

AURORA BOMB: STREET RV



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[Pru's Psychic Spy Training Facility](#)

Witty commentary on what it's like to be a Remote Viewer in the Salon.com blog that started it all! Updated daily!

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Free Remote Viewing Lessons. Plus commentary, witty conversation, weird stories, and things your mamma doesn't want you to know.

Updated with new lessons frequently!

THE LESSONS

Daily Dose of Remote Viewing

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This is the first time I have attempted to train people in Remote Viewing over the internet. I have trained thousands of people in person - from scientists to artists to athletes, and even skeptics, too!

If you are new to the subject of Remote Viewing, there are many interesting websites, articles, and books you can peruse. I'll highlight a new research source each day.

I do not yet know how long the training will last. When I teach in person, the class lasts 40 hours, with a heavy amount of personal feedback and discussion. This venue is causing me to be a bit creative in the feedback and discussion areas, so if you have some suggestions or comments, please email me: pru@largeruniverse.com, or post them in the comments section below each post. I will most likely set up a separate bulletin board for feedback so that I can critique your work.

Each weekday (Monday through Friday) will have a new lesson presented over the course of the day. I have created these in 'bite-sized' chunks so that you can easily fit the practice work into your schedule.

What is Remote Viewing?

Imagine being able to tell what's happening at a distance, or being able to intimately describe any event in the past or the future from the comfort of your own home, using only your mind! Over 20 years ago, the U.S. military decided to see if they could train people to be "psychic spies" who could do such things. They spent over 20 million dollars of taxpayer money to research and test this idea, and in the course of this research, they found out that anyone could "learn" to be psychic using a special set of techniques.

The act of using these techniques, and describing anything, anytime, and any person or being, is called "remote viewing." The word "viewing" is not the best description of this process, because the remote viewer not only gets images, she can also perceive smells, tastes, sounds, and all the other senses as well as emotional and conceptual data.

A Bit about Me

I have been involved in the field of Remote Viewing since the CIA declassified the military program in 1995. I head a company, [TransDimensional Systems](#), which uses Remote Viewing to solve mysteries, find missing objects, describe future events, and more.

You can read a little more about me and see my photo here:

<http://www.largeruniverse.com/TDS/pru.html>

and you can read a series of articles and interviews conducted in the media, and find out where I am appearing in person here:

<http://www.largeruniverse.com/media.html>

I look forward to seeing what happens with this online training!

Cooooool Down: Prior to the Remote Viewing Protocol

We strongly recommend a cool down before you begin your Remote Viewing session.

Preparing for a session is as important as doing the session itself. Both the mind and the body must be relaxed. The body must be relaxed and the mind clear, of anything

extraneous that might intrude into a session. In general, a certain amount of weekly physical exercise on a regular basis is always a good idea. A mind-body that responds on a regular basis to demands of its owner operates faster and more efficiently when it is called upon for other things, including remote viewing.

Meditating to tapes specifically designed to encourage an altered state is an invaluable tool that should always be implemented.

I recommend the Kelly Howell series as being the best available at this time. They may be purchased at a bookstore or New Age type stores, or at Kelly's online site:

<http://www.brainsync.com/>

My favorite CD is the one titled "Deep Meditation."

You will want to choose the "Theta State" CDs/tapes for this practice. You may already have tapes of this type, and they will serve you as well, as long as you feel they are effective.

Gentle stretching exercises of the whole body before meditation for a session will relax the body, preparing it for an altered state. Sit or lie on the floor. Close your eyes and slowly tense the muscles of the body, but not to the point of cramping. Hold this for 5 seconds or so, then slowly relax your muscles. You may want to do your head, neck and shoulders first, then your arms and hands, legs and feet. Also try rotating your head gently to the right and left to relieve tension.

Once you have stretched and relaxed your entire body, sit properly in a straight-backed chair with your feet flat on the floor.

After ten to fifteen minutes, you may want to shut off the tape and have a few minutes of total silence before you begin the session. Then begin your session. Or, listen to the tape for the full twenty minutes then begin the session. Keep conversation with your monitor partner to a minimum till after you end the session, and get right to work. Chitchat can pull you out of the nice state you've just managed to put yourself in.

The session will take you approximately two hours to complete, so you need to allow adequate time. You don't want to feel rushed or have other concerns on your mind.

The best location is one that is comfortable for you, with minimal distractions. Remember that you may be entering someone's body and mind, and any distractions or noise will pull your attention from your subject.

"To achieve the marvelous, you must do the unthinkable. . . the answer will hit, like a big psychic orgasm, if you listen to your dreams. They never lie."

E. Jean Carroll

Outline of the Remote Viewing Protocol

The Remote Viewing Protocol has several main sections. They are:

- The Header
- The Survey
- The Collector
- The General Sketch
- The Matrix
- Matrix Techniques (i.e. Topographical Sketches, Consciousness Mapping, etc.)

The Remote Viewing Protocol is extensive, and new practitioners sometimes want to skip certain sections. Sometimes the most important and relevant information is in a section where you don't expect to find anything, so please be sure to complete all sections before moving forward to the next.

Materials

The materials you need are plain, unlined white paper, a roller-ball pen, and the template sheets provided. Make sure that you have everything ready before you begin so that you can keep your attention on your work.

Some Definitions

Typically, the person doing the psychic "travelling" is called a **remote viewer**. The remote viewer often works with a **monitor**, which is a person who guides them around the target site. The person who decides what the viewer is going to visit is called the **tasker**. The place that the viewer is meant to describe is called the **target**, or the **objective**. One of the coolest things about the whole process is that the viewer is usually "**blind**," meaning that she has no idea where she is going to travel with her mind! It could be anything! Anyplace! Anytime! And yet, she describes all the aspects of the target in detail! Many times the monitor is even blind, and the process still works.

Today's Homework

- 1) Practice cooling down, letting your mind rest.
 - 2) Read the definitions carefully and memorize them; they are the fundamental terms used in Remote Viewing.
-

Today's Research Source

If you are interested in discussing Remote Viewing with other interested persons, you might enjoy joining some of the e-groups. There are several which have good, intelligent, on-topic discussion with a wide range of experienced posters, from new viewers to ex-military program viewers.

My favorite: The Farview List at Yahoo Groups

link: <http://groups.yahoo.com/group/FARVIEW/?yguid=1198638>

did ya realize it was this much work??

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lesson two

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Due to some confusion from the audience, before we get into Lesson 2, I want to explain again in simple terms what Remote Viewing is, and why the act of it makes you a Psychic Spy.

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"Remote Viewing" is a special protocol - a set of directions - that you follow, while you describe anything, anytime, using only your 'sixth sense.'

Sure, this sounds outrageous and unbelievable! What's even stranger is that the United States military and the Central Intelligence Agency, along with several scientific laboratories, spent several decades of research and many millions of taxpayer dollars to develop these techniques.

Some people who train others in Remote Viewing insist that you follow a specific method, otherwise you simply are not "remote viewing." Or they say that their method is the best, the most tried and true.

But that's not true.

We are all psychic creatures. We all rely on our own intuition and gut reactions to things, many times in the course of a day, and thus we are all natural remote viewers.

The protocol of Remote Viewing is just a tool that allows you to organize your psychic data in an easy to understand and scientific manner.

So do NOT worry if you have never had any apparent psychic moments in your life yet. And do NOT worry if you read something here and it doesn't make sense to you. Just jot down your question in the 'comments' section below the post and I or another viewer will answer your question.

The Header

The header section is the administrative portion of the protocol.

Step 1: Place your name in the upper right hand corner of your paper. At TDS, we use 'secret' code names, in order to ensure viewer anonymity. You can choose to use your given name, or your code name.

Step 2: Immediately below your name, write the date, including the date, month, and year.

Step 3: Under the date, write the time you are beginning the session. Please add your time zone, so that any analyst looking at your session will understand exactly when the session occurred.

Step 4: Place the Directive Identifier in the upper left-hand corner of your page, prefaced by the abbreviation DIR:

Step 5: If this is a monitored session, place your monitor's name under the Directive Identifier.

