

REMOTE VIEWING

MANUAL



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COORDINATE REMOTE VIEWING

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INTRODUCTION

A. General

The following definitions and descriptions are provided to acquaint the reader with the remote viewing phenomenon and a typical remote viewing session.

1. Definitions:

a. Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding or time."

b. Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

c. Remote Viewer: Often referred to in the text simply as "viewer," the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

d. Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

2. Descriptions:

a. Remote Viewing Session: In a remote viewing session an individual or "viewer" attempts to acquire and describe by mental means alone information about a designated site. The viewer is not told what the site is that must be described but is provided a cue or prompt which designates the site.

b. Session Dynamics: In conducting a coordinate remote viewing session, a remote viewer and a monitor begin by seating themselves at the opposite ends of a table in a special remote viewing room equipped with paper and pens, a tape recorder, and a TV camera which allows either recording for documentation, or monitoring by individuals outside the room. The room is homogeneously-colored, acoustic-tiled, and featureless, with light controlled by a dimmer, so that environmental distractions can be minimized. The session begins when the monitor provides cueing or prompting information (geographic coordinates in this case) to the remote viewer. The remote viewer is given no additional identifying information, and at this point has no conscious knowledge of the actual site. For training purposes, the monitor is allowed to know enough about the site to enable him to determine when accurate versus inaccurate information is being provided. The session then proceeds with the monitor repeating the prompting information at appropriate intervals and providing necessary feedback. The remote viewer generates verbal responses and sketches, until a coherent response to the overall task requirement emerges.

c. Post Session Dynamics: After the session is over, the remote viewer and monitor obtain specific information about the site in picture/descriptive form. The remote viewer and monitor then discuss the session results.

B. Background:

In early 1980, an SRI - International (SRI-I) subcontractor developed a training procedure known as Coordinate Remote Viewing to satisfy R&D demands on SRI-I to enhance the reliability (scientific replicability) of remote viewing (RV). The subcontractor's approach to improving the reliability of RV was to focus on the control of those factor that in his view tend to introduce "noise" into the RV product (imaginative, environmental, and interviewer overlays). The basic components of this training procedure consist of:

- (1) Repeated site-address (geographic coordinate) presentation, with quick-reaction response by the remote viewing; coupled with a restrictive

format for reporting perceived information (to minimize imaginative overlays).

(2) The use of a specially-designed, acoustic-tiled, relatively featureless, homogeneously-colored "viewing chamber" (to minimize environmental overlays).

(3) The adoption of a strictly-prescribed, limited interviewer pattern (to minimize interviewer overlays).

The training procedure requires that the trainee learn a progressive, multi-stage acquisition process postulated to correspond to increased contact with the site. At present there are six "stages" of training. In general, these stages progress as follows:

(1) "Stage I" sites (islands, mountains, deserts, etc.).

(2) "Stage II" sites (sites of quality sensory value--sites which are uniquely describable through touch, taste, sound, color, or odor--such as glaciers, volcanoes, industrial plants, etc.).

(3) "Stage III" sites (sites possessing significant dimensional characteristics such as buildings, bridges, airfields, etc.).

(4) "Stage IV" sites for which the trainee begins to form qualitative mental percepts (technical area, military feeling, research, etc.).

(5) "Stage V" sites for which the trainee learns to "interrogate" qualitative mental percepts in an attempt to produce analytical target descriptions (aircraft tracking radar, biomedical research facility, tank production plant, etc.).

(6) "Stage VI" sites which involve the trainee in direct, three-dimensional assessment and modeling of the site and/or the relationship of site elements to one another (airplanes inside one of three camouflaged hangars or a military

compound with a command building, barracks, motor pool, and underground weapons storage area).

The following document has been prepared to serve as a comprehensive explanation of the theory and mechanics of CRV as developed by SRI-I. It is intended for individuals who have no in-depth understanding of the technology and as a guide for future training programs. Particular attention should be paid to the glossary at the end of the document and to the terms as defined in the text, as they are the only acceptable definitions to be used when addressing the methodology presented.

THEORY

A. Concept:

As will be explained in greater detail below, remote viewing theory postulates a non-material "Matrix" in which any and all information about any person, place or thing may be obtained through the agency of a hypothesized "signal line." The viewer psychically perceives and decodes this signal line and objectifies the information so obtained.

A remote viewing session consists of both the interaction of a remote viewer with the signal line, and the interaction between the viewer and the monitor. The monitor and viewer are generally seated at opposite ends of a table. The viewer has a pen and plenty of paper in front of him. The monitor observes the viewer, and determines when the viewer is ready to begin when the viewer places his pen on the left side of the paper in preparation to record the coordinates. The monitor then reads the coordinate, the viewer writes it, and the session proceeds from that point according to theory and methodology as discussed at length below.

