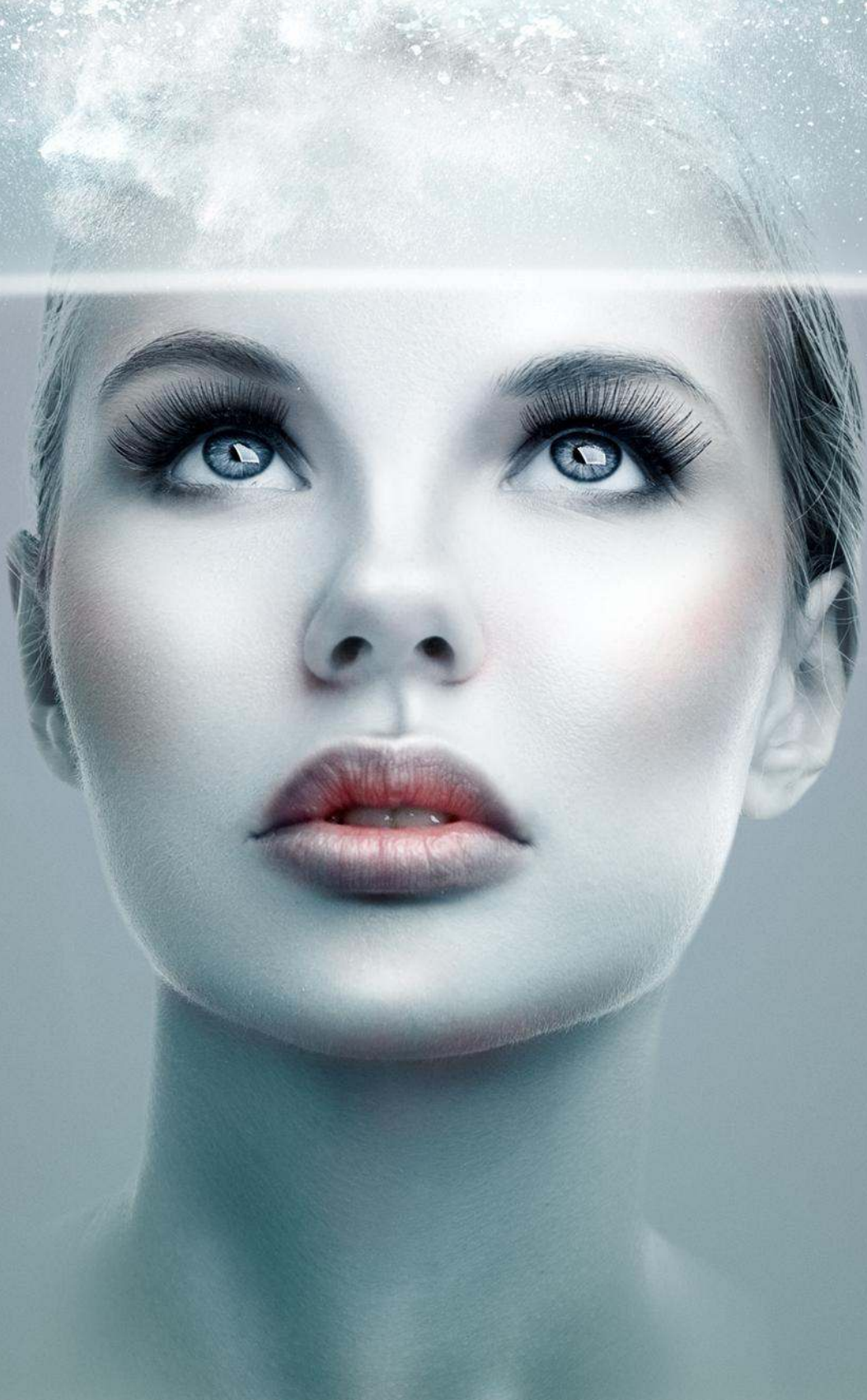


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Ap - er - ture (ap'er-cher) n. 1. A hole, cleft, gap, or space through which something, such as light, may pass. 2. A term of art in certain remote-viewing methodologies, signifying the point or portal through which information transitions from the subconscious into conscious awareness.

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RV TRAINING & TECHNIQUES

THE ANALYST

by Leonard “Lyn” Buchanan

Ed. Note: *While the role of the analyst may indeed vary between the remote-viewing modes of research, training, practice, and operations, many remote-viewing trainers teach that analysts should be blind to the target(s) in order to be as objectively accurate in their analysis and judging efforts as possible.*

In most fields where information comes from data, an analyst's job is to sift through all of it and derive some coherent information, i.e., a concrete answer. Rather than jargon, quotes, or individual findings, customers generally want analysts to review the data and formulate definite answers that will eliminate their doubts and point the way to better decision-making.

However, such is rarely the case in the field of remote viewing because those who request remote-viewing services generally know most of the data and what their potential decisions can be. Now, they want remote viewing to provide two main things:

- 1) *Added bits of data*—to help them fine-tune their decision-making or better understand possible surprises they cannot otherwise have expected.
- 2) *Dependability*—to know how dependable the information resulting from remote viewing will be.

All of which renders the analysis of remote-viewing results somewhat more demanding than making sense of raw conventional intelligence data, police witness reports, collected business data, survey results, etc.

There are four basic “modes” of remote viewing work: research, training, practice, and operations, and the analyst's role will vary for each of these modes.

Research

In most remote-viewing research, sessions are judged according to the goals of the research project. The analyst then surveys all of the data to discern where each bit fits on a predetermined scale—that is, he/she deals with numbers, rankings, scales, and

measurements. Data that a viewer provides about a target are, for most research goals, used only for judging the bits against targets that are preselected (and thus already known) for their applicability to the research project. This control device is what provides the ability to judge results and produce the necessary numbers. Even when research is conducted in live situations, the findings are generally not as important as the collected numbers are.

Training

The purposes of training are fourfold: (i) to ensure that trainees understand and follow the protocols in performing sessions, (ii) to learn trainees' strengths and weaknesses so that training can be further customized to suit trainee needs, (iii) to provide immediate feedback to trainees for their optimal learning, and (iv) to teach trainees the value of continuing to collect data on their work after their training is done. When they leave their training, trainees must at least know the basics of how to analyze their own work and understand the importance of doing so.

In training mode, session findings are used only to provide the numbers that are useful for fulfilling the above purposes. In this way, analysis during training is like a research project, but for knowledge about the trainees themselves instead of some facet of remote viewing. The saying in training is, “The purpose of a training target is not to learn something about the target, it is to learn something about yourself.”

While different trainers use differing methods for analyzing their trainees' work, the most effective will have three main features: (i) a way to weed out the “garbage” that naturally arises at the beginning of sessions (e.g., when a viewer is “winking about the site” or “finding the target”), (ii) a way to score only those perceptions for which there is feedback, and teach the trainees that perceptions for which there is no feedback are not necessarily wrong but are simply not “scorable”, and (iii) teach them that only a session's summary is scored, or is scored separately

after an analysis of the session's transcript has been done—this shows both what trainees can do and how well they are able to communicate their findings to a third party who might be able to use the information.

Note: Beginning viewers tend to view their feedback, and, at the very beginning of basic-level training, advantage is taken of that by analyzing their work according to what is shown in the feedback picture; things not shown in the feedback are counted as unscorable. But, because the long-term goal is to teach them how to view real-world targets, later targets should also utilize analysis of implied or assumable feedback. For example, in the event that the actual feedback is a close-up picture of only a snowman, and the trainee describes only flat, snowy ground where strips of snow are missing, the snowman's very existence implies that the snow in the surrounding field was rolled up to make him.

Practice

Becoming a good remote viewer requires (i) learning how to remote view properly, and (ii) gaining experience by repetitive practice. The real learning takes place for trainees *if* their practicing is done correctly in accordance with their training—such good practice is what turns trainees into masters. Bad practice, or no practice at all, is what makes them into failures as remote viewers. The comforting, true saying here is, “The master has failed more times than the failure has ever tried.” And, because practice mode is where trainees must do the analysis themselves, *all training courses should teach trainees to be their own analysts as well as viewers.*

Just as in the training mode, distinctions must be made between data that are “correct”, “incorrect”, and “can't feedback.” Again, if the target feedback does not contain information about any impression gained in a session, or does not definitely imply it, that impression should not be marked as “incorrect” but rather as “can't feedback” and then not scored.

Most trainees, when judging their own sessions, also tend to judge everything found in them during their analysis. However, the three factors of analysis/judging that are utilized in training must also be applied to practice, especially that the final and most

important analysis should be of the summary, not the session transcript. Why? The session transcript has both good information and the natural garbage of a session, whereas the summary holds and conveys what the viewer has found to be most important about the target. Remote viewers must learn to make good final judgments as to what information they pass forward. Analysis, then, must center on the summary in order to get the growing body of numbers and statistics that tell the viewer his/her strengths and weaknesses, and where more training and practice are needed, etc.

Operations

In operations, the analysis of remote viewers' work is done by someone else. Ultimately—especially if the remote viewer has a good project manager—the final feedback and evaluation of the work will be done by the customer. But, if you are working on a remote-viewing team, another person between you and the customer will act to change your perceptions and remote-viewing terminology into the customer's language, and organize the information according to the customer's questions.

There are many differences between the demands of operational work and the session work done in the other three modes. The most obvious is that there will probably be no immediate feedback; indeed, feedback may not come for years—or never. If you are working for the police, as soon as the case is solved and there is feedback to be had, they will be busy with other cases and will not have the time to provide you with the feedback you need. If you happen to be working for a large corporation or some government, military, or intelligence agency, the feedback may be classified. You will either get no feedback because you are not cleared to know the information that you gave them, or the feedback will be a lie, all to protect information about the real outcome of a case. There will even be cases where the project manager has to sign one or more non-disclosure agreements that prohibit feedback being given to the viewers, monitors, and other people working on the remote-viewing project.

The biggest difference between analysis for operational remote-viewing work and analysis for research, training, and practice is that, in operations, the *infor-*

mation is more important than the data. And, it is this fact that causes the greatest number of problems for the analyst.

When analysis is done for an operational project, it must always be remembered that you are not there to solve the customer's problem, i.e., to decide what the data means and provide the customer with a final solution. Rather, you are there *only* to organize the remote viewers' findings in a clear manner so that the customer will be able to make his/her own decisions. You are *not* there to tell the customer what the information means or to weed out things that (i) do not make sense to you, or (ii) do not agree with either what you may imagine the answer to be or what any other viewers are reporting. One viewer may report something that none of the other viewers does, and that "something" may be the one thing that the customer needs most of all. "Consensus analysis", where the analyst only reports what the greatest number of viewers agrees on, has been one of the greatest failures in the operational use of remote viewing. The customer will rarely, if ever, give the remote-viewing team everything that he/she knows; therefore, any imagined solution that an analyst may conjure up will be based on knowledge that is less than complete for making any such judgment. Only the customer can know whether the information derived from a remote-viewing project answers his/her question(s). *In operational mode, the job of the analyst is to sort the remote viewers' perceptions according to the customer's questions.*

If you, as a remote viewer, are not working with a team and must instead deal with customers face to face, the *correct* analysis of your own sessions' data is an almost insurmountable task; in a word, you are just too polluted. So, you must constantly keep in mind that customers do not want you to tell them what to do, no matter what they tell you or demand of you. They only want the information that you can add to what they already know, so that they can make their own decisions. The customers who *do* want you to make the decision for them are only those who, consciously or not, want someone to blame if and when things go wrong.

As with all other elements of remote viewing, Controlled Remote Viewing (CRV) has developed a

protocol that takes care of analysis at the operational level. The protocol shown below is not one method developed by armchair logical thinking but by the effort of years of successfully working with real, live customers of all types. While other trainers and "experts" may claim to have a better way, this method can be depended on should you find that other methods do not work. In every event, it is critical to be mindful of what customers really need:

Step 1 The project manager should talk with customers to weed out what they *say they want* from what they *really need*. Narrow their questions down to those that actually need data. For example, if they want remote viewers to find something that they can figure out for themselves from an answer to other questions, the project manager should tell them so and tell them that it will save them time, money, and energy to get to the basic roots of the problem instead of trying to have the viewers answer everything. Customers will appreciate this tack and respect you more for looking out for their interests. Be sure that customers know what remote viewers can and cannot do; do not make promises that the viewers cannot keep.

Once the project manager has settled on a specific list of questions with customers, he/she should get them to agree to that list. Customers should be told that remote viewing may find other information and, if that happens, it will be provided, but that the team will only be responsible for what is on the list. If you are working alone instead of with a team, this step will still be first. Whether done by you working alone or by a project manager working with a team, this step makes the job of analysis much faster, easier, and more useful to the customer.

Step 2 To perform analysis, the analyst does basically the same as what remote viewers would do for themselves in training and practice modes; only this time, instead of organizing the summary according to the gestalts, the summary is organized per the customer's questions. For example:

- *Customers Question #1: What kind of location should we be looking for?*
- *Viewer #1 described a location that is: Flat,*

cleared, at a high altitude (etc.)

- *Viewer #2 described a location that is: Near a large body of fresh water that (etc.)*
- *Viewer #3 described a location that is: Reddish (etc.)*
- *Customers Question #2: What kind of skills should we look for when we hire workers?*
- *Viewer #1 described people who are: Strong, old-fashioned morality, adapted to high altitudes (etc.)*
- *Viewer #2 did not address this question.*
- *Viewer #3 described people who are: Dexterous manually, (etc.)*
- *Other things the viewers found that were not specifically tasked for were: (etc.)*

Writing a Good Summary

The process of writing a good and exacting summary is a subject for another article, but below are a few pointers to aid remote viewers in facilitating the best analysis of their sessions when they are done:

- Refrain from thinking back over your session and rewriting your description of the target. Many bits in a session will be forgotten, and those will be left out even though many of them may be valuable.
- Refrain from going through your session line by line, perception by perception, painfully organizing every perception into paragraph (or outline) form so that the summary includes everything. Apart from taking forever to do, such a process brings “garbage” into a summary and drives you into building “post-session castles.”
- Instead, write your summary using your analysis of the session. To optimally do both simultaneously, write the first gestalt that you still believe to be at the target and then *quickly* go through your session to find *only* those descriptors that you still believe pertain to *that one single gestalt*. “Quickly” is vital here because, if you dwell on every perception, you will create mental stories that just are not true. Trust your mind’s subconscious to make the important things stand out to you. Then, do the same for each and every other gestalt that you

believe to exist at the site. At the end, include a paragraph starting with “Other things I found were . . .”, and include those bits that you still believe to be valid but which do not pertain to any of the gestalts (e.g., “it’s daytime”, “the air is humid”, etc.)

- This “analyze and summarize” method filters out the perceptions that you no longer believe to be valid and automatically organizes the ones you do believe to be valid into a coherent format. It also makes the process of writing a full summary “quick and easy.” Here is an example:

- *The target has elements of:* land, water, and manmade.
- *The land is:* hilly, green, and forested. It is in a cold climate (etc.)
- *The water is:* cold, fresh, and clear. It is wide and lake-like. It has (etc.)
- *The manmade is:* pointed on one end, floats on the water, and makes a “clunk” sound when hit. It appears (etc.)
- *Other things I found were:* It is daytime, cool, and breezy (etc.)

A final note: The analysis of results derived from the use of Associative Remote Viewing (ARV) should be done the same way but should be limited to the scene shown in the feedback picture. The same rule applies even if other types of ARV feedback are used, e.g., a range of associated smells, tastes, textures, associated objects or activities, etc. In ARV, because the remote viewer’s job is to view what he/she will get as feedback, the analyst’s job is to judge all perceptions against the feedback only. Therefore, any perception of a remote viewer that is not definitely “feedbackable” must result in a “pass.”

Leonard “Lyn” Buchanan (SFC, USA, ret.), remote viewer, database manager, property-book officer, and trainer in the U.S. Army’s Remote Viewing Unit from 1984-92 is an author, executive director of [Problems>Solutions>Innovations](#) (a Controlled Remote Viewing training enterprise), and founder of the Assigned Witness Program based in New Mexico.

TASKINGS & RESPONSES

AN INTERVIEW WITH Thomas “Tom” McNear

by Cheryle L. Hopton

Ed. Note: This is another in a continuing series of interviews with remote-viewing luminaries.

Thomas “Tom” McNear was the first member of the U.S. Army’s Star Gate project to be personally trained in Coordinate Remote Viewing (aka “Controlled Remote Viewing” or “CRV”) by Ingo Swann and the only member whom Swann trained through Stage VI; he was the “proof-of-principle guinea pig.” McNear’s sessions also began to evolve into Stage VII (phonics), identifying many target sites by name via phonetics. Fellow former Star Gate member Paul H. Smith has written, “Tom’s results were not just impressive; some could even be considered spectacular.” In 1985, McNear wrote the first CRV manual based on his training with Swann.

After serving in the U.S. Army’s remote-viewing program from 1981-85, McNear continued a successful career in Army counterintelligence and counterespionage. In 1984, he joined Ingo Swann and three others in remote viewing the planet Mars. He retired from active duty in 1997 and continues to serve the Army as a civilian intelligence officer. McNear has a Master’s Degree in Counseling Psychology from Saint Mary’s University in San Antonio, Texas.

Cheryle Hopton [CH]: How did you come to be in the remote-viewing program, and what was said to you that made you want to volunteer for it?

Tom McNear [TM]: Rob Cowart and I were in the Military Intelligence (MI) Officer’s Advanced Course

at Fort Huachuca, Arizona in 1981. F. Holmes “Skip” Atwater came into the classroom one day under the guise of performing an “anonymous” psychological survey—he stated the goal was to ascertain the psychological makeup of the average MI officer. He stated that there was no need to put our names on our surveys because it was anonymous, but unbeknownst to us, they were writing our names down as we turned them in. Stanford Research Institute (SRI) in Palo Alto, California and the Army had developed a questionnaire designed to identify fourteen traits that they believed would make for a good remote viewer. Rob and I both scored very well on the survey; I met all fourteen traits they were seeking.

Later, Rob and I were called in and briefed on the Fort Meade, Maryland program; at the time, it was known as “Grill Flame.” We were asked if we would volunteer to participate, and we both accepted the challenge. We arrived at Fort Meade in August of 1981. At the time, I believed that I would be part of a unit of remote viewers, but not that I would necessarily be doing it myself.

Why did I accept? My father was a scientist for NASA; he was interested in everything, and he passed that natural curiosity on to me. I was raised to be curious and to seek the unknown. He and I frequently discussed parapsychology (as it was known at the time); he was interested in the mystery of the Jewish Kabbalah. As a teenager, I visited Edger Cayce’s Association for Research and Enlightenment (ARE), so I was aware and very interested at a young age. Later, I met my wife Faye, who was a psychology



Thomas McNear (Lt.Col. USA, ret.), Star Gate member, September 1981 - March 1985
Image: Tom McNear

teacher and had taught classes on parapsychology, so we had discussed it often. It wasn't difficult for me to decide to accept the assignment. What was difficult was that, for many years, I was not able to discuss the assignment with my father. He would have been fascinated, but of course Grill Flame was classified, and I was sworn to secrecy. After the program was declassified in 1995, we were finally able to discuss it.

CH: What fears or uncertainties, if any, did you have at the prospect of learning remote viewing?

TM: I had no fears of accepting the assignment, but there was one "uncertainty" that arose, and I have never mentioned this until now. The day after I accepted the assignment to Grill Flame, the wife of a friend who lived in our neighborhood at Fort Huachuca spoke with Faye and said it came to her in a prayer that I was considering an assignment dealing with psychic functioning. She felt that I should not accept the assignment!

CH: What were your expectations when you learned that you would be trained by Ingo Swann?

TM: At the time I was offered the assignment, I had never heard of Ingo Swann—after all, it was 1981. After accepting the assignment, I read everything I could about him. I'm not sure what I expected he would be like, but I was anxious to meet him and get started with the remote-viewing training.

Rob and I first met Ingo at SRI in January 1982. Ingo was wearing jeans, cowboy boots, a shirt and tie, and a sport coat. He once confided to me that he was probably more nervous about meeting us than we were about meeting him; he said he didn't quite know what to expect from Army officers. I think that was the last time I saw Ingo in a jacket and tie.

Ingo and I immediately became friends. Rob was only there for the first few training events at SRI because he was diagnosed with cancer and was medically retired from the Army. For me, that was quite a blow. Rob and I had become good friends, and I missed him as my traveling partner.

After Rob left the program, it was just Ingo and I until Paul H. Smith, Charlene Cavanaugh, and Bill Ray came on board. And, even then, they traveled on a different schedule than me because they were training in Stages I-III and I was on Stages V-VI.

My training was usually in two-week increments,

punctuated by two-three weeks back at Fort Meade. Ingo and I spent a considerable amount of time together during those two-week training periods. We usually tried to do something fun during the weekends in the middle.

CH: What impressed you the most about the way that Ingo Swann conducted your training?

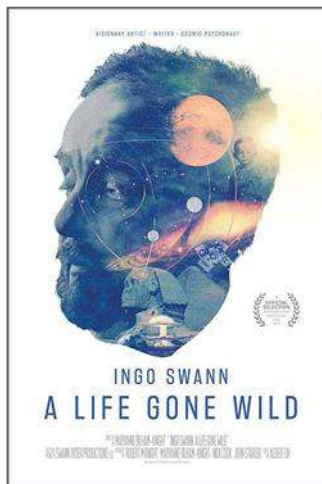
TM: It is one thing to be able to remote view, and it's another thing entirely to teach someone to view. What impressed me most was that Ingo was able to break remote viewing into discrete stages that built on one another and then somehow teach people to do it. That, in itself, is amazing. Ingo was demanding during training; he took it very seriously. How hard did he push me? Very hard—much like an Olympic coach pushing his star student. Maybe it would be better expressed that he pushed us as a team, and he was excited and appreciative each time we—as a team—reached some new level of understanding or performance. I the viewer and he the monitor—we were very much a team in everything that we did.

What was a typical day like, if ever there was a typical day? Because Ingo believed remote viewing could be very taxing mentally and physically, our days usually began around 0900-0930 hours. We would relax and discuss the previous day's efforts, especially if there had been some kind of a breakthrough. In such instances, the day might begin with a written essay to objectify and solidify the new understanding. We would then do a session or two, relax and discuss the sessions, and then go to lunch. After lunch, there would be another session or two and we would call it a day . . . but the key was "ending on a high." Just as in sports training, Ingo believed that any time the viewer made a real breakthrough or had an especially good session, that was the time to stop for the day to allow the mind/body to understand and incorporate the new understanding. In the afternoon/evening, we would spend time together, grab dinner, go to a movie, or just spend time talking and getting to better know and understand each other. We would generally be together from 0900-2100 hours or so.

CH: What were your biggest challenges in learning remote viewing?

TM: I don't recall any particular challenges. If you asked Ingo, he would have said that my biggest

challenge was my lack of expressive articulation. At that time in my life, things were “neat.” What did I think of that car? It was pretty neat. Isn’t that sunset beautiful? Yes, it’s pretty neat. Ingo once said, “You went to Mars and back, and all you can say is that it was ‘neat’?” He said that he was going to find remote-viewing sites that would get a more emphatic reaction. He was sending me to the edge of the Grand Canyon, into huge waterfalls, anything he could do to get a response. My most profound response was to the viewing of Mars . . . but, for that, I had few words.



