TDRV

TDRV System

Progression of Components:

Header
Survey (Scans)
Collector – OC or DC
General Sketch
Matrix with accompanying sketches and optional worksheet procedures
Viewer summary
Return Transit

This is not a manual for the TDRV methodology, but the outline of a template, as well as general information.

It is to be used as an adjunct to the Remote Viewing training you have received from John Vivanco within your formal in-class training.

In the template, where you see quotations around words and sentences, is where a Monitor, if you have one, verbalizes instructions to the Viewer.

TEMPLATE

"Prepare your header" *Viewer is given the information for filling out the header, and is also reminded to put their pen down after any ES, PS or MS entries. The viewer also puts down their pen after drawing the horizontal line across the page before going on to the transit line.*

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{Data Type}                                              {Viewer's ID}
{Monitors's ID, if applicable} ES— {emotional state}         {Date}
{Directive identifier}         PS- {physical state}          {Time}
                               MS- {Menstrual State}
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                                                          pen down

"Prepare to access the objective"

{tag}

Viewer writes the tag followed by a colon to the left and below the horizontal line, then begins the transit by drawing a line freely around the page, accelerating until the pen is no longer under conscious- mind control. The line will terminate itself, at which point the viewer circles the end of the line and lightly probes or touches it to mark the fact that the objective has been accessed. The viewer then proceeds to the Survey.

"Prepare to scan the objective" - *plus* **"again"** *on subsequent scans*

{tag} {ideogram}

"A colon, describe your tracing of the ideogram."

A: {Viewer writes description of tracing the ideogram as it is done with other hand}

"Probe the ideogram for physical density."

{physical density descriptors} hard, soft, semi- hard, semi-soft, wet, mushy, fluid,vaporous, intangible

"Sense the ideogram for topologicals."

{topologicals} curved, angular, squarish, flat, spherical, sloped, rounded,

"B colon, general impressions of what gave rise to the ideogram. No B is fine"

B: **{general impressions}** natural, artificial, organic, mineral, manmade, subject, structure, movement, energetics, land, water, air, void, etc.

"C colon, basic attributes of what gave rise to the ideogram"

C: **{basic perceptuals}** sensorals, mags, topologicals, energetics. Basic sensory information, low level.

"D colon, the pictograph—a quick,intuitive sketch."

D: {pictograph in remaining space below or beside}

After the last scan of the survey is completed: **"Number all the scans sequentially, and then proceed to the collector."**

Number the scans by placing #1, #2, etc. below each scan's ideogram.

<div align="center">

C
(Collector, portrait mode)

</div>

"Do an open collection" Viewer writes "OC" at top of page and begins recording perceptuals of attributes (sensorals, mags, topologicals, energetics, and subjectives in free-flowing column(s) of descriptors.

OR

"Do a defined collection on {selected scans}". In this case DC would be placed on the top of the page. Monitor or Viewer selects scan(s) for collecting and places the assigned number(s) an parentheses. (If 1, 3). This is also used for all the scans in a individualized defined manner. (#1, 2, 3, 4, 5)

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<div align="center">

GS
(General Sketch, landscape mode)

</div>

{pg.#}

The viewer sketches intuitively in response to what has been scanned and perceived. This usually follows the elements from the scans in context with each other.

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<div align="center">

MS
(Matrix Sketch, landscape mode)

</div>

{pg.#}

Optional - This is the "running" sketch which accompanies the matrix, where graphical impressions may be recorded at any time, simply by labeling the graphic with a circled capital letter and placing the same label in the matrix where the graphical impression arose. The MS sketch sheet should be prepared before the M1 and kept handy throughout the rest of the session. If the first MS becomes filled, the page number on it is followed with "a" and another MS sheet is prepared and given the same page number followed by "b".

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<div align="center">

LS
(Localescape, landscape mode)

</div>

{pg.#}

Optional - This is where the viewer has the opportunity to sketch aspects/pieces of the objective, collected into an overall take on the objective. The sketch may be gradually added to throughout the session or done towards the end.

<u>S   M   T   E   Sj   P   Pp   C   Sb   PR/AOL</u>

DS— {data string/ stream}
IS— {intuitive statement}

WORKING A PERCEPTUAL:

"Underline X, then probe X and record your perceptuals."

