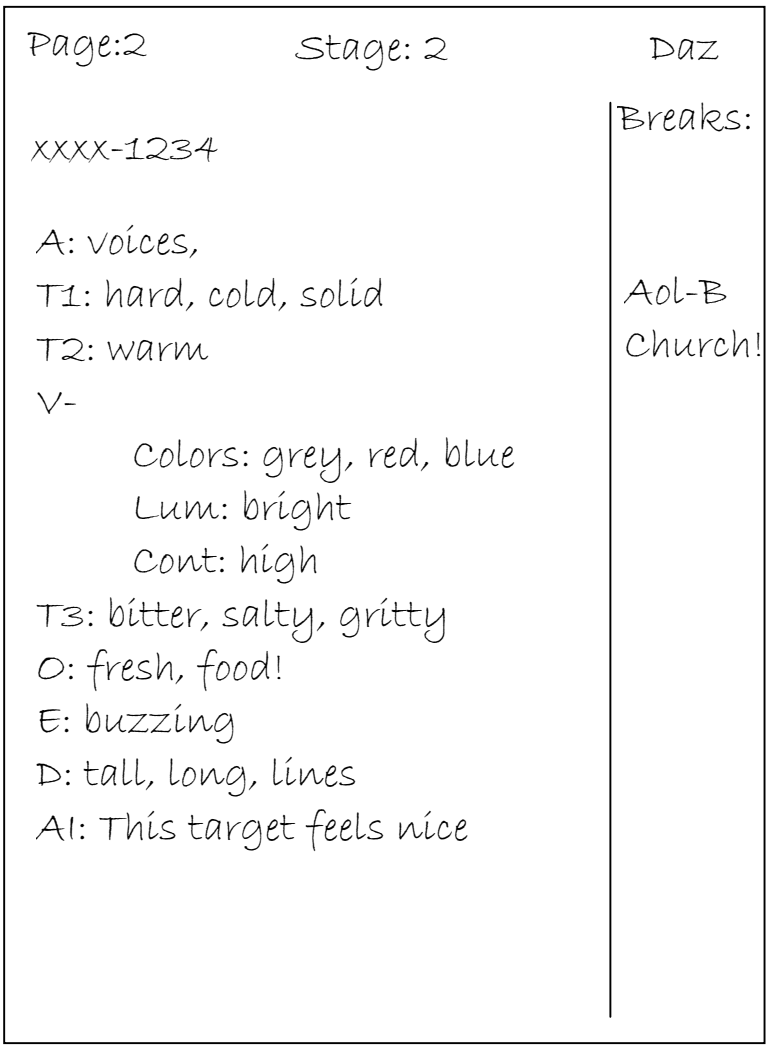
For example when you write Structure – if you get 'oh it could be a church' pop into your head or something similar – its too much information for Stage 1 so AOL it! It's only your mind trying to interpret what has flowed in and is making a guess!

In Summary:

- You format your page
- You write coordinate
- You create an ideogram
- You decode A & B
- You repeat
- You move on!

Stage 2 – Sensory data

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.

Stage2 data is sensory data – which means its comes from the five physical senses as if you were 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!

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 considered out of structure, and when out of structure the data is an AOL.

Now this is one of those areas where the CRV methodology I have been taught differs from the 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 have been taught to do it another way and as this is what I know this is what I have presented. 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 though. 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.