Step 6: Place the type of blinding underneath the monitor's name (or underneath the Directive Identifier if this is a solo session). The types of blinding are as follows:

VB = Viewer Blind
VBS = Viewer Blind Solo
VBMB = Viewer Blind, Monitor Blind
VBMI = Viewer Blind, Monitor Informed

Note: "**Blind**" means that the viewer and/or monitor do NOT know what the objective is prior to the session. "**Informed**" means that the viewer and/or monitor DO know what the objective is prior to the session.

Step 7:In the upper middle of the page, in between the right and left-hand information, declare your Physical State (PS), and Emotional State (ES). Women please declare your Menstrual State (MS).

The **Physical State** is the physical condition of your own body prior to the session. You must declare how you feel, even if you feel fine or neutral, in order to psychologically distance the session data from your own, internal state. You declare this by writing PS - and then your actual physical condition such as "good" or "headache" or "sore throat." It will look like this:

PS - good

The **Emotional State** is the emotional and psychological condition of your own mind and body. You declare this by writing ES - and then your actual emotional condition such as "good" or "cranky" or "had a fight with my mom." It will look like this:

ES - cranky

The **Menstrual State** is the point you are in your menstrual cycle, the first day of your period being Day 1. If you are postmenopausal, please note that as well as any hormone therapy. You declare this by writing MS - and then your date in your cycle. It will look like this:

MS - day 14

The above information takes up approximately one third of your page. Underneath this administrative material, please draw a horizontal line across the entire width of your paper.

The viewer puts 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.

The Transit

"So I vowed to keep myself alive, but only if I would never use me again for just me - each one of us is born of two, and we really belong to each other. I vowed to do my own thinking, instead of trying to accommodate everyone else' opinion, credo's and theories. I vowed to apply my inventory of experiences to the solving of problems that affect everyone aboard planet Earth."

Buckminster Fuller

The Transit is a technique unique to the TDS protocols of **knosomatics** and remote viewing. Knosomatics is the full-body practice of remote viewing plus other consciousness tools such as telepathy.

The Transit is a tool for allowing yourself to be free of your conscious mind.

The monitor will instruct you using the words below, or you can self-direct your actions:

"Prepare to access the objective"

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.

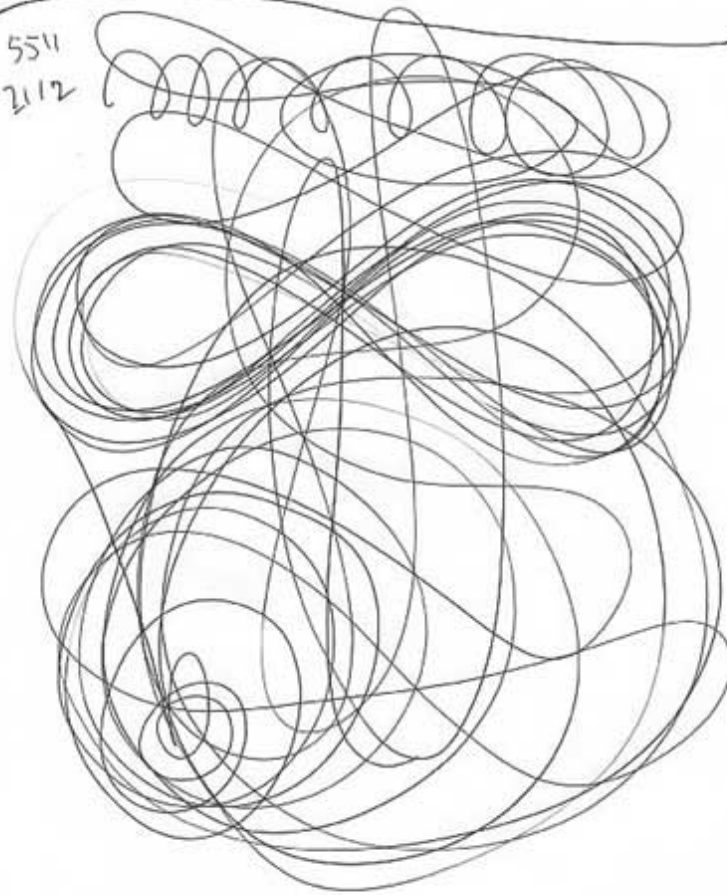
Here is an example of a Header Page:

Vb/Sols
Dir: BeamGun

ES-OK
PS-OK

Claire
20 Oct 01
1:55pm PDT

5511
2112



Notes on Tasking

The "**tag**" and "**Directive**" mentioned above are two administrative pieces of information associated with the tasking. The **tasking** is the thing that you, as a Remote Viewer, will Remote View.

If you are practicing this at home, and you want more objectives (taskings) than what we post to this site, you can have a friend find photographs of places and people from magazines such as National Geographic.

Say your friend chooses a photograph of the Eiffel Tower for you to Remote View. Of course, she will not tell you this is what she has chosen.

She will write a string of 8 random numbers on the envelope she puts the photograph into, and these 8 random numbers are called the "tag."

The numbers do not correspond at all to any longitude or latitude. In the original military system, they called these numbers 'coordinates' since they did originally use true mapping coordinates. But it was discovered that random numbers worked just as well.

The **Directive** is a secondary identifier added to the envelope. Just like the tag, this string of numbers and/or words has no real meaning with regard to the objective. It is just a simple way for the tasker (the person picking out what you will Remote View) to file your paperwork later.

You will get the tag and the Directive from your monitor or tasker.

Objectives don't have to be photographs. They can be written, too. There are some practice objectives at the Larger Universe site if you would like to see some examples:

<http://www.largeruniverse.com/objectives/>

Today's Research Source:

P.J. Gaenir has an excellent site which covers the history of Remote Viewing, theories, military CRV manual, and more. It is - hands down - the best pure research Remote Viewing site on the Net.

Link: <http://www.firedocs.com>

The Ever Dreaded Homework

Just read all of this through, and make a practice Header page.

Practice your cool down as well!

sing the body psychic

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lesson three

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I had a question from a couple of men asking what they put under "MS."

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Well, guys, unless you have extremely funky hormones, just ignore that part and don't declare a menstrual state.

Evidence gathered to date seems to suggest that there are fluctuations in viewer performance during a woman's monthly cycle. It appears that women viewing during their period and during ovulation have stronger sessions (i.e. more data, data that is more directly related to the objective, etc) than during the pre-menstrual stage. Not really a surprise, huh?

Another question I had was on the difference between VB and VBS. VB is "Viewer Blind" and VBS is "Viewer Blind Solo."

Solo means that you are doing this session entirely by yourself, with no monitor assistance. So you would use the "S" when you are viewing alone, no buddy in site.

The first book you **MUST** read during the course of this online venture is **The Einstein Factor** by Wim Wenger. This book teaches you an incredibly visualization exercise called Image Streaming that is extremely helpful to the Remote Viewer. Get this book today!

In fact, I will sponsor a book report contest:

Read **The Einstein Factor** and write a book report about it. Submit your entry - no more than 1000 words - to me (prudence@largeruniverse.com) by August 31st, 2002. The winner of the book report contest gets a signed copy of my book [Intentions: The Intergalactic Bathroom Enlightenment Guide](#).

Something Weird I Once Viewed

Mars. I've written several emails about Mars today. The Red Planet is on my mind. I'm not sure why that is.

Five years ago I viewed one of the pyramid-shaped formations in the Cydonia region of Mars. This is the area where the "Face on Mars" resides.

I viewed it blind. I viewed it solo. I was given the tag and sent on my way.

It started innocuously, bits of red dust and cold cold air surrounded me, and I wrote down things like "jagged rock" and "gritty surface." I knew that I was looking at some kind of a structure, and on my paper, I wrote the word "manmade."

Sometimes while viewing, you will think something is manmade when it is really natural. This happens because your mind realizes that the thing you are viewing has regular features, and it looks like something that was formed by human hands.

But this felt manmade not only because of the regularity to it, but because there was writing on the wall. Literal writing.

I kept seeing flashes of something like graffiti. Something etched into a surface. I tried to recreate what I was seeing on my page, but I became frustrated. I couldn't see it clear enough. All I knew was that there was something life graffiti there, something scratched into a wall with a tool. A deliberate message. And it was old, as old as anything I have ever viewed.

I didn't see the people who made these marks. I didn't think I was anywhere but on Earth, but I knew, too, that this was more ancient than anything on our planet. It was a strange feeling. I still wonder about it.

The next section of the session in TransDimensional Systems' (TDS) methodology, is called **The Survey**.