B. Definitions:

1. Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

2. Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.

3. Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.

4. Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that

may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

5. Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

6. Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.

7. Evoking: (Evoke: "to call forth or up; to summon; to call forth a response; elicit.") Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).

8. Coding/Encoding/Decoding: The information conveyed on the signal line is "encoded," that is translated into an information system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

C. Discussion:

The Matrix has been described as a huge, non-material, highly structured, mentally accessible "framework" of information containing all data pertaining to everything in both the physical and non-physical universe. In the same vein as Jung's Cosmic Unconsciousness, the Matrix is open to and comprises all conscious entities as well as information relating to everything else living or nonliving by accepted human definition. It is this informational framework from which the data encoded on the signal line originates. This Matrix can be envisioned as a vast, three dimensional geometric arrangement of dots, each dot representing a discrete information bit. Each geographic location on the earth has a corresponding segment of the Matrix

corresponding exactly to the nature of the physical location. When the viewer is prompted by the coordinate or other targeting methodology, he accesses the signal line for data derived from the Matrix. By successfully acquiring (detecting) this information from the signal line, then coherently decoding it through his conscious awareness and faculties, he makes it available for analysis and further exploitation by himself or others.

Remote viewing is made possible through the agency of a hypothetical "signal line." In a manner roughly analogous to standard radio propagation theory, this signal line is a carrier wave which is inductively modulated by its intercourse with information and may be detected and decoded by a remote viewer. This signal line radiates in many different frequencies, and its impact on the viewer's perceptive faculties is controlled through a phenomenon known as "aperture." Essentially, when the remote viewer first detects the signal line in Stage I (*) it manifests itself as a sharp, rapid influx of signal energy -- representing large gestalts of information. In this situation, we therefore speak of a "narrow" aperture, since only a very narrow portion of the signal line is allowed to access the consciousness. In later stages involving longer, slower, more enduring waves, the aperture is spoken of as being "wider."

* NOTE: for the sake of clarity, ease of instruction, and facility of control, RV methodology is divided into discreet, progressive "stages," each dealing with different or more detailed aspects of the site. Stage I is the first and most general of the six stages thus far identified. Each stage is a natural progression, building on the information obtained during the previous stage. Each session must start with Stage I, progress on through Stage II, Stage III, and so forth, through the highest stage to be complete in that particular session.

D. Levels of Consciousness:

1. Definitions:

a. Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

b. Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief to be consciously perceived.

c. Limen: The threshold of consciousness; the interface between the subconscious and conscious.

d. Liminal: At the limen; verging on consciousness.

e. Supraliminal: Above the limen; in the realm of conscious awareness.

f. Conscious: Perceiving, apprehending, or noticing with a degree of controlled thought or observation; recognizing as something external. Present especially to the senses. Involving rational power, perception, and awareness. By definition, the "conscious" part of the human being is that portion of the human consciousness which is linked most closely to and limited by the material world.

g. Autonomic Nervous System (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system (Webster's 3rd Int. Unabr.).

h. Ideogram (I): The reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper.

i. Analytic Overlay (AOL): Conscious subjective interpretation of signal line data, which may or may not be relevant to the site. (Discussed at length in STRUCTURE.)

j. Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system ** and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

(Note: in the original document, "j." was a typo, listed as a second "i.")

** NOTE: When the word "system" is used without qualifiers such as "autonomic," etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing."

2. Discussion:

RV theory relies on a rather Freudian model of human consciousness levels. The lowest level of consciousness is paradoxically named the "unconscious." All this label really means is that that part of our mental processes we know as physical "awareness" or "consciousness" does not have access to what goes on there. It is apparently this part of the individual's psyche that first detects and receives the signal line. From here it is passed to the autonomic nervous system. When the signal line impinges on the ANS, the information is converted into a reflexive nervous response conducted through muscular channels controlled by the ANS. If so allowed, this response will manifest itself as an ideogram. At the same time, the signal is passed up through the subconscious, across the limen, and into the lower fringes of the consciousness. This is the highest state of consciousness from the standpoint of human material awareness. However, the normal waking consciousness poses certain problems for remote viewing, occasioned largely because of the linear, analytic thought processes which are societally enhanced and ingrained from our earliest stages of cognitive development. While extremely useful in a society relying heavily on

quantitative data and technological development, such analytic thinking hampers remote viewing by the manufacture of what is known as "analytic overlay," or AOL. As the signal line surges up across the limen and into the threshold areas of consciousness, the mind's conscious analytic process feels duty-bound to assign coherence to what at first blush seems virtually incomprehensible data coming from an unaccustomed source. It must in other words make a "logical" assessment based on the impressions being received. Essentially, the mind jumps to one or a number of instantaneous conclusions about the incoming information without waiting for sufficient information to make an accurate judgement. This process is completely reflexive, and happens even when not desired by the individual involved. Instead of allowing wholistic "right-brain" processes (through which the signal line apparently manifests itself) to assemble a complete and accurate concept, untrained "left brain"-based analytic processes seize upon whatever bit of information seems most familiar and forms an AOL construct based on it.