Viewer underlines the chosen descriptor, probes it, then proceeds to record
perceptuals in whatever columns their descriptors belong.

FOCI:

"Prepare to do a focus" pause

"Underline X" or **"Write in parentheses under column Y"** Viewer underlines or places
in parentheses X, the referent descriptor(s).

"Focus on the {selected feature/aspect} and describe" Viewer writes this phrase
down in brackets and proceeds to record perceptuals in whatever columns their
descriptors belong.

SHIFTS:

"Prepare do a shift" pause

"Underline X" or **"Write X in parentheses under column Y"** Viewer follows instruction

"Shift to {new spatial or temporal perspective of X} and describe" Viewer writes
this phrase down in brackets and proceeds to record descriptors in whatever columns
their descriptors belong.

BLENDS:

"Blend with ____" Viewer will write "Blend with ____" whatever is intended to blend
with in brackets and proceed to write in the appropriate columns.

Viewer follows instruction and proceeds to record descriptors in whatever columns
their descriptors belong.

"Prepare a matrix worksheet" or if a worksheet is already prepared, **"On your matrix worksheet write {acronym for procedure} and {instructions for procedure}."** The worksheet is given an MW header and a page number corresponding to whatever matrix page it corresponds to, but with a lower-case "a" as a suffix. The acronym for whatever procedure is being employed is written above the procedure on the MW sheet, and is also written in parentheses in the matrix to indicate the source of the ensuing data.

Some possible procedures for the MW:

AS {Analytical Sketch}
SD {Symbolic Diagram}
LM {Locational Map}
TL {Temporal Locator}
SL {Spatial Locator}
CM {Consciousness Map}
PpS {Paraphysical Sketch}

Viewer Summary: {Viewer gives a wrap-up of their intuitive impressions on the space remaining on the last page of the matrix, or on a new page if needed} {pg #}

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RT

(Return Transit on remainder of last page of matrix, or on new page if there is not adequate space.)

MONITOR: **"Prepare to return from the objective."**

Viewer executes inverse transit line, beginning with free, fast and intuitive line coming right off the downstroke of the "T" in RT, and ending with deliberate, slow and controlled movement of the pen, perhaps finishing with beck-and—forth strokes, geometric shapes, etc.

"Write 'End of session' and the current time, which is. . . "

M1 Matrix Description

<u>MATRIX CATEGORY DEFINITIONS</u>

S = Sensorals: sensory-level perceptuals perceivable as sounds, temperatures, visuals of colors, luminescence and contrast, tastes and smells.

M = Magnitudes (Mags): dimensionals vertical and horizontal, mass, physical density, space, volume, degrees, intensities, quantities, etc.

T = Topologicals: shapes, forms, contours

E = Energetics: motion, energy, "ing" words having to do with action and change, the absorbing, emitting or converting of any form of energy, including kinetic, thermal, magnetic, bioenergy, etc.

Sj = Subjectives: emotional and biological feelings, psychological states, aesthetic ambiances, attributes of biological and non-material beings, and residuals left at/ embedded in things and places.

P = Physicals: physical things which can be perceived or detected by our bio–senses.

Pp = Paraphysicals: fully real things in other dimensions but beyond our biological reach or physical– sense detection, including "non–material" beings. (The distinction between physicals and paraphysicals has to do with what is within or outside of our everyday consciousness and physical senses.)

C = Conceptuals: abstract ideas about things, their actions, relationships, and attributes. (Basically, abstract concepts.)

Sb = Symbolics: actual perceived words, symbols or vocalizations, and also words which are somehow analogous, metaphorical, or any word/ concept which implies or is evocative of something else.

PR = Personal Responses: things the Viewer feels about the data, their "performance" of the RV process, reactions to the objective, or any bodily sensations they have during the session, etc. PRs are recorded towards the right side of the page and executed by writing "PR-" followed by whatever is being felt.

V = Visuals: Any imagery that is perceived/seen in the minds eye, can be sketched either here or in the category it came up in. As well, if you do not want to sketch it, you can describe it with words. You can also use a Matrix Worksheet for these.