The Survey consists of three pages, called **Scans**. Each Scan is like a different snapshot of your objective, your target.

I have to rant a little here. If you have read a lot of the Remote Viewing literature, or taken training with anyone other than myself, you are most likely used to different nomenclature than mine.

When I left [The Farsight Institute](#) in 1997, I developed this system, basing my ideas on what I had observed and experienced during my two years at Farsight, and much research I had read in the sciences of perception, psychology, and parapsychology. The system was further developed over the past few years, with many of the ideas coming from the wonderful and amazing viewers at The Larger Universe.

One of the first things I did was to throw out much of the militaristic and patriarchal language. So, I don't use words like "target" (that implies there is something to hit or miss, also implies weapons, thus it is a violent and subconsciously defeating term), "coordinates" (implies that things truly are separate from each other, and my view is more holistic), etc....

I'll try to let you know when I use language that is strikingly different from accepted RV terminology.

"That is what learning is. You suddenly understand something you've understood all your life, but in a new way."

Doris Lessing

The steps for each Scan page are simple, but the directions are a little unusual. Please keep an open mind while I describe each of these procedures.

The first step is to take a clean page of paper. I recommend that you use plain, unlined paper for your session work, however any kind of paper will work fine.

Place your page number in the upper right-hand corner of the paper. We are on Page 2 of the session, so just write down a number "2."

In the middle of the page, at the very top, write the letter "S." This stands for "Scan" and it will notify your analyst or yourself later that you were doing a scan on this page.

Here is where it gets a little strange and wild!

What I'm going to tell you now will sound odd, but it's simply the truth. Your body holds all the answers to the Universe - to every question of the past, present, and future.

What occurs next in this system, and what will occur again and again as you move through the following pages of the session, comes from the immediate response that your body gives in answer to specific types of questions.

One way of looking at Remote Viewing is to see it as a series of structured 'gut reactions.' Just as you simply know things about people when you first meet them - whether you like them or not, whether they 'feel' gentle or rough, whether they are honest or slick - you will simply know things about any place, person, and thing during Remote Viewing.

The Three Rules of Remote Viewing begin with this fundamental tenet:

Rule 1: Trust the reactions of your body without exception.

As the training goes along, you will get rules 2 and 3. Like Asimov's Rules of Robotics, these rules can not be challenged and can not be broken. They will be your prime directive and your comfort as you catalog uncharted territory.

I want you to think about this tonight, to wonder about what mysteries your body holds, and to remember all the times your body gave you an answer to a deep question.

I've had quite a few emails requesting that we take it a bit slower. Folks haven't had time to receive the cool down CD or to read the Image Streaming exercise.

So today's lesson will be just this, the First Rule of Remote Viewing, plus the homework below:

Homework

- 20 minutes of Image Streaming tonight!
 - Meditate on the mysteries of your body's knowledge
 - Practice your Cool Down exercises
-

Today's Research Source

<http://www.braingym.com/>

Brain Gym is a wonderful set of exercises that promote a cross-dominant brain process. We will be utilizing many of these exercises in upcoming lessons, so take a peak today!

Quote of the Week

Special thanks to Cassandra Frost who sent this quote over to me this morning:

*"Although I am a typical loner in my daily life, my awareness of belonging to the invisible community of those who strive for the truth, beauty, and justice has prevented me from feelings of isolation." **Albert Einstein***

doodling around

lesson four

After you number the page (page 2) and write the "S" at the top center of your page to signify that you are doing a Scan, your next job is to write the tag in the upper left-hand corner of the page.

The **tag** is typically a string of random numbers (or letters). These numbers are truly not related to the objective in any way. You could use the same string of numbers (or letters) every time. The reason you go to the correct objective each time is because of the **Intent** of the **tasker**, the person who sends you on your psychic mission.

Now, remember that the tasker has written this tag on the paper - whether it's a photograph or a written cue - disclosing the objective.

We use the tag for administrative purposes. You could always match up the tag with the disclosure paper at some later point, if you are using unique tags for your objectives.

But the main reason we use the tag is in order to give your hand something to do and your mind something to think about. If you're thinking, then you aren't stressing out about what you should be doing.

Immediately following the tag, at the very moment you end the last number or letter, let your hand do a quick one-inch automatic doodle.

Yes, a doodle. And this doodle is the secret to the universe. It holds all the information you need about your objective.

This should take you no more than 1 second. There should be no hesitation between the last of the tag and the beginning of the doodle. You should not anticipate what your doodle should look like, but should let your body hand you the shape, as quickly as possible.

If you think about it from an artistic perspective, there are not many directions you could allow the pen to travel while it makes this doodle. And the shape the doodle takes tells you some basis gestalt level descriptions:

- If the line is curved, like a hump, then most likely your objective has something mountain-like in it.
- If the line is wavy, like the ocean, then most likely your objective has something fluid like water in it.
- If the line is straight and unwavering, then most likely you are remote viewing something with a flat surface.
- If the line is circular, making a loop, then most likely you are viewing a being that holds some kind of animation or sentience.
- If the line is chaotic, vertical, and wild, most likely you are viewing something that has energy or kinetics.

I use the term "most likely" in describing these doodles, because every objective is unique, and every viewer is unique, and we are by nature exceptions to the rule. But generally, those are the basic gestalts that you, as a new viewer, will encounter.

The term used in Remote Viewing for these doodles is "**ideograms**." This is an old term, used in psychology for many many decades. There are some interesting books from the early 20th century describing ideograms and the way our perception orders our reality in gestalt language. You may want to read some of the literature by Rene Wallcollier, who wrote many things on ideogrammatic language.

Here is a diagram of some basic ideograms:

"You can become
blind by seeing
each day as a
similar one. Each
day is a different
one, each day
brings a miracle of
its own. It's just a
matter of paying

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attention to this miracle."

Paulo Coelho

Basic Ideogram Shapes:



subject
(i.e. sentient being)



water (or liquid)



energy



flat surface



mountain



structure

The ideogram is an amazing beast. It holds the taste, color, temperature, emotion, activity of your objective in such a small package. Tomorrow we will learn how to decode and pull this information out of your little doodles.

Homework

- Practice making one inch quick doodles. Notice how the shape of your doodles/ideograms tells you something about the shape and contour of what you may be viewing.
 - 20 minutes of Image Streaming practice
 - Practice your cool down
 - Review the system as outlined to date
 - Listen to some good music and send someone you love a nice email!
-

Today's Research Source

Good Remote Viewers are well-rounded people! And all smart and interesting people listen to folk and bluegrass music! (Ok, that's my personal preference...)

An excellent source, and one of my favorites, for getting folk music news and hearing new artists is:

<http://www.efolkmusic.com/>

So get your heads out of the Remote Viewing literature for a moment and surf over to some new music!

thin thighs and orgasms for all women!

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lesson five

[let's talk](#)

Wonder about the side effects of Remote Viewing?

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There hasn't been enough studies done to make a definitive statement about what systems of the body and mind are affected by Remote Viewing, as well as what natural and artificial means enhance and detract from the ability to Remote View.

Some things we know with a fair degree of certainty, based on our own six years of research:

- Remote Viewing raises your metabolism. It burns a high number of calories. Active brain scans (PET scans) taken during the act of Remote Viewing show that the brain is using many sectors at once. In order to be effective, you need to be sure that you are eating enough on a daily basis, otherwise you will suffer energy drops and lethargy, and viewing will seem like a chore.
- Remote Viewing also can be dehydrating. Be sure to drink your 8 - 10 glasses of water a day (at a minimum!) in order to keep hydrated.
- Some medications interfere with the ability to Remote View. Any medication acting on the Central Nervous System (i.e. antidepressants, antipsychotics) may slightly reduce the natural ability to Remote View.
- Alcohol acts as a psi inhibitor, if you consume it prior to viewing.
- Caffeine can enhance your powers of awareness, and make the sensations you obtain in Remote Viewing easier to describe. Colors may seem more vivid, textures more tactile. But if you are using coffee for your caffeine fix, please be sure to time it so that the height of your 'high' occurs as you complete your session. The drop that people feel after the effects of caffeine stimulation wear off can have an opposite effect.
- Remote Viewing may deplete vitamins and minerals, most notable the B-vitamins, zinc, and vitamin A. You may desire to take a daily supplement or carefully watch your diet to insure that you are obtaining adequate nutrients.