On May 26, 2017, Faye and I attended the Philip K. Dick Science Fiction Festival in New York City. A 20-minute introduction to the upcoming biopic *A Life Gone Wild*, about the life of Ingo Swann, was entered into the festival. *A Life Gone Wild* won first place in the best short-film biography category. I recommend this documentary to anyone wanting to better know and understand the amazing Mr. Swann.

CH: Please describe your first remote-viewing experience.

TM: My first session was at Fort Meade before I trained with Ingo. When Rob and I first arrived at Fort Meade, we did “outbounder” sessions using Extended Remote Viewing (ERV), much like what Joe McMoneagle uses. My first session was a retirement center somewhere in the Fort Meade area; Rob and Joe were my outbounders. I went into an extremely relaxed state and described the site. At the end of the session, Skip Atwater said to come back; as I was bringing my perceptions back into the room, I stopped. Before returning, I told myself I wanted one concrete example to prove to myself that I was at the site. I saw a vivid image of a spiral staircase; satisfied that the staircase would be my confirmation, I ended the

session.

After Rob and Joe returned, we piled into the car and headed for the site. Physically going to the site was an important part of the process—visiting the site was where we received our feedback and allowed us to better understand how we accessed the information and what was correct.

However, before going to the site, Rob and Joe played a small trick on me: Instead of stopping at the site, they drove past it. Everyone in the car noticed that, as we passed the retirement home, I couldn’t take my eyes off of it; I was looking back over my shoulder as we drove down the road. A short way up the road, Joe turned the car around and took us back to the site.

While at the site, we walked around inside the target building, but there was no spiral staircase. Much of what I had reported was correct—the shape of the windows, the view outside the windows, Joe and Rob sitting on a bench—but no spiral staircase. As we were getting ready to depart, I pointed to a room and asked Joe what was in that room. He stated that they hadn’t entered the room because a meeting was taking place inside at the time. I said that I’d like to look in there now.

We walked into the building’s “multi-purpose room”, and there was a stage at one end—and in the middle of the stage was a spiral staircase. That was my proof! What made it even more interesting to me was that the outbounders hadn’t even entered that room! They didn’t see it; they didn’t send me a telepathic message that the staircase was there. I was there in that room during my remote-viewing session even though the outbounders weren’t.

CH: What do you consider your most interesting remote-viewing session?

TM: Without a doubt, my most interesting session was a remote viewing of the planet Mars as part of Ingo’s team. On June 15, 1984 at 1730 hours, five of us (Ingo, me, and three others—I’m not sure I ever knew who they were) performed a simultaneous remote viewing of Mars. That being said, I have been unwilling to speak of these experiences.

Let me explain. Ingo cited my greatest strength as being my ability to not let analysis interfere with the incoming information. I had a profound experience

on Mars. I have perceptions and feelings about that experience that are inexplicable—even to myself. I’m trying to remain open so that I can revisit Mars and continue to receive unadulterated information. If I try to put my experiences into words that someone else could understand . . . if I try to explain the inexplicable, I may end up turning it into something it is not, and it’s too important to risk misrepresenting the facts.

In 2014, I read Joe McMoneagle’s book *Mind Trek*, and I was blown away—our perceptions were *amazingly* similar. I was astounded. If readers want to know more, I would recommend that they read *Mind Trek*’s chapter 16. There’s one thing that I am willing to say: There is an object on Mars. It was left there for a reason; I don’t know what that reason is, but when we find it, we will know and we will understand.

CH: While doing operational sessions, have you encountered any evidence of remote viewers from foreign nations, and, if so, what happened?

TM: I do not believe I ever encountered another remote viewer, but there were times I believed that entities at the site were aware of my presence.

CH: While doing operational sessions, have you had any profound experiences such as conscious bilocation or encounters with non-human beings or non-physical entities?

TM: Bilocation? We didn’t use that term much back in the day, but, yes, I frequently achieved bilocation. That’s the goal, isn’t it? Being physically in the viewing room while your perceptions, your six senses, are at the site. The key is to keep enough of yourself in the viewing room so that you can report and objectify information about the site and your experiences.

At times, I might be a little more in the room or a little more at the site; at times, the site could be in the room with me (I don’t know what you call that). Sometimes, I would “bring things back” into the viewing room; this allowed me to better experience them. It wasn’t something I could intentionally do; it just happened. When viewing Tulum, the ancient Mayan ruins in Mexico, I brought a portion of a fresco back into the viewing room; it was on the wall of the room, clear as day. This allowed me to really experience the textures and the colors of the fresco. When Ingo and I visited Tulum years later in 1987, I was struck by how faded the colors were. Ingo and I wondered

if I had viewed it in present time (faded) or in a past time when the colors were more vivid.

Another time, Ulysses S. Grant joined us in the viewing room. This was one of the few times that I used Stage V to its fullest. Stage V revealed tremendous detail about the site itself, but then I encountered someone at the site, a historical figure, a military figure wearing a dark blue uniform; he came back to the viewing room with me. Ulysses S. Grant was standing next to me in the room! Because I “saw” him, I declared an Analytical OverLay (AOL) of U.S. Grant and said that the site was where he lived. All correct!

When I viewed Mars with Ingo, I also brought something back. I had studied drafting when I was in high school, so, along with my other perceptions, I spent some time “drafting” the item in detail—and then it was gone. That diagram is somewhere in Ingo’s archives.

Non-human beings? As I said, read *Mind Trek*.

CH: I understand that Ingo Swann taught you stages and techniques beyond Stage VI in Controlled Remote Viewing (CRV). What can you tell us about Stage VII, known as “Phonics”, and any other stages and techniques beyond that? Have you used them, and, if so, what was your most interesting or significant experience with them?

TM: I was trained by Ingo in Stages I-VI; at the time, there was no training for Stage VII. Stage VII just sort of showed up toward the end of my training.

The training concepts and materials for Stages I-III were ready when I started my training. They had the concepts for Stages IV-VI, and some training was ready for those stages, but I believe that much of the training for Stages IV-VI was developed as I was being trained. I think training in Stages I-III went faster than Ingo anticipated.

Ingo believed that there were more than six stages out there, but, as I was concluding my training on Stage VI, phonetics spontaneously began to present themselves, much to Ingo’s surprise and amazement. At the time, we called them Stage VII. In fact, I was able to name, or partially name, each of my last eight sites! Even though there was no formal training for Stage VII, I found myself hearing sounds, and my mouth was trying to say things that I was hearing, but I struggled to get the sounds on paper. It was similar

to hearing a bird sing and trying to write that sound on paper so that the reader could properly replicate the bird's song. Not an easy thing to do! It will require experience and training in Stage VII to develop a process to get these sounds properly arranged and properly objectified on paper. For example, for Bunker Hill National Monument, I said "*Buker*"; for the Tulum pyramid, I said it was an ancient pyramid named "*Toloo*"; for the Grand Coulee Dam, I said it was a dam named "*grand*"; for the Oconee nuclear-power plant, I said it was a nuclear plant named "*Econtee*." I named Oral Roberts University as "*Oral Roberts University*", and I named Bridal Veil Falls, "*Bridal Veil Falls*."



CH: *You and Ingo* Ingo Swann at Chichen Itza in Mexico in 1987. Image: Tom McNear

went on several trips together to explore unique areas. What can you tell us about those excursions?

TM: Ingo and I went to Cancun, Mexico in 1987 and, when we arrived, we rented a Jeep with no roof, picked up a couple of maps and set off exploring. It was our "Indiana Ingo and the Mayan Temple of Doom" adventure! We spent several days visiting the Mayan ruins of Chichen Itza, Tulum, and several other smaller sites. I had studied the Mayans for many years and generally knew the history of the sites. Ingo and I had each visited those locations through remote viewing, but it was great fun to go there and physically experience them in real time. It was amazing to actually see, hear, smell, and feel the textures of the stone structures and experience the very sensations that we had reported during our remote-viewing sessions; we knew we had been there before.

Ingo said that, for him, the most fun was just driving across the Yucatan peninsula in the topless Jeep. He felt like a real explorer!

CH: *In 2011, after a 26-year hiatus, you performed a successful CRV session with Ingo Swann as your monitor. Would you share your thoughts about that*

day?

TM: In July 2011, Ingo had a group of friends over to his loft in New York City; there were about eight of us there. Ingo asked if I would do a session for the assembled group. It had been 26 years since I had remote viewed, and I had never "performed" before an audience. Robert Knight was also there filming the event, and I had never been filmed before; but the Maestro asked, so what else could I do? I agreed—I felt like I owed it to him to show what he had taught me.

As I sat at the table clearing my mind, Ingo selected the site. Before I took the coordinate, I knew it was a land/water interface; I declared this

and wrote it on my paper. I was thinking to myself, wow, I'm embarrassing Ingo by "letting the session begin in my head" before he read me the coordinate. Ingo had stressed the importance of "structure", and here I was displaying a lack of discipline!

Ingo read the coordinate, and I did a three-to-four-page session. My summary: It was a land/water interface—a waterfall; there was a man-made structure nearby. I said it was "Bridal Veil Falls." Ingo handed me my feedback, photos taken from National Geographic magazine. It was indeed a waterfall, and there was a man-made structure nearby, but the target was Niagara Falls, not Bridal Veil Falls. Ingo seemed pleased after my 26-year hiatus, but I felt like I had let the master down.

In 2012, I was giving a presentation at the IRVA Conference in Las Vegas—I discussed this RV session and how I felt okay about the session, but that I had let Ingo down by naming it "Bridal Veil Falls." Someone in the back of the audience raised his hand; when I called on him, he asked if I was aware that the U.S. side of Niagara Falls was called "Bridal Veil Falls." Wow, I hadn't known! I thanked him and told

him that he had just provided me with feedback. At the conclusion of the presentation, I went to the lobby and called Ingo to tell him, but someone had already called him minutes earlier.

CH: Please tell us about your co-trainee, Rob Cowart. Few people know about him and, for the sake of history, we'd like to preserve some awareness about him.

TM: Thanks for the opportunity to tell you about my friend, Rob Cowart. Rob and I met in the Military Intelligence Officer's Advanced Course at Fort Huachuca, Arizona in 1981. As I stated previously, we took the psychological survey; we both scored well and

were both selected for the program. We reported to Fort Meade in August of 1981. We were both captains, both sort of tall and thin. We lived on the same street on Fort Meade; in fact, we lived in the same apartment building, two doors apart. We were both married—he and Karen had three sons, and Faye and I had three daughters. Our children played together.

We walked to work together in the mornings and home together in the afternoons. I was usually an outbinder for Rob's sessions, and Rob was usually an outbinder for mine.

We interacted well together in the office and discussed many topics, like science, psychology, and the Army. Rob had a dry sense of humor, and I remember him holding a single-edged razor blade between his fingers and pretending to lick along the edge with his tongue—it always creeped me out!

We started training with Ingo at SRI in January of 1982. We had only traveled together a few times before he was diagnosed with cancer. We had a favorite small, friendly hotel where we stayed and a favorite burger joint that was a short walk from the

hotel—cheap and good. We trained together with Ingo, and Rob, Ingo, and I hung out. In the evenings, if Ingo wasn't around, Rob and I would spend hours discussing the sessions we had done that day. If we had the same site, it was especially fun to compare and contrast our responses. What had he seen? What did I see? Did you get a strange smell from the site?



*Ingo Swann (l) and Tom McNear (r), 2011
Image: Robert M. Knight*

Since we each had a wife and three children back home, we would spend hours looking for trinkets to take them; we couldn't go home empty-handed.

One night when the movie *Poltergeist* first came out, we walked to a nearby theater.

As readers may recall, *Poltergeist* had some pretty creepy scenes, and it was especially creepy for us since we were there “learning to be psychic.” It was dark when we were walking back, and, in places, the sidewalk passed under a canopy of trees and had bushes near the edge. A warm wind was blowing through the trees. It was eerily quiet except for the wind in the trees and a dog barking somewhere in the distance. We both found ourselves vigilantly looking around and peering over our shoulders—when we realized we were both doing it, we sort of chuckled and smiled. We didn't say anything to each other, but we both knew that we had been caught.

Rob was medically retired from the Army a short while later. It took me a while to get used to him not being there; I always felt like someone was missing. We talked on the phone a number of times after his departure. He eventually took a job providing computer security for the Space Shuttle program. One day I received a call from Karen—Rob had passed away. Sad; I still think about him and the razor blade.

CH: How has being a practitioner of remote view-

ing changed you and/or changed your views on reality and spirituality?

TM: Remote viewing has not changed my spirituality. I believe that the God who made us all, made all things, both seen and unseen. Remote viewing is just another gift from the Giver of All Gifts. How has it changed my views on reality? Reality, what's that? I believe that, when it comes to reality, we are all a bit naive. I used to think there was an objective reality; now, I believe that maybe the reality we think we understand and experience is a subset of a much larger reality.

CH: *You have a graduate degree in counseling psychology. What impact, if any, do you believe that the practice of remote viewing has on its users?*

TM: We have often heard that we are more than our physical bodies; remote viewing confirms it. James George said, "Sense and listen, so that something can act on us when we are sufficiently present to receive it." Carl Jung said, "Something in us sees around corners, knows beyond time and space" Remote viewing confirms that we are more than our physical bodies.

CH: *What do you think most stands in the way of remote viewing becoming more widely accepted by, first, the scientific community and, second, the general public?*

TM: Egos and selfishness are perhaps the greatest impediments to a wider acceptance of remote viewing. When someone associated with remote viewing chooses self-aggrandizement and notoriety over credibility and reality, they damage the entire community. Perhaps it was the "hundredth monkey"

that turned away because of this chicanery. Perhaps mankind could have achieved greatness but for their buffoonery. It was Ingo's desire that all would come to understand the importance of remote viewing and to understand the expanded consciousness available to us all. Those who seek ratings and profit are doing a great disservice to mankind.

CH: *What do you foresee as the future of remote viewing?*

TM: I attended the 2012 IRVA Conference in Las Vegas. I was amazed at the many ways that remote viewing was being used today in support of mankind. As long as there is a dedicated core of people who are exploring its possibilities, it will continue to progress. As for remote viewing in support of the intelligence community, I would recommend the reading of Mr. Doug Morris's Masters thesis, titled [Anomalous Human Cognition: A Possible Role within the Crucible of Intelligence Collection](#).

CH: *Thank you for your time.*



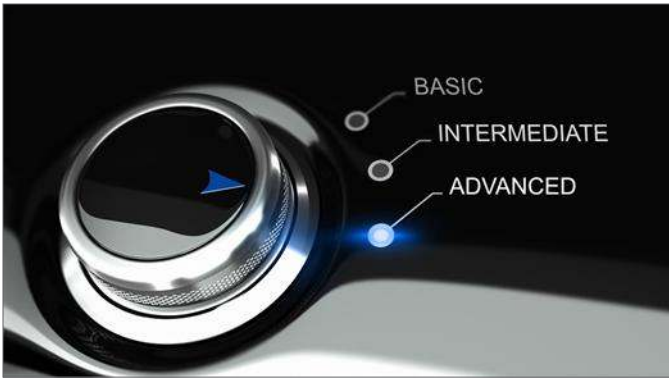
Tom McNear at the 2012 IRVA Remote Viewing Conference.
Image: John P. Stahler

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RV TRAINING & TECHNIQUES

ADVANCED CRV Useful Tips and Tricks

by John P. Stahler



In *Aperture* Issue 25, the article *Beginning CRV—Useful Tips and Tricks* focused on the importance to remote viewers of adhering to proper Controlled Remote Viewing (CRV) structure and “letting go” of the session’s outcome. Stages I, II, and III were discussed, along with methods for improving the quality of sessions and control of CRV structure. In *Aperture* Issue 26, the article *Intermediate CRV—Useful Tips and Tricks* built on that foundation and introduced new tools and techniques to capture the higher-resolution data that become available through a wider signal aperture. It also explored concepts through the use of Stage III movement exercises, the Stage IV matrix, and other tools, including a narration technique called “Stage IV and a half” or “S4½,” and Stage IV summaries. This article will build on the tools developed in those prior articles and explore advanced concepts through the use of Stage V specific analytical aspects, the Stage VI three-dimensional modeling and contact, Stage VII phonetics and sonics, and a brief overview of timeline and map dowsing.

As with the prior articles, the methods explored reflect the techniques co-developed by Ingo Swann and Harold “Hal” Puthoff, Ph.D., as presented through declassified remote-viewing program documents, the author’s discussions with students of Swann, and direct conversations with Swann himself. However, because Swann trained very few students beyond Stage III, the base of knowledge is somewhat more

limited. One former military viewer, Tom McNear, was trained through Stage VI and, along with Swann, co-developed a prototype of what is now called “Stage VII phonetics and sonics.” McNear, in turn, taught the advanced stages to the military viewers who were trained by Swann only through Stage III.

After the declassification of the remote-viewing program in 1995, Swann trained several civilian viewers in Stages I, II, III, IV, and VI; Stage V, as we know it, was not taught to them. However, none of these individuals went on to establish remote-viewing schools or training programs. As a result, what is known of Swann’s advanced remote-viewing techniques comes through the training of Tom McNear and work done at Fort Meade to adapt it for operations. Additionally, due to the military viewers’ need for a solution to determine target location, work was also undertaken at Fort Meade to explore dowsing methodology as an adjunct to Stage VI. This article will focus on the advanced CRV techniques practiced at Fort Meade, including a brief overview of remote-viewing-related dowsing methods for completeness.

Stage V - Specific Analytical Aspects

During or after completing a Stage IV, a viewer will sometimes need to refine or explore the significance of the data collected, or to recover perceptions not objectified during a rapid cluster of Stage IV data. Reviewing prior data is, by nature, an analytical function and can easily result in the viewer guessing at the meaning of the data and generating Analytical OverLay (AOL). As such, Stage V uses non-analytical techniques to explore the meaning and significance of Stage IV data to minimize the possibility of AOL. Additionally, Stage V allows for the “mining” of Stage IV AOLs to identify the underlying data that produced them.

To avoid analysis, Stage V uses predefined categories and a technique called “emanations.” Instead of a viewer prompting a Stage IV “Tangible” of “person”

and asking for information about the person, in Stage V the viewer prompts a select category of related information. A viewer writes the word “person” on a new sheet of paper, followed by a category name and writing the word “emanation” with an appended question mark. In addition to writing the prompt, a viewer should also objectify it by speaking the phrase aloud. By prompting with “emanations?”, a viewer is not soliciting specific information but rather accepting whatever categorical information is “emanated” from the viewer’s subconscious mind. Objectifying the data presented without analysis or judgment minimizes the generation of AOL.

There are four predefined categories of information in Stage V: *Objects*, *Attributes*, *Subjects*, and *Topics*. Any item of Stage IV or VI data, or even subsequently emanated Stage V data, can be explored in any or all categories. Objects and Attributes are similar to Stage IV “Tangibles” in that they can be touched or seen—they exist. Examples of “objects” are typically nouns such as people, vehicle, building, equipment, etc., whereas “attributes” are qualities or characteristics associated with an object—they are descriptive, e.g., the attributes of the object “vehicle” might be “big”, “red”, “large”, and “heavy.”

Subjects and Topics are similar to Stage IV “Intangibles” in that they cannot be seen or touched—they are conceptual. A “subject” is topical, i.e., it is the starting point or focus of a group of topics. Examples of subjects are typically abstract nouns such as history, politics, mathematics, science, etc. Topics are a refined aspect of a subject. Examples of the “topics” related to “science” might be “chemistry”, “physics”, “biology”, or “astronomy.” A further refined topic can itself become a subject as it is broken down into individual related topics. For instance, the topic “astronomy” becomes a subject when it is broken down into further topics such as “cosmology”, “planetary”, “astrophysics”, or “astrobiology.”

Stage V - Execution

In its simplest form, a viewer executes Stage V by (i) selecting a promising Stage IV tangible or intangible; (ii) writing it on a new, numbered sheet labeled “S5”; (iii) selecting and writing down a category underneath it; and (iv) writing “emanations?”

underneath that. Viewers prompt for data by placing their pen under “emanations?” and then list the emanations that present themselves. And, as in all other stages of CRV, it is important that a viewer not only puts words onto paper but also states them aloud to fully objectify the data. For example, a Stage V of the object “vehicle” might be:

vehicle
attributes
emanations?

big
red
large
heavy

Stage V emanations generally form in clusters. When a cluster of words slows or comes to a halt, a viewer then moves to the next category and starts a new column, preferably down and to the right of the last to indicate the sequence of data. If, while prompting a new category, nothing comes forth, it might be an indication that there is no corresponding information and the viewer should start another column. Figure 1 shows the execution of a typical Stage V session.

Sometimes a cluster of Stage V data will include an emanation that does not apply to the current category. Known as a “switch”, this is often an indication that data have run out in the current category and it is time to switch to the next. It is important that a viewer be alert to switches and move to the new category in a smooth and timely manner. For example:

vehicle
object
emanations?

car
tires
doors
blue <— data have switched to attributes
of the object “vehicle”
compact <— viewer should now “move”
to the “attributes” category

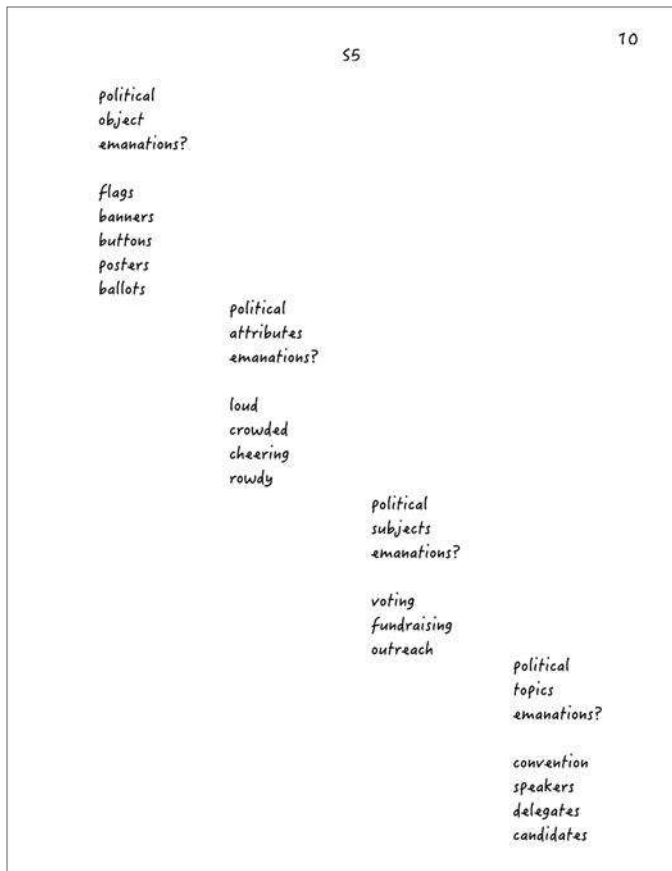


Fig. 1. A sample Stage V of the intangible "politics".