AOL = Analytical Overlay or Deductions: Used to dump conscious mind conclusions or guesses about the objective, put aside descriptors which are relatively too high level at that point in the session, or impressions which don't result from probing or as part of a data string. AOL/Deductions can also be drawn. In any case, they are executed by writing "AOL-" followed by whatever is being deducted, and are always written to the right side of the page on the same row as the last recorded descriptor.

BASIC TECHNIQUES/ PROCEDURES FOR WORKING THE MATRIX

- Viewer probes each column in passes from left-to-right across matrix (other than PR/ V, which is never probed), entering descriptors in the columns where perceptuals are obtained and/ or belong. Probes should be just long enough to register each perceptual, and columns should be probed no more than a few times before moving on to the next column. Generally speaking, viewers should move from column to column as quickly and intuitively as possible.

- Perceptuals can also be recorded in a "cross-flow" on the same row in a column or columns other than the one just probed, providing that they are at the right level relative to already obtained data, and come spontaneously with the just-probed-for perceptual. Most typically, there would not be more than one or two such cross-flowed impressions.

- Perceptuals can also be recorded in a "down-flow" in the same column below the descriptor which resulted from probing, with the same provisos as for cross-flow perceptuals, with emphasis on the idea that such perceptuals must have all come spontaneously from the original probing, and so not building on each other through conscious—mind derivation and overlay.

- Once a descriptor (including any probe-related cross—flowed or down-flowed descriptors) is entered on a given row, the viewer drops down one row and probes the next column for that particular pass across he matrix. In other words, one drops down one row each time a new column is probed. Following page breaks the Viewer goes to the next column following the one just probed.

- Personal Responses and AOL/Deductions are entered in the PR/ V column in the same row where they were "generated" or otherwise occurred, and before going on to the next probing or pass. The drop-down rule applies following all PR- and V- entries. AOL/Deductions can be drawn as well as written.

- When perceptuals are flowing so densely or rapidly that it is not possible to register and record them and/ or their relationships adequately using individual descriptors sorted into columns, a data string or data stream may be recorded.

- A Data String, or DS—, is simply the most efficient way of drawing together perceptuals into a "string" of descriptors. A DS- captures a group of impression in a quickly written, low-level phrase. A data string is supported by the perceptuals already recorded before it, and goes only slightly beyond them by tying them together in some informative way.

- A Data Stream is slightly more involved or abstract than a Data String, having some descriptors in it which go a bit beyond what was already recorded. However, a Data Stream still flows intuitively, and is not the result of any conscious mind patterning or invented continuation of what came before. "DS-" is the label for either a string or stream, so the viewer does not have to know what level of flow is coming out when the decision is made to do a DS-, only that it is necessary to do so in order to capture what is coming through from the objective. (A data string is like a phrase of descriptors. A data stream can be like a sentence having a phrase or two within it.)

- An "IS-" is an intuitive statement. It is largely supported by session data overall, but allows for looser ways to describe hard-to—capture aspects of

the objective, perhaps using analogies and metaphors. Intuitive statements are not strictly supported by prior data because they are really part of an ongoing flow of impressions which combine to form a kind of intuitive observation about the objective or some major aspect of it. Upon analysis, the gist of an intuitive statement can provide a deeper, broader, or clearer idea of what the objective is, or what it involves. Intuitive statements should not be used much until the Viewer has had enough experience and gained reasonable efficacy with data strings and streams, because intuitive statements can very easily be the result of conscious mind confabulations which should have been deducted, and can lead to very major storylining if they are not the result of a sensitive, controlled but intuitive decoding of "what is there." An intuitive statement is like a paragraph with data strings and streams inside. As well, the IS is used to unpack AOL more. It can is used anywhere in a session to unwrap your AOL/Deductions. All AOL comes from low level sensory information, and an IS is geared to unpack this by describing why you came to that high level conclusion. "It seems like the Eiffel Tower because, I sense metal, girders, tall, etc..."