**Of course, I have to add the disclaimer here:
Please follow your doctor's advice, not mine, in matters of your health.**

Women experience one other side effect of Remote Viewing. Many women report that the act of Remote Viewing activates their sexual energy, and they feel a hot and tingling sensation in the region of their Solar Plexis, extending into the genital region. Some women, including myself, have experienced spontaneous orgasms while Remote Viewing!

I have used some related techniques to teach women how to have orgasms on demand. The Theta-state CDs mentioned in earlier lessons are an excellent device for aiding in this type of activity.

It's not surprising to me that a practice that allows you incredibly intimacy with own mind would also enhance physical intimacy.

Sorry guys, you don't have the same response!

Now, about those dangers...

I've given out all kinds of objectives for viewers to view. Some are inherently compassionate, like the Enlightenment of the Buddha, or photographs of gentle rolling alpine meadows, or Historic events like coronations and weddings.

Some of these objectives have a harder edge, are more difficult to swallow such as the sinking of the Titanic, the assassination of JFK, the creation of the Universe.

After six years of viewing and tasking, I'd have to say that I have yet to meet a

person who isn't up to the challenge of experiencing the fullness of life, the light moments, the shadow places, the meetings points of elation and misery.

The only people who went nuts were those that were nuts to begin with...

Now, having said that: I do also believe that our thoughts and reactions shape our reality. So I plan on giving plenty of interesting objectives during this training course, but will not beat you over the head with negative events. There might be some pathos involved in some objectives, but I won't be tasking out Hiroshima.

Operational Professional Viewers, such as the team at [The Larger Universe](#), must be willing and able to view anything, anytime. They must train carefully and learn how to deal with heavy emotional scenes.

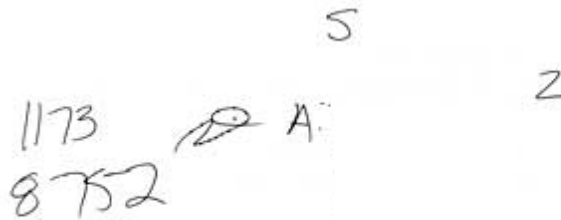
The only changes to your mental health that you will encounter will be those that come along with a new, wider perspective on reality! And that's something we can all use...

I am a fun tasker! You'll never know what to expect during this class. You may want to read about one place I sent a group of new viewers in the story called ["Tastes Like Chicken."](#)

Back to the lesson plan:

Now that you've drawn an automatic doodle, an ideogram, it's time to let the ideogram tell you something about the nature of your objective.

You move your hand to the other side of the page, to the right hand side. Write the letter "A" follow by a colon. By now, your Page 2 will look something like this:

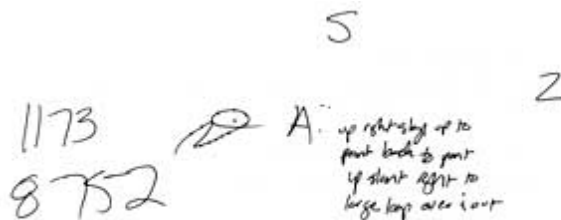


Next, you take your non-dominant hand and trace over your ideogram, as if you were recreating the motion your pen made with your finger. As you are tracing over your ideogram, use your dominant hand and write down the motion that your finger is making using words. You will want to use words that show direction and action, such as "sloping," "looping," "angle upwards," etc.

Here is an example of how this may look:

"There are things that are known, and things that are unknown. In between there are doors."

William Blake



At this point, what you have written on page two should take up roughly just under 1/3 of the page.

Both Hands at Once = Balanced Brain = Better Focus

Your non-dominant hand is the hand with which you DO NOT write. Your dominant hand is your primary writing hand.

The reason we use both hands here is to establish a cross-dominant brain process. Every time you use both hands at the same time, you help your brain to be more balanced, and as a result, you can achieve a higher level of focus.

Any physical activity involving movements that cross the mid-line of the body can help your brain become more balanced. Here are some examples:

- Cross-country skiing
 - Rollerblading
 - Walking with arms swinging in rhythm with the opposite foot
 - Biking
 - Hiking
 - Dancing
-

Brain Balancing Exercises

There are some supplementary exercises you can try which will help you to balance your brain, outside of using both hands during some portions of the Remote Viewing method. Here are a few good exercises to try:

Lazy 8's: Use a large sheet of paper and markers or crayons. Starting at the middle, draw a horizontal 8 with your dominant hand, then with your nondominant hand. Finally, with a marker or crayon in each hand, put both hands together and draw a lazy 8.

X Marks the Spot: Draw a big X on a piece of paper and study it. It can remind you that both parts of your brain are connected and can send messages back and forth.

Double Doodles: Using both hands, doodle as much as you like for 3 minutes. Don't forget to breathe! Use different color markers or crayons.

Hookups: Cross one foot over the other and one wrist over the other. Put your palms together, bend your elbows, pull your crossed hands to your chest and take about 10 deliberate breaths. Stay in this position until you are feeling calm and centered. This is an especially good exercise to perform before a potentially stressful event.

Here is a photo of me doing the arm portion of the Hookups exercise:



Homework

- Try some of the Brain Balancing exercises
- 20 minutes of Image Streaming practice
- Practice your cool down
- Review the system as outlined to date

Today's Research Source

Native American journalist Cassandra Frost has been making quite a name for herself as she describes all the goings on in the field of Remote Viewing.

You can read Cassandra's excellent exposes, thoughts, ponderings, and news announcements here:

<http://www.suite101.com/welcome.cfm/15389>

philosophical meanderings....

[home](#)

lesson six

[let's talk](#)

[contact](#)

I've been busy. And when I'm busy, I tend to find my ideas escaping from my body in streams of fire and emotion.

I was prepared to tell you about the next actual procedure in my system of remote viewing. I was going to show you how to take pen to page and probe your ideogram for sensations and shape, how to make a decision about basic gestalt. But I find myself obsessing on the sheer beauty of the experience.

Process. Product. Remote Viewers work for one or the other.

Most viewers choose Product. They want their sessions to look like the objective, the photo in the envelope. They want the relief of seeing how their angles and curves on the page look like the angles and curves of the mountain in the photo. They want to write "Cold" and "Wet" when there is snow at the scene. They want their data to be supremely correct, and therefore useful, valid, true.

But my system and my approach is about Remote Viewing for process. And this might sound simple, but it's a radical approach, because usually we have the need to produce something that someone else can validate.

If you Remote View for Product, then you have a certain result in mind. You want consistent and physically relevant data.

If you Remote View for Process, then the experience is the reward. You have freedom, and you allow yourself time and space to follow unusual leaps of logic and intuition.

You don't need any system to Remote View for Process. You don't need a special psychic talent. You just need guts and connection to your emotions. You don't need any class in Remote Viewing, and you don't need the advice of any expert. There is no special state - not even Theta state - that you have to be in. The important thing is to start, and the rest takes care of itself.

When you Remote View for Process, you don't have the need to have your work validated. It frees you from expectations, and it keeps you spontaneous and fresh.

You don't have to show your work to anyone, to talk about your sessions with any other person, in fact, you may choose to never share your work. You can leave that decision to the future, because now, when you are Viewing, it is just for yourself. A miracle of your own intuition.

We are storytellers. We have an experience with the objective and we relay that amazing and multi-dimensional experience in our own way on our two dimensional paper. We tell the story of what we View when we Remote View. And all stories are good. All stories are valid and true.

"You get what you get."

Pru

Tomorrow we'll start the system lessons again. I had to talk about this now, and I'll revisit it again in different ways.

I don't want you to take these lessons and to stress about matching session to photo. I want you to live the objectives, to become one with the universe, and to tell your own story on paper.

Homework

- Do more of the Brain Balancing exercises
- 20 minutes of Image Streaming practice
- Practice your cool down
- Review the system as outlined to date
- and thank the Universe/God/Goddess that you are alive!

Today's Research Source

YOU!

Think about how many things you know, and how many wonderful skills and abilities you are bringing to the table. You are an incredibly rich resource of your own!!!

tell me the secrets....

[home](#)

lesson seven

[let's talk](#)

[contact](#)

The next step in the system is a little strange. It requires you to suspend your belief about what it feels like to write something on a page of paper.