The most common time to begin a Stage V session is when the Stage IV data slow or come to a halt. At this point, a viewer must use some judgment to review the Stage IV data that are most promising to examine through Stage V. Another occasion to do a Stage V on perceived data is when a viewer is working with a monitor; here, the monitor may ask the viewer to do a Stage V on data that have caught the interviewer's attention. A third occasion to switch to Stage V is during Stage VI, which will be explained in this article below.

Both analysis and intuition play a role in the viewer selecting Stage IV elements for further exploration. Sometimes, analysis says a particular item must have more to it; sometimes, intuition guides the viewer to select an item for further exploration. Often, viewers will "know it when they see it."

Stage V - AOL Mining

Stage V can also be used to mine for non-specific

categorical data that prompted the generation of a Stage IV AOL. Here, the viewer writes down and states aloud the acronym "AOL", followed by the AOL perceived and the phrase "prior emanations?" It is important that a viewer objectify the AOL correctly and not say or write "AOL Break." The word "prior" is used in conjunction with "emanations" as it is not new data that the viewer is requesting but rather the prior perceptions that were the basis for the AOL. An example of Stage V-ing an AOL of "Sydney Opera House":

AOL Sydney Opera House
prior emanations?

curved
sculpted
huge
white
music

The resulting emanations may elicit specific categorical data, which, in turn, can be examined through Stage V.

Stage V may seem onerous to viewers who have not tried it. While it does take some practice, it can aid a viewer in recovering extremely detailed aspects of a target site that might otherwise have been lost. These details were contained in the original signal line, but, in the process of objectifying the more prominent aspects, the viewer will have failed to recognize and objectify them. Viewers are sometimes limited in how much data they can objectify when presented with a burst of detailed information. So, Stage V permits a viewer to go back and retrieve detailed information amplifying the more prominent elements. Tom McNear has said that he fully used Stage V on just a few target sites, but the details retrieved were amazing. As seen in Figure 2, the Stage V process allowed him to identify what otherwise would have only been a "building" as the "home of General Ulysses S. Grant."

(An analysis of a Stage V conducted during a session targeting U.S. Grant's farm on the following page.)

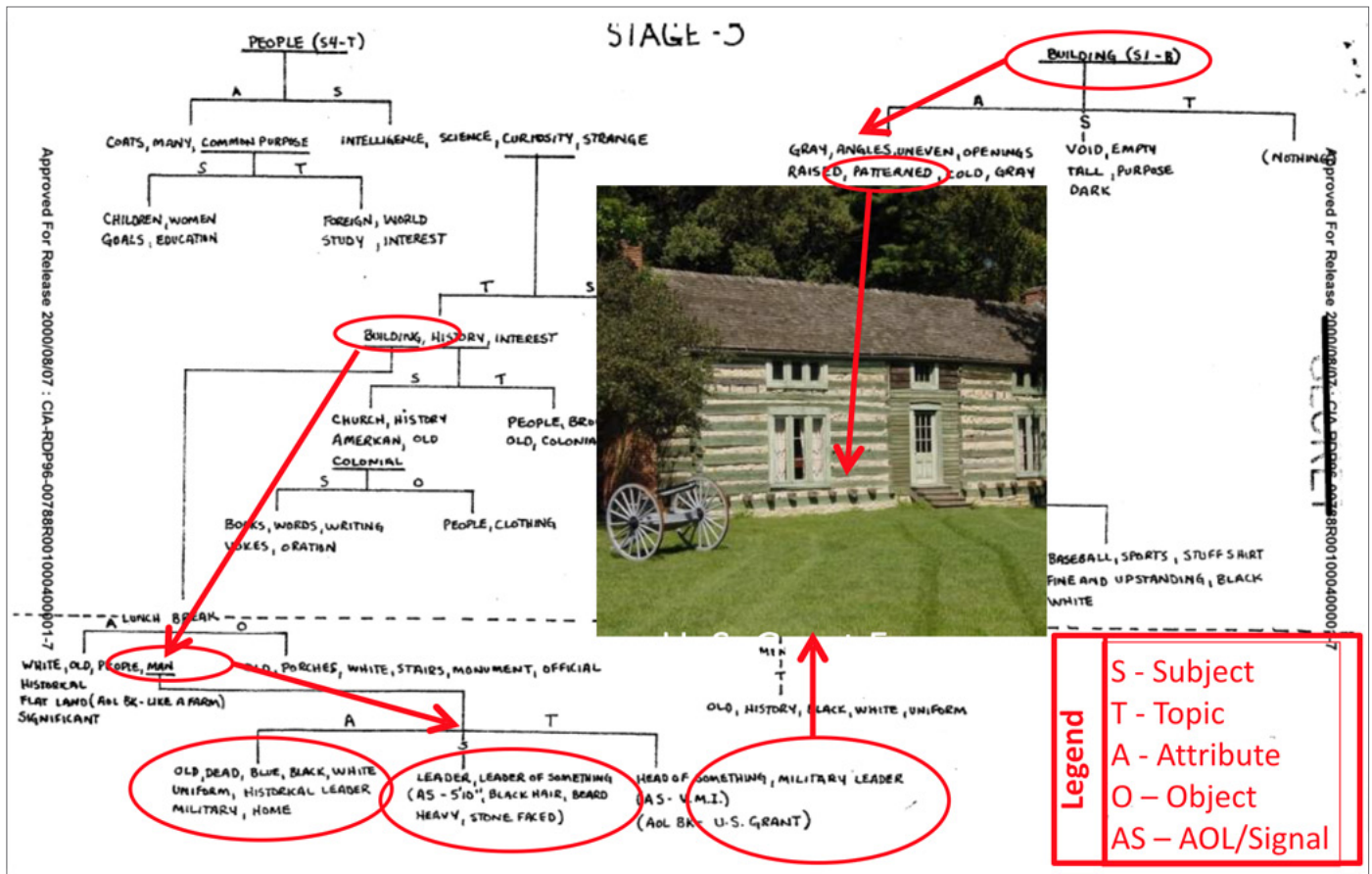


Fig. 2. An analysis of a Stage V conducted during a session targeting U.S. Grant's farm.

On balance, while Stage V is a powerful technique, it can also be a challenging stage to master as it requires a viewer to act in the manner of a detective; that is, like a detective, a viewer must choose the leads believed to provide the most beneficial data. Both analysis and intuition play a role in a viewer selecting which Stage IV elements for further exploration. While Stage V was designed to minimize AOL, a viewer should be aware that it can still be produced and needs to be declared whenever it occurs. A viewer should be especially alert to AOL related to subjects and topics as these are conceptual elements susceptible to imagination. Also, because it can create massive amounts of data, it is critical to apply Stage V only to the most promising or significant perceptions, so as not to "go down a rabbit hole." Even professional viewers can get swamped with a flood of non-essential data if Stage V is not used judiciously. Understandably, some viewers use Stage V sparingly or only for the occasional mining of AOL data.

Stage V - Historical Notes

While Ingo Swann's teaching of Stages I-IV (and even Stage VI) is fairly well documented, the available information concerning the source and nature of Stage V data is somewhat contradictory and can be confusing to students. For example, Dr. Hal Puthoff's *Special Orientation Techniques: S-V, S-VI* (December 1984) and Tom McNear's *Controlled Remote Viewing Stages I-VI and Beyond* (February 1985) describe Stage V as obtaining "specific analytical aspects by interrogating the signal line." However, when Paul H. Smith documented the CRV process taught at Fort Meade in the DIA Coordinate Remote Viewing Manual (May 1986), Stage V was described as a stage that *did not* rely on direct contact with the signal line. Instead, that document depicts Stage V as a means to access data already collected and stored subliminally in the viewer's brain and autonomic nervous system—that is, an "off-signal line" stage.

As McNear may be the only viewer ever trained

by Swann in Stage V (who bypassed this stage in his civilian training curriculum), his is perhaps the last word on the subject. Asked for clarification, McNear states that Swann trained him to be “mostly” off-signal line in going back to previously perceived data and “remembering” and objectifying the underlying bits of information and detail that may have been glossed over in a race to objectify often complex Stage IV data. It is thus an “interrogation” per se, related to interrogating *prior* signal-line data for the particular categories of emanations discussed earlier. That said, objectifying the details of previous information often restarted the signal-line flow, so he describes it as “sort of off-signal line.” But, in any event, a viewer should be aware and prepared to receive and objectify new data when they present themselves.

Finally, unlike with Stages I-IV where each stage builds on the last as the “aperture” opens and more signal-line data are sensed, Stage V and Stage VI are independent. According to Dr. Puthoff, Stage V was an adjunct to the process, rather than a prerequisite for Stage VI. Indeed, while Tom McNear was learning Stage VI, Stage V was still under research and development. Upon completion of Stage VI, McNear then “advanced” to learning Stage V.

Stage VI - Three-Dimensional Contact and Modeling

Having mastered the earlier stages, Stage VI is perhaps the easiest and most enjoyable for remote viewers to learn. At its core, Stage VI is the three-dimensional continuation of Stage III two-dimensional simple site sketches. Using three-dimensional modeling techniques, a viewer continues to interact kinesthetically with the site to acquire new perceptions of the target. While students can use most any type of three-dimensional modeling tool, Swann’s viewers typically used sculpting clay on cardboard for the construction of models.

While in Stage III, simple sketches and trackers prompted additional Stage II data that were objectified alongside the sketches. Here, a viewer prepares a separate matrix sheet identical to that used in Stage IV to record the information perceived as the model is built and explored with the hands. As new data are received, a viewer objectifies them on the matrix

sheet.

Similar to Stage III, the goal in Stage VI is not to precisely depict the target (although this is known to happen) but rather to achieve three-dimensional kinesthetic contact with the site, prompting detail unavailable in the earlier stages. Further, the kinesthetic activity serves to lower a viewer’s liminal threshold, suppressing the formation of AOL and increasing the reliability of Stage VI data.

The Oconee Nuclear Station (Figures 3a and 3b) is an excellent example of the additional information that can be received during the kinesthetic modeling process. In his session, Tom McNear worked through Stages I-IV, sketching many aspects of the site, but the cooling tower (the “egg on a stick” standing behind the station) was absent from his data. He moved on to Stage VI and had modeled most of the site, but, still, the cooling tower was not there. McNear says his hand was drawn to the space behind the station and instinctively began forming the shape of the tower; as he was motioning the location and shape of the tower, he said to Swann, “there’s something here.”

Swann responded with enthusiasm, “Well, *put* it there!” McNear wrote “an egg on a stick”—which made no sense to him at the time—and modeled what he was “feeling.” In retrospect, that “egg on a stick” is one of the primary aspects of the Oconee Nuclear Station and what differentiates it from other, similar sites. Without the benefit of the kinesthetic sense, McNear would probably have missed the tower.

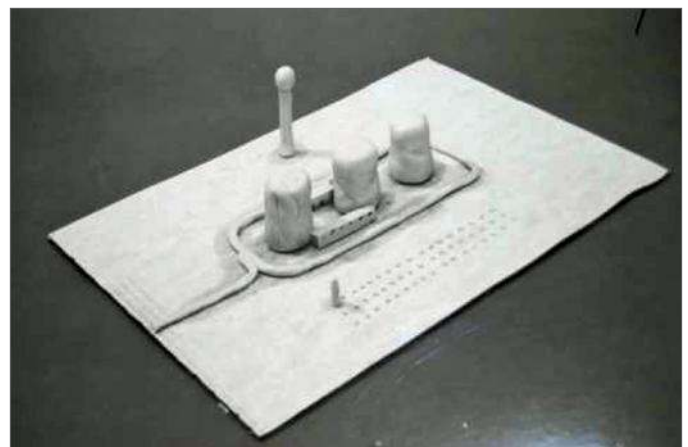


Fig. 3a. Oconee Nuclear Plant: Session Clay Model, Stage VI.



Fig. 3b. Oconee Nuclear Plant, South Carolina: Feedback Photo.



Fig. 4a. Tulum, Mexico: Session Clay Model, Stage VI.

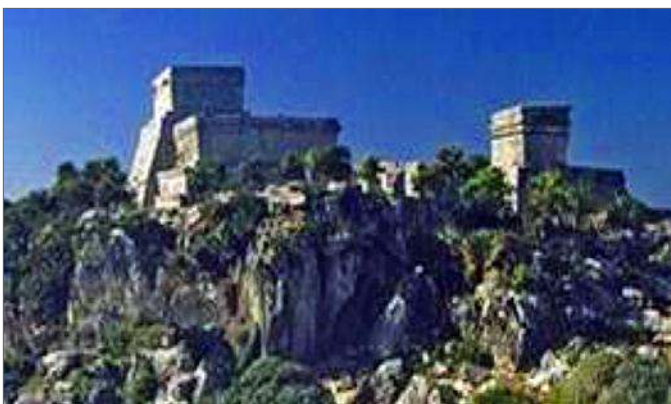


Fig. 4b. Tulum, Mexico: Feedback Photo.

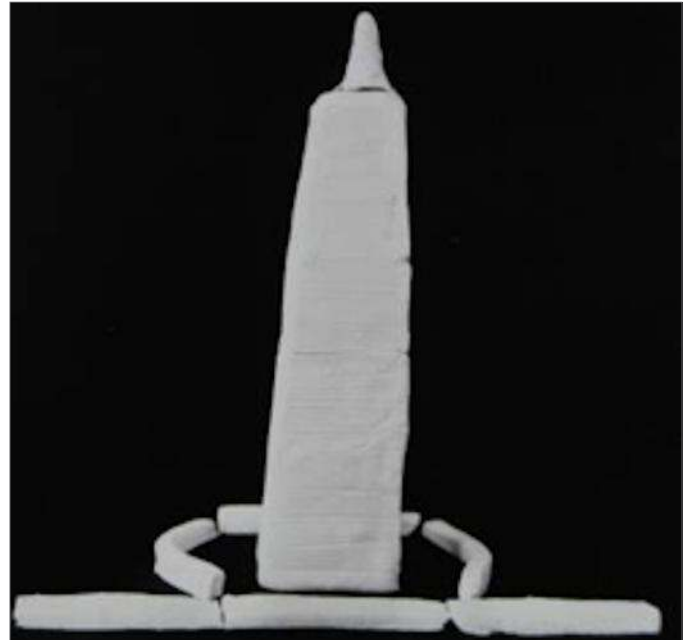


Fig. 5a. Bunker Hill National Monument: Session Clay Model, Stage VI.



Fig. 5b. Bunker Hill National Monument: Feedback Photo.

Stage VI - Practice

In preparation for learning Stage VI, a viewer is encouraged to do some practice modeling of known subjects to get a feel for the sculpting techniques involved. The student should visit an art-supply store and obtain some white clay and a simple set of sculpting tools to cut and shape the clay. There are several different types of modeling clay available,

such as oil-based, wax- or polymer-based, pottery or ceramic clay, and self-hardening or air-dry clay. For remote-viewing applications, a polymer-based clay such as the popular “Sculpy” brand is an excellent choice. It is clean, flexible, and reusable, and can also be “fired” in a home oven if it represents a particularly great session that a viewer would like to preserve.

To prepare for a practice session, students should start out by conditioning and kneading small amounts of clay in their hands; this activity gives them a feel for what the material can and cannot do. As clay is very pliable, it is not very suitable for modeling tall structures or for connecting multiple components of a site. While parts can be attached by smearing or adding clay between them, it is often handy to have small straws or toothpicks available to connect or stack them. Toothpicks and straws can also be used to provide internal support for vertical elements or even serve as standalone external elements of the model. There are numerous websites and video tutorials online that can guide the student in the basics of clay sculpting.

Some students use wax paper to cover their work surface so that the clay model can be easily moved or shifted while sculpting. Other viewers use a white, foam-core mounting board for the base of their models. Mounting board is preferable as it allows for a sturdy surface for the clay while also allowing for horizontal sketching around elements of the model.

After setting up their work area, viewers should select a practice target, preferably one with photos taken from multiple viewpoints, and create a three-dimensional representation of the target. Doing this for a few different styles of targets will get a viewer to the point where using the tools will be second nature and not interfere with the session. Ultimately, a viewer should be able to move smoothly from model to transcript and back again.

Stage VI - Execution

Entry into Stage VI can occur after the completion of Stage IV or V, or any time a viewer feels an overwhelming urge to model elements of the site. If a viewer feels the need to put the pen on the table and spontaneously begins to use hand motions to indicate an aspect of the site, such is a good time to pick up

the clay and start modeling. If, during Stage IV, the signal data appear to be slowing down and there is a feeling that Stage IV is coming to an end, a viewer can deliberately proceed to Stage VI. Alternately, if a viewer believes that the data have stabilized, has focused on a particular aspect of the site (usually a tangible), and an *Aesthetic Impact* (AI) has presented itself and been objectified, one can end the Stage IV session and move on to Stage VI.

At this point, it is often helpful for a viewer to generate a brief Stage IV “Interim Summary” of perceptions so far received during the session; this helps cue the viewer’s subconscious mind that Stage IV has ended and a new stage is beginning.

Sometimes, viewers find it helpful to take a short break after writing the interim summary but before starting the modeling process, especially if a session has been taxing.

Next, a viewer prepares a Stage IV-style data matrix on a new sheet of paper. Data are separated into eight different categories and recorded in columns; at the top of each column is a header denoting the type of data—from left to right, the columns are labeled as “S-2”, “D”, “AI”, “EI”, “T”, “I”, “AOL”, and “A/S.”* To distinguish the Stage VI data from Stage IV data and to cue the subconscious mind that the viewer is moving on to Stage VI, a viewer should label the top center of the first sheet as “S6” and note the transcript page number in the upper-right corner.

Finally, students should position their clay and modeling tools alongside the prepared transcript page. Much like in Stage V, a viewer must use some judgment or intuition to select a promising avenue to explore. Usually, a prominent Stage IV tangible is a good starting point. The student should choose a tangible and start modeling it with clay, remembering not to be overly analytical and to just let the modeling process flow. Viewers should not let the mechanics of working with the clay detract from remaining open to the signal line. Students need to be intuitive with the clay and should focus awareness on the signal line and not the model. As a viewer starts to interact

* The nature and use of the columns are the same as in Stage IV. See the discussion in *Intermediate CRV—Useful Tips and Tricks* (Aperture Issue 26).

with the clay, Stage VI perceptions will start to present themselves.

As these impressions come in, they are objectified in the appropriate columns on the Stage VI matrix sheet. As new tangibles and site elements present themselves, a viewer can add them to the model. Whenever possible, discrete parts of the model should be combined or oriented to reflect the target setting. If the site has multiple structures, the student should feel free to move them around on the mounting board until their orientation “feels right.” Sketching on the mounting board around the clay model can also help define the overall site configuration. It is also helpful for students to move their hands around and about the model as it comes together, feeling for anything located at the site (much as Tom McNear did with his “egg on a stick”). Any new perceptions identified should be objectified on the matrix sheet. Any unidentified elements can be investigated by generating an ideogram, decoding it, and placing the perceptions sensed in the appropriate columns. Significant tangibles and intangibles can even be Stage V-ed if a viewer feels it beneficial to do so. And, as in Stage III, spatial movement exercises are also available in Stage VI, with the added ability to move temporally into the past or future, e.g., “the period of interest; something should be perceivable” or “the event of interest; something should be perceivable.”

Stage VI Adjuncts* - Dowsing

Most CRV students are well aware that remote viewing is a right-brain, descriptive process and is not effective for analytical functions such as determining location. Nevertheless, remote viewers are often asked to search for missing persons or things. The professional viewers at Fort Meade quickly recognized the need for an additional tool to facilitate the search or “location” function, and they turned to dowsing. Dowsing, a kinesthetic technique for locating things, has been practiced in one form or another

* Most of the detail of the techniques described in this section is outside the scope of this article and so they are introduced only to illustrate some of the tools available.

for thousands of years. Historically, it has primarily been used to find water, but also oil, gas, and precious metals. It seems the perfect companion for remote viewing: Dowsing finds things, and remote viewing describes things.

Importantly, dowsing allows for locating a target in both space and time. So, typical applications during a remote-viewing session would be to dowse for the location of the target on a map or to dowse a timeline for the location of a target in time. Various tools may be used to implement traditional dowsing, including angle rods (“L-rods”), divining rods, pendulums, rulers, and even a dowser’s hands and fingers. But, for remote-viewing work, a pendulum and ruler are usually sufficient.

For locating a target such as an event in time, a pendulum is an efficient tool for dowsing a timeline. Much like executing an ideogram with a pen, a dowser’s subconscious mind will generate an ideomotor response, resulting in an unconscious movement of the pendulum. First, a dowser programs the pendulum’s response by asking it to show “yes” and “no” signals. Next, a line is drawn across the transcript page and labelled with beginning and end dates that are expected to encompass the time of the event. Equidistant tick marks are drawn on the line to establish intermediate points in time. The dowser then works the timeline by examining the spaces between the ticks and “asking” the pendulum if the event is contained in that interval of time. The event time can be further refined by dowsing time lines representing successively smaller intervals of time.

Map dowsing, usually most effective when worked blindly, often uses a blank but numbered worksheet of semi-transparent paper. The worksheet is dowsed and the target location marked by the dowser. Here, the tools used are usually a ruler or a pendulum, or a combination of the two. One technique has a dowser dividing the worksheet into a coarse grid of squares and then “asking” the pendulum if the target resides within a particular square. The square of interest can be further divided into smaller squares and dowsed again to refine the target location. A “quick ‘n’ dirty” technique is to locate the pendulum at a corner of the worksheet and ask the pendulum to swing in the direction of the target. A ruler is used to extend the

direction of the pendulum's movement across the sheet. The process is repeated from an adjacent corner to locate the target at the intersection of the resulting two lines.

A more accurate method uses "triangulation" to locate the target. Here, a dowser holds a pendulum in one hand while using a ruler to scan the worksheet vertically, asking the pendulum to indicate the ruler crossing over the target. Once indicated, the viewer draws a line along the ruler's edge as a first "cut" at the target location. The process is repeated horizontally and then again from a corner of the paper, resulting in three cuts of the worksheet. Done properly, this technique produces a triangle-shaped area encompassing the location of the target.

After the completion of the session, the worksheet can be overlaid on the map, identifying the physical location of the target. While the exact methodology is outside the scope of this article, detailed techniques are described in Richard Webster's excellent books, *Dowsing for Beginners* and *Pendulum Magic for Beginners*, or Paul H. Smith's remote-viewing-oriented *Learn Dowsing* DVD set and his IRVA conference presentation of *Dowsing: An Introductory Workshop* on DVD.

Stage VII - Phonetics and Sonics

Stage VII was planned to allow viewers the ability, through phonetics and sonics, to produce the names of persons, places, and things at the target site. While a research and development goal of Swann and Puthoff, Stage VII was never funded or taught to the Fort Meade viewers. That said, Swann had hoped that, as a natural progression of the CRV process, increased signal-line contact would induce verbal content. He believed that, at some point in the course of training, Stage VII information would spontaneously present itself. Swann's hunch was correct, as Stage VII started to routinely appear towards the end of many of Tom McNear's training sessions. He describes it as being simple utterances, word fragments that spontaneously formed and then often coalesced into whole words that partly or wholly named the site.