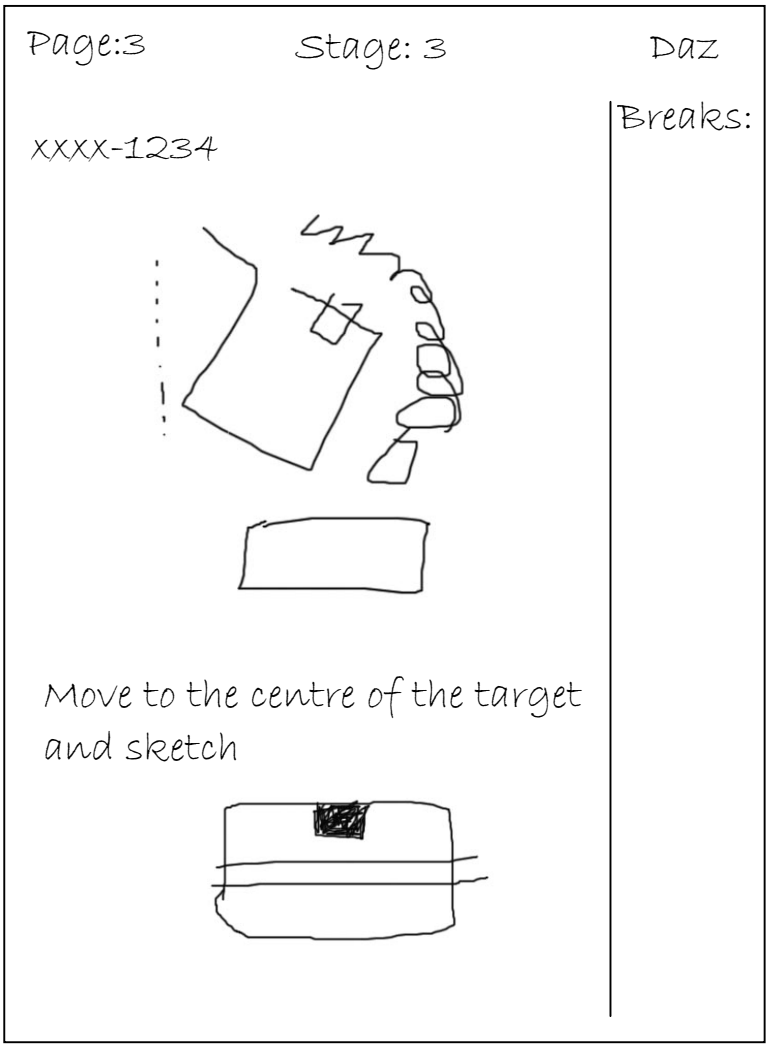
Before moving n to stage3 the viewer declares how they feel about the target called AI: (aesthetic impact). This ranges from OK! To surprise, pleasure, revulsion. There is no right or wrong it's just how you feel about the target to date.

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:

