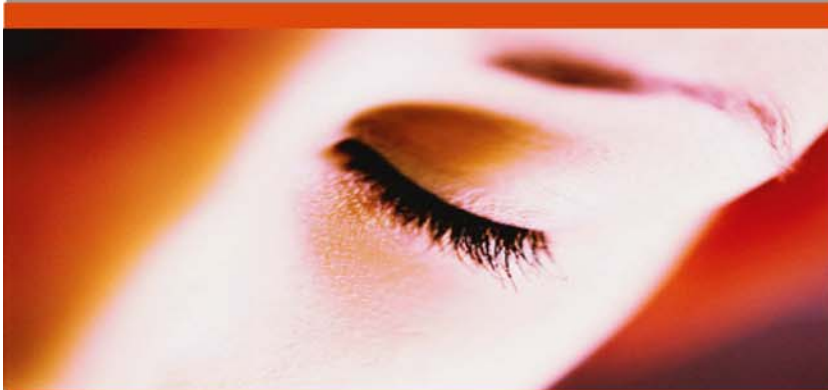


Companion Guide to the Learn Remote Viewing Training Course



RV

by Ed Dames

Copyright © 2004 Cybercore Productions, All Rights Reserved

The Remote Viewing Session

Five Critical Points

- 1. Once you write down the target reference numbers, you must execute the Stage 1 ideogram immediately and proceed directly to Stage 2. Do not stop moving! If you pause for more than 4 seconds, creative imagination will kick in.**
- 2. Analytical overlay must be declared as soon as it arises, or it will corrupt the actual RV data – do not pretend that AOL is not there when it is, or attempt to ignore its presence.**
- 3. Keep your pen point close to or on the paper; lifting the pen away from the paper interrupts the flow of RV data, breaking target pattern contact.**
- 4. You can count upon losing the target if you engage in thinking. Frustration, worry, on-the-fly analysis, curiosity, etc. – all mean that you have paused long enough to think.**
- 5. During the session, if you experience anything other than uncertainty about what you are viewing, then your ego has effectively succeeded in waltzing you away from the target. The certainty that you should strive for is in knowing that your RV work is mechanically and procedurally correct. Only then can you be confident in the results.**

RV Session Example

Follow a typical student as she proceeds through a remote viewing session, working a 'blind' target. Take into consideration the nominal 20% running error rate, as well as her lack of experience. Instructor notes are included for each page.

A reminder: The Sensory Descriptor Word List is by no means exhaustive. Although the list is an essential crutch for the beginner to lean upon, its continued use will eventually impede your skill progression. In Stage 2, word-ideas that enter awareness spontaneously are preferred. It should go without saying that spontaneity is essential to Stage 4, so the word list should never be used at that point in the session, even by the new student.

Before you begin the RV session, formalize the search term and assign target reference numbers (TRNs).

Remember: the search term (or 'cue') is interpreted literally by the Matrix.

[8751/2427] The cruise ship Titanic / sinking / cause

Stage 2: Notice how insistently and tenaciously imagination attempts to hold onto and embellish its 'whale' package -- don't give in! Dump the analytical overlay (AOL).

Name Dulcinea

Date Aug 11, 2004

Time 10:30 a.m.

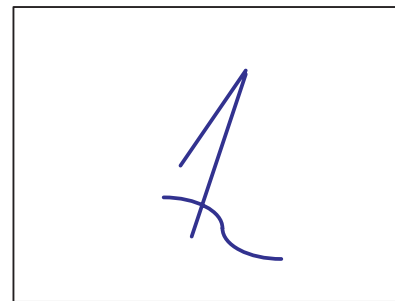
Stage 1 of the Site (Ideogram - 2 seconds!)

Write Target Reference Numbers:

8751

2427

GO!



Stage 2 of the Site - In each category, list as many sensory descriptor words that enter awareness

Textures: **slick, slippery, wet, icy, rough, hard, metallic**

AOLs?

Colors: **white, blue, green, black**

Smells: **fresh, cold, pungent**

AOL - whale

Tastes: **icy, cold, metallic**

Temperatures: **frigid, cold, warm**

Sounds: **swishing, crunching, echoes, cracking**

AOL- Jonah and the whale

Dimensions - minimum of 4 (including Motion and Density descriptors):

heavy, thick, massive, dense, slow, back-and-forth, high, narrow

Aesthetic Impact (AI) - 1 word only (How would the site make you feel if you were physically there?)