Figures 6 and 7 are examples of McNear's Stage VII struggles. The target of the ancient Mayan city of Tulum in Mexico was the occasion for the first-ever

Stage VIIs that he experienced; he and Swann had never discussed them. The phonetics were spontaneous; McNear did not even know to write "S7" on his paper. Tulum (Figure 6) is an example of his hearing and trying to say a series of sounds, but struggling to make sense of them. Swann sought to help him process the sounds and get them onto paper, but Stage VIIs were new to him as well. McNear ended the effort by saying that "Toloo" was the best he could do.

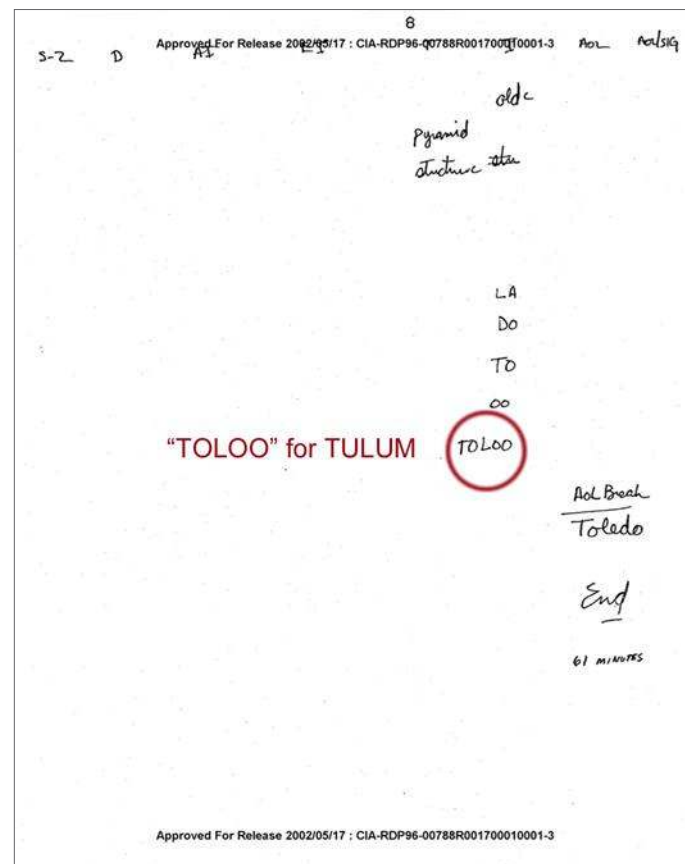


Fig. 6. Tulum, Mexico: Stage VII (Phonetics) "Toloo".

The Oconee Nuclear Station (Figure 7) started with "E" and "conte", and then in McNear's head he "heard" "cone", which he turned into an AOL of "pine cone." Ironically, the word "cone" more closely resembles "Oconee" than the "econte" upon which he finally settled.

During another training session, Swann called out the coordinate, and McNear took and decoded his ideogram while uttering "AOL break—Oral Roberts University." Swann ended the session as, indeed, the target was Oral Roberts University! However,

McNear was puzzled about the AOL as he had never heard of the place. So, was this really a Stage I AOL as McNear declared or a Stage VII of “Oral Roberts University?” As he had no knowledge of the university that might generate such an AOL, it was likely Stage VII data.

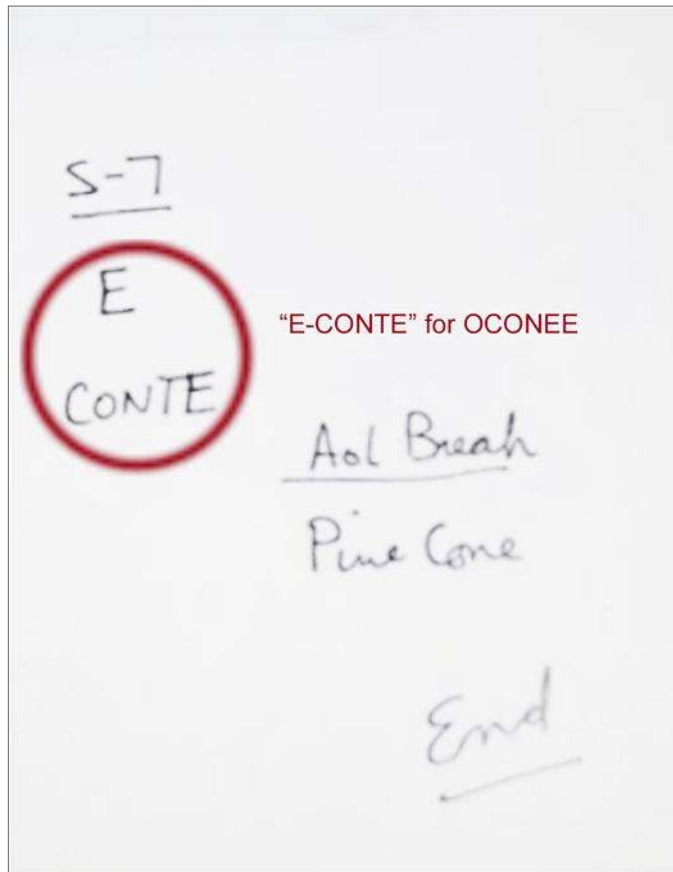


Fig. 7. Oconee Nuclear Plant: Stage VII (Phonetics) “econte”.

Once Stage VII data begin to present themselves, they appear more and more frequently. Indeed, McNear was able to name, or partially name, each of his last eight training sites. Even though there was no training for Stage VII, he found himself hearing and saying sounds that he struggled to get onto paper. For example, for Bunker Hill National Monument, he said “Buker”; for the Grand Coulee Dam, he said it was a dam named “grand”; and, when tasked against the Karriba Dam, he said “Carribah.” Likewise, as he did with Oral Roberts University, he specifically named the Bridal Veil Falls as “Bridal Veil Falls.” McNear says that, toward the end of his training, the Stage VIIs were more easily identified, more like words and

less like unintelligible sounds.

Today, some viewers report that, by taking a deep breath while relaxing their throat muscles and reflexively exhaling and uttering a sound, they too can form syllables which, once objectified and merged, can form words related to the target. A viewer attempting this technique can start a fresh sheet of paper, label it “S7” at the top center, and proceed to capture syllables or words. For Stage VII fragments or words that happen spontaneously during other stages, a notation of “(S7)” should be placed alongside the objectified data.

Although rare, Stage VII can occasionally appear in a cluster of Stage II/IV data where the target name or a fragment is found in sequential perceptions, e.g., “white”(S2), “house”(S4); or “canyon”(S4), “grand”(S4). While amusing, these are usually meaningless until feedback is presented and a viewer recalls the “odd sequence” naming the target in their transcript. Little is known about Stage VII and, while speculative, it is possible that, when a viewer objectifies the name of the target such as in an AOL of “Oral Roberts University” or a Stage IV/VI intangible of “White House”, it is Stage VII data poking through the limen.

Writing the Stage VI Summary

Stage VI sessions are often long and exhausting. After completion of a session, a viewer might be tired and tempted to walk away from the session and finish it later, but it is important that the summary be finished immediately after completion, before random thoughts, perceptions, and analysis creep into the viewer’s consciousness.

As with Stage IV summaries, CRV students often feel compelled to present a conclusion from their data. With the added detail of a Stage VI session, including three-dimensional renderings of some or all of the site, this temptation is even stronger. However, as an advanced student, a viewer is well aware that the goals of a good session are to stay in structure, collect data, and not make conclusions. Making conclusions is the job of the analyst, not the remote viewer.

The procedure for writing a Stage VI summary is very similar to that performed for Stage IV sessions. Again, while a viewer might include some earlier-

stage data such as AI perceptions and EIs of people associated with the target, along with any Stage IV interim summaries and relevant Stage V data, the focus should be on Stage VI perceptions. Viewers should place their Stage VI matrix sheets side-by-side in front of them and review their data and any interim Stage VI summaries. They need to pay close attention to their AI perceptions and EIs of people associated with the target; also important to consider are tangibles and intangibles, and any A/S data. S-2 sensory and dimensional data should be reviewed, and any recurring themes or perceptions that might be significant to an analyst should be recorded. A viewer should stress what is believed to be the relevant information collected. And, of course, viewers should be sure to photograph their models from all angles that might provide relevant data for later analysis.

As in the drafting of prior-stage summaries, it is not uncommon during the summarization process for new perceptions to present themselves. While, in earlier-stage summaries, this data should be treated with suspicion and might be dealt with as AOL, an advanced viewer in Stage VI—where AOL is far less likely—can add newly emerging perceptions if it is felt that they are not AOL. To indicate that this is fresh information separate from the summary, a viewer should identify any perceptions according to the appropriate stage and note them on the side of the page, e.g., gray (S2), tubular (S4).

Finally, the usual caution: Viewers must avoid trying to name or identify the target. If a viewer feels, for example, that the site is the Tulum Pyramid and data support that notion—including a perfectly constructed model and a Stage VII of “Toloo”—it is still best to say that the target is reminiscent of the Tulum Pyramid and note the “Toloo (S7)” rather than drawing a conclusion to that effect.

Final Thoughts

For the advanced student, learning and mastering advanced CRV techniques completes the long journey from the first tenuous steps as a remote-viewing beginner to the level of a confident professional. The student has long since abandoned one's ego or desire to identify the target and is now only interested in obtaining the very best information and detail possible

from the remote-viewing tools and structure currently available. While acknowledging that the most valuable data recorded during Stage VI is to be found on the matrix sheets, the rendering of a physical model of the site is a proud and satisfying achievement for the advanced remote viewer. Having perfected the ability to transcend space and time, that viewer has now become a unique data-collection tool ready to tackle real-world, remote-viewing tasks.

John P. Stahler has served as IRVA president, vice president, and secretary.



He studied Controlled Remote Viewing with IRVA directors Paul H. Smith, Ph.D., Leonard “Lyn” Buchanan, and with Ed Dames, David Morehouse, and Psi Tech. In

writing this trilogy of articles on CRV, he thanks and acknowledges the generous assistance and input of Tom McNear, Paul H. Smith, Ph.D., and William “Bill” Ray, all students of Ingo Swann, and of Ingo Swann himself, who never tired of sharing his thoughts on remote viewing.

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THINKING CRITICALLY

Ethical Guidelines for Remote Viewers

by the IRVA Board of Directors

Ed. Note: The Ethical Guidelines for Remote Viewers can be found on the IRVA website and were first published in *Aperture* in 2011.



The International Remote Viewing Association (IRVA) is the largest and most respected international organization promoting the responsible practice of, education and training in, and research into the art, science, and phenomenon of Remote Viewing. We believe in and support the principles of verifiable truth, integrity, honesty, transparency, and responsibility in dealing with clients, persons subject to remote viewing as targets, the scientific community, the news media, law enforcement, and the general public. It is the purpose of these Ethical Guidelines to provide our members with a clear understanding of their responsibilities as active members of the Association and operational remote viewers. These Guidelines are also intended to protect the public and the Association from the unethical practice of remote viewing, wherever and in whatever nation remote viewers train, practice, and operate worldwide.

A “client” shall be construed to include any individual person, group, or legal entity, whether public or private, that solicits, engages, or retains the services of one or more Remote Viewers or Remote Viewing organizations, whether on a free or payable-fee basis.

“Operational Remote Viewing” shall be construed to mean remote-viewing activity conducted towards any real-world target to accomplish some practical or pragmatic intentional objective, whether on a free or payable-fee basis. Such remote-viewing activity shall not be deemed to include any remote viewing conducted exclusively for one or more of the purposes of training, practice, general education, or scientific research:

- Remote Viewers shall adhere to all applicable laws, statutes, and regulations of the state or province in which they are working, as well as of their nations of work and residence, in carrying out any operational or other remote-viewing activity on behalf of clients or themselves, and, in particular, concerning any living human person or persons as targets.
- A Remote Viewer shall provide honest, accurate, remote-viewing-based reports to clients to the best of his or her ability, using and acting in conformance with remote-viewing protocols generally accepted as facilitating the reception of truthful, reliable, and accurate remote viewing-originated information.
- A Remote Viewer shall safeguard all confidential information provided to him or her by clients and exercise the utmost care to prevent any unauthorized disclosure of such information.
- A Remote Viewer shall maintain confidentiality with clients to protect the privacy interests of all persons involved in the remote-viewing activity, unless duly and properly authorized otherwise. The targeting of persons and the collection of personal information about them shall only be done for lawful purposes. And, except when in aid of a bona fide law-enforcement investigation, any personal information so collected shall not be disclosed to any third party without the knowing permission, secured beforehand, of

the particular person or persons so targeted, identified, or about whom personal information has been collected. No remote viewer shall make a disclosure of information to any person not authorized by the client or by applicable laws, statutes, or regulations.

- A Remote Viewer shall disclose to any client any conflict, whether legal, moral, or personal, that would prevent the remote viewer from performing an objective, fair, accurate, and scientifically sound remote-viewing session. When soliciting work, a Remote Viewer shall always conduct himself or herself in an ethical manner and shall refrain from misrepresenting the nature, character, accuracy potential, or reliability potential of remote viewing and its various protocols and processes beyond what is verifiably known or reasonably posited by documented experience or reputable scientific research.

Notes:

(1) In “conducting oneself in an ethical manner,” a Remote Viewer should also undertake to refrain from misrepresenting or disparaging any other remote viewer in any public or media forum in order to obtain a work assignment or an unfair advantage while performing an active work assignment, or while carrying out the duties of the Association.

(2) The term “reputable scientific research” is intended to mean peer-reviewed, published research performed according to generally accepted scientific methods. This provision seeks to set a cognizable standard to increase the credibility of proper remote-viewing activity, as distinguished from other, less rigorously performed forms of paranormally cognitive functioning.

- A Remote Viewer shall, within the scope of his or her personal authority and to the best to his or her ability, act to ensure that all other persons associated with a remote-viewing assignment for a client adhere to these Ethical

Guidelines while performing remote-viewing activities on behalf of the client. Such activities shall include, among others, targeting, tasking, remote viewing, session analysis, and the operational management of the remote-viewing process.

Note: This provision lists the essential elements of standard remote-viewing practice, known to and accepted by those in the remote-viewing training and operational communities. It is intended to encourage the practice and self-regulation of ethical behavior according to norms embodied in these guidelines.

- A Remote Viewer shall refrain from any conduct that would bring reproach by or negative attention from the general public, news media, or law enforcement to the remote viewer acting as a remote viewer; the field of remote viewing in general; his or her client, if any; or the Association.

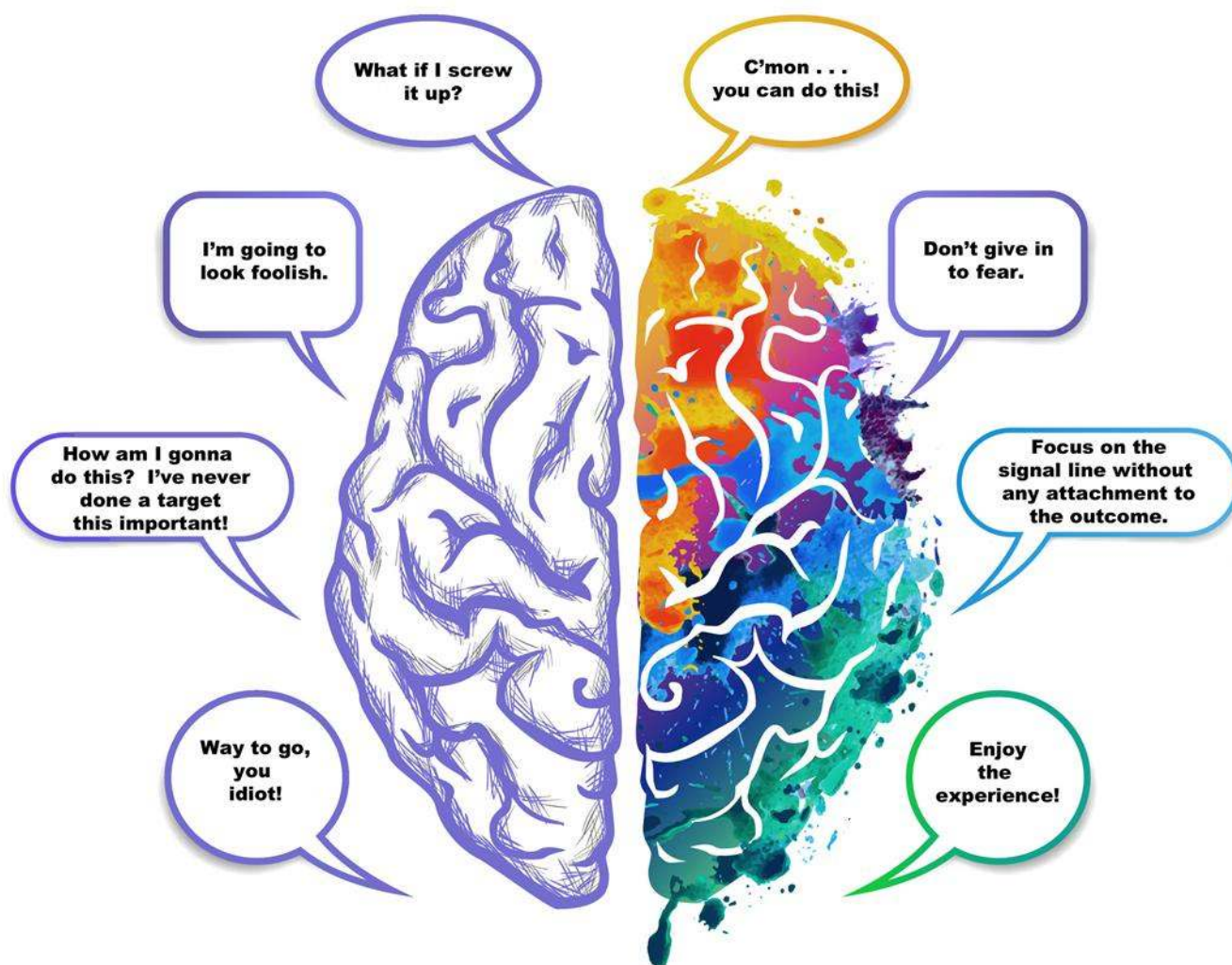
Note: This provision is not an enforcement tool, but rather seeks to encourage the practice of ethical behavior as it pertains to remote viewing, while practicing remote viewing, so as not to bring any undue negative publicity to the practice of remote viewing in general or to the individual remote viewer engaging in such activity.

- A Remote Viewer shall never undertake a remote-viewing assignment that is or might reasonably be construed as being contrary to the protection of the national or internal security interests of that state, province, or nation in which he or she is resident.

RV TRAINING & TECHNIQUES

Winning the IRVA Psychic Spy Contest

by Michael Rinaldi



Ed. Note: This contest was conducted prior to IRVA's 2016 Remote Viewing Conference, and the following article expresses the experiences and opinions of the contest's winner, Michael Rinaldi.

At the 2016 IRVA Conference, IRVA Board member Dr. Ellen Zechman surprised the attendees with a new opportunity when she announced the first-ever "Psychic Spy Contest." The contest was designed to give nonprofessional and nonlegacy-level viewers the opportunity to expand their reach and presence

in the remote-viewing field.

As someone who routinely practices remote viewing, I believed the contest would give me a chance to assess where I was in my progress as a remote viewer. I was excited, but I knew that, in a contest against my peers, I could not hide who I really was as a viewer—whether I practiced, stayed in structure, or "had what it takes" would all be exposed. Knowing this, a certain amount of anxiety emerged when I was informed that I had been selected (by lottery pick) to participate.

The contest was designed and analyzed by long-time Controlled Remote Viewing (CRV) trainer Leonard “Lyn” Buchanan and was said to be one that mimicked those that had been typically given in the U.S. Army’s Remote Viewing Unit. The target was an aerial photo of a building, and it was given to each contestant along with frontloading. The building was said to have previously been a lumber mill but was no longer used as such. The tasking was to describe what was going on at the location, including purposes, activities, personnel, equipment, etc.

The building itself was quite large and, by a visual guess, could easily have measured over 60,000 square feet. Because the frontloading exceeded what is typically given in usual remote-viewing practice or training, a mild amount of pollution was introduced as a result, which I had to deal with.

Session Description

I started the session in the fall of 2015 after receiving the coordinates and tasking. As fall turned into winter, and the seasonal holidays and other projects arrived, I put the assignment on hiatus. Somehow, I had it in my mind that I had plenty of time to finish—until, of course, I learned that I did not. In mid-winter, I received notice that sessions were due in a week.



Target Photo

And so the mental mêlée began.

With the shock of realizing that the session was soon due, I had to control the ensuing battle royal of emotions and “voices in my head.” This, plus the polluting frontloading, made for quite a combustible

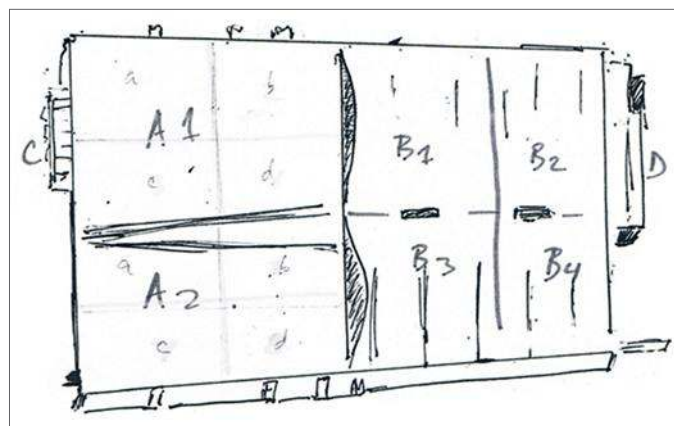
mix; however, out of mental chaos came order.

Of all the things I have learned from Lyn Buchanan, I recalled that I needed to trust my training and ignore the mental fracas. From 2012-14, I had completed 2-5 sessions per week of CRV-related work, including practice targets, drills, Associative Remote Viewing projects, and even an occasional operational assignment. I was diligent and therefore knew that I was capable of producing good work. I simply had to assure myself that I was qualified for the task and get busy.

Over the following week, I spent roughly 10-12 hours remote viewing, writing the report, and preparing the submission at night after my family was in bed—it was possibly the greatest “cramming” session of my entire life.

I performed the viewing using the standard CRV protocol, as trained; however, I used graph paper to delineate the structure’s interior. I repeatedly traced the building onto the graph paper and surmised that, by doing so, I was creating a functional ideogram of the target with which to better “entangle” myself, and with the hope of achieving very good target contact.

I divided the building into front and rear halves. I then quartered the rear half of the building and halved the front half, quartering each front half as well. I then probed each section individually. I recorded my perceptions in accepted CRV format and sketched my

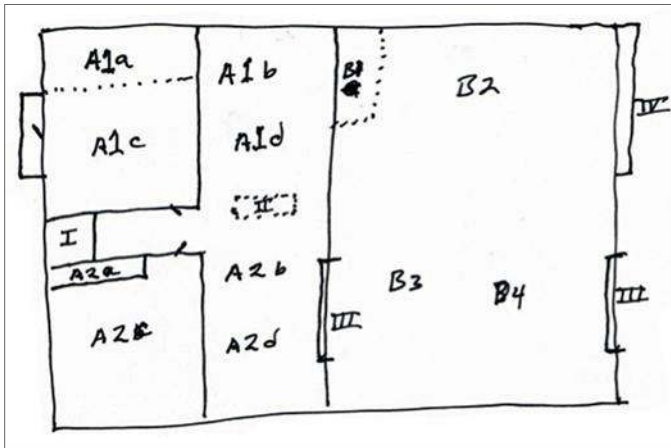


Session sketch by Michael Rinaldi.

findings in the appropriate areas.