OPTIONAL PROCEDURES AND TOOLS USED IN THE MATRIX

Working a descriptor: Used to gather more perceptuals around an already obtained perceptual "on-the- fly" as the result of an intuitive tug, or in response to the fact that a particular descriptor has recurrence or twice without having been related to other possible impressions of that aspect of the objective. The chosen descriptor could be something in the P or Pp columns, or in other columns if the descriptor is distinctive and is already part of a group of descriptors which can perhaps be expanded upon or filled in. There is not a great deal of intent required for this procedure, so consequently the expectation is very neutral. The viewer simply underlines the chosen descriptor (which has preferably been recorded within the last few probes) and then proceeds to probe or touch it while recording any impressions that result. Impressions may follow in any pattern, and the viewer may also choose to make normal passes across the matrix to sort out any resulting impressions. After finishing with this procedure, the viewer continues from wherever they were in the matrix prior to the procedure.

Foci are used to draw the viewer's attention to parts or aspects of the objective and/ or its locale. These foci can be very general, such as "Focus on the objective's locale," or can be based upon discrete parts or aspects which the viewer has already perceived, such as "Focus on the opening in the structure and describe" or "Focus on the subject's activity and describe" etc. They can be used to pursue any level of detail of already recorded perceptuals. NOTE: If the focus is performed via descriptors which were just obtained, the descriptor may simply be underlined to indicate what the shift is referring to, rather than having to re-enter it in parentheses. Can be used in monitored or solo sessions, in either case taking care that there are prior descriptors which justify the procedure generally and specifically.

Shifts are used to reposition the viewer temporally, spatially, or causally relative to the overall objective, or to some part/ aspect of the objective. This must be based upon impressions already obtained. "Shift to a position immediately above the perceived house", "Shift to the subject's starting point and describe," etc. NOTE: If the shift is performed via descriptors which were just obtained, the referent descriptor(s) may simply be underlined to indicate what the shift is referring to, rather than having to be re-enter in parentheses. Can be used in monitored or solo sessions, in either case taking care that there are prior perceptuals which justify the procedure generally and specifically.

Queries are used to pursue more specific or higher-order aspects of the objective, which also means that they can only be utilized after more basic things have been

sought after using shifts and foci. Queries are executed by referring to one or more descriptors already obtained by the Viewer and placing them in parentheses in the appropriate column of the matrix. In another column of the matrix, usually the conceptuals column, a word or phrase indicating the nature of what is being sought is written in brackets. The viewer then probes / touches their descriptor and the bracketed item to prompt any perceptuals which may be obtained. Can be used in monitored or solo sessions, in either case taking care that there are prior perceptuals which justify the procedure generally and specifically.

Blends are used to get deeper data on something. A Viewer writes, blend with Subject, takes a moment to feel as though they are the subject, then proceeds to write down what they are experiencing. A Viewer can also blend with structures, objects, energy, etc… Anything is within the realm of a blend and can result in different data than if not blended. Make sure that you write UNBLEND with "XX" when you have completed the information gathering on the blend.

Rescans are used to establish a better "lock" on the objective, or perhaps to perceive something essential which was missed. The viewer writes "Rescan" in the matrix and does one or more scans as directed by the monitor, or as seems appropriate from experience. Therescan can be done right on the same sheet if there is space, or on a new sheet if not. The viewer then proceeds with the rescan followed by a return to the matrix.

Resets are used if it is determined (usually by the monitor) that the viewer is not connecting with the objective, has become very distracted, or is way out of structure. The viewer writes "Reset" in the matrix and below that draws a line across the page, after which the pen is set down. The viewer then reinitiates the Survey.

Viewer Breaks The viewer writes "viewer break" followed by the reason for the break and the time. The viewer also writes the time down when they return to the session.

Confusion Breaks The viewer writes "Confusion break" if the Viewer becomes substantially confused causing a significant departure from structure. The monitor may direct that this be done, or the viewer may initiate it.

MW MATRIX WORKSHEETS
These sheets are used to record specialized procedures used to sort out various aspects of the objective. The MWs are given the same number as the matrix sheet where the derived data is to be recorded, and where the notation is made in the matrix indicating which procedure is being employed.