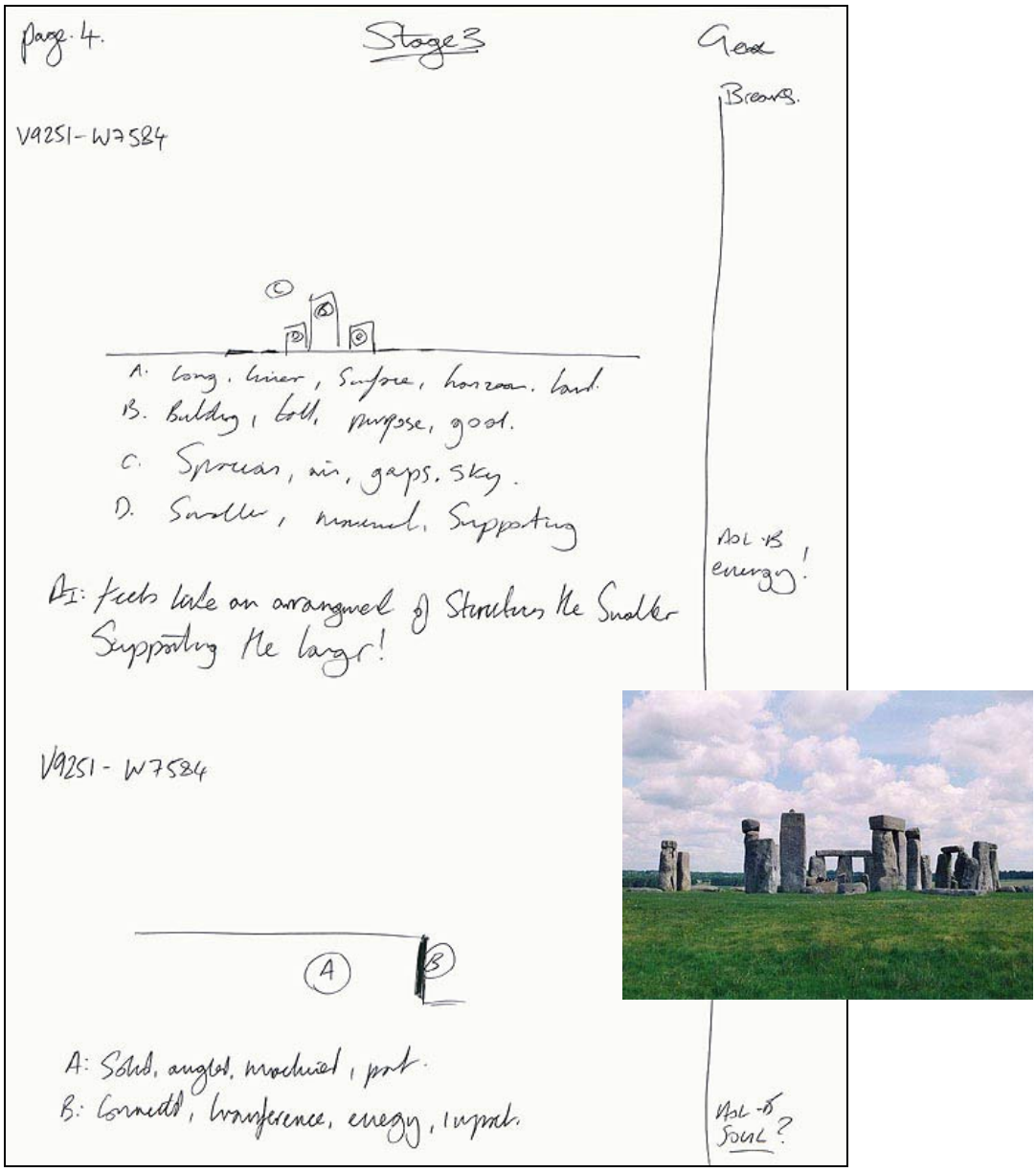


This stage now allows you to expand on the growing data from stage 1 and 2, by allowing you to sketch the target. The Military CRV manual goes into detail on the different forms of sketches – spontaneous, analytical, & trackers.

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 form 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 – 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 Feelable
- 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,*

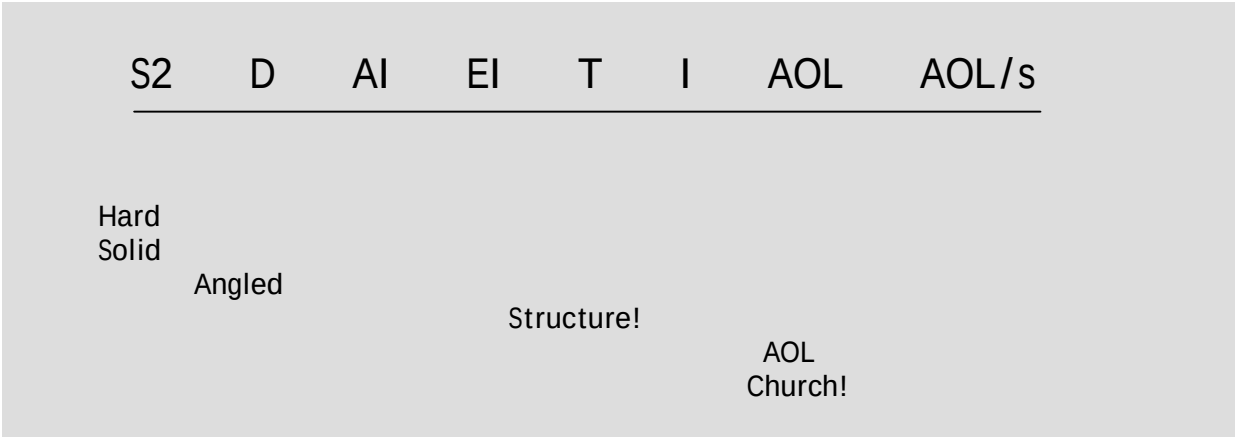
AOL – (Analytical Overlay) – As with the previous stages this column holds any data that has a clear sharp image in the mind, or that doesn't match the data or that feels like the mind guessing.

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 word 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 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.

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 centres and something should be visible – describe
- Move inside the structure and describe

As in stage3 write the movement 'keying' 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 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?