I recorded 312 perceptions of the target and produced nine sketches of the interior. To make full use of CRV’s reporting allowances, I utilized both the

outline and narrative forms of summary. This also helped save time with reporting.



Actual building layout, per Lyn Buchanan.

My information was adjudged to be 77.24 percent accurate. There were several items or structures I reported that were actually present in the facility but were erroneously reported to be in locations other than where they actually were. Had those items been reported in their proper locations, my accuracy score would have been around 84 percent. Because this was a “spy” competition, precise exactness mattered, and so I was appropriately penalized.

My executive summary reported that the building was one that has an active operation of both fabrication and assembly, under contractual agreement with outside parties, of component parts for large transportation vehicles. Products fabricated were end-products or parts that completed other end-products, such as aircraft doors. Finished products were also put on display in reserved areas of the building for others to view. Duties of the personnel in the building ranged from technician, administrative, and general labor to clerical, maintenance, and logistics (shipping/receiving). Each had their designated work areas within the building, which I also described.

I described structures and machines as well, with attempts to correctly place them in their proper area of the building.

Target Feedback

What was once a lumber mill had been repurposed into the New Mexico Museum of Space History, where

historical space vehicles were rebuilt, repaired, and prepared for viewing by the public.

Post-mortem

In retrospect, there are a few things that I would have done differently. Foremost, I would have exerted better time management. Although one could make a case for the positive effects of “cramming” under pressure, my remote viewing, as such, was not personally enjoyable, and it required me to manage emotions and mental noise. This became fatiguing by the end of the project, and so, if I had the opportunity for a “do-over,” I would prefer to have taken my time and enjoyed the process.

Next, I would have used the “tap & trace” method of outlining objects on the graph paper directly, rather than using “move” commands in each section, recording the perceptions, and then going back and trying to place them in their proper location.

Additionally, building a 3-D model of the target would have been a superior method to demonstrate site contact and proper interior design. While accurately sketching and labeling on graph paper is a notable achievement, three-dimensional modeling would have displayed superior ability.

I incurred a few AOLs (Analytical OverLays) and “naming & guessing” flaps during the task. At one point when I was making my way from one section to another, I received the distinct smell of sawdust. I thought, “Oh well, I am definitely on site as this was a lumber mill, and it must be a remnant from its prior days.” This was a presumptuous mistake of my analytical mind. In that section of the building where I perceived the sawdust scent, there actually did exist an area for a small woodshop; I perceived the odor correctly but let some other part of “me” decide what it was, rather than simply reporting it and moving on.

In summary, this was a good challenge for my remote-viewing abilities and a reasonable appraisal of how I have progressed. It was also a good learning experience, an opportunity for which I am grateful.

Ed. Note: The 2018 IRVA Psychic Spy Contest

Interested persons can participate in the next Psychic Spy Contest. Twenty applicants will be chosen by random drawing. Eligible persons must be current IRVA members and must have been paying attendees of either the 2016 IRVA Conference in New Orleans (in person or via live stream) or of the recent 2017 on-line conference. Eligible individuals cannot be either paid/professional remote viewers or remote-viewing trainers. Those interested should submit their name, e-mail address, and telephone number to Ellenzechman@gmail.com by November 30, 2017.

A random drawing will be made for twenty (20) participants. The target will be released on December 15, 2017, and the session entry deadline is February 28, 2018. A single winner will be announced at the 2018 IRVA Conference, with \$1,000 cash to be awarded.

Michael Rinaldi was trained in Controlled Remote Viewing by Lyn Buchanan and Lori Williams and has taken psi-related courses from Pam Coronado and Stephan Schwartz. A 1993 graduate of Ohio University, he is a physical therapist in private practice in Boardman, Ohio.

**APERTURE ARTICLES**

The opinions and views expressed in *Aperture* are those of the writers. They do not necessarily reflect the position of the International Remote Viewing Association. We invite your letters and comments on all matters discussed herein. contact@irva.org.

APERTURE GUIDELINES FOR SUBMITTING ARTICLES

The editors of *Aperture* would like to extend an invitation to all readers to submit relevant and well written articles about remote viewing for possible publication in future issues. All submissions must pertain to remote-viewing research, applications, protocols, skills, or experimentation. Article length should generally be between 500-1500 words, but is negotiable. Please submit any additional questions regarding submissions to contact@irva.org.

Web Guide

Problems>Solutions>Innovations

Hawaii Remote Viewers' Guild

CIA Star Gate Archives (IRVA)

International Remote Viewing Association

PHENOMENA: The Secret History of the U.S. Government's Investigations into Extrasensory Perception and Psychokinesis

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CIA STAR GATE ARCHIVES

CENTRAL INTELLIGENCE AGENCY Star Gate Archives

by the Editors of Aperture

Ed. Note: The IRVA website offers IRVA members the entire contents of the Central Intelligence Agency's (CIA's) Star Gate Archives. They are derived from the Remote Viewing Instructional Services, Inc. (RVIS) "Guide to the Central Intelligence Agency's Star Gate Collection Archives," authored by RVIS president, founding IRVA director, and former IRVA president Paul H. Smith, Ph.D. (Maj., USA, ret.). The original documents can be viewed at www.irva.org/library/stargate.

Mars is the fourth planet from the sun in our solar system and the next planet beyond Earth. It is about one-sixth the size of Earth and gets its red color from the iron in its soil.

The average temperature on Mars is minus 80 degrees Fahrenheit. Its surface is rocky with many canyons, volcanos, and craters. Mars has clouds and wind, and sometimes the wind blows the red dust into dust storms that can cover the entire planet. Mars has about one-third the gravity of Earth.

NASA's *Spirit* and *Opportunity* rovers landed on Mars in January 2004, and they found evidence that water once flowed there. Because all living things need water to survive, that could mean that there is, or once could have been, life on the planet.



The photograph featured in the above-displayed video shot was taken by the Mars Curiosity Rover on May 7, 2015 and was included in the raw image feed on NASA's website.

Image: NASA



Mars: Hubble telescope on May 12, 2016. NASA, ESA, the Hubble Heritage Team (STScI/AURA), J. Bell (ASU), M. Wolff (Space Science Institute).

Image: NASA



This artist's concept illustrates a Martian dust storm.

Image: NASA

Target: Mars Exploration

Date: May 22, 1984

Remote Viewer: Joseph "Joe" McMoneagle

Monitor: F. Holmes "Skip" Atwater



Joseph "Joe" McMoneagle (CW02, USA, ret.) became one of the original intelligence officers recruited for the U.S. Army's remote-viewing program, ultimately known as Project Star Gate. Following

McMoneagle's retirement from the Army in 1984, he maintained his association with the Star Gate program through his company, Intuitive Intelligence Applications, working as a consultant to the Cognitive Sciences Laboratories at SRI International and Science Applications International Corporation. He is married to Nancy McMoneagle, the stepdaughter of Robert A. Monroe, the author of *Journeys Out of the Body*. She was also the director of The Monroe Institute for many years.

McMoneagle's several books include *Mind Trek*, *The Ultimate Time Machine*, *Remote Viewing Secrets*, and *The Stargate Chronicles*.

The following remote-viewing session was conducted using the Extended Remote Viewing (ERV) protocol:

Method of site acquisition: Sealed envelope coupled with geographic coordinates.

The sealed envelope was given to the subject immediately prior to the interview. The envelope was not opened until after the interview. In the envelope was a 3"x 5" card with the following information:

The planet Mars.
Time of interest approximately
1 million years B.C.

Selected geographic coordinates, provided by the parties requesting the information, were verbally given to the subject during the interview.

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1

MARS EXPLORATION

May 22, 1984

8

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2

Method of site acquisition:

Sealed envelope coupled with geographic coordinates.

The sealed envelope was given to the subject immediately prior to the interview. The envelope was not opened until after the interview. In the envelope was a 3 X 5 card with the following information:

The planet Mars.
Time of interest approximately
1 million years B.C.

Selected geographic coordinates, provided by the parties requesting the information, were verbally given to the subject during the interview.

727 101
604908

9

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3

TRANSCRIPT May 22, 1984

MON: (ROJ for 5/22 (May 22nd), time 10:09 AM.)*

MON: (Plus 10 minutes, ready to start.)* All right now, using the information in the envelope I've provided, exclusively focusing your attention now, using the information in the envelope, focus on:

40.89 degrees north
9.55 degrees west

SUB:I want to say it looks like ah....I don't know, it sort of looksI kind of got an oblique view of a ah..pyramid or pyramid form. It's very high, it's kind of sitting in a... large depressed area.

MON: All right.

SUB: It's yellowish, ah...okra colored.

MON: All right. Move in time to the time indicated in the envelope I've provided you and describe what's happening.

SUB: I'm tracking severe, severe clouds, more like dust storm, ah..it's geologic problem. Seems to be like a ah...Just a minute, I've got to iron this out. It's really weird.

MON: Just report your raw perceptions at this time, you're still early in the session.

SUB: I'm looking at, at a..after effect of a major geologic problem.

MON: Okay, go back to the time before the geologic problem.

SUB:Um, total difference, it's ah...before there's no ah....ah I don't know,.... oh hell, it's like mountains of dirt..appear and then disappear when you go before. See ah.... large flat surfaces, very ah...smooth....angles, walls, they're really large though, I mean they're megalithic, ah...

MON: All right. At this period in time now before the geologic activity, look around, in and around this area and see if you can find any activity.

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45.86 north
354.1 east

45.86 north
354.1 east

SUB: They have a ah....appears to be the end of a very large road and there's a ...marker thing that's very large, keep getting Washington Monument overlay, it's like an...obelisk.

MON: All right. From this point then, let us move to another point. Move now to:

35.26 north
213.24 east

Move in this time to:

35.26 north
213.24 east

SUB:It's like I'm in the middle of a ..huge circular basin ...of the range mountains by almost all the way around, ..very ragged, ragged mountains, very tall. Basin's very, very, very large. Scale seems to be off or something it's just really big, everything's big.

MON: I understand the problem just continue.

SUB:See just a right angle corner to something but that's all, I don't see anything else.

MON: Okay. Then let's move into a little different place, very close. Move from the point you are now, in this time, to:

34.6 north
213.09 east

Move now in this time to:

34.6 north
213.09 east

SUB: The cluster of squares up and down. Um.... it's like you want to make them square anyway. They're almost flush with the ground and it's like they're connected....Something very white or reflects light.

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SUB:I'm seeing ah....It's like a perception of a shadow of people, very tall...thin, it's only a shadow. It's as if they were there and they're not, not there anymore.

MON: Go back to a period of time where they are there.

SUB:Um....(mumble) It's like I get a lot of static on a line and everything, it's breaking up all the time, very fragmentary pieces.

MON: Just report the raw data, don't try to put things together, just report the raw data.

SUB: I just keep seeing very large people. They appear thin and tall, but they're very large. Ah...wearing some kind of strange clothes.

MON: All right, now holding in this time period, holding in this time period, I want to move from your physical location in space to another physical location, but in this time period. Move now to:

46.45 north
353.22 east

Move in this time to:

46.45 north
353.22 east

SUB:Deep inside of a cavern, not a cavern, more like canyon. Um, I'm looking up, up the sides of a steep wall that seem to go on forever. And there's like ah... a structure with a...it's like the wall of the canyon itself has been carved. Again I'm getting a very large structures, no.... ah....no intricacies, huge sections of smooth stone.

MON: Do the structures have insides and outsides?

SUB:Yes, they're very, it's like a rabbit warren, corners of rooms, they're really huge, I don't, feel like I'm standing in one it's just really huge. Perception is that the ceiling is very high, walls very wide.

MON: (Real time plus 22 minutes.)* Yes that would be correct. All right, I'd like to move now to another location nearby. All right, move from this point in this time to:

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MON: What's your position of observation as you look at this thing that reflects light?

SUB: I'm amid ah...oblique left angle, sun is ah... sun is weird.

MON: Look back down at the ground now, and we're going to move just a little bit from this place, just a little bit from this place.

34.57 north
212.22 east

Very close by. Now, move over now to:

34.57 north
212.22 east

SUB: It's like I can just perceive ah...ah...like a radiating pattern of some kind. It's like some really...ah...strange intersecting kind of roads that are dug into valleys, you know, where a road is just a little below the edge.

MON: Tell me about the shapes of these things.

SUB:They're like real neat channels cut, they're very deep, it's like the road went down.

MON: Okay. Now I have, I notice electrically you're nulled out a little bit and I want you to stay deep and recapture your focus here.

SUB: It's really tough, it's seems like it's just always very sporadic.

MON: I realize that, it's very important that you maintain your focus. I have a movement exercise again for you and this is some considerable distance away, so holding the focus in time, remember the focus in time that you had before and moving now to:

15 degrees north
198 degrees east

Take some time and get back deep.

SUB: See the.....um, intersecting ah...whatever these are, are aqueduct type things.... these.... rounded bottom carved channels, like road beds. See ah.....

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see pointed tops of something on the horizon. Even the horizon looks funny and weird, it's like ah.... different....misty, like it's really far away.... very vague.

MON: Okay. Another movement now to:

80 degrees south, 80 degrees south
64 degrees east, 64 degrees east

Move now in this time to:

80 degrees south
64 degrees east.

SUB: See pyramids....Can't tell if it's overlay or not 'cause they're different.

MON: Okay. Do these pyramids have insides and outsides?

SUB:Um-hum, got both, and they're huge....It's really, ah...it's an interesting perception I'm getting.

MON: (I think that he's losing his ability to move accurately, but he is attracted to things that are interesting, so we're going to go with his own, we're going to let him go ahead and explore what seems to be interesting to him rather than move on the targets indicated here.)*

SUB: It's filtered from storms or something.

MON: Say that again, SUB.

SUB: They're like shelters from storms.

MON: These structures you're seeing?

SUB: Yes. They're designed for that.

MON: All right. Go inside one of these and find some activity to tell me about. (Plus 37 minutes real time.)*

SUB: Different chambers,...but they're almost stripped of any kind of...furnishings or anything, it's like ah...strictly functional place for sleeping or that's not a good word, hibernations, some form, I can't, I get real raw inputs, storms, savage storm, and sleeping through storms.

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MON: Tell me about the ones who sleep through the storms.

SUB:Ah...very...tall again, very large... people, but they're thin, they look thin because of their height and they dress like in, oh hell, it's like a real light silk, but it's not flowing type of clothing, it's like cut to fit.

MON: Move close to one of them and ask them to tell you about themselves.

SUB: They're ancient people. They're ah...they're dying, it's past their time or age.

MON: Tell me about this.

SUB: They're very philosophic about it. They're looking for ah.... a way to survive and they just can't.

MON: (Plus 40 minutes, definite voltage reversal.)*

SUB: Can't seem to get their way out, they can't seem to find their way out,....so they're hanging on while they look or wait for something to return or something coming with the answer.....

MON: What is it they're waiting for?

SUB:They're ah....evidently was aa group or a party of them that went to find ah...new place to live. It's like I'm getting all kinds of overwhelming input of the....corruption of their environment. It's failing very rapidly and this group went somewhere, like a long way to find another place to live.

MON: What was the cause of the atmospheric disturbance or the environment disturbance?

SUB: I see a picture of a, picture of like a, oh hell, it's almost a warp in a, oh god, this is difficult. It's like going, let's see--

MON: The raw data?

SUB: Oh, I get a globeah...it's like a globe that goes through a comet's tail or it's through a river of something, but it's all very cosmic. It's like space pictures.

MON: All right, now before you leave this individual, ask him if there is any way that you, ask him if he knows

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who you are and is there any way you can help him in his present predicament?

SUB:All I get is that they must just wait. Doesn't know who I am. Think he perceives I'm a hallucination or something.

MON: Okay, when the others left, these people are waiting, when the others left, how did they go?

SUB:Get an impression of ah..... Don't know what the hell it is. It looks like the inside of a larger boat. Very rounded walls and shiny metal.

MON: Go along with them on their journey and find out where it is they go.

SUB:Impression of a really crazy place with volcanoes and gas pockets and strange plants, very volatile place, it's very much like going from the frying pan into the fire. Difference is there seems to be a lot of vegetation where the other place did not have it. And different kind of storm.

MON: All right it's time to come back now to the sound of my voice into present time to right now the 22nd of May 1984, the sound of my voice. Move now back to the room, back to the sound of my voice, back further now to the sound of my voice on the 22nd of May 1984.

END OF INTERVIEW

NOTE: (*) Indicates monitor comment recorded but not heard by the subject.

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Target: The Gulf of San Matias, Argentina

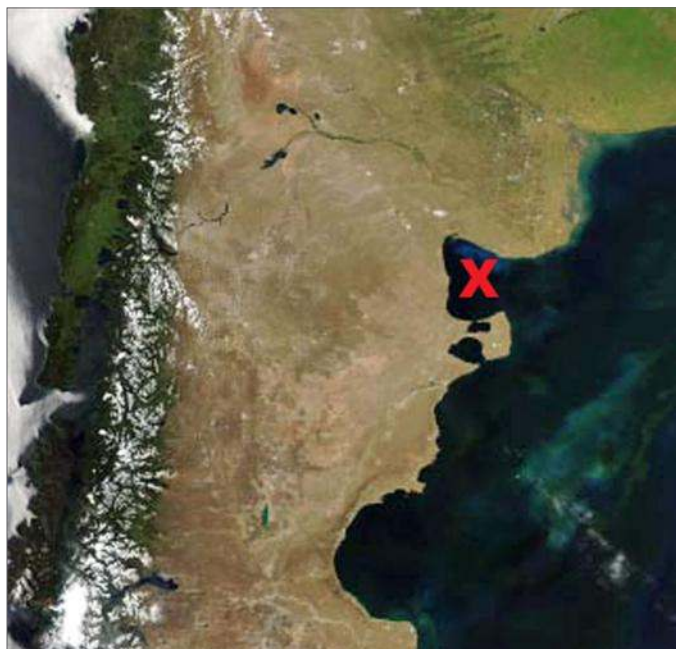
Date: October 1983

Remote Viewers: Joseph "Joe" McMoneagle & Tom McNear (aka Tom Nance)

Monitor: F. Holmes "Skip" Atwater



Gulf of San Matias, Argentina
Image: NASA



Gulf of San Matías, Argentina
Image: NASA

The San Matías Gulf is an inlet of the Atlantic Ocean off the coast of Patagonia, Argentina and is a depression of tectonic origin. Prior to the deglaciation from the last glacial period, the San Matías Gulf was dry, flat, and below sea level.

It has been the location of many sightings of UFOs entering and leaving the water since 1946.

The following remote-viewing sessions were conducted at the U.S. Army's Remote Viewing Unit at Fort Meade, Maryland at the request of Harold "Hal" Puthoff, Ph.D. of the Stanford Research Institute (SRI). The sessions were monitored by F. Holmes "Skip" Atwater. It is unknown who provided the target and received the session data. These sessions were not entered into the CIA archives and have been provided by F. Holmes "Skip" Atwater.

October 1983 (challenge target)—Targeting cue: Geographic coordinates of the Gulf of San Matías, Argentina and the instruction event of interest, 1981. Remote viewers Joe McMoneagle and Tom McNear, using two different remote-viewing protocols, described their impressions as follows:

JOE McMONEAGLE RV SESSION (Extended Remote Viewing)

Joe described an extraordinary event involving an abandoned military ship: "Some very high energies there that just caused terror, complete panic; they didn't even know what the hell happened. They just went into a panic. This is stupid. The ship is surrounded by blue and gray fog. The energy is not even electronic; it's not even electrical. It just robbed the people of their senses, isolating their ship and the people in it. The people lost control of themselves. The blue-gray fog is intentionally limited to the ship in an area surrounding the ship. I really don't want to pursue this anymore.

"It's coming, it's coming from, beaming from an outside source, overhead. There's an attack by something on that damned vessel. There's an unexplainable loss of crew. There is a wandering of the vessel, unmanned with some remnants of crew on board, with no sign of life. There is an energy source from outside that caused this. It comes from, for the lack of a better term, a vessel. The vessel was able to hover in an area and caused this to happen."

TOM McNEAR (aka TOM NANCE) RV SESSION (Controlled Remote Viewing)

Tom McNear (aka Tom Nance) was trained by Ingo Swann in the CRV technique at SRI and was an excellent remote viewer.

McNear had a short session and reported a strange billowy energy cloud that evoked a fear response. He wanted to stay away from it.

Target: The Gulf of San Matías, Argentina

Date: April 1985

**Remote Viewers: William "Bill" Ray
& Paul H. Smith**

Monitor: F. Holmes "Skip" Atwater



Bill Ray trained with Ingo Swann in Controlled Remote Viewing and served with the Star Gate project starting in January 1984 as a viewer and the Fort Meade Remote Viewing Unit's executive officer. From

September 1985 - June 1987, he commanded the unit, after which he departed to take command of a military-intelligence unit in Europe. Associated with the U.S. Army for 50 years, Ray has been an Airborne infantryman, Ranger, Intelligence officer, and Army Department civilian. He retired permanently from the Army in August 2013, having served five tours in the Mideast in Iraq, Afghanistan, and Kuwait, including as the Counterintelligence Controlling Authority for four different Army divisions and the senior Intelligence Agent for the Multinational Corps, Iraq.

Bill is married to Sandra “Sandy” Ray, who served as IRVA’s treasurer for 10 years and is credited with developing Controlled Remote Viewing’s “Stage IV and a half.”

Bill Ray’s comments in April 2017 regarding this remote-viewing session:

This is the only session I ever worked where the monitor had to move me back and forth to finally get me on the target—I did not want to go there. I kept going from a ship on a warm evening with everything routine to a sunrise with an empty ship floating on the water. I have experienced many scary events in my time in the military, but I have never felt anything near the fear and terror I felt on that ship on that night.

As I recall, the ship was a small South American military vessel (possibly Argentine, but I am not sure). There were lights, sounds, screaming, and people were being sucked up into the air and into some type of air vessel. There was confusion, fear, and terror. I still get goose bumps thinking about it.

Bill Ray, April 1985 (challenge-target) – Targeting cue: Geographic coordinates of the Gulf of San Matias, Argentina and the instruction event of interest, 1981. Remote viewers Bill Ray and Paul H. Smith, both trained by Ingo Swann, described the target as follows:

BILL RAY’S RV SESSION (Controlled Remote Viewing)

On an ocean, a short distance from a coast in 1981, there is a ship. This ship has a military feeling. It is smaller than a destroyer. There are only men aboard. They are wearing clean white uniforms . . .

maybe white shorts. The men are young for the most part and are athletic. They are on a routine mission.