When you put the pen to the page, you probably don't pay attention to how the paper feels beneath your touch. If you think about this, you probably expect the pen to press into the paper, into the desk underneath the paper, the result being a bit of hardness in the process.

But that isn't what happens.

Something about putting your attention to discovering certain kinds of data, answering certain questions, causes you to walk through a portal where the laws of physics are suspended.

After you've written the description your pen has made while creating your ideogram, the next step is to feel your ideogram to find out the physical density of this aspect of your objective.

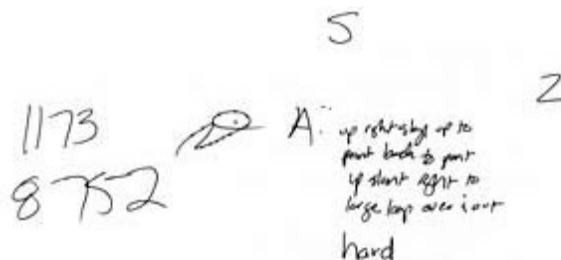
You do this by taking your pen and literally pressing into your ideogram. You can press into it once, or twice, three times, whatever you need. As you press your pen into the ideogram, ask yourself "**How hard does this feel?**" and you will get an answer by how the pen feels as you push it into the page.

It might feel like it is meeting a lot of resistance, that the surface is hard. It might feel soft, as if your pen is being pushed into a stack of down pillows. It might feel mushy, as if your pen is pressing into wetlands. Whatever the physical density is, even if it seems ridiculous, write it down underneath the description of the line motion.

This is still under part A:, still part of decoding your ideogram.

Viewers are so different. Some are extremely kinesthetic, and these viewers will have no problem literally feeling the resistance against the pen. Others are more conceptual, and won't feel a literal density, but once they press their pen into the ideogram shape, they will just know what the density is. It doesn't matter which kind of viewer you are, you will be completely correct in your decision.

Your page will now look something like this:



You can see that this viewer determines the density to be "hard."

Next, you take your non-dominant hand, and feel your ideogram. This time you ask yourself "**What is the shape or surface curvature of this aspect of the objective?**"

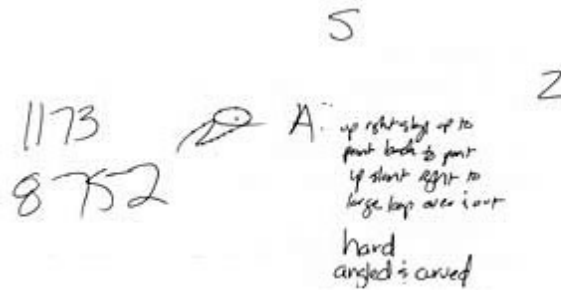
This is called sensing your ideogram for the topology. Topology is just a fancy word that means the shape or contour of any object or surface.

Just like pressing your pen into the ideogram to determine the physical density, when you use your hand to feel for the shape or contour, you may literally feel your hand make the motions of running over the actual shapes that are at your objective. Or, you may just know what the shape or contour is. Either way, write your perception of the topology down underneath the physical density.

Your page will now look something like this:

"You must be the change you wish to see in the world."

Gandhi



You can see that this viewer determines the topology to be "angled and curved."

Homework

- Do more of the Brain Balancing exercises
- 20 minutes of Image Streaming practice
- Practice your cool down
- Review the system as outlined to date
- and.... your very first Remote Viewing Session!!!! Here are the only two things you need from me:

The Directive: Fuzzy Peanut Butter

The Tag: 8972/0976

Have Fun! When you have completed your session, you can [click here](#) to see what your objective is! No peeking!

Today's Research Source

Paul Summer's new RV Tools site!

<http://neuronet.highlyillogical.org/rvtools/>

In Paul's words:

I made a computer program to assist myself in building up a library of, for want of a better word, 'things' to RV. It ain't the prettiest of applications but it works and I thought some of you may also find it useful so put it up on the web.

It takes prompts in the form of a sentence to describe the objective and any secondary information that might further direct the viewer, assigns them an ID and stores them into a bank. You can then assign the ID number / co-ordinates to the viewer or if you are viewing solo, you can have it randomly select a target for you.

You can email Paul: neuronet@highlyillogical.org

objective 1



The Temple of Heaven is the most holy of Beijing's Imperial temples. For this is where the Emperor came every winter solstice to worship heaven and to solemnly pray for a good harvest.

picture this...[home](#)**lesson eight**[let's talk](#)**Part B:**[contact](#)

The next part of your scan is where you combine your intuition and your common sense and make a decision about this aspect of your objective.

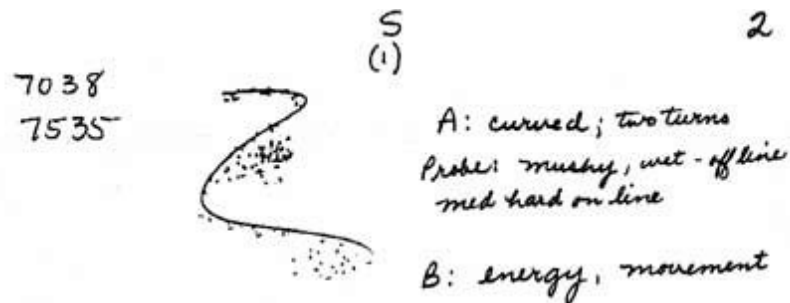
Write the letter B with a colon after it underneath the place where you wrote the topology.

Then take a good look at your ideogram. Remember what it felt like, the curve and heaviness of it. Declare what your ideogram represents. Use low-level language, such as "subject, mountain, structure, water, flat surface, energetics."

After you declare what it is, you then think about it for a moment and describe another attribute of the objective, something along the lines of whether it is manmade, artificial, natural, moving. Keep this description simple.

You don't want to decide exactly what your objective is, yet. You want to be describing it, using simple terms. You can describe anything in the universe using simple terms and if you use enough simple terms of varying kinds, the person reading your paper will be able to visualize what you are describing.

Part B: will look like this:



The viewer declares that this ideogram represents a subject (sentient being) and a structure.

Part C:

Next, move to the left side of your page. Underneath your ideogram, write a C followed by a colon.

Write a quick stream of sensory impressions, things like:

- Colors (What colors does probing your ideogram generate? Red? Blue? Aquamarine?)
- Sounds (What sounds do you hear? Birds chirping? Sizzling? Tick-tock?)
- Textures (What textures do you feel? Gritty? Smooth? Soft? Fuzzy?)
- Temperatures (Is it hot? Cold? Warm?)
- Movements or Energetics (Is there anything moving? Is it static?)
- Shapes and Surface Curvatures (Are there circles? Squares? Ridges? Edges?)
- Smells (What smells do you perceive from your ideogram? Acrid smoke? Sweet perfume?)
- Tastes (What do you taste? Oil? Fish? Cigarettes?)
- Relative Dimensions, such as tall, short, thin, fat, etc...
- ANYTHING having to do with the five senses

You should have at least five impressions here, but as in most things in life, more is better!

You should probe your ideogram, press into it with your pen, in order to gather the data. Or you can take your non-dominant hand and run it over your ideogram.

The more you involve your body, the better. You can place your hands in front of you as if you were massaging a model of the objective and run your hands along invisible sides and into unseen corners. You can stand up to get a sense of size. You can put your pen down for a moment to gather your thoughts.

Keep in mind that you should be using simple terms here. You don't want to name things yet. You want to use rich description so that the person reading your session later will be able to build a mental impression of the objective.

Part C: will look like this:

7038
7535

S
(1)



A: curved; two turns
Probe: mushy, wet - off line
med hard on line

B: energy, movement

C: perspective
cosine graph on y axis - one period
visual concept
flowing
blue
brown
white robe garment
draping on Arab man;
middle eastern appearance -
visual
path like
progressive three time
coming closer
nearly here
green
oasis area
water well

"Smiling is very important. If we are not able to smile, then the world will not have peace. It is not by going out for a demonstration against nuclear missiles that we can bring about peace. It is with our capacity of smiling, breathing, and being peace that we can make peace."

Thich Nhat Hanh

The viewer uses rich yet simple language here to describe aspects of the objective.

Part D:

After you feel that you have exhausted the intuitive stream, write a D followed by a colon in the remaining space on the page.