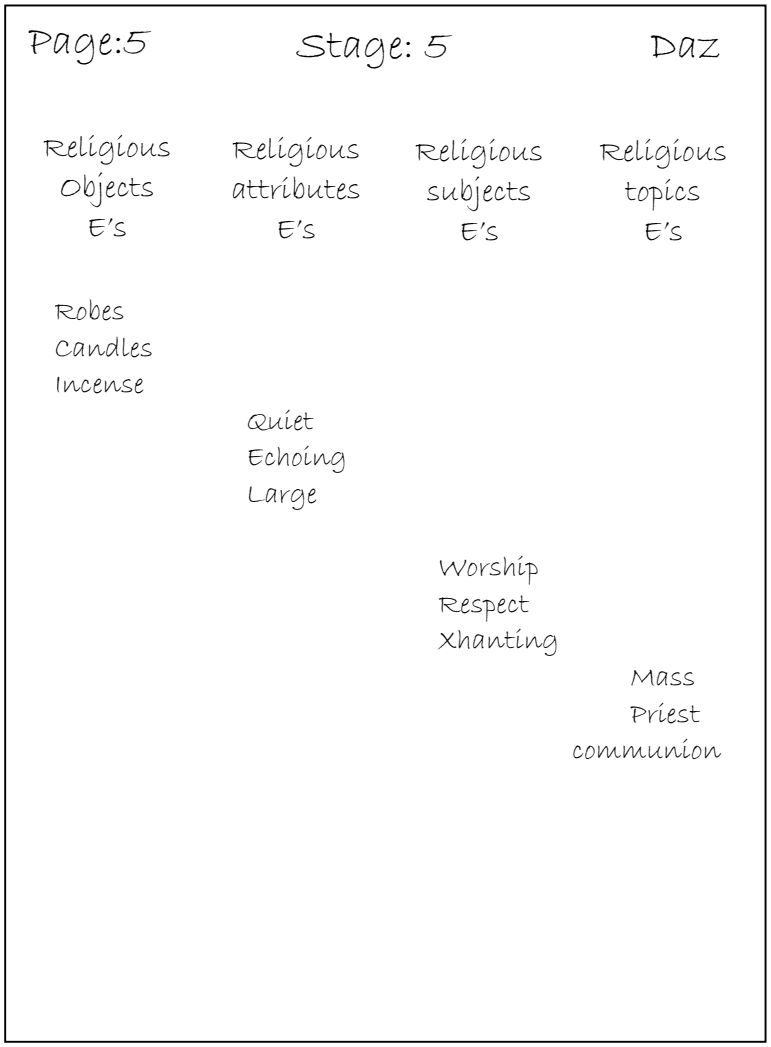
What colour is this?

Remembering to record the probed data by the sketch or in the matrix.

Stage – 5 – emanations

OK now this is where the Military CRV manual goes into scientific 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 lead to a word like religious.

Stage5 page format:



As you can see in the format diagram, you write the word you would like to explore above;

1. Objects E's
2. Attributes E's
3. Subjects E's
4. Topics E's

Then, like when we worked the stage 4 matrix you write data in the columns where it fits, moving down the page in a slanting movement.

The Military manual does describe each of these column headings and the data that can go there, but we will go over this again here.

Objects

– A thing that can be touched and or seen. These are physical objects at the site that caused the larger *(cognitron)* to form – the word we will be interrogating. For religious this may be data like; candles, altar, robes, incense.

Attributes

– These are qualities or characteristic of the target that contributed to the *(cognitron)* in this case the word religious. These could be; quiet, calm, dimly lit, cold, echoing, and large…

Subjects

– This column is for data that would serve well in describing the target and is generally intangible and abstract in nature. Like; worship, harmony, chanting, respect, comfort…

Topics

– A topic is very similar to subject and I always get these confused, but don't worry if you do the same just record the data you get – ALL the data you get. Topics are generally broken down data clusters from the subject's column. For example; worship in the subject may produce;

'Religious' Objects E's	'Religious' subjects E's	'Religious' topics E's	'Religious' attributes E's
		Worship	
			Mass Communion Catholic priest

Some of the data will fit into one or more of the column categories for example 'warm'.
The viewer may also when writing the data flip back and forth between categories as new data comes forward brought out when being recorded. The military manual describes this process far better than I can just try to get past the scientific words and you'll be all right.

In summary:

Stage 5 allows you to interrogate generally intangible data/impressions already gathered in stage 4 and to release the hidden data that led you to form those impressions.