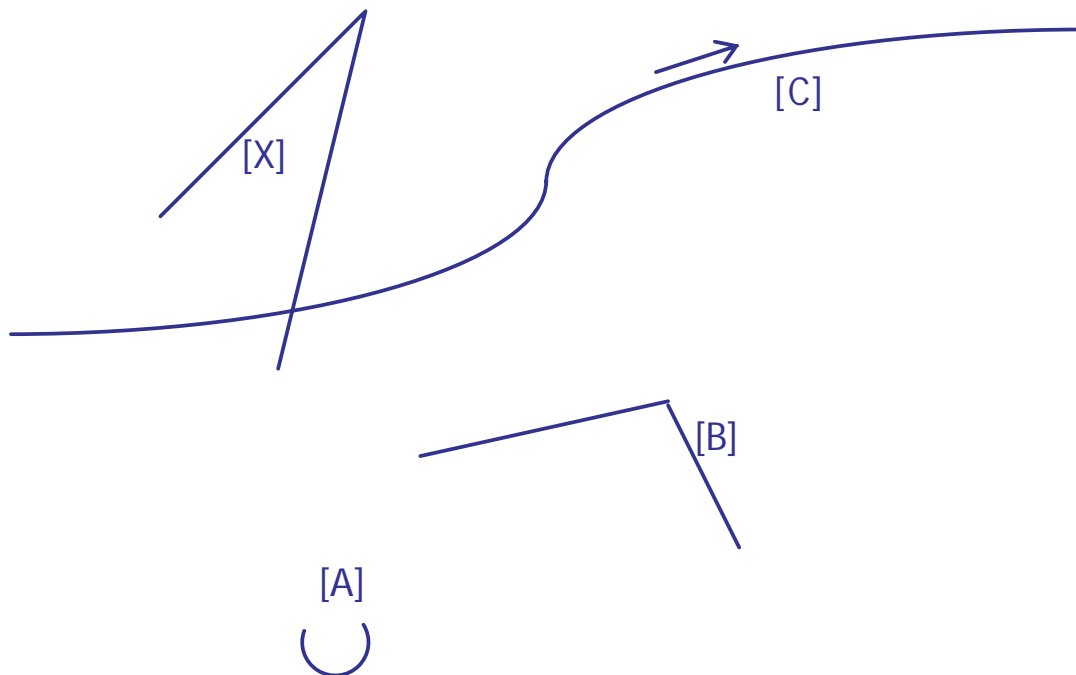
Excited

Stage 3: Freehand Sketch: the body's (autonomic, but deliberate) rendition of the archetypes intrinsic to the site, or to the underlying ideas that make up the problem set. In this case, four such symbols were produced – the actual number that will arise is indeterminate. Scale and perspective are unknowns at this point, as is the physical nature of the site.

Stage 3 of the Site

(Freehand Sketch - 15 seconds!)

Page 2



AOLs ?

Label Key Site Aspects:

[X] [A] [B] etc.

Stage 2: If no sensory impression is detected, draw a long dashed line. If present, but no word label comes to mind, write "U/I" for 'unidentified,' and move on.

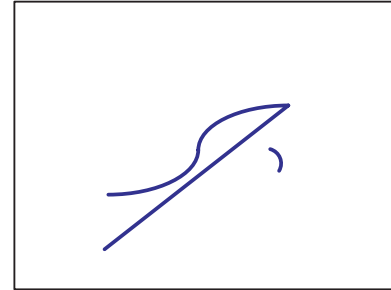
Stage 3 Analytical Sketch: you must incorporate all of the Stage 2 dimensions into the sketch; this step is critical to the construction of the Site Template. Keep your work neat. The small circle (probably a life form archetype) was produced spontaneously, after all of the Stage 2 dimensions were attended to.

Page 3

Stage 1 of [X]

(Write the following prompt and produce a new ideogram)

"From the top of [X] something should be perceivable"



Stage 2 of [X] (Again, all of the sensory words that enter awareness)

Textures: **hard, rough, edged**

AOLs ?

Colors: **white, dark grey**

AOL - flying saucer

Smells: _____

Tastes: **bland**

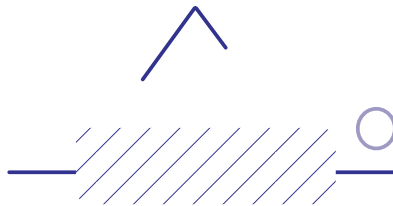
Temperatures: **chilly**

Sounds: **quiet**

Dimensions (minimum of 4): **high, pointed, big, wide, solid, heavy**

Aesthetic Impact (AI): **Impressed**

Stage 3 of [X] (Analytical Sketch - render each Stage 2 Dimension word in line form)



AOL- antenna

Now, add any spontaneous archetypes that you feel should be included in your sketch

Note the two-thirds 'do not exceed' point in Stage 4. Here, the viewer did not stop prematurely – her unconscious simply ceased presenting data to her.