Underneath the D: you will sketch this aspect of the objective. Before you begin, review your data. If you have described a tall, rounded, elongated structure with something moving below it, then this is what you will draw.

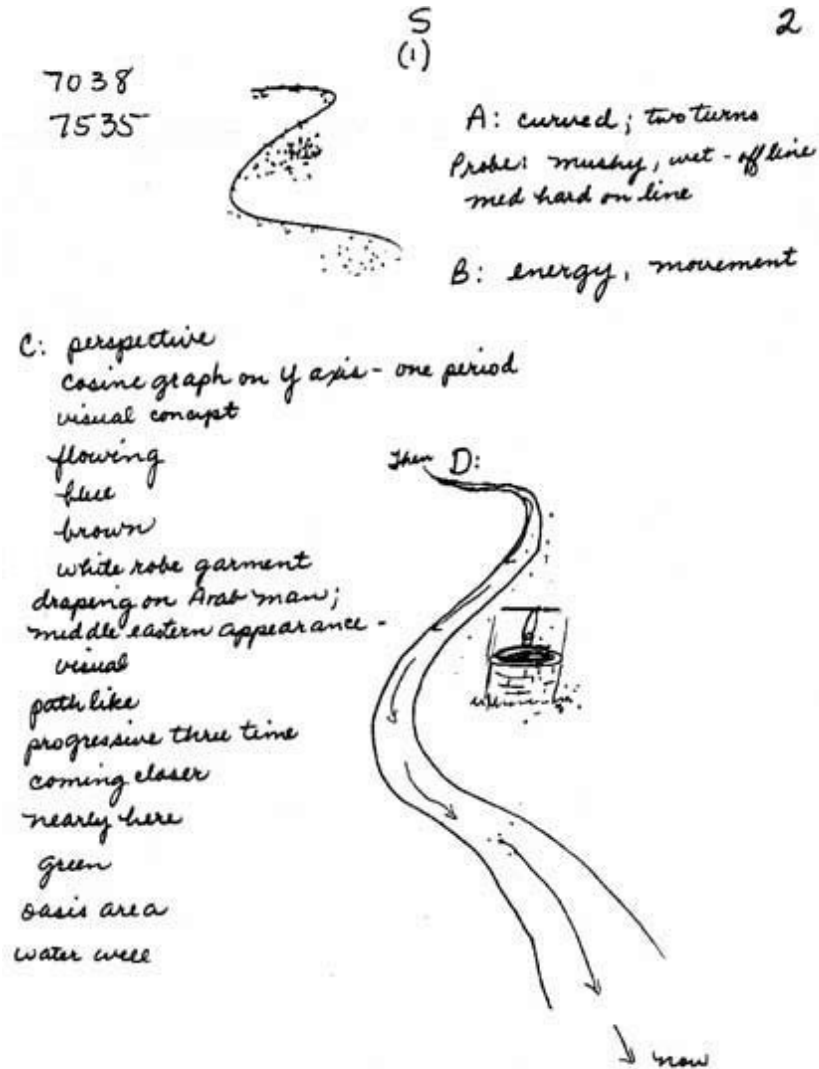
You can close your eyes and draw what you see in your mind's eye.

Some viewers are more visually oriented than others, so if you are not one of these individuals, then you can set the tip of your pen to paper and allow your hand to move over the page by itself, without conscious urging.

Regardless of the method you choose to gather the visual data, it is imperative that what you declare in part B: is what you draw in part D:.

You should label sections of your sketch to indicate motion, textures, color, any data that is relevant.

This completes the Scan. Here is a completed Scan page:



The viewer uses draws a simple sketch representing her subject and structure.

Three Times a Charm

You should do three scans of your objective. Each one will be unique, and will describe a different aspect of your objective. You may get different ideograms each time, or you may have an ideogram that repeats. Follow your body and your intuition in each scan, and don't assume that scans must match each other.

For example, if the objective was President George W. Bush giving a State of the Union Address, the first scan might be a subject, representing President Bush. The second scan might be the television equipment and crew televising the event. The third scan might be the oval office and the contents therein. In this case, each scan would be completely different from the others.

Homework

- 20 minutes of Image Streaming practice
- Review the system as outlined to date
- and.... your very second Remote Viewing Session!!!! Here are the only two things you need from me:

The Directive: Licorice Hiccups

The Tag: 8726/0024

Have Fun! When you have completed your session, you can [click here](#) to see what your objective is! No peeking!

17 November 2005

Legal Dept.
License Compliance Team
Getty Images
601 North 34th Street
Seattle WA 98103 USA

Re: Letter dated November 11, 2005 and received this date titled **Unauthorized Use of Getty Images' Photograph**. Invoice number 3427532 reference UUPW, concerning an image your firm lists as number ab20537 (RM) England, Wiltshire, Stonehenge, sunset (digital enhancement);

Dear Sirs,

As seen in your screen capture which you enclosed with your letter, said image resides without attribution within a PDF file which was (as you could see on the site's main page) authored by (and posted with permission of) another individual unrelated to me; a website visitor.

Although I agreed to post on my website a "free instruction manual" which happens to contain the photograph, since the photo has no legal notice or attribution within the manual, I had no way short of magical powers to know that the posting of the image within it (or my posting of the PDF manual) was violating someone's copyright. Given the near-endless supply of nice photos you can get on a disk which are royalty-free, I had no reason to suspect the author would be using a photo illegally.

I have removed the offending image of STONEHENGE and have replaced it with a link to your website, so visitors may purchase the image if they wish.
<http://creative.gettyimages.com/source/classes/FrameSet.aspx?&UQR=wpvkoi&pk=4&sourcehttp://creative.gettyimages.com/source/classes/FrameSet.aspx?&UQR=wpvkoi&pk=4&source=front&lightboxView=1&txtSearch=ab20537&sellImageType=7&chkLicensed=on&chkRoyaltyFree=on> is the link I used. Alas I have no real way of determining whether any other image on my website in items posted on behalf of others could belong to your firm.

I might add that the entire website that was found on is informational, not promotional; there is nothing on that website and nothing it links to which costs money. It doesn't even make amazon.com \$links--nothing. The site is a nonprofit effort funded out of my pocket to provide free information for others. The image has not in any way contributed to marketing monies. I've not made a penny even indirectly off your image. (Especially given it's within a document I didn't author and openly attribute to someone else.) I am not submitting your \$900.00 payment, in part because I have removed the image, and in part because I had no way of knowing (and no reason to suspect) I was violating your copyright. I have complied within hours of receiving notice from you in the mail. (I could not pay your fee if I wanted to -- and getting behind the IRS in priority you wouldn't see \$ until 2012 anyway.)

Regards,

Palyne Gaenir
firedocs.com
XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX

all together now

lesson nine

The Collector

After you have completed the three scans which comprise the Survey section of the session, you move on to the Collector.

You start this section with a clean piece of paper, in portrait mode - taller than it is wide. Put your page number in the upper right hand corner. You should be at page 5 if you have done three scan pages plus the header page.

There are two types of Collectors in our system of Remote Viewing. You only use one type per session. The most common of the two types is the Open Collector. The other type is the Defined Collector. Each is used for different reasons, as outlined below.

The Open Collector

The Open Collector is used when you want to integrate all the data together achieved thus far in a session.

The scans allow you to look at individual aspects of your objective, so by the time you have completed three scans, your subconscious mind has isolated bits and pieces of the objective, but has not put them together into some kind of a whole. The Open Collector begins putting these elements together so that your mind may start making sense of the objective.

The Open Collector also allows the viewer to begin experiencing emotive and psychological as well as low-level conceptual data.

In the upper middle portion of your page 5, write the abbreviation OC. This stands for Open Collector.

Take your three scan pages and fan them out to the side of your non-dominant hand, so that the Part D sketches are showing.

Run your non-dominant hand over the sketches.

Write down a stream of sensory data, adding emotive, psychological, and low-level conceptual data as it occurs.

In a way, this is much like the Part C in the scans, but you are now gathering data that describes the objective in full, not isolated aspects.

It's alright to repeat some of the data you have already used in Part C of previous pages, but you should not be copying these descriptions. Let the perceptions rise out of the page as you run your hand over the sketches.

You may string descriptions together into phrases if it occurs naturally.