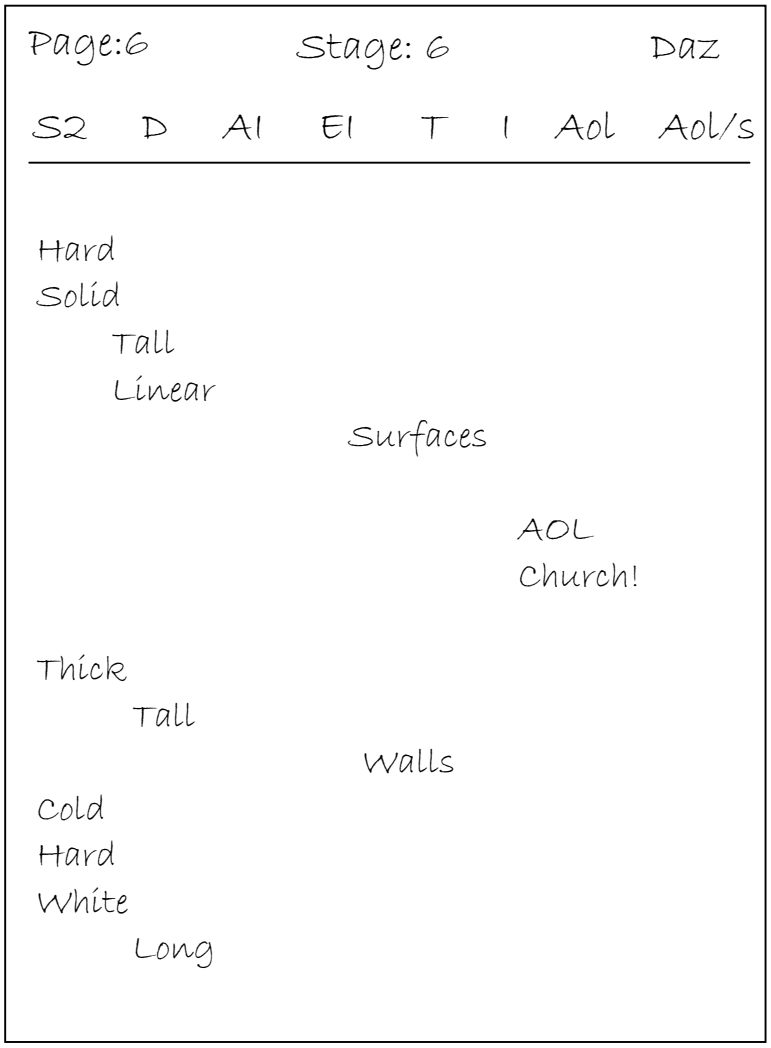
Stage: 6 – Modelling

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.

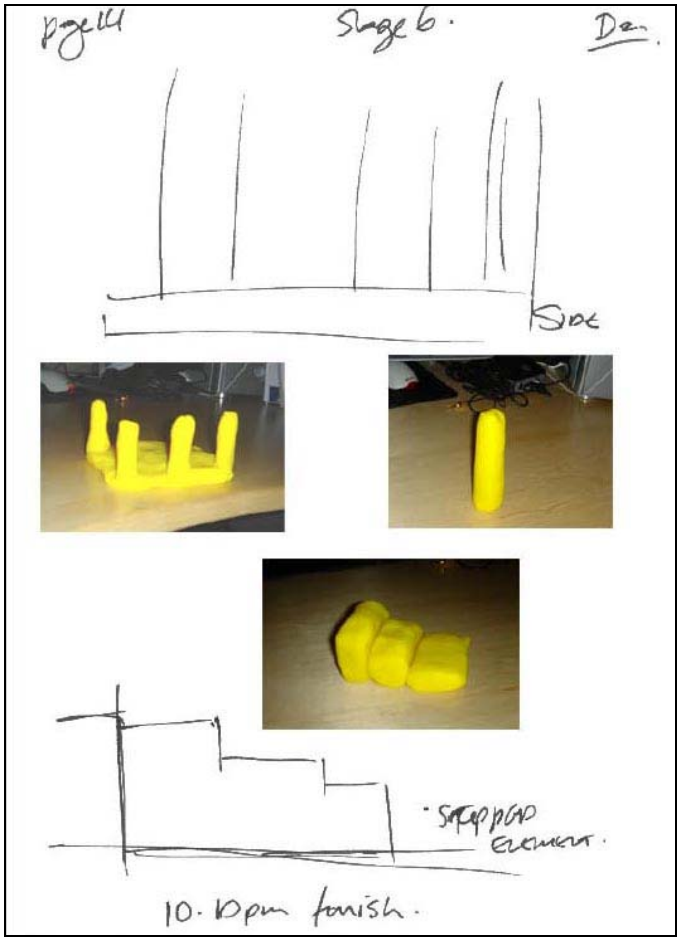
Stage4 page format:



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 from part of the target I feel I homed in on and was trying to model *(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

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 or in the stage 6 matrix. 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 cant 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.

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 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

As part of the CRV process and at the end of a session, it's good to summarise all the elements for the tasker 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 viewer's summary can also be easier to analyse and record the accuracy on 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 *(previous page)* 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.