Stage 4 of [X]							Page 4
SENSORY S	DIMENSIONS D	AESTHETICS AI (Yours)	EMOTIONS EI (Theirs)	TANGIBLES T	INTANGIBLES I	OVERLAY AOL	ANALOGY AOL/S
white	big solid			object		AOL-granite	
cold	outside	AI-cold					
hard	solid						
		AI-awed				AOL-granite mountain or carved stone sculpture	
	tall close narrow					AOL-mountain	
(Data entries past this approximate point on the page cannot be trusted)							

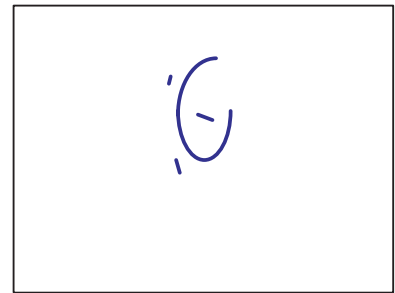
S3 motion arrows are important elements in analysis.

Stage 1 of [A]

Page 5

(Write the prompt and produce an ideogram)

"From the top of [A] something should be perceivable"



Stage 2 of [A]

AOLs ?

Textures: slick, spongy, rubbery, fibrous, wet

Colors: black, dark, reflective, silvery

Smells: musty, oily

Tastes: salty

Temperatures: cool

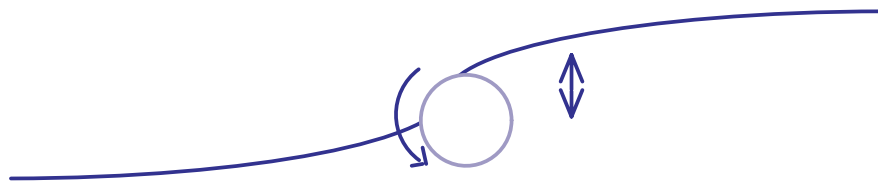
Sounds: splashing, loud

AOL - Sea World show

Dimensions: flat, wavy, spinning, rotating, circular

AI - Dizzy

Stage 3 of [A] (Analytical Sketch)



Any spontaneous archetypes to add ?

Although infrequently represented in data, something associated with this key aspect triggered an analytical overlay of the signal line (AOL/S).

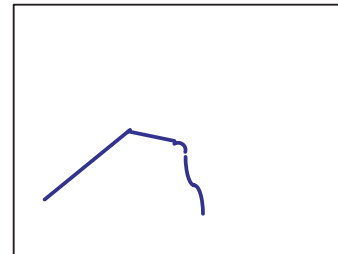


Compare how aspect [B] appears archetypically, in the S3 freehand sketch (page 2) and diagrammatically, as an analytical sketch. In advanced stages, the feature represented by a diagram such as this can finally be rendered as an actual drawing.

Stage 1 of [B]

Page 7

"From the top of [B] something should be perceivable"



Stage 2 of [B]

AOLs ?

Textures: smooth, grainy, rough, hard

Colors: brown, grey, shiny, luminescent

Smells: musty

Tastes: salty, metallic

Temperatures: cold, freezing, warm

Sounds: loud, crashing, honking, clanging, tinkling

AOL- car crashing into jewelry store,
Tiffany movie scene that I recall

Dimensions: moving, across, fast, low, enclosed, open, big, tall, long, huge

AI - Bewildered

Stage 3 of

[B]



AOL- car, sewer pipe

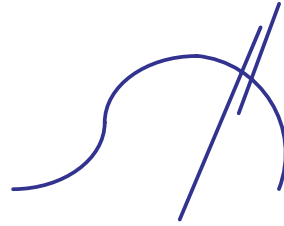
A shaded area can be used to depict a word-idea such as 'heavy,' 'bulky,' 'dense,' etc., or the viewer could simply write the word at the designated place in the sketch.

