Companion Guide to the Learn Remote Viewing Training Course

by Ed Dames

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The Remote Viewing Session

Five Critical Points

1. Once you write down the target reference numbers, you must execute the Stage 1 ideogram immediately and proceed directly to Stage 2. Do not stop moving! If you pause for more than 4 seconds, creative imagination will kick in.

2. Analytical overlay must be declared as soon as it arises, or it will corrupt the actual RV data – do not pretend that AOL is not there when it is, or attempt to ignore its presence.

3. Keep your pen point close to or on the paper; lifting the pen away from the paper interrupts the flow of RV data, breaking target pattern contact.

4. You can count upon losing the target if you engage in thinking. Frustration, worry, on-the-fly analysis, curiosity, etc. – all mean that you have paused long enough to think.

5. During the session, if you experience anything other than uncertainty about what you are viewing, then your ego has effectively succeeded in waltzing you away from the target. The certainty that you should strive for is in knowing that your RV work is mechanically and procedurally correct. Only then can you be confident in the results.
RV Session Example

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

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

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

Remember: the search term (or 'cue') is interpreted literally by the Matrix.
[8751/2427] The cruise ship Titanic / sinking / cause
Stage 2: Notice how insistently and tenaciously imagination attempts to hold onto and embellish its 'whale' package -- don't give in! Dump the analytical overlay (AOL).

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

Write Target Reference Numbers:

8751  GO!

2427

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

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

Colors:  white, blue, green, black

Smells:  fresh, cold, pungent

Tastes:  icy, cold, metallic

Temperatures:  frigid, cold, warm

Sounds:  swishing, crunching, echoes, cracking

AOL - whale

AOL - Jonah and the whale

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

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

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

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

Stage 3 of the Site (Freehand Sketch - 15 seconds!)

[A] [B] [C]

AOLs?

Label Key Site Aspects: [X] [A] [B] etc.
Stage 2: If no sensory impression is detected, draw a long dashed line. If present, but no word label comes to mind, write "U/I" for 'unidentified,' and move on.

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

Stage 1 of [X]

(Write the following prompt and produce a new ideogram)

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

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

Textures: hard, rough, edged

Colors: white, dark grey

Smells: ________

Tastes: bland

Temperatures: chilly

Sounds: quiet

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

Aesthetic Impact (AI): Impressed

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

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

AOL - flying saucer

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

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<th>SENSORY S</th>
<th>DIMENSIONS D</th>
<th>AESTHETICS AI (Yours)</th>
<th>EMOTIONS EI (Theirs)</th>
<th>TANGIBLES T</th>
<th>INTANGIBLES I</th>
<th>OVERLAY AOL</th>
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</tbody>
</table>

(Data entries past this approximate point on the page cannot be trusted)
S3 motion arrows are important elements in analysis.

Stage 1 of [A]

(Write the prompt and produce an ideogram)

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

Stage 2 of [A]

Textures: slick, spongy, rubbery, fibrous, wet
Colors: black, dark, reflective, silvery
Smells: musty, oily
Tastes: salty
Temperatures: cool
Sounds: splashing, loud
Dimensions: flat, wavy, spinning, rotating, circular

AI - Dizzy

Stage 3 of [A] (Analytical Sketch)

AOLs?

AOL - Sea World show

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

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

Stage 1 of [B]

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

Stage 2 of [B]

Textures: smooth, grainy, rough, hard
Colors: brown, grey, shiny, luminescent
Smells: musty
Tastes: salty, metallic
Temperatures: cold, freezing, warm
Sounds: loud, crashing, honking, clanging, tinkling

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

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

Al - Bewildered

Stage 3 of [B]

AOL - car, sewer pipe
In this S4, the viewer did not stop at the two-thirds point! Notice the results. Even a professional viewer cannot hold onto the target 'signal' beyond this point.

(B) | Stage 4 of

---|---
S D | SENSORY | DIMENSIONS | AESTHETICS | EMOTIONS | TANGIBLES | INTANGIBLES | OVERLAY | ANALOGY | AOL | AOL /S
---|---|---|---|---|---|---|---|---|---|---
dim | loud | crashing | high | open | vast | Al-claustrphobic | anxious | huge | massive | cold |
structure | life forms | people | standing | watching | event | Al-anticipative | excited | excitement | objects | large |
| destruction | explosions | AOL-bomb blast | AOL-terrorist attack | smoky | Al-nauseous | 'the end' |

(Break 11:15)
A shaded area can be used to depict a word-idea such as 'heavy,' 'bulky,' 'dense,' etc., or the viewer could simply write the word at the designated place in the sketch.

S1 [C]
From the top of [C] SSBP

S2 [C]
soft, mushy, wet, resilient, pebbly, polished
black, dull white, transparent, clear
acid
u/i, oily
cool
booming, hissing, voices
flat, vast, open, undulating, across, heavy, bulky, thick, spread out, scattered, near, close, far

Al-Confused

S3 [C]
A break is not allowed after this S4, since it is the last one of the session. Proceed directly to the construction of a site template.

S4 [C]

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

Error trapping: Review the S4 data for each of the key aspects. In most cases, the entries towards the bottom of the page need to be scrutinized, especially the higher-level idea (T and I) columns. As you examine these carefully, ask yourself if you really trust a particular entry, or not. If not, then omit it as a label in the site template. (In almost all cases, S4 data below the two-thirds point is discarded).
Place the Al, El, T, and I labels on the site template at the points where they belong (then add AOL/S, if present). S and D column entries are included in the session summary; placing S and D labels alongside the higher-level descriptive data will clutter up the template unnecessarily. Remember to differentiate between Al and El, since they refer to the same class of information.

(End 12:05)
There are two elements in the completed site template that immediately stand out and bear further investigation; not enough descriptive information is present to establish what they are. In particular, the key site aspect [X], which appeared as an archetype in the S3 freehand sketch, now appears as an element in the site template. Regardless of whether the session was run front-loaded or blind, the viewer must examine this element because, whatever it is, by definition it is the target—either the most important thing at the site, or something key to the problem's solution! The large structural element remains an unknown as well. The viewer has labeled these elements as [1] and [2], respectively. She'll return at a later point to probe them for more detail.

(End 12:05)
Summary

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

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

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

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

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

Analysis

1) Tsunami
2) Terrorist attack
3) Plane crash at sea
4) Boating accident
5) Dam break
6) Flood
The student resumes her session. This additional work quickly produces valuable details about element [1], enabling her to reject some earlier analytical conclusions, and form more refined postulates, while adhering to Occam's razor. [Definition: the maxim that assumptions introduced to explain a thing must not be multiplied beyond necessity]

(Resume 12:30)

S1 [1]

From the top of [1] SSBP

S2 [1]

hard, slick, slippery, icy
white, dim, misty, vaporous
fresh, cold, damp
fresh, cold
frigid
quiet, murmuring
large, heavy, solid, diagonals, curves, amorphous

AOL - Mt Rushmore

AI- Intrigued

S3 [1]

AOL - The Sphinx
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<th>I</th>
<th>D</th>
<th>AI</th>
<th>EI</th>
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<td>AOL-edifice</td>
<td>natural</td>
<td>AOL-Grand Tetons</td>
<td>AOL-glacier</td>
<td>AOL-Glacier Natl. Park</td>
<td>picturesque</td>
</tr>
</tbody>
</table>

(Break 12:42)

**Analysis**

1. Plane crash in mountains near the sea
2. Boating accident/capsize near a glacier
3. Submarine surfacing through polar ice
Now What?

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

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

A Final Comment

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

Remote viewing is a skill — practice!

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

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

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

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