THE VIEWER SUMMARY is where the viewer may (it is optional) wrap up the session with a free flowing, intuitive summation of their general impressions of the objective, as well as any specifics which did not get recorded earlier. The viewer should continue using deductions and personal reactions while writing the summary. The summary can include graphical material as well, which may simply be mixed in with the text.

THE RETURN TRANSIT is used to facilitate disconnecting from the objective and the process of perceiving and describing it. This is especially helpful at the close of sessions which were in any way upsetting to the viewer. The return transit is done by writing RT and just spontaneously continuing the downstroke of the T as a quickly and freely drawn line which the viewer then brings under conscious control and terminates very deliberately, perhaps with several beck-and-forth zig—zags, or with the rendering of some geometric, conscious-mind type forms, like squares or perfect circles. The viewer then writes "End of session" followed by the current time.

Anatomy of the Directive -

The Directive is the tasking format used in TDRV. It organizes and contains directions for the remote viewer to act upon. These are spelled out in Objectives, Aspects, Details, and Sub-Details.

Objectives locate and define the nature, locale, and/or other parameters of that which the viewer is to access, perceive and describe. An Objective is associated with a Tag that, for tasking purposes, identifies and distinguishes the Objective from all others. A Tag is typically a set of random numbers, but could be any neutral set of marks which the viewer associates with the objective for tasking/viewing purposes. The Objective itself can also be in the form of a photograph (or even a link to a video) placed within the format of a directive, and could be further broken down/explored in aspects and details.

Significant parts or focal points of Objectives can be pursued in several levels of sub-cues, beginning with Aspects. These are major parts of the objective such as things, processes, effects, etc. in, on, or in the locale (spatial, temporal, relational, etc.) of the Objective. Aspects can be further explored in Details, which are requests for subordinate and finer things to be perceived and described. There can also be sub details if a further breakdown is needed.

If there is a related but locationally (spatially or temporally) distinct objective which the tasker wishes the viewer to access (following completion of the initial objective), it can be included in the same Directive, but is given it's own tag, cue and breakdown. There may be any number of Objectives, Aspects, and Details according to,the purpose of'.the overall query.

Basic Format:

Directive: [identifier] abbreviated as: DIR:

OBJECTIVE [tag]: [general cue]

ASPECT: "Perceive and describe [sub-cue]"

DETAIL: "Perceive and describe [sub-cue]"

"Ideograms" -

These are marks that are drawn very quickly by a remote viewer, normally in the beginning of a remote-viewing session. ldeograms often resemble squiggles, sometimes curvy, sometimes straight, and sometimes with angles. The various characteristics of the ideograms tend to reflect aspects of the objective (target) for the remote-viewing session. Thus, there are ideograms for the various gestalts, such as mountains, structures, land, air, movement, subjects, water, and so on. ldeograms that reflect more than one gestalt are called 'complex ideograms."

Complex ideograms pose a special decoding problem for the remote viewer. The structure of TDRV is designed to deal with one target gestalt at a time, so when more than one gestalt is represented in a single ideogram, special procedures are required to deal with the situation. There are three commonly employed solutions to this. Which solution is adopted depends on the needs of the session data, the TDRV procedures being used, and the level of training of the remote viewer.

Some viewers may be tempted to lump together all of the descriptors for a complex ideogram. Thus, the data for "C" in Phase 1 would contain a hodgepodge of descriptive words all mixed up in a "soup" of data. However, it is important to remember that the purpose of doing a remote viewing session is not just to describe an objective, but to supply data about an objective to an analyst. Thus, skilled remote viewers need to separate the information for the various gestalts so that the analyst can understand clearly which descriptor is associated with each gestalt.

Complex ideogram solutions:

a) The easiest (and sometimes the best) way to deal with complex ideograms is to avoid them in the first place. This is done by training the subconscious mind to draw simple ideograms that represent only one gestalt at a time. This is normally done by briefly closing one's eyes and silently voicing the desire to have only one gestalt represented at a time in an ideogram. The subconscious mind wants to assist with the coordination of the information to the physical conscious mind and normally responds by supplying simple ideograms from then onward.