(Resume 11:25)

Page 9

S1 [C]

From the top of [C] SSBP



S2 [C]

soft, mushy, wet, resilient, pebbly, polished

black, dull white, transparent, clear

AOL - gemstone

acrid

u/i, oily

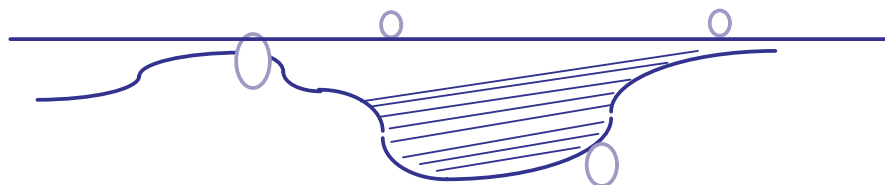
cool

booming, hissing, voices

flat, vast, open, undulating, across, heavy, bulky, thick, spread out,
scattered, near, close, far

AI-Confused

S3 [C]



**A break is not allowed after this S4, since it is the last one of the session.
Proceed directly to the construction of a site template.**

S4 [C]

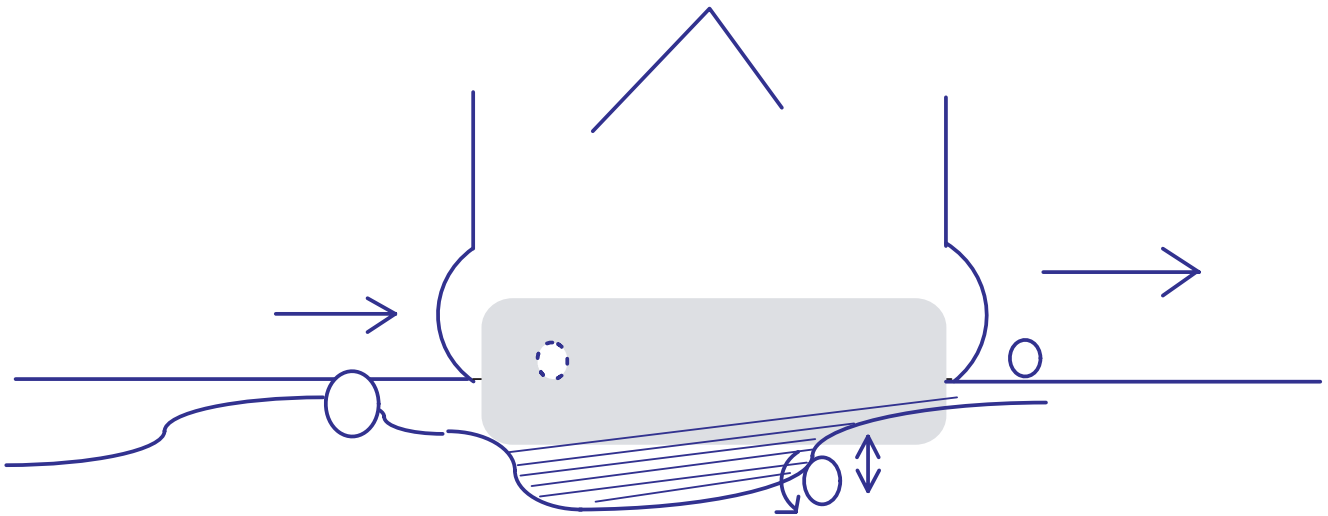
Page 10

S	D	SENSORY	DIMENSIONS	AESTHETICS	EMOTIONS	TANGIBLES	INTANGIBLES	OVERLAY	ANALOGY	AOL /S
				AI	EI	T	I		AOL	
			scattered criss-crossed						AOL-pearls	
					objects					
			swaying bouncing upright						AOL-dancing	
			tight enclosed compact							
		green watery				water				
		salty dirty oily								
			deep open wide							
					numb shock					
						people	loss			
			several							
									AOL-lost a loved one, tragedy, plane crash	
				AI-sad, lonely						

Constructing the Site Template: Start by looking through your S3 analytical sketches for elements common to two or more key site aspects. If a common element is present, use it as a start point for your template. Little or no 'artistic license' is allowed when piecing together the S.T.