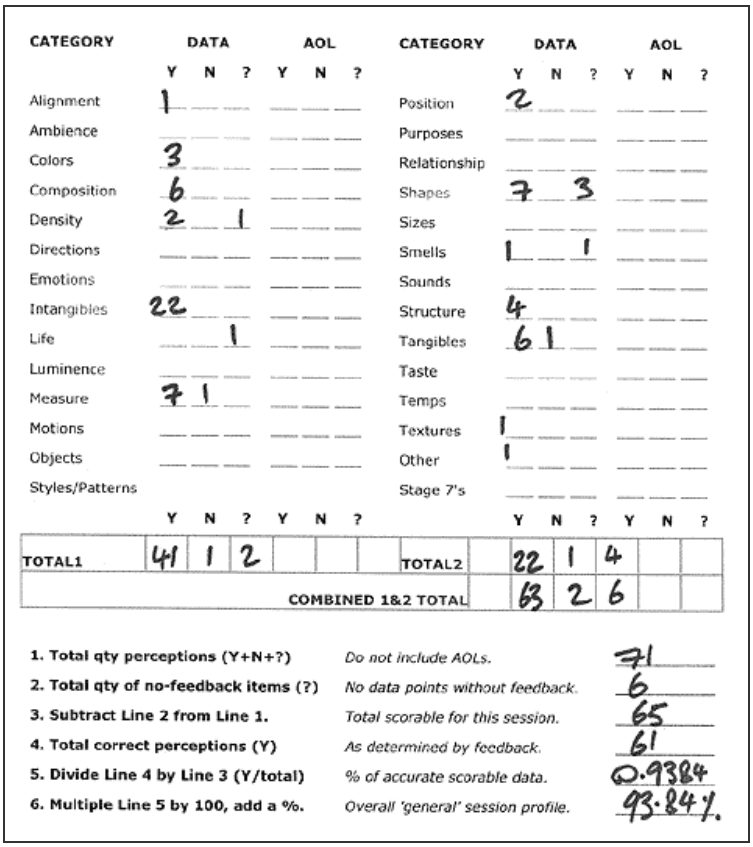
How to use the sheet?

In simple terms after feedback go through your data and mark the data;

- Corerect
- Uncorrect
- 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



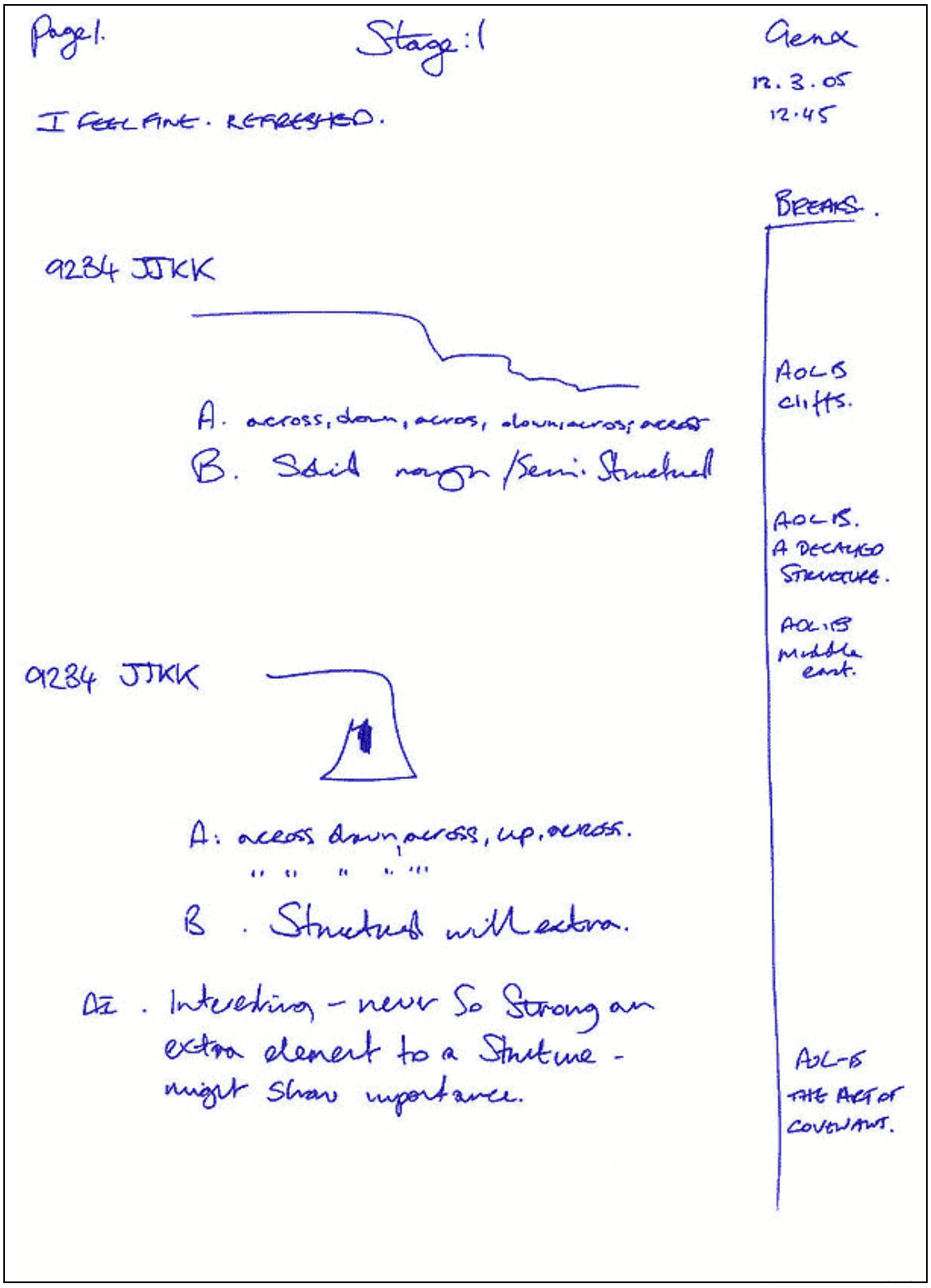
CATEGORY	DATA Y	N	?	AOL Y	N	?	CATEGORY	DATA Y	N	?	AOL Y	N	?
Alignment	1						Position	2					
Ambience							Purposes						
Colors	3						Relationship						
Composition	6						Shapes	7	3				
Density	2	1					Sizes						
Directions							Smells	1	1				
Emotions							Sounds						
Intangibles	22						Structure	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.