If complex ideograms occur nonetheless. then the remote viewer does one of the following:

b) The viewer places a circled "1," "2," "3," etc. next to each distinct element in a complex ideogram. For example, if a complex ideogram with structure and subject gestalts has a vertical line, an

angle, and a straight horizontal line that is (at the end of the horizontal line) combined with a single-looped squiggle, then the viewer would place circled "1" next t the perpendicular lines (that is, the vertical line, the angle. and the horizontal line) and a "2" next to the curving squiggle. The viewer then decodes each of these ideogram elements separately, and one at a time. This is accomplished by writing an "A1," "B1," "C1," and "D1" for the first ideogram element, followed by a similar collection of data ("A2," "B2," etc.) for the second ideogram element. To avoid gestalt confusion, the viewer must be sure to probe only one ideogram element at a time when collecting data for that element. This normally results in as many pages of data as there are ideogram elements. Thus, a single ideogram with, say, two elements would produce two pages of data, one for the first ideogram element and the second for the other element. c) The viewer can choose to ignore all but one element in a complex ideogram. If this is done, the viewer should probe and decode only the one ideogram element. The viewer must indicate which ideogram element is being decoded by circling the part of the ideogram that is relevant for the data collected. This procedure is acceptable when multiple ideograms are being drawn for an objective. In general, when an ideogram element is correctly decoded, it is often omitted from future ideograms. If a later ideogram is also complex, then the remote viewer can probe the repeating element in the new ideogram to see if the decoding has changed. If the decoding has not changed, then the viewer should focus on decoding one of the as-yet—undecoded elements of the new ideogram, thereby ignoring the elements of the new ideogram that have been decoded previously.

Basic Descriptor Ideas and Vocabulary

Magnitudes/Dimensions/Energy

Verticals:	Diagonals:	Energetics:
short	inclined	sluggish
compact	skewed	fast
stubby	slanted	quick
scrimp	crooked	prompt
stocky	leaning	idle
little	tilting	languish
tall	list	inert
towering	twist	haste
	bevel	spurt
Horizontals:	curving	rush
	curling	hasty
broad	oblique	struggle
wide	sloping	emerge
thick		ascend
ample	**Mass/Density**	leap
narrow	**Space/Volume:**	rise
thin		fall
slim	dense	Jump
slight	solid	plunge
scant	concrete	dive
skinny	thick	turn
lean	massive	wind
	big	
	great	
	bulky	
	fat	
	stout	
	ample	
	spacious	
	tiny	
	wee	
	miniature	
	full	
	fleck	

Smells

sweet
perfume
aromatic
spicy
balmy
offensive
rank
rancid
tainted
musty
hot
cold
stink
putrid
chemical
gasoline
dirt
infected
animals
people
body
odor
foul
rotten

Sounds

silence	singing	snore
clang	shine	snort
clatter	splash	squeak
roar	gurgle	whine
static	echo	moan
hubbub	hissing	screech
blast	thud	moo
blare	whiz	murmur
siren	rustle	music
whisper	whistle	ding
hum	sneeze	voices
buzz	creak	racket
breathing	twang	gunfire
rapping	scream	alarm
jingling	cry	boom
ringing	purr	thunder
	shout	babble
	howl	click
	hoot	grate
	bellow	bark
	grunt	gobble
	yelling	

Tastes

tangy
sour
salty
hot
spicy
gamy
sharp
biting
acrid
bitter
brackish
zesty
cold
warm
cool
sweet
nasty
sickening
burned

Temperatures

hot
warm
cool
frigid
tepid
lukewarm
stifling
feverish
boiling
febrile
chilled
inclement
freezing
cold

Textures

bumpy
grainy
smooth
slippery
ripply
pointy
prickly
rough
rubbery
coarse
matted
hairy
furry
sandy
fine
silky
leathery

Visuals

Colors:	Luminescence:	Contrasts:
white	gleam	high
transparent	streak	medium
gold	sunbeam	low
silver	glow	
mixed	glimmer	
rainbow	glint	
all other colors	sparkle	
	luster	
	sheen	
	shimmer	
	reflection	
	brilliant	
	radiance	
	flash	
	radiate	
	dazzle	
	shaded	
	shining	
	dim	
	obscure	
	dusky	
	dull	
	flicker	
	dingy	