There is a second group of people involved. They are in a large, shiny, metallic, silver craft. The second group of people are unemotional, programmed, ordered, disciplined, interlinked, interconnected, interrelated, and intertwined. They are cold and unpleasant. They are lean, sterile, and white [not further identified]. They are returning and gathering [not further explained]. I get no impression of any sex differences among these people. The afternoon is sunny and bright. The ocean is calm. The men on the military boat go to a state of alert, like battle stations. There is a routine feeling here. This is preplanned and has been rehearsed. There is a feeling of confidence. Everyone knows their job, and the man in charge knows what he is doing. Time passes.

Around sunset, or early evening I think, an unexpected event occurs. A shadow falls across the boat. The water is tossing and rising in the vicinity of the boat. It looks almost like the sea is boiling. There is mist, vapor, and steam around the boat. The mist is damp and is of several colors. I do not recall what these colors are, and I feel that it is not important. There is complete panic and confusion on the boat. Men are scrambling and hollering, and many are running anxiously. Others are terrified and screaming, but remain where they are at their stations. The ship smells of insanity and fear. No one knows what to do. No one can take charge. There is a feeling, a color, of red and black like a photograph negative. I cannot explain that any better. There is a tremendous feeling of gravity here; skin is pulled tight across the cheekbones. Arms are incredibly heavy and I have a difficult time moving my feet off the deck.

I believe all this turmoil is being caused by the cold unemotional group of people in the strange-shaped craft, which is hovering over the ship. After a time, the strange-shaped craft rises up and goes west over the land and all becomes calm and quiet.

In the morning it is brisk. There is a salty, clean wind blowing from the north, I believe. The ship is floating in the water quiet and empty, with no living person on board.

There is a feeling of entering the craft. This entering is forced and temporary. The *Attributes* [a Stage V

remote-viewing term] of this entering are several and previous, up and light, is resistant and is not resistant. The *Subject* [a Stage V remote-viewing term] of this entering is experiment and learning. The *Topics* [a Stage V remote-viewing term] are ongoing, biological, developing, encompassing, scientific, social, material, research, categorizing, and cataloging.

There is something important underwater near the site, something to do with bubbles and spheres. This underwater thing is oblong, metallic, hidden, sensitive, secretive, selective colony. Its subject is life and ecology. Its topics are deep, dark, sustaining, nourishing, acrobatic, elongated, and saline.

Site: 1981 UFO incident off coast of Argentina.

DB INFO: (START) NAME Bill C
 DATE 3 08 4030817 Apr 85
 TIME 3 08
 FT MCRB
 INTERVIEWER Fred
 START TIME 817

(END)
 END TIME 1035
 SHORT, 1-2 SENTENCE SUMMARY.
 SESSION TYPE CRV
 SESSION CLASS B
 HIGHEST STAGE REACHED V narrative
 SITE #.
 EVALUATION +
 ANY OTHER COMMENTS.

SITE UFO Incident 1981 off coast of Argentina.

Bill
 FT MCRB Ad
 Monitor: Fred
 Class B
 030817 APR 85

41° S
 65° W

a rolling
 fluid
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41° S
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a rolling
 fluid
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41° S
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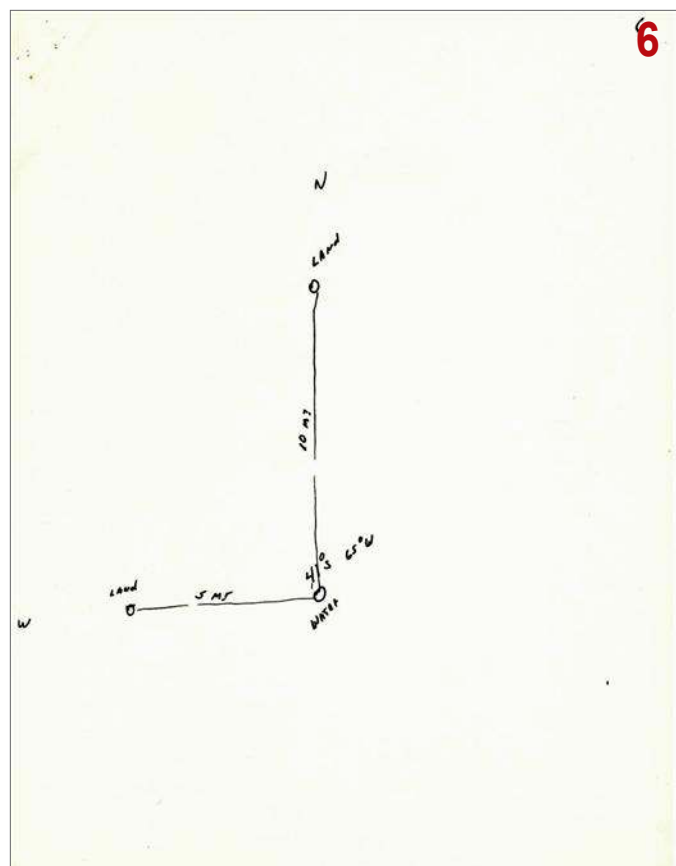
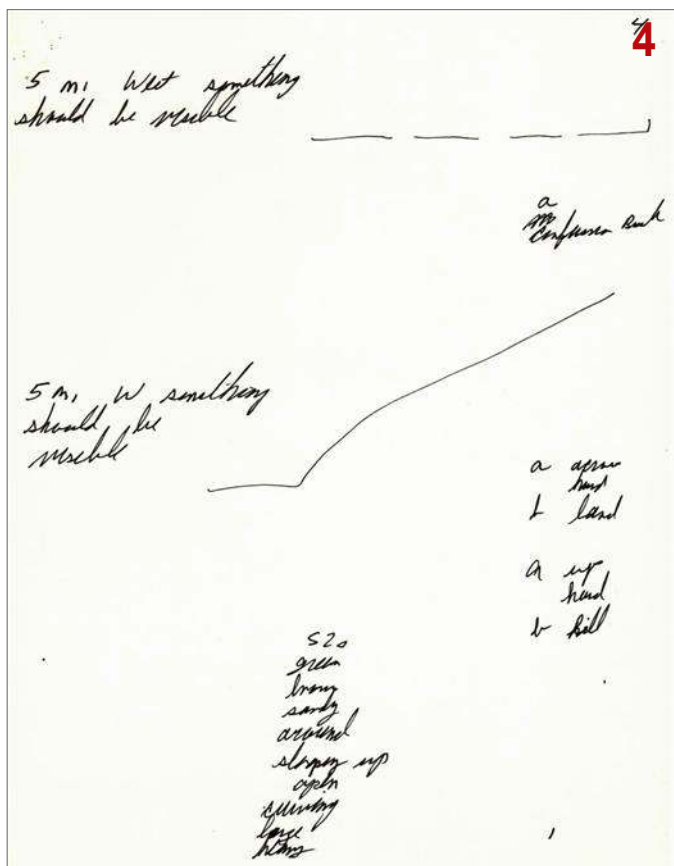
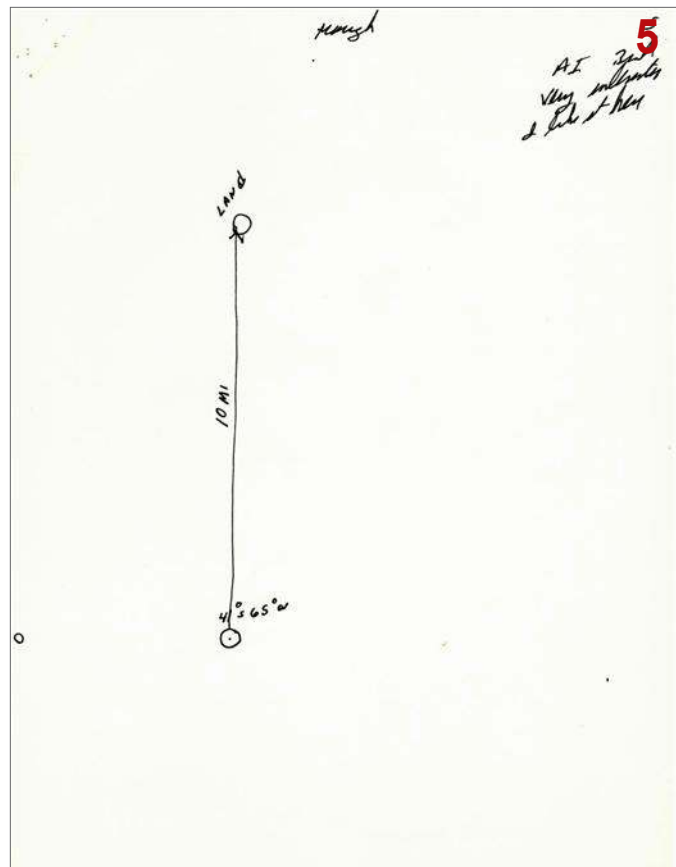
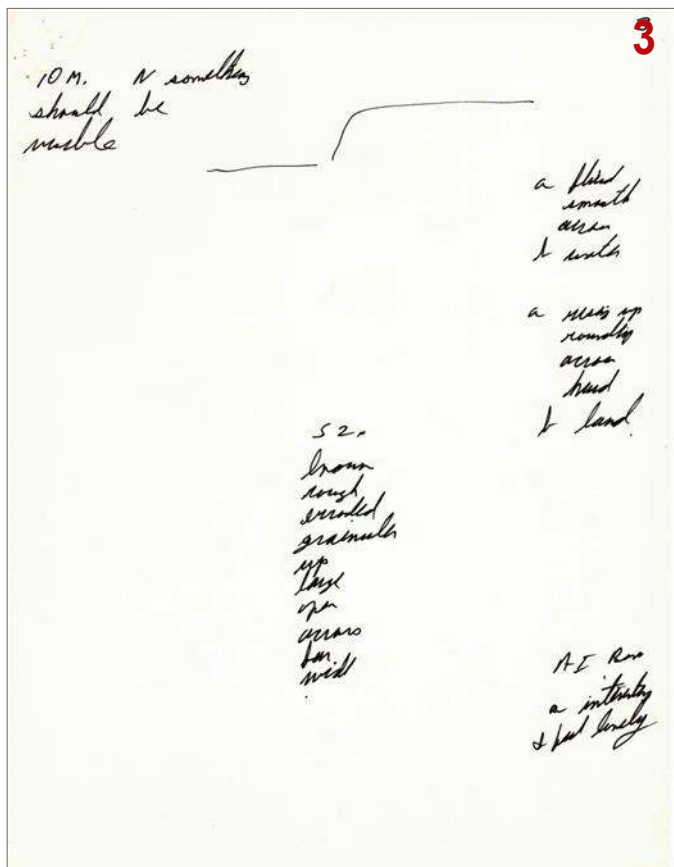
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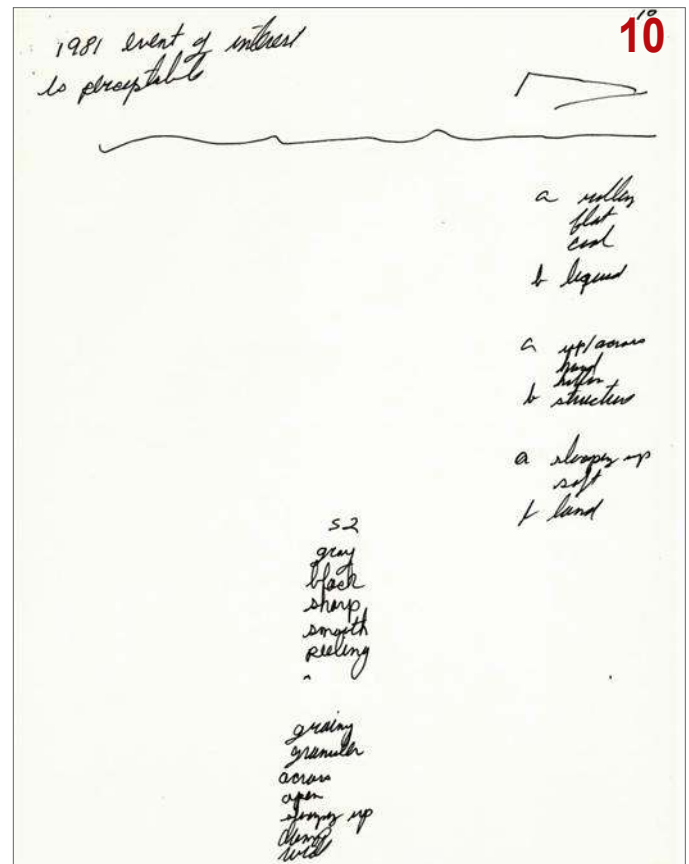
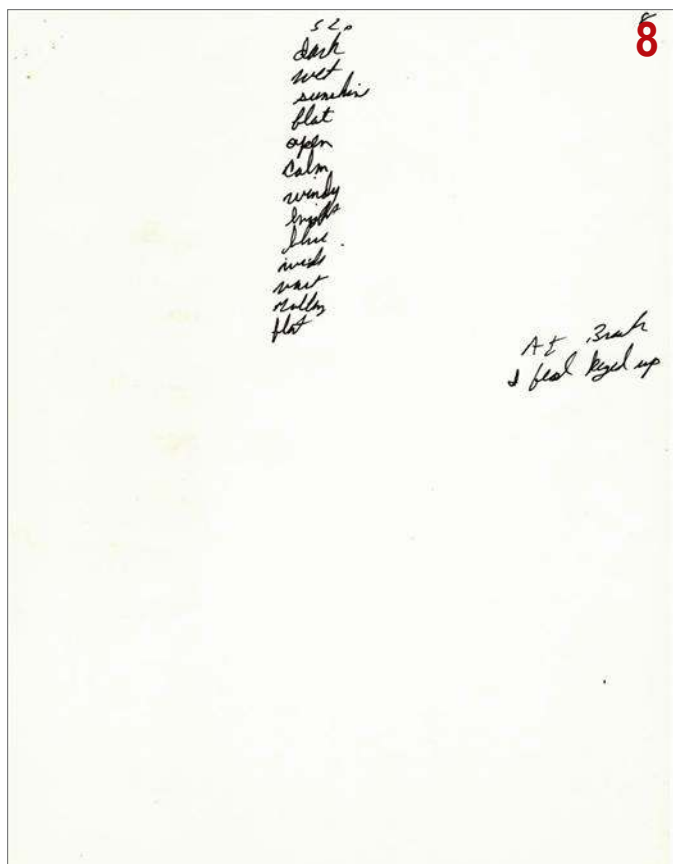
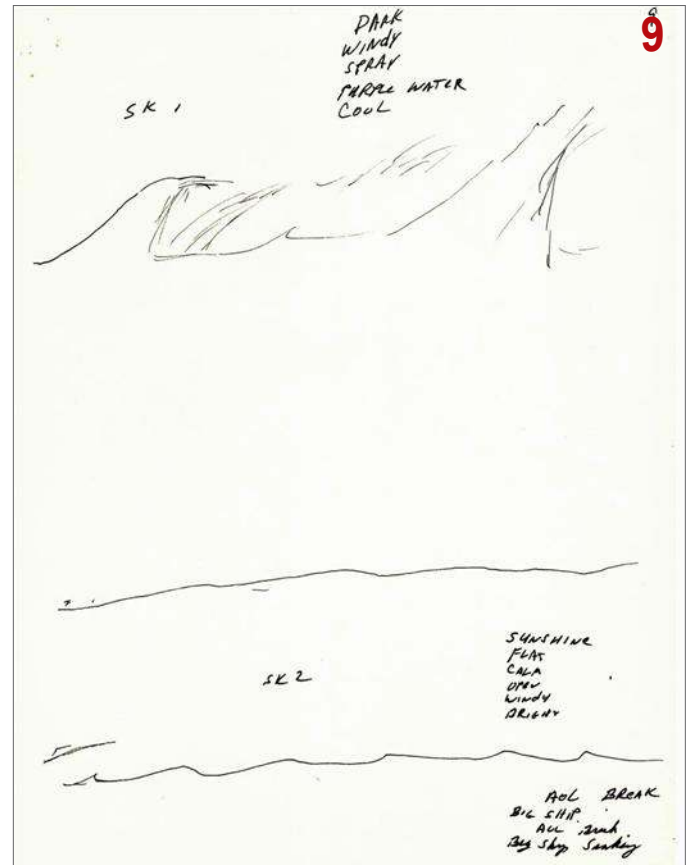
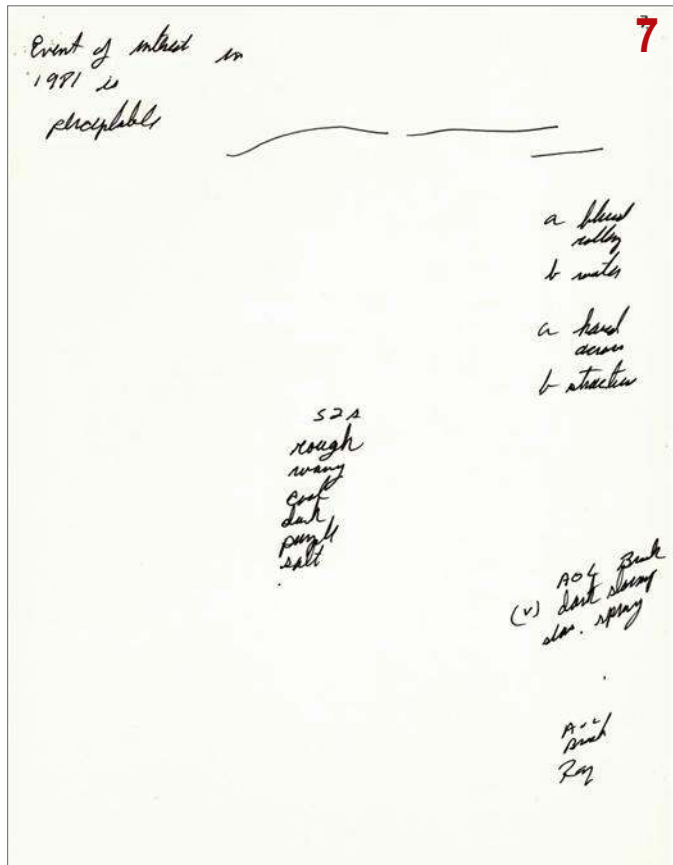
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 warm
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 open
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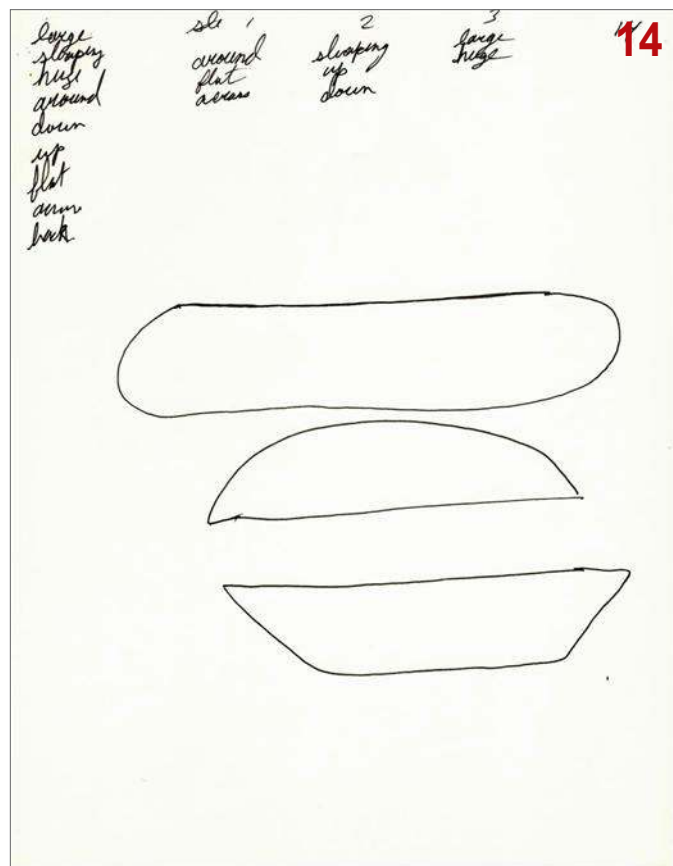
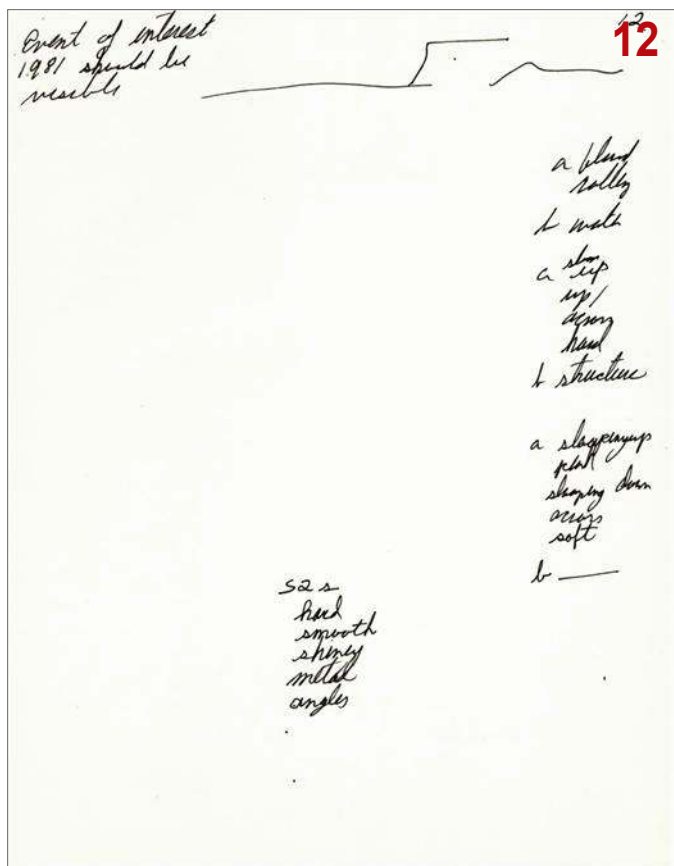
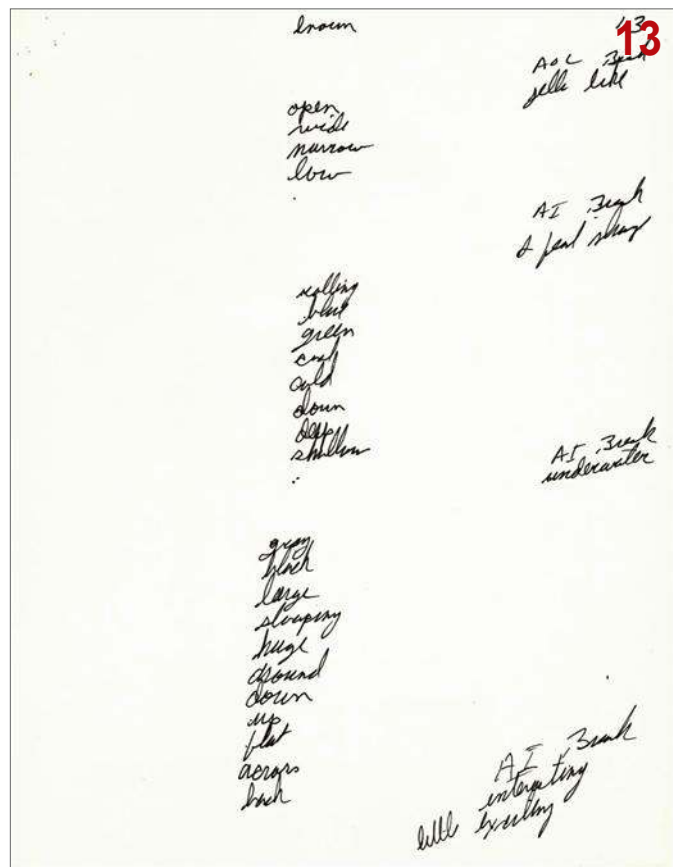
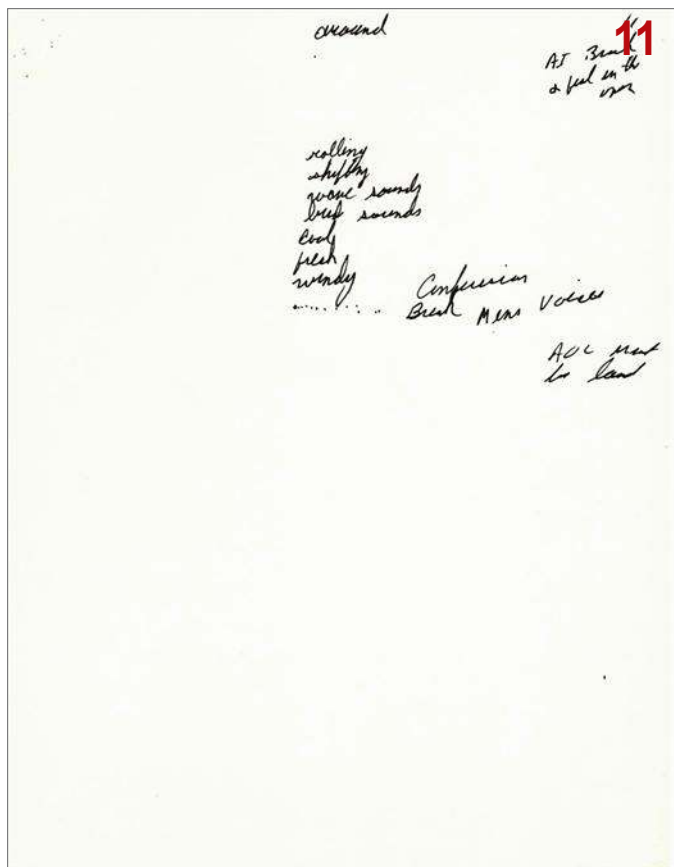
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 so what.