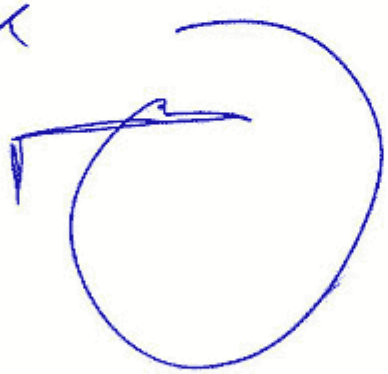
0234 JJKK

A. ACROSS, DOWN, ACROSS, DOWN

B. Angled, manmade, Structured

A-C-B Steps.

1234 JJKK



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

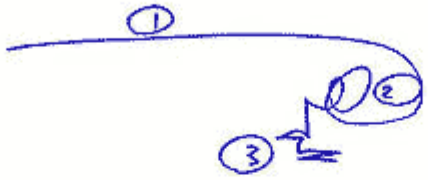
B: Structure space interface.

AI: FEELS WEIRD! CONFUSING!

Page 3. Stage 1. Gestalt

BREAKS.

9254 JJKK



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

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

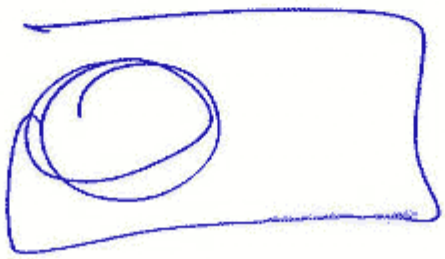
3. A. Down, across, across, down, across, across across.
B. Lipped, Angled Surfaces

ADL-5 Contained Space.

ADL-6 Chamber / Room.

ADL-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. — Swish.

D—

H. Lots, Bitty, Mixed sizes. shapes.

V. Lots, Mixed, Angled.

D. A few in Between.

II. 'In Between' never used before — Note!

MDSV. Large, Solid. Thick. Tall!

AI: Feel OK, Interesting words/data - Feels good!

Breaks:

A-C-B People.

A-C-B Woop.

A-C-B Stone Walls.

A-C-B Tomb!

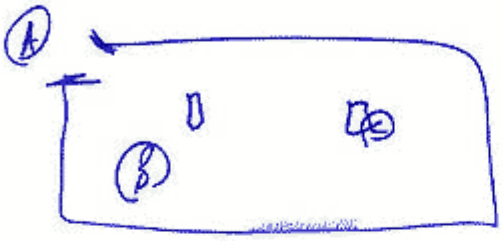
A-C-B Air.

A-C-B Building!

page 5. Stage 3 Gen.

BREAKS.