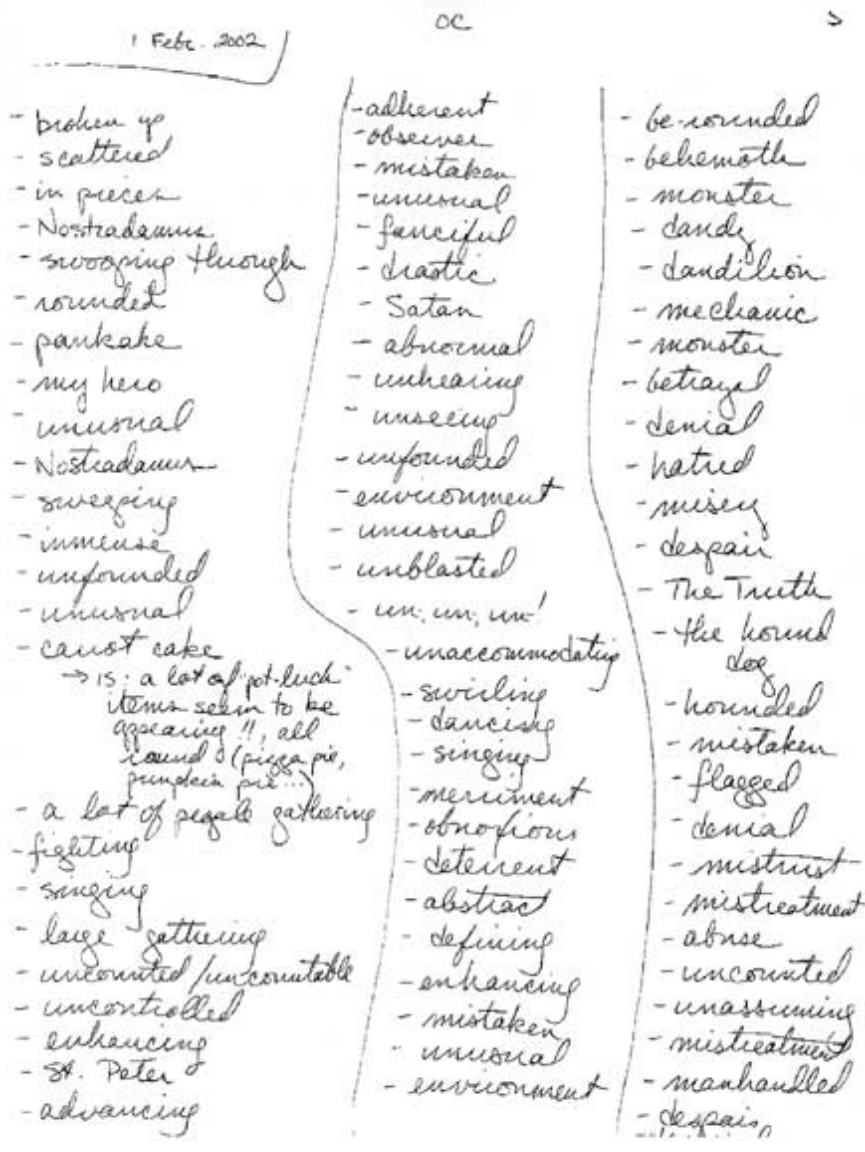
Strive to fill your page with perceptions. It helps to keep running your non-dominant over the fanned-out sketches.

Here is an example of an Open Collector:

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[let's talk](#)

[contact](#)



Gandhi was once asked what he thought about western civilization. His response was: "I think it would be a good idea."

If you are unsure of which type of Collector to use in a session, and the tasker has not instructed you to use either Open or Defined, most viewers choose to use an Open Collector.

Defined Collector

The Defined Collector is used when you want to keep the aspects described in the scan pages separate. This can be extremely useful at times when your scans seem disjointed in some fundamental way. Sometimes the person assigning the session to you will tell you to do a Defined Collector.

When you use the Defined Collector, you are instructing your subconscious mind to continue to keep the central aspects described completely separate.

In the upper middle portion of your page 5, write the abbreviation DC. This stands for Defined Collector.

Take your first scan and run your non-dominant hand over the Part D sketch. On your DC page, write a number 1 on the left-hand side and write a column of sensory, emotive, psychological, and low-level conceptual data that relates to the sketch in scan 1.


When you have completed your column of data, take your scan 2 page, and write a number 2 in the center of the top of your Defined Collector page and then, running your

non-dominant hand over the sketch in Part D of scan 2, write a column of perceptions relating to this aspect of your objective.

Repeat this once more for scan 3. Write a number 3 in the right hand side of the page, and fill a column of data relating to the aspect of the objective in this scan.

You should have roughly twenty perceptions written for each column in a Defined Collector. More is always better!

Here is an example of a Defined Collector:

S (1)	Dc	S
S (1)	S(2)	S(3)
cobble stones	dead end	glass
wooden wheels	{Is: uncertainty past well}	shiny
brown	feminine figurehead	rose red
pinkish red	white	edgesmooth
sack cloths	flowing garment	wings
rough texture	brown skin	insignia
walking	necklace or rosary	transparency
bare feet	wood cross	sewing
smiling	beautiful	straw
flushed cheeks	poor	organga fabric
chapped faces	spiritual	cool structure
cold	quest (knowledge)	smooth feel
green	natural living	smallish
rest stop	peaceful scenery	meaningful
feminine	daylight	icons
moving from	spinning top 	representative
then to now	string - piece of	facade
well traveled road	wood at end	
truth search	esoteric	
gender unimportant	abrupt stop (end)	
ladies apron		
long dresses		
S(3)		
S: moving figures unimportant; action matters;		
teaching, learning, leading, following		

Homework

- 20 minutes of Image Streaming practice
- Review the system as outlined to date
- Do a Session!

The Directive: Chula Vista Dreams

The Tag: 4200/7264

Have Fun! When you have completed your session, you can [click here](#) to see

what your objective is! No peeking!

objective 3



The weight of Seychelles sheath-tailed bats averages about 10 - 11 g (0.4 oz). Bats in this genus generally roost in caves and houses, in crevices and cracks. In the 1860's, the Seychelles sheath-tailed bat was reported to fly around clumps of bamboo towards twilight, and in the daytime to be found roosting in the clefts of the mountainside facing the sea and with a more or less northern aspect. These hiding places were generally covered over with the large fronds of endemic palms (Cheke & Dahl 1981). The Seychelles sheath-tailed bat is insectivorous. Its colonies are apparently divided into harem groups.

rising up from the paper

lesson ten

The General Sketch

After you have completed your Collector, you move on to the General Sketch.

You start this section with a clean piece of paper, in landscape mode - wider than it is tall. Put your page number in the upper right hand corner. You should be at page 6 if you have done three scan pages plus the header page plus the collector.

In the upper center of the page, write the initials GS, which stand for "General Sketch."

The General Sketch is where you combine all the aspects of your objective into a comprehensive, detailed sketch. You should allow yourself some time to put these pieces together. The General Sketch should never be rushed.