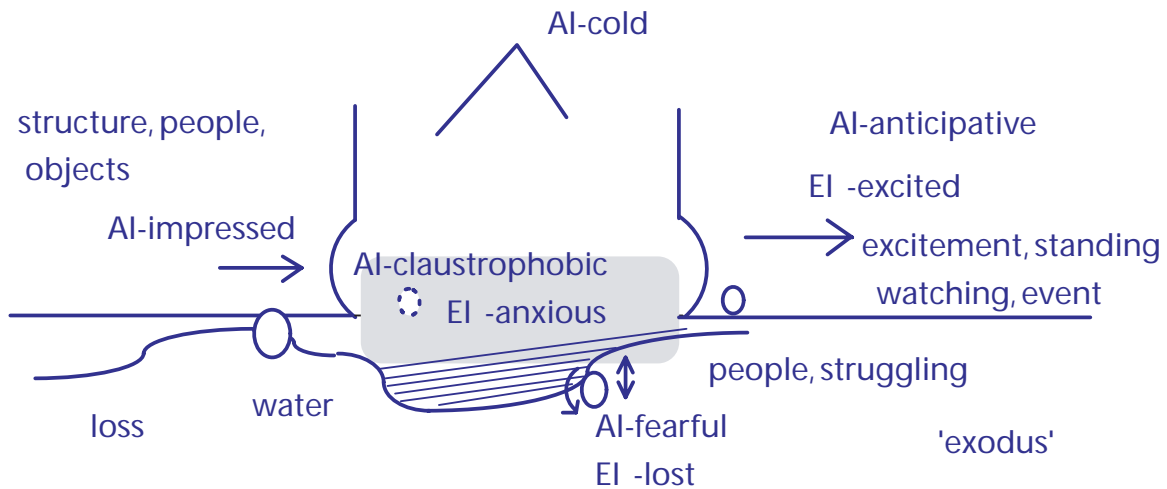
Error trapping: Review the S4 data for each of the key aspects. In most cases, the entries towards the bottom of the page need to be scrutinized, especially the higher-level idea (T and I) columns. As you examine these carefully, ask yourself if you really trust a particular entry, or not. If not, then omit it as a label in the site template. (In almost all cases, S4 data below the two-thirds point is discarded).

S.T.

Page 11a

Place the AI, EI, T, and I labels on the site template at the points where they belong (then add AOL/S, if present). S and D column entries are included in the session summary; placing S and D labels alongside the higher-level descriptive data will clutter up the template unnecessarily. Remember to differentiate between AI and EI, since they refer to the same class of information.

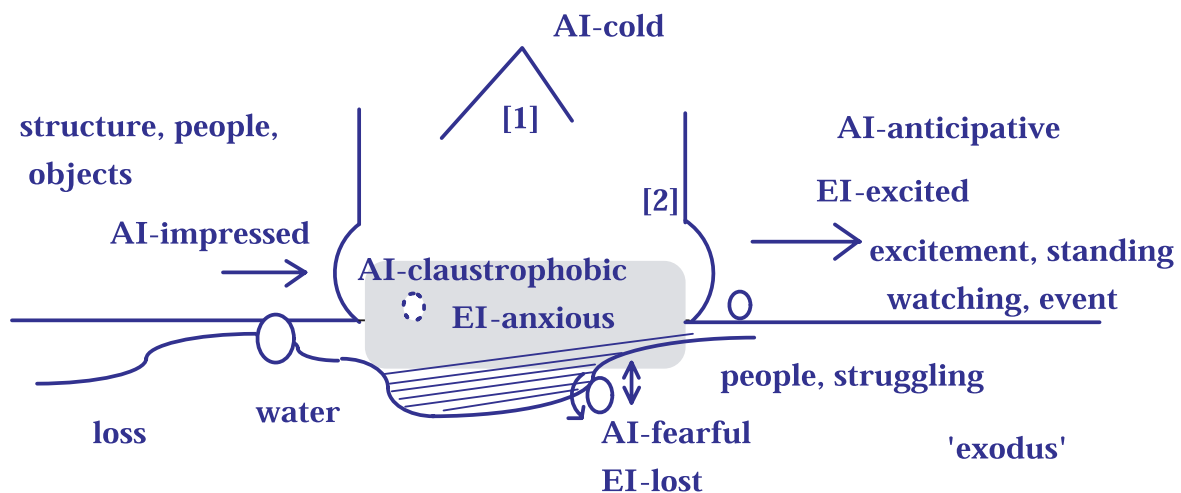
S.T.

Page 11b

(End 12:05)

There are two elements in the completed site template that immediately stand out and bear further investigation; not enough descriptive information is present to establish what they are. In particular, the key site aspect [X], which appeared as an archetype in the S3 freehand sketch, now appears as an element in the site template. Regardless of whether the session was run front-loaded or blind, the viewer must examine this element because, whatever it is, by definition it is the target – either the most important thing at the site, or something key to the problem's solution! The large structural element remains an unknown as well. The viewer has labeled these elements as [1] and [2], respectively. She'll return at a later point to probe them for more detail.