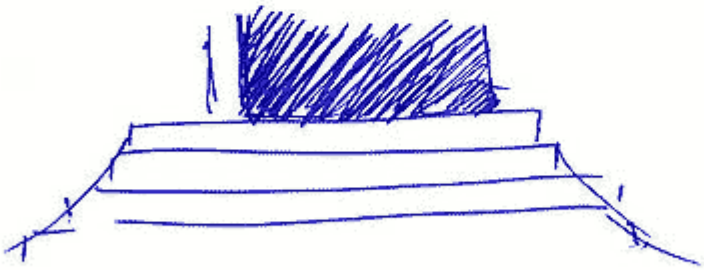
9234 JSKK



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

B: Contained BROKEN. 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!

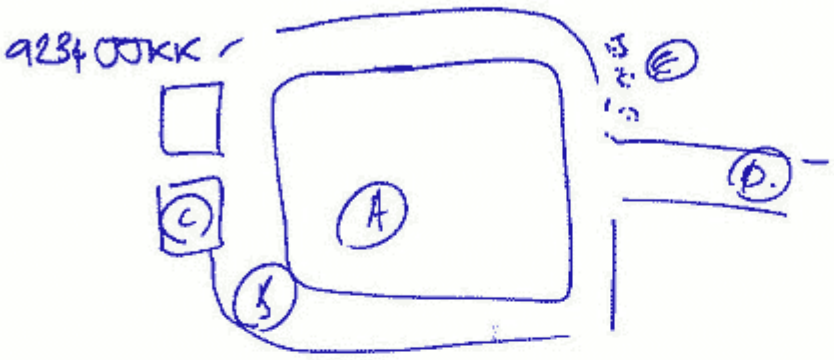
AOL B COLUMN!

AOL B. CATHEDRAL.

page.6. Stage 3. 9enx

BREAKS.

ISOFT ABOVE THARGET CENTRE SKETCH + DESCRIBE.



A: SOLID, INSIDE SCAFFOLD, STRUCTURE.

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

C. SUB STRUCTURES. SOLID, ANGLED LEANING

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

E: RUSHING. VEGETATION - MOVING. TREES! + LIFORMS.

AOL-B. GIZA PYRAMIDS!

AOL B SPHINX.

page 7. Stage 3. Gene

BREAKS.

MOVE TO TARGETS MAIN ELEMENT AND DESCRIBE AND SKETCH.

9234 JJ KK

Solid. Constructed. Rivals, enemy. Flow. Lifeforms. Religious

BREAK. 1.15pm.

1.25pm

AOL B. KINGS CHAMBER.

AI. I feel strange now - very hard to get the great pyramid out of mind but will try!.

pag. 8. Stage 4. Gena

S2 D AI GI T I AOL AOL-S

HARD
BITTY
SOLID

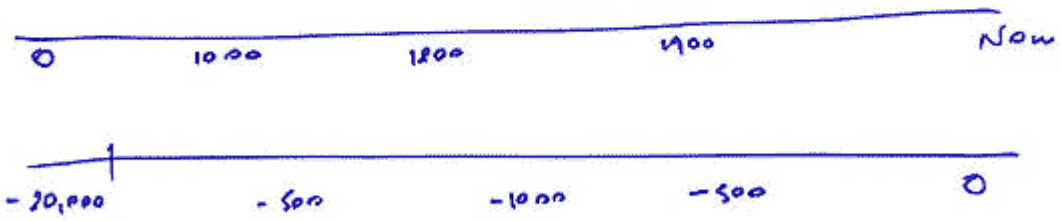
SURFACES
WALLS.

THICK.
ANGED

OLD

COLD
HARD.

STONE
BRICKS.



Ais
FEELS VERY OLD. — TOO OLD.

page. 9. Stage 4. Gene

S2 D AI EI T I AOL MOLS

EXPLORE THE 'EMPRA' ELEMENT FROM IDEO 2 AND DESCRIBE

~~CONTAINED~~
CONTAINED

DARK
SMALL
ENCLOSED
SOLID
SQUARE

ROOM.

ANALOG
SESSIONS

SPACES

OBJECTS

3

SOLID
LARGE

WOODEN
ORNATE
OLD.
RELIGIOUS.

HIDDEN
CHAMBER.

AI AM I AOL DRIVING HERE!

Page 10 — CONCLUSIONS — GenX.

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.

MY 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 ~~MY~~ FROM MY DATA.

Gena.

1.45pm

12. 3. 2005

NOTE: NO UFOFORMS @ THE TARGET - FELT KINDA BESOLATE!. 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