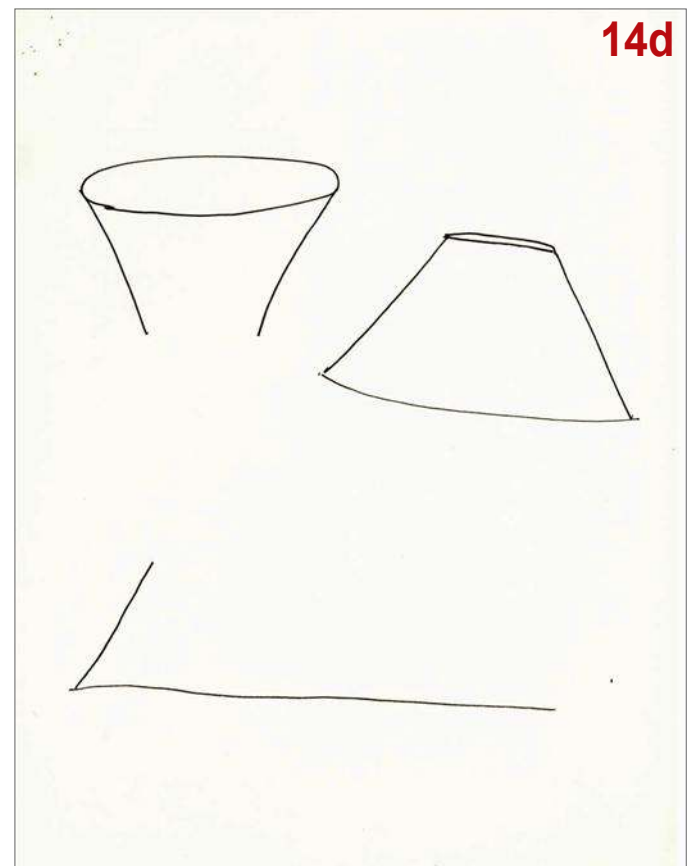
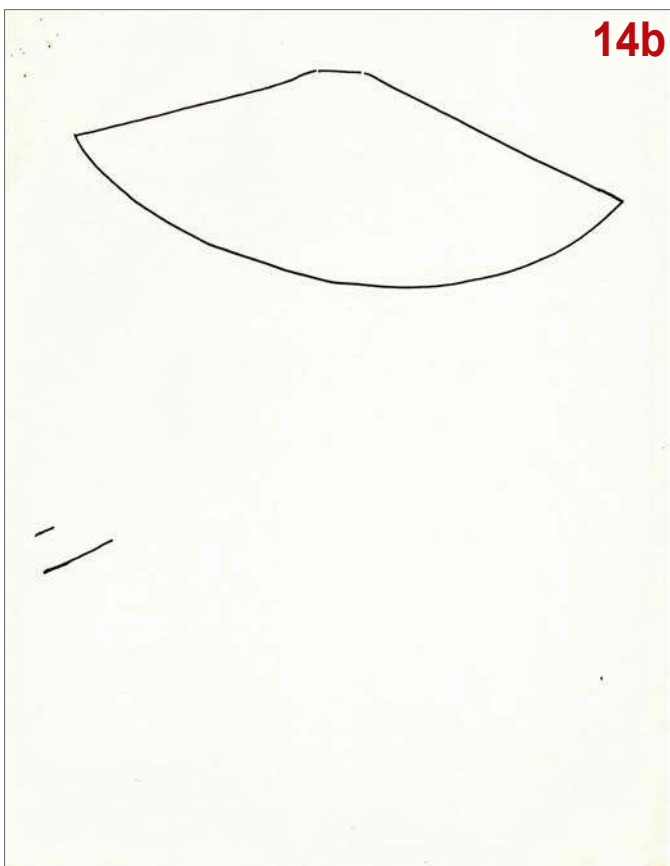
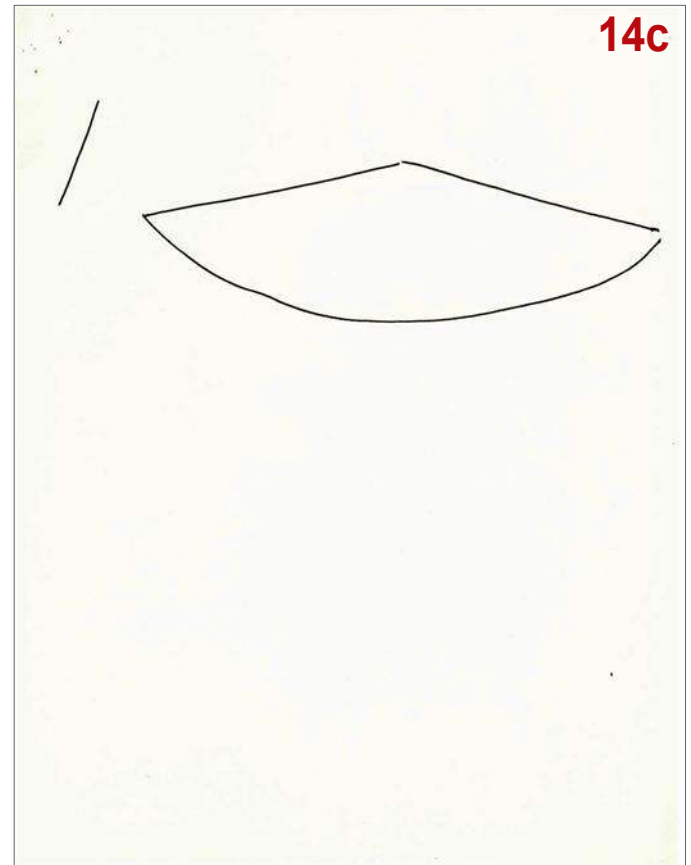
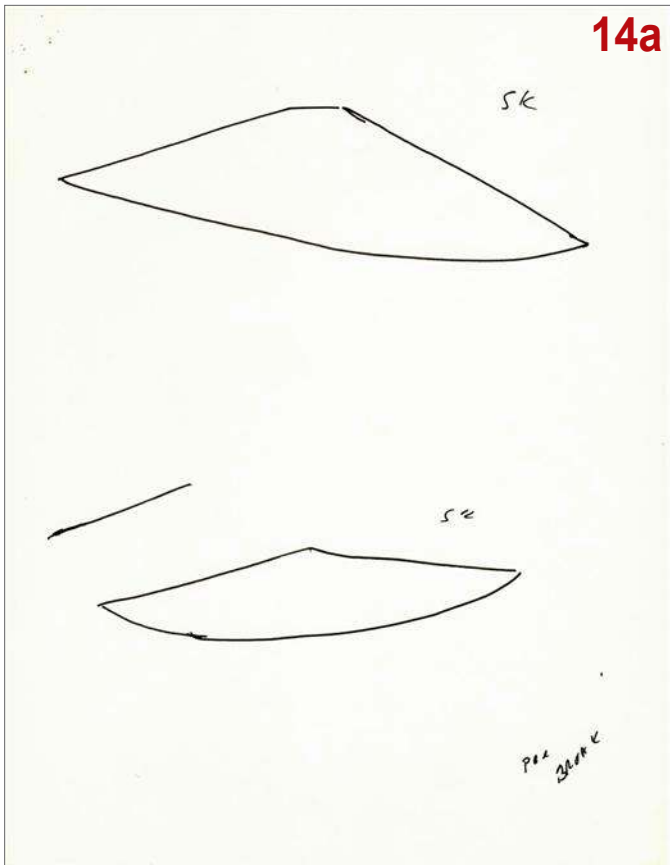
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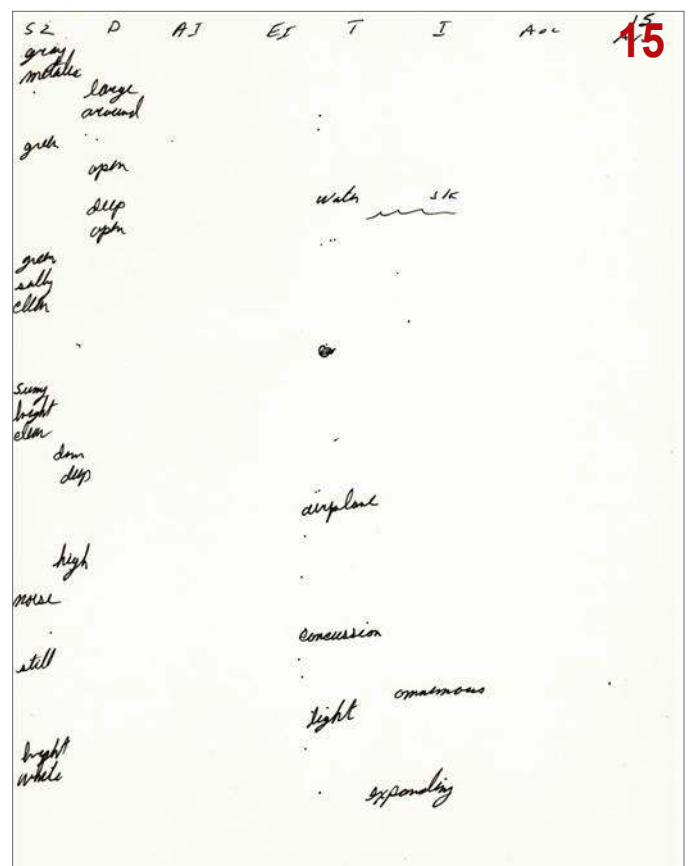
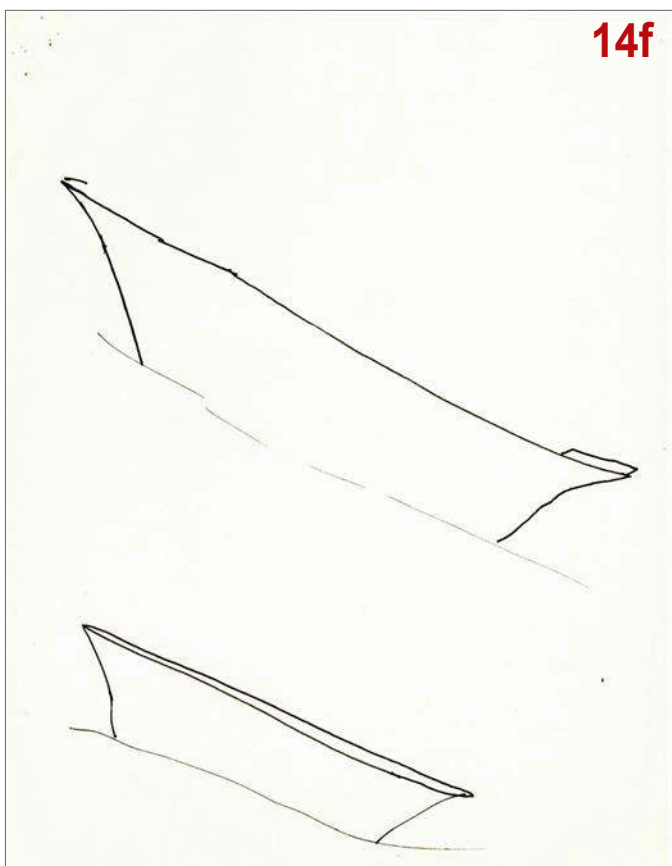
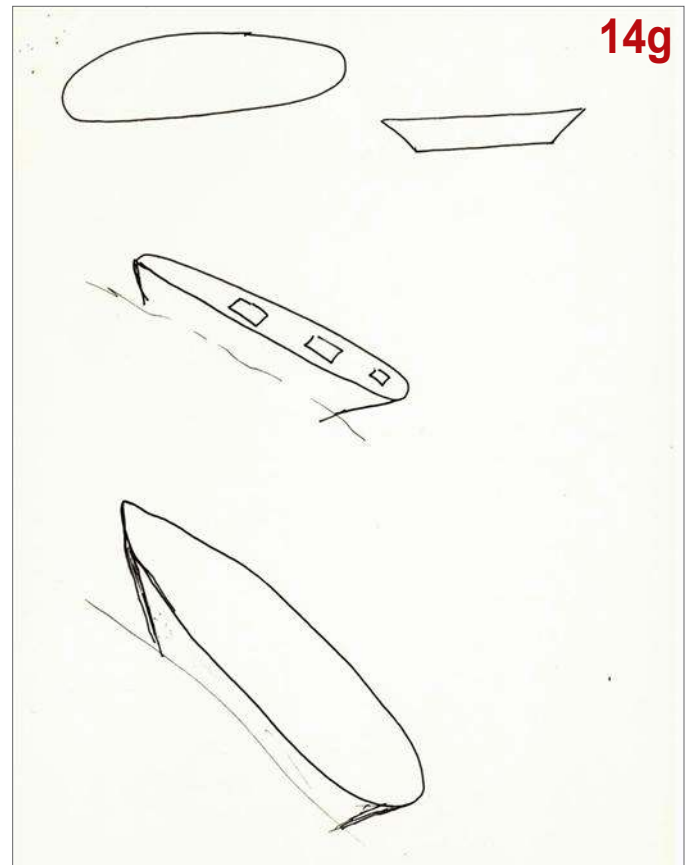
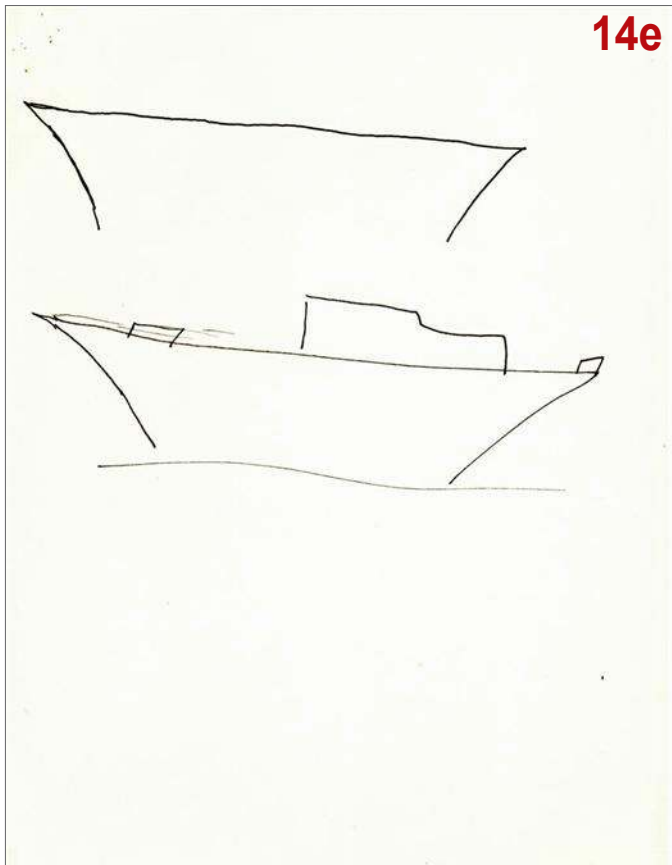
a rising
 broken
 soft
 hard.











52 D AJ EJ T I A.C. 18

people

organized
structured
disciplined

organized

clean
rest

youngish
white clothes

whole school
manners
action

men

athletic

preparation

explained
rehearsed

rough

water

immunities

planned
systematic

critical

long queue

calm

A.C. 2nd
black

like
uniform

A.C. 2nd
Bathurst
station

S 2. D A S E T I A O L A 19
 quiet
 still
 under
 under
 slapping
 metallic
 humming
 skimming
 low
 moving
 swimming
 gliding
 unemotional
 programmed
 along
 straight
 white
 water
 ground
 accident
 not a wallboat
 craft
 lights
 communicating
 people
 running
 thinking
 or
 struggling
 as a real
 life
 struggling

52 D AS ES T I AOL 20

some fear
obscured
disrupted

intellectual
interpretation
interpretation

combined

At Bond
Bull, Shaw

could
improvement

returning
gathering

like
Bull
Bull

Bull

AOL Bond
Alonso

21

Entering
objects
emotions?

focus
Company

Entering
attributable
emotions?

several
primary
light
resistant
not resistant
torpedo

Entering
Subject
emotions?

Experiment
learning

Entering
Topics
emotions?

on going
biological
developing
encompassing
scientific
social
material
research
categorizing
cataloging
developing

20a

In an ocean off a coast in 1981
a boat is on routine. men in white clothing
like uniforms. men have a disrupted controlled
feeling. Men react in a controlled rehearsed way
to a situation, very disrupted. like going to
Battle Stations. Suddenly something unexpected occurs.
a huge shadow falls over the ship. No one
knows what to do. There was no preparation
for this. There is reasoning. Hollering. Mut and
steam is rising. Some men are running terrified
in panic. Others are terrified but remain at
their stations. Things have a red and black
hue to them, almost like a photograph negative.
There is a tremendous feeling of gravity here.
skin is pulled tight on cheeks & face. Hard
to move arms and legs. There is a smell
of insanity. Shadow moves off to west. in
the morning all is fresh and still.

SITE END
10:25

22

underwater
objects
emotions?

oblong
mitotic
underwater
objects
emotions?

bubbles
spheres

underwater
attributable
emotions?

hidden
secretive
selective
colony

underwater
subjects
emotions?

life
ecology

underwater
Topics
emotions?

deep
dark
containing
nonverbal
symbolic
elaborated
saline

SUMMARY

S

On an ocean a short distance from a coast in 1981, there is a ~~new~~ ship. This ship has a military feeling. It is smaller than a destroyer. There are only men aboard. They are wearing clean white uniforms, maybe white shorts. The men are young for the most part, and are athletic. They are on a routine mission.

There is a second group of people involved. They are in a large, shiny, metallic, silver craft which looks like this:



The second group of people are unemotional, properly ordered, disciplined, interlinked, interconnected, interrelated, and intertwined. They are cold and unpleasant. They are lean, strict and white (nfi). They are returning and gathering (nfi). I get no impression of any sex differences among these people.

The afternoon is sunny and bright. The ocean is calm. The men on the Navy boat go to a state of alert, like battle stations. There is a routine feeling here. This is preplanned and has been rehearsed. There is a feeling of confidence. Everyone knows their jobs and the man in charge knows what he is doing.

Time passes. Around sunset or early evening I think, an unexpected event occurs.

A shadow falls across the boat. The water is lashing and rising in the vicinity of the boat. It looks almost like the sea is boiling. There is mist, vapor and steam around the boat. The mist is damp and is of several colors, I do not recall what these colors are and I feel that that is not important. There is complete panic and confusion on the boat. Men are screaming and hollering and many are running aimlessly. Others are terrified and screaming but remain where they are at their station. The ship smells of insanity and fear. No one knows what to do, no one can take charge. There is a feeling, not a color, of red and black like a photograph negative. I cannot explain that any better. There is a tremendous feeling of gravity here. Skin is pulled tight across the cheek bones. Arms are incredibly heavy and I have a difficult time moving my feet off the deck. I believe all this turmoil is being caused by the cold unemotional group of people in the strange shapely craft which is hovering over the ship. After a time the strange shaped craft rises up and goes west over the land and all become calm and quiet. In the morning it is dusk. There is a salty, clean wind blowing from the North I believe. The ship is

Sa

floating in the water quiet and empty, with no living person on board.

Sb

There is a feeling of entering the craft. This entering is forced and temporary. The attributes of this entering are surreal and previous, up and light, is resistant and not resistant. The subject of this entering is Experiment and Learning. The topics are on-going, biological, developing, encompassing, scientific, social, material, research, categorizing, cataloging and developing.

There is something important underwater near the site. Something to do with bubbles and spheres. This underwater thing is oblong, metallic, hidden, sensitive, secretive, selective colony. It's subject is life and ecology. It's topics are deep, dark, sustaining, nourishing, acrobatic (practical) elongated and serene.



Paul H. Smith, Ph.D. served for seven years in the U.S. Army's Remote Viewing Unit at Fort Meade, Maryland and was trained in Controlled Remote Viewing by Ingo Swann. Transferred in 1990 to serve in Operation Desert Storm with the 101st Airborne Division, he retired from the U.S. Army in 1996.

Dr. Smith is president of [Remote Viewing Instructional Services, Inc.](http://RemoteViewingInstructionalServices.com) A founding director of IRVA, and past president and vice-president, he currently serves as a Board member.

He is also the author of *Reading the Enemy's Mind: Inside Star Gate—America's Psychic Espionage Program* and *The Essential Guide to Remote Viewing*.

PAUL H. SMITH SESSION (Controlled Remote Viewing)

Smith had a short session and had to quit after being overwhelmed by an AOL Drive (it turned out to be an AOL/Signal) of a UFO incident involving a cloud and a ship.