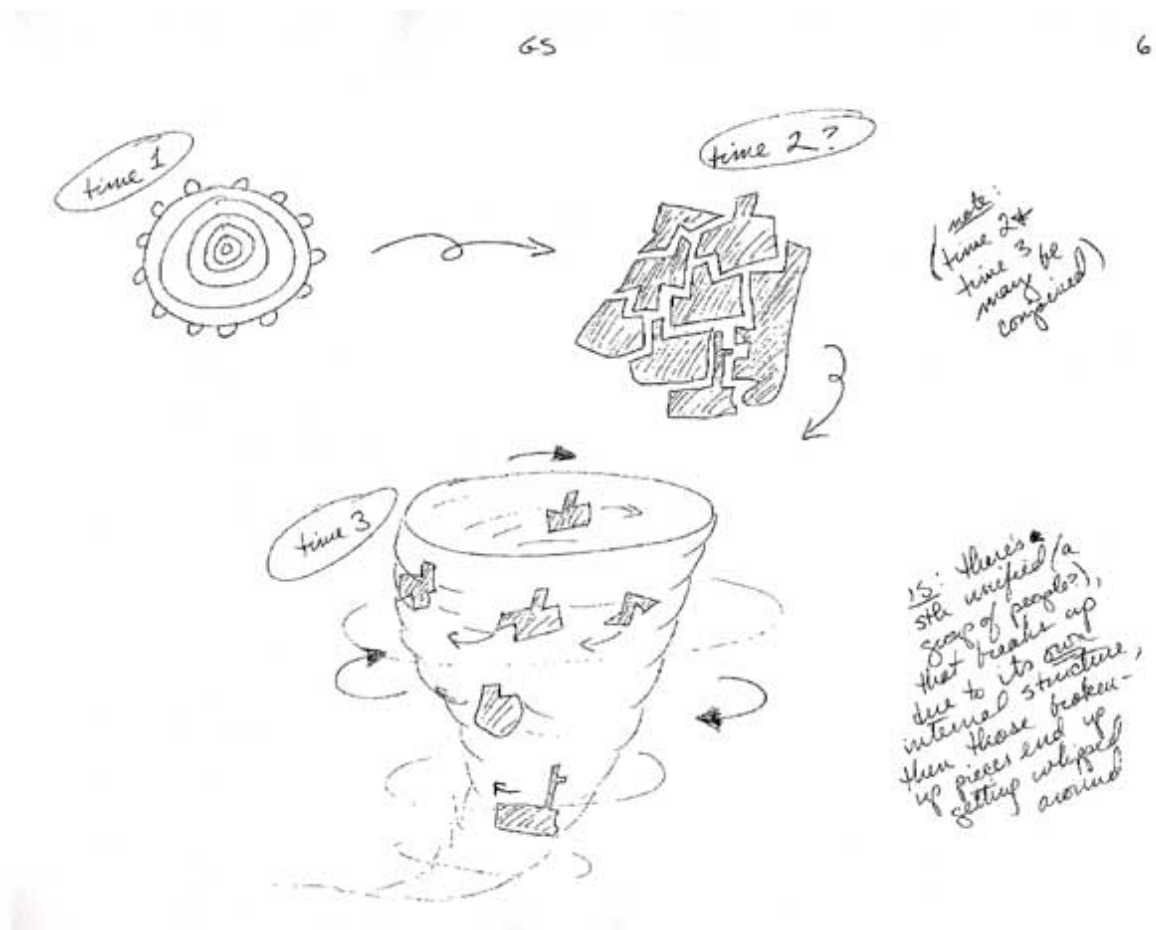
So far in the session, the sketches drawn have been simple and intuitive. The General Sketch needs to show detail and purpose.

Review all the data you have written up to this point. First consider your scans. Take the elements you have already drawn in your scans and find where they belong, and in what relationship to each other, in your General Sketch.

Begin sketching, combining aspects together, adding new elements as they arise, making sure to label any movement or activity.

You can close your eyes during this process in order to see images. You can keep your eyes open and draw what you intuitively and intellectually know is present. Follow the sketching method that makes the most sense for you.

Here is an example of a General Sketch:



"I think most people have a natural instinct to rebel."

- Elvis Presley

Homework

- 20 minutes of Image Streaming practice
- Review the system as outlined to date
- Do a Session!

The Directive: Carapice Price Line

The Tag: 2110/3971

Have Fun! When you have completed your session, you can [click here](#) to see what your objective is! No peeking!

objective 4



M31 is the famous Andromeda galaxy, our nearest large neighbor galaxy, forming the Local Group of galaxies together with its companions (including M32 and M110, two bright dwarf elliptical galaxies), our Milky Way and its companions, M33, and others.

organizing your mind

lesson eleven

Introduction to the Matrix

The next section of the session is called the **Matrix**.

Until this point, the viewer has been getting simple impressions of what is occurring at the objective. There hasn't been a way to consolidate and melt data together in a way that enlightens the viewer. The Matrix section is designed to teach the viewer to look for different types of higher-level data while forming more fully conscious thoughts about what is present at the objective.

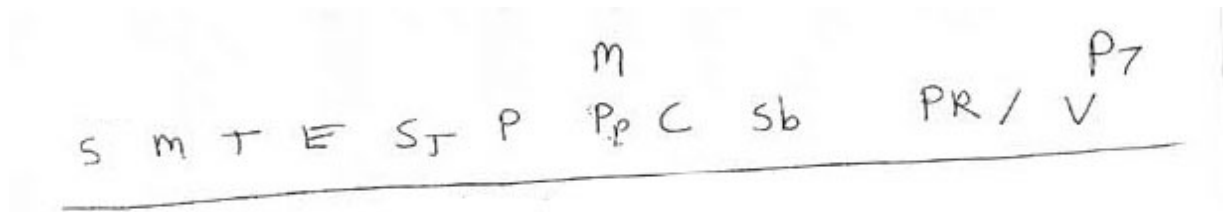
The Matrix looks much more complicated than it is. You begin with a piece of blank paper in landscape mode. Put your page number - typically page 7 - in the upper right hand corner of the page. Place a capital "M" in the center top of the page.

Along the top of the page, underneath the "M" you write this string of letters:

S M T E S_J P P_p C S_b P_R / V

Each of these letters stands for a different type of data. Underneath the string of letters, you draw a line across your page.

The top of your Matrix page will look like this:



Let's go through the definitions first.

"S" stands for "sensory" data.

Sensory data are all the data that pertains to the five senses, such as colors, textures, smells, tastes, sounds, and temperature. Some examples of sensory data are:

Hot
Red
Gritty
Chirping
Oily smell
Bitter

"M" stands for "magnitudes."

Magnitudes are 'how much' or 'how many' of something, including relative dimensions. Some examples of magnitudes are:

Tall
Fat
One
12
Dozen
Few
Some

"T" stands for "topological" data.

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Topology means the surface curvature of an object or place. If you run your hand along the surface of something to feel the shape or the curve of it, that would be the topology. Some examples of topology are:

Square
Oval
Ridged
Pointy
Triangle
Beveled

"E" stands for "energy" data.

Energy data are the data that pertain to any type of action or change, including types of energies. Examples of energy data are:

Vortex
Spinning
Electromagnetic
Biochemical
Sliding
Hopping

"Sj" stands for "subjectives."

"If you
wait to do
everything
until
you're
sure it's
right,
you'll
probably
never do
much of
anything."

Subjectives are the emotions or psychological states of the people, places, and things at the objective. These are NOT the viewer's emotions. Some examples of subjectives are:

Love
Peaceful
Anger
Concern
Sadness
Schizoid

"P" stands for "physicals."

- Win
Borden

Physicals are all people, beings, places, and things in 3-D. Anything you can touch in some way is a physical. Some examples of physicals are:

People
Wood
Structures
Water
Mountains
Objects

"Pp" are "paraphysicals."

Paraphysicals are all people, beings, places, and things in non 3-D. Anything that is a real thing but you cannot touch in any way, is a paraphysical. Some examples of paraphysicals are:

Some aliens
Ghosts
Angels
Massless particles such as tachyons
Waveforms

"C" are "concepts."

Concepts are all idea words, words that stand for something but have no physical presence. Some examples of concepts are:

Knowledge
God
Library
Desire
Format
Magic
Expression

"Sb" are "symbolics."

Symbolics are symbols that stand for something else. Sometimes these are visual symbols such as a Star of David or a peace sign. Sometimes these are proper names such as "Bob" or "Katy."

"PR" are "personal reactions."

Personal reactions are the feelings and emotions that the viewer is having. These are NOT the feelings and emotions present at the site of the objective, though they may be similar to what people at the objective feel. For example, if you are viewing a disaster such as the sinking of the Titanic and you are feeling upset by what you are viewing; being upset would be your personal reaction.

"V" are "visuals."

Visuals are small snippets of visual data that directly relates to what is present at the objective. These are small sketches.

It's helpful to make cue cards to help you learn what these types of data are. You might want to take index cards and label each card with the letter, the definition, and some data examples, in order to assist you through your first few sessions using the Matrix.

In the next lesson, I'll explain how you begin using the Matrix.

Homework

- 20 minutes of Image Streaming practice
 - Review the system as outlined to date
 - Make cue cards of the Matrix headings
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Research Source

One of my favorite books on ESP is an out of print book written by one of the icons of the 20th century, Mae West. The book is titled:

Mae West on Sex, Health, and ESP

It's a wonderfully funny and irreverent discussion of Mae's experiences as a writer, actress, and YES, psychic! A great read for all remote viewers! You can find used copies of this book online.