S.T.

Page 11c

(End 12:05)

Summary: Compile all of the descriptive information present in the site template, as well as other selected Stage 4 data, and write a session summary. (Important: Do not incorporate Stage 2 data into the summary! S2 was merely 'scaffolding' to Stages 3 and 4).

Analysis: Listed after the summary is the remote viewer's 'first cut' — a range of plausible/possible conclusions, logically supported by her data.

Summary

Page 12

The site is an open, dark, vast area, with deep, salty water present.

The target feature at the site is a big, solid, white object which makes me feel cold.

A huge, massive structure is also present, which makes me feel claustrophobic, and makes others anxious. A lateral motion appears connected with the structure.

There are excited people at this site, who are standing and watching an event that is accompanied by loud, crashing noises. This event is associated with the idea of excitement, and makes me feel anticipative.

Many scattered objects are in and around the structure, as well as several people who are struggling in or near the water. These people feel lost, and their situation makes me feel fearful. A sense of loss is connected with this event, as well as the loosely descriptive idea of 'exodus.'

Analysis

- | | |
|-----------------------|---------------------|
| 1) Tsunami | 4) Boating accident |
| 2) Terrorist attack | 5) Dam break |
| 3) Plane crash at sea | 6) Flood |

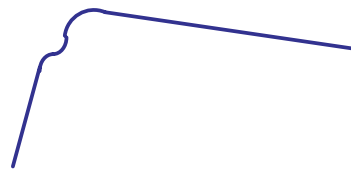
The student resumes her session. This additional work quickly produces valuable details about element [1], enabling her to reject some earlier analytical conclusions, and form more refined postulates, while adhering to Occam's razor. [Definition: the maxim that assumptions introduced to explain a thing must not be multiplied beyond necessity]

(Resume 12:30)

Page 13

S1 [1]

From the top of [1] SSBP



S2 [1]

hard, slick, slippery, icy

white, dim, misty, vaporous

fresh, cold, damp

fresh, cold

frigid

quiet, murmuring

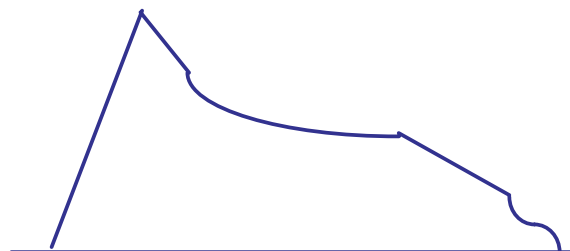
large, heavy, solid, diagonals, curves, amorphous

AOL -

.Mt Rushmore

AI- Intriqued

S3 [1]



AOL - The Sphinx

S	D	AI	EI	T	I	AOL	AOL/S
icy							
hard							
	solid						
	dense						
	thick						
	heavy						
	massive						
	AI-familiar						
				object			
						AOL-edifice	
					natural		
						AOL-Grand Tetons	
						AOL-glacier	
						AOL-Glacier Natl. Park	
					picturesque		

Stage 1 of the Site

(Break 12:42)

Analysis

- 1) Plane crash in mountains near the sea
- 2) Boating accident/capsize near a glacier
- 3) Submarine surfacing through polar ice

Now What?

At this point, the student may draw upon any or all of the advanced tools† at her disposal, employing them until her information requirements have been satisfied, collecting enough detail to finally establish the nature of the target and accurately describe the event at hand – even to the point of recognition.

†Refer to lectures for a discussion of high-level prompts, target geometries, and drawings.

A Final Comment

**"It's as easy as fishin', you can be a musician..."
– Bachman Turner Overdrive**

Remote viewing is a skill – practice!

The structural rigor and the mental discipline required to learn RV are the necessary ingredients to effectively execute an 'end run' around the purely subjective thinking process and creative imagination. The payoff is precise knowledge about your target – the purely objective 'mind's eye' viewpoint.

In the end, the frustrations and joys inherent in this curriculum are very much akin to the difficulties and rewards attendant in learning and mastering a new language. However, the symbolic language of that unique part of consciousness existing below the threshold of awareness (occupying the arena that we refer to as 'the unconscious') is the codex for thought, itself. This universal symbology is, among other things, a lingua franca for all beings who are imbued with a truly 'higher intelligence,' regardless of their origin, form, or composition.

As far as this teacher is concerned, therein resides the real power and potential of remote viewing.

Suggested reading: Drawing on the Right Side of the Brain – Betty Edwards