TASKINGS & RESPONSES

DREAMS

The Unconscious Mind of Remote Viewers

by Glenn B. Wheaton



Ed. Note: *This is the first in a continuing series about dreams by members of the remote-viewing community. Dale Graff, a current IRVA Board member and a former director of the Army's Star Gate program from 1990-93, specializes in remote viewing and precognitive dreaming.*

I have never really had a favorite remote-viewing session, but I have had many interesting cognitive experiences since I began to remote view. Perhaps I should blame my strangest experience on my fellow IRVA Board member Dale E. Graff and his book *Tracks in the Psychic Wilderness*. It is always nice to have plausible deniability and someone to blame regarding an aberrant mental-cognition experience!

In September 2002, someone added a copy of

Graff's book to the Hawaii Remote Viewers' Guild's (HRVG's) library, and I found myself reading it. I remember that I finished it on the afternoon of Friday, September 27th; I thought the book was a good read, and I was pondering the premise of precognitive dreaming when I thought about a practice we have at HRVG, of writing a target ID on a piece of masking tape and placing it on the ceiling above the bed. The intent was to promote an experience of Extended Remote Viewing as one nods off into the space between here and there.

I then remembered a class that I attended with Dr. Richard Ireland where he was insistent about using the last few minutes before sleep to sort through the troubles of the day. So, when I went to bed that night, Graff's book was on my mind. It took a bit of time to

finally drift off into sleep, but no sooner had I fallen asleep than I began to hear a scratching and bumping noise near my bedroom window. I woke up but found the room looked very different. It is hard to explain, but the room had a surreal quality to it. The edges of everything were very sharp, and all the textures in the room were vibrant. I had a thought that it was a lucid dream, but no sooner had that crossed my mind than a scratching at the window became louder and louder. I looked to see a small suction cup attached to the outside of the glass, and attached to it was a glass-cutter going in a circle around the suction cup, guided by a small furry hand. The glass-cutter continued in its arc, and finally, with a sharp knock, a circle of glass fell into the room and crashed in pieces onto the floor.

Looking into the hole in the window, I saw two small mice outside the hole. These were not just any old mice—these mice were standing erect, and each had a suit, with a top hat and a cane. The suits were straight out of the 1800s, and a small flower appointed the left breast of each of their jackets. The mice looked about the room and began talking very rapidly to each other in a language that was Hungarian, or something close to it. They then jumped onto the floor and began to run about, opening every drawer, closet, and box in the room. I was amused by their antics, and, for what seemed like several minutes, they were a blur, going from place to place. Just when I decided to get up and try to grab them—I mean, who would not try to grab talking mice in suits and top hats?—they retreated to the window.

I watched them and noticed that one had a small piece of paper, and the other had a pen; the mouse with the pen began to write on the paper of the other mouse. When he was finished, together they folded the paper and kicked it down to the floor. The mouse that had written the note stood tall and raised his hand, and began to give a speech.

While I did not understand the speech, it seemed that the mouse thought it was very important. At the conclusion of his speech, both of the mice took off their top hats, hung their canes on their wrists, did a sweeping bow, and hopped back through the hole they had cut in the window, disappearing into the darkness.

I moved to the window and picked up the note from the floor where the mice had kicked it. I opened the note, and written in the best longhand I have ever seen was a message that read, “The Running Mink brings Rain.”

Later, on Saturday morning when I woke up, I took the time to memorize my dream, but I really could not give any meaning to it. Early the following day, I went outside to get the Sunday newspaper, and I opened it to the front page. I was a bit surprised when I began reading, “Representative Patsy Mink, who was running for re-election to her seat in Congress, has died during the night.”

Glenn B. Wheaton is the cofounder, president, and principal trainer of the [Hawaii Remote Viewers' Guild](#) in Honolulu, Hawaii. Glenn is a retired U.S. Army Sergeant First Class with background in the Army Security Agency, the National Security Agency (NSA), and U.S. Army Special Forces as a Green Beret. Glenn received his remote-viewing training while in the military.



IRVA MEMBERSHIP

IRVA is a 501(c)(3) non-profit organization dedicated to promoting the interests of remote viewing. We are an independently formed organization of scientists, remote-viewing professionals, students, and other interested persons.

We would like to thank all our members for helping to support IRVA by renewing their membership each year. Those members who give on an ongoing basis have a long-term impact on IRVA because their dues provide a significant amount of the operating funds needed to keep the organization strong.

Please visit the IRVA website to review the member benefits and programs and learn about your renewal options: www.irva.org/join.

TASKINGS & RESPONSES

HOW WOULD YOU ANSWER?

Remote Viewing Q&A

by Leonard “Lyn” Buchanan

Ed. Note: *This is another in a continuing series of Q&As with remote-viewing luminaries and IRVA members. Please contact us if you would like to submit your questions and/or answers.*

Many journals have “letter to the editors” sections where readers cuss and/or discuss their opinions on the previous edition’s articles. This article may spark such a section for *Aperture*.

Every trainer gets questions from students and non-students alike about remote viewing. The three questions below were sent to me and include my answers to them.

There is a lot of different thinking in this field, and so not everyone’s answer will be the same. In writing this article, I hope to give *Aperture* readers a chance to discuss the answers and to see the different sides, opinions, and beliefs about remote viewing and, in the process, gain a more three-dimensional view of remote viewing,



QUESTION 1

Isn't intent really what makes remote viewing work?

No, a natural human ability is what “makes it work.” Intent *can* act as a “guide” to what will be found. As such, it can either be a steppingstone to good viewing or a stumbling block to the viewer. When someone says that the customer’s (or anyone else’s) intent decides what the viewer finds, it tells me one thing; you have a weak viewer.

If a viewer’s intent is to please a customer, get a high score by describing only what’s in the feedback,

or name the target instead of simply describing it, then that influences what he/she will notice, focus on, and report, more than anyone else’s intent. If a viewer’s one singular focus is to “get the truth”, then other people’s intent will have less or little effect.

There have been a multitude of times when the customer was certain of something or had slanted the tasking, the monitoring, and every other step of the operational process, but the viewer found something different—and was right. Why? Because the viewer’s very strong and very dedicated intent was to find one thing and one thing only—the truth. Make it your personal intent to always find the truth, the whole truth, and nothing but the truth, and you will not have to worry

about anyone else’s intent polluting your session.

QUESTION 2

I was told that I need training to make me psychic. Do I really need training to become a remote viewer?

To become psychic, no. To become a remote viewer, possibly. In fact, I would say “probably.” There have been trainers who have advertised that they can “make you psychic.” Not true. People already *are* psychic, with natural varying strengths and abilities. The problem is that the psychic part of most people’s minds is buried deeply within (or has been suppressed all their lives), so the information it has does not get to the conscious mind. That is where “remote viewing” comes in.

I have always said that Controlled Remote Viewing (CRV) is *not* psychic. It really is not. CRV, itself, is

actually nothing more than a structured methodology that lets you interview the psychic part of your mind and report what it knows back to the conscious part. As such, the protocols of CRV are not actually psychic, they are a set of learned “how-to” protocols: how to get in touch with the psychic part of your mind and then properly ask questions, how to report answers, how to filter the good information from the bad, etc. It is a learned process that is used to gain access to the natural psychic ability you already have.

Some people are just naturally good viewers and can get psychic information up to the surface without training, but most people cannot. So, most people need training in how to do the interviewing and reporting process. Proper training will not “make you” anything; it will just give you access to what you already have.

QUESTION 3

Is there any danger in remote viewing? Are there any targets that could harm me?

Sadly, the answer is a definite “yes.” And, it has been most frustrating to me to see how many trainers do not teach their students to spot and avoid those dangers, and to “detoxify” their minds and spirits after being exposed to them.

Ingo Swann related in a video interview that he viewed a target that was a place of human-use experiments. The session happened years before the interview, and yet he had to keep from crying as he told the story; it still haunted him years later. There is an old saying that, “There are things that, once seen, you cannot un-see.” I have personally done targets that I have had to “detoxify” from my system—even repeatedly. I have gotten rid of the emotions, bad dreams, and negativity that lingered, but I will never be able to forget them or what I experienced while doing them.

Many “psychic circles” get newspaper articles about an abducted child and assign the target to their members. Sometimes, a member or two will actually access the child and experience the child’s fears, the feelings the child goes through as he/she is molested, tortured and murdered. Those experiences can ruin any person not fully trained to handle such targets.

This is one of the reasons that “psychic circles” do not always last long. Such targets have destroyed many a good psychic’s desire to ever use their ability again.

Picking up emotions from the target and not knowing how to “detoxify” from them can also affect your relationships with other people after the sessions are over. In fact, the very process of learning remote viewing will change your universal concepts of things like what time really is, what destiny really is, and what the universe itself is really like. In the contract that I provide students before training, I give the example that a hardened alcoholic, having learned to get in touch with the universe, may no longer need alcohol to survive. But if his/her life partner was originally chosen because he/she is also an alcoholic, and if he/she doesn’t grow as well, then that partner may soon need to seek other relationships. The divorce or separation may be a positive thing for the viewer’s personal life in the long run, but it will not feel like it’s good at the time. In making yourself better, you may lose friends, relations, the respect of those who have not learned the wisdom you have or who have other beliefs about psychic functioning, etc.

I personally have found that, with proper training, the effects of dangerous targets can be avoided and/or overcome, and that life with a universal understanding is worth it. But let us be honest about it: Yes, there are drawbacks and dangers to becoming a remote viewer, and, again, any trainer who does not teach a student how to avoid and/or overcome those things, either out of ignorance that they exist or out of a desire to sell you on taking a course from them, is a trainer you should avoid.

Leonard “Lyn” Buchanan (SFC, USA, ret.),



remote viewer, database manager, property-book officer, and trainer in the U.S. Army’s Remote Viewing Unit from 1984-92 is an author, executive director of [Problems>Solutions>Innovations](#)

(a Controlled Remote Viewing training enterprise), and founder of the Assigned Witness Program based in New Mexico.

REVIEW

PHENOMENA

by William P. Eagles

Annie Jacobsen
 Little, Brown and Company
 New York, New York
 ISBN 978-0-316-34936-9

Twenty years ago, in 1997, American science writer Jim Schnabel published *Remote Viewers: The Secret History of America's Psychic Spies*, an exquisitely detailed yet very readable account of how the U.S. Government came to discover and enter into investigating, exploring, and later purposefully utilizing a paranormal perceptual ability that is now known technically as "remote viewing." Schnabel had also produced and narrated a documentary titled *The Real X-Files*, which gave imaginative visual expression to the whole story; to this day, it remains a concise yet compelling introduction to the history of the phenomenon and how it became operationalized as a cutting-edge tool for American espionage, counterintelligence, and drug-interdiction efforts.

This year, best-selling investigative journalist Annie Jacobsen has published *Phenomena: The Secret History of the U.S. Government's Investigations into Extrasensory Perception and Psychokinesis*, expanding on the responsible journalistic coverage of Uncle Sam's long-standing interest in *psi*, encompassing both what it is and how it could be pressed into service to help protect America's national security. She is no stranger to exposing unusual topics, having had great critical and popular success with earlier titles: *Area 51*, *The Pentagon's Brain*, and *Operation Paperclip*. In her latest book, she brings her lucid writing skills and what appears to be comprehensive scope to more esoteric topics such as extrasensory perception (ESP, and remote viewing in particular), psychokinesis, map dowsing, and, more recently, "sensemaking" and "redreaming."

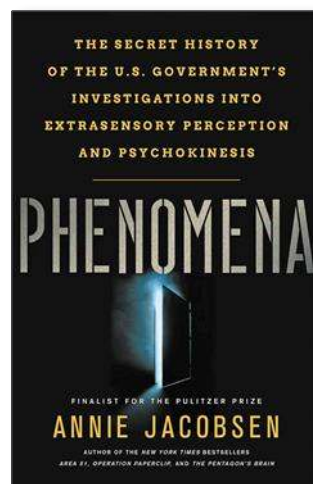
To start, Jacobsen explores the roots of govern-

mental interest in using phenomenological skills of various kinds for intelligence-gathering and counter-intelligence purposes. From the use of astrology by German-born Louis de Wohl to help the Allies' war effort against Nazi Germany by counteracting the enemy's use of the occult, to the post-war discovery of the records of *Das Ahnenerbe* ("The Ancestral", a secret Nazi research organization), America (as well as its new archrival, the Soviet Union) was primed to investigate new ways to influence and control human behavior and otherwise gain as many competitive intelligence edges as possible. Early U.S. Government

research became centered in the CIA's MK-ULTRA program and specifically the pharmacological interests and work of Andrija Puharich, an Army officer, research scientist, and physician. While his early focus was on drugs that could produce altered states and enhance psychic functioning, Puharich's work expanded into testing various other ways of inducing paranormal perception (including channeling), and he worked with such people as famed Dutch psychic Peter Hurkos and the even more famous Israeli, Uri Geller. J.B. Rhine, already a very reputable paranormal researcher at Duke University's Parapsychology Lab,

also worked on classified ESP research programs at the same time in the 1950s.

The author briefly profiles Soviet efforts to investigate and operationalize psychic functioning, particularly the purported psychokinetic powers of Russian World War II heroine Ninel (aka "Nina") Kulagina. Reports of these experiments served to impel the Defense Department to study and assess the burgeoning "Soviet psychoenergetic threat" as early as 1970, resulting in a classified report two years later. When Uri Geller's wide-ranging psychic prowess came to be publicly known and his star began to rise in Israel, Puharich facilitated his travel to America, assuring Geller of eventual international fame.



Nor does China's parapsychological experimentation escape scrutiny here. The author reviews the communist country's identification, study, elevation, and later disavowal of "Extraordinary Human Body Function" people, mostly children, and the highly developed *psi* abilities of master practitioners of Qi Gong ("mastery of vital energy"). The utility of such abilities, in addition to modern science, to raise and expand China's worldly power was rehabilitated by an alienated Chinese-born American rocket/nuclear-energy pioneer named H.S. Tsien, who fled the United States for China in 1955. His leadership in developing China's nuclear weapons, missile program, and satellite/manned space effort thereafter, and likely later work to develop a "psychoenergetics" threat potential as well, impelled the Defense Department to increase funding for an American psychic-research program, "Grill Flame." This name later came to encompass the project of the Army's Remote Viewing Unit at Fort Meade as well.

Before starting to trace the history of remote viewing that Schnabel covered so well in his *Remote Viewers* book, Jacobsen chronicles the ESP experiments of Apollo astronaut Edgar Mitchell (both in space and on Earth), his developing acceptance of nonlocality, and his later association with Puharich. She goes on to relate the serendipitous nexus between polygraph expert and plant experimenter Cleve Backster, gifted artist/psychic Ingo Swann, and Dr. Harold ("Hal") Puthoff that eventually led to the seminal remote-viewing research project at Stanford Research Institute (SRI), the CIA's funding thereof, and ultimately the creation of the Army's Remote Viewing Unit at Fort Meade. The varying contributions of the many important people in between—so vital to enabling remote viewing to become a viable tool for intelligence work—from CIA physician Christopher "Kit" Green, SRI physicist Russell Targ, and French astronomer Jacques Vallee to civilian remote-viewing virtuoso Pat Price, CIA physicist Ken Kress, and civilian researcher Stephan Schwartz are described in short form. The dedicated efforts of Dale Graff, an Air Force civilian physicist, receive more detailed review, owing in part to his drive—prompted by personal experience—to help the military realize remote-viewing's great potential operationally.

This scattergun approach, however, points up how Jacobsen's discussion of remote-viewing's development suffers from a number of signal deficiencies. Curiously, she selectively omits any substantive reference to the foundational research work of Edwin C. May, Ph.D., who was the project's director at SRI and then Science Applications International Corporation for a decade (1985-95). Just as importantly, short shrift is given to the seminal participation of Russell Targ, who as Dr. Puthoff's cofounder of SRI's research program, designed many of the experimental protocols, acted as principal interviewer for the most significant formal trials that followed, and then served as instructor for the first cohort of six military intelligence officers to serve in the Army's Remote Viewing Unit at Fort Meade.

Moreover, Uri Geller's significance is overemphasized, as he never played any influential part in the success of SRI's program. In contrast, the genius of Ingo Swann is underplayed in equal measure, despite the fact that his pronounced talents were strikingly instrumental in proving both the reality of remote viewing and its utility as a valuable intelligence-gathering tool, and then, later, in enabling others less gifted to be trained to do it too, by developing the original protocols for Controlled (originally "Coordinate") Remote Viewing. Finally, while Dr. Andrija Puharich's early work receives considerable attention in Jacobsen's account, his actual direct influence on the development of remote viewing was, in fact, quite negligible.

The remote-viewing stories emanating from the Fort Meade unit are legion, and many are legendary. From identifying the well shielded assembly and launching of a new type of Soviet missile submarine before it happened, to locating a downed Soviet Tupolev Tu-22 bomber in Zaire before the Russians did, to prophesying the kidnapping of a U.S. Army general in Italy by Italian terrorists, to Paul H. Smith's prediction of an Iraqi airborne missile attack on a U.S. Navy frigate, Jacobsen recapitulates both the highlights of these successes and the mixed reactions that they often generated within the intelligence community.

There is yet much more for Jacobsen to convey. From metal spoon-bending events by "mental energy" alone (conceived by aerospace engineer Jack Houck) to radio pioneer Robert Monroe's development of

a binaural-beat audio technology to engender out-of-body “trips” in listeners, the author spotlights the intersections galore between civilian researchers of several stripes; high-ranking Army intelligence personnel; gifted virtuosi like Uri Geller, Ingo Swann, and Army remote viewer Joe McMoneagle; other talented members of the Fort Meade unit, and federal drug-enforcement agencies. While there were many capable participants in a continuing project that officially spanned more than two decades—and much longer still if the early activities initiated by Dr. Puharich in the 1940s are included—Jacobsen errs in according equal weight to every person and event described. Perspective and discernment demand that more in-depth attention be given to those who, like Swann, McMoneagle, Targ, and May, demonstrably advanced the art and science of operationally usable *psi* abilities.

It appears that the U.S. Government has not sworn off of its proclivity to explore anomalous, transpersonal human abilities. Jacobsen notes, for example, that, in 2014, the Office of Naval Research commissioned a four-year research program to explore premonition and intuition, a sixth sense called “Spidey sense” that alerts sailors and Marines to impending attacks before they happen or which allows them to respond to novel situations without consciously analyzing the details. Under the new rubric of “sensemaking,” Marines are now being taught to hone their precognitive sensations in order to continuously anticipate and preempt mortal threats such as snipers, explosive-device planters, and other “irregular assaults.” In another U.S. Navy research program begun in 2011 called “Power Dreaming,” biofeedback techniques and virtual-reality technology are being used to teach trauma-stressed sufferers how to transform their debilitating nightmares into empowering dreams (“redreaming”) by changing how their brains process information. As usual, scientific skeptics abound, but the modern military’s enthusiasm for continuing experimentation in these veins appears to be neither deterred nor trammled. At the Defense Research Projects Agency (DARPA), brain-computer interface technology is now being developed to eventually enable future soldiers to communicate telepathically, both as between themselves

and with machines (“synthetic telepathy”).

With *Phenomena*, Annie Jacobsen has penned an often engaging book that provides a much wider scope of insight into the U.S. Government’s tortuous exertions to assess, understand, formalize, and exploit the human mind’s potential for gaining accurate information that is distant in time and/or space—and using it to impactful effect. However, by her choices as to whom to report on, what happened at or by their hand, and to what to accord the greatest significance, her book is by no means a definitive history of the U.S. military’s decades-long exploration of various *psi* phenomena. More importantly, it is well to remember that her source materials appear to comprise only open-source information, personal interviews, and declassified documents. There is no telling what greater perspectives and understandings are available based on (i) information still classified, (ii) any new or ongoing clandestine projects utilizing *psi* abilities, and (iii) what the people who have talked—and those not yet talking at all—may know further. There can be no doubt but that the final, incisive account of this subject matter has yet to be rendered, and, given the ability of the black world to keep secrets, it is more than reasonable to believe that it may be a very long time in coming, indeed.

Still and all, by her herculean effort in *Phenomena*, Annie Jacobsen has created a worthy, if not optimally focused or complete, enlargement on Jim Schnabel’s earlier expositions. In its way, it should happily excite anyone who has ever been enchanted by the practice of remote viewing, as well as by the possibilities of other, additional, unusual talents innate to the human psyche.

William P. Eagles has been Aperture’s copy editor since 2002. He has also served as IRVA’s secretary and was an IRVA Board member until 2011. A noetic advisor, he trained in remote viewing with Lyn Buchanan and Angela Thompson Smith, Ph.D. after a career as a telecom lawyer in Denver, Colorado. He may be reached at sagescholar@aol.com.



IRVA & RV NEWS

IRVA announces the addition of Paul O'Connor to its Board of Directors



Paul O'Connor, founder of PSI-PURESTREAM, is a professional CRV remote viewer and trainer. He has presented on CRV remote-viewing topics on radio, camera, and at forums and conferences in Ireland, the U.K., Europe, and the U.S. O'Connor is an architect, innovation consultant, business strategist, and designer of strategic risk-scenario exercises and business war games. He is also the chairman of a charitable foundation that provides trauma healing to survivors of conflict and natural disasters. He received a humanitarian award for his work in Pakistan and Kashmir following the 2005 earthquake there.

2015 IRVA Conference DVDs!



IRVA is pleased to announce that the 2015 IRVA Remote Viewing Conference presentations are now available on DVD. Please visit the IRVA website to read the speakers' abstracts.

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Pam Coronado: [Remote Viewing Missing Persons](#)

Dale E. Graff: [Free Ranging In The PSI Domain](#)

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Elly Molina: [PSI Kids—Teaching Access to Psychic Abilities](#)

Paul O'Connor: [Show Me The Money!](#)

Dr. Hal Puthoff: [The Stories Behind the Stories](#)

Noreen Renier: [If You Think You're Not a Remote Viewer, Think Again](#)

Daniel Sheehan & Patricia Cyrus: [Remote Viewing](#)

[and Retrocausation](#)

Angela Thompson Smith, Ph.D.: [Remote Viewing In Humanitarian Aid Work](#)

Paul H. Smith, Ph.D. & Lori Williams: [Ideograms](#)

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About IRVA

Expand Awareness, Research, & Educate

The International Remote Viewing Association (IRVA) was organized on March 18, 1999 in Alamogordo, New Mexico, by scientists and academicians involved in remote viewing from its beginning, together with veterans of the military remote-viewing program who are now active as trainers and practitioners in the field. IRVA was formed in response to widespread confusion and conflicting claims about the remote-viewing phenomenon.

One primary goal of the organization is to encourage the

dissemination of accurate information about remote viewing. This goal is accomplished through a robust website, regular conferences, and speaking and educational outreach by its directors. Other IRVA goals are to assist in forming objective testing standards and materials for evaluating remote viewers, serve as a clearinghouse for accurate information about the phenomenon, promote rigorous theoretical research and applications development in the remote-viewing field, and propose

ethical standards as appropriate. IRVA has made progress on some of these goals, but others will take more time to realize. We encourage all who are interested in bringing them about to join us in our efforts.

IRVA neither endorses nor promotes any specific method or approach to remote viewing, but aims to become a responsible voice in the future development of all aspects of the discipline.