For example, a viewer has been given the coordinates to a large, steel girder bridge. A flash of a complex, metal, manmade structure may impinge on the liminary regions of the viewer's mind, but so briefly that no coherent response can be made to it. The conscious mind, working at a much greater speed than the viewer expects, perceives bits and pieces such as angles, riveted girders, and a sense of being "roofed over" and paved, whereupon it suggests to the physical awareness of the viewer that the site is the outside of a large sports stadium. The "image" is of course wrong, but is at least composed of factual elements, though these have been combined by the viewer's over-eager analytical processes to form an erroneous conclusion.

E. Learning Theory

1. Definitions:

a. Overtraining: The state reached when the individual's learning system is over-saturated and is "burned out," analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

b. Absorption: Assimilation, as by incorporation or by the digestive process.

c. Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

d. Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

e. Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

f. Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

g. First-Time Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In remote viewing, this phenomenon is manifest as

especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training. This effect is hypothesized to result from the initial excitation of hereditary but dormant psi-conducting neuronal channels which, when first stimulated by attempted psychoenergetic functioning "catch the analytic system off guard," as it were, allowing high-grade functioning with little other system interference. Once the initial novelty wears off, the analytic systems which have been trained for years to screen all mental functions attempt to account for and control the newly awakened neural pathways, thereby generating increasing amounts of masking "mental noise," or AOL.

h. Noise: The effect of the various types of overlay, inclemencies, etc. that serve to obscure or confuse the viewer's reception and accurate decoding of the signal line. Noise must be dealt with properly and in structure to allow the viewer to accurately recognize the difference between valid signal and his own incorrect internal processes.

2. Discussion:

Learning theory for RV methodology is governed by the idea that the student should "quit on a high point." Traditionally, the learning of a skill concentrates on rote repetition, reiterating the skill a large number of times until it is consistently performed correctly. Recent developments in learning theory which have been applied with particular success in sports training methodology indicate that the rote repetition concept tends more to reinforce incorrect performance as opposed to developing the proper behavior or skill. Much success has been realized by implementing the concept of "quitting on a high point." That is, when a skill or behavior has been executed correctly, taking an extended break from the training at that point allows the learning processes to "remember" the correct behavior by strengthening the neurological relays that have been established in the brain by the correct procedure.

The phenomenon of overtraining is a very real danger in the training cycle, generally brought about by pushing ahead with training until the learning system of

the viewer is totally saturated and cannot absorb any more. This results in system collapse, which in effect is a total failure to function psychically at all. To avoid this, the normal practice has been to work an appropriate number of sessions a day (anywhere from one to several, depending on each individual trainee's capacity and level of training and experience) for a set number of days or weeks (also individually dependent), with a lay off period between training periods to allow time for assimilation or "absorption." Even with this precaution, overtraining can sometimes strike, and the only remedy becomes a total training layoff, then a gradual reintroduction. It is extremely important that the viewer inform the monitor when he is feeling especially good about his performance in remote viewing training, so that a training break may be initiated on this high point. To continue to push beyond this threatens a slide into overtraining.

It is very important that should the viewer in the course of the training session become aware that he has experienced some important "cognition" or understanding, or if the monitor perceives that this is the case, the session must here also be halted. This allows time both for the cognition to be fully matriculated into the viewer's system and for the accompanying elation of discovery to dissipate.

The fact that CRV methodology is arranged into six distinct stages implies that there is a learning progression from one stage to the next. To determine when a student viewer is ready to advance to the next stage, certain milestones are looked for. Though the peculiarities of each stage make certain of these criteria relevant only to that specific stage, general rules may still be outlined. When a viewer has consistently demonstrated control and replication of all pertinent stage elements and has operated "noise free" (i.e., properly handling AOL and other system distractions in structure) for five or six sessions, he is ready to write a stage summation essay and move on to the introductory lectures for the next stage.

Essay writing is an important part of the CRV training, and serves as a sort of intellectual "objectification" of the material learned. Through student essays the instructor is able to determine how thoroughly and accurately the student has internalized the concepts

taught.

F. Reference Material:

1. Theory: Dixon, Norman, Preconscious Processing, New York: Wiley, 1981.

2. Learning Theory:

a. Fukushima, K. and Miyake, S., "A Self-organizing Neural Network with a Function of Associative Memory: Feed-back Type Cognition," Biological Cybernetics, 28 (1978), pp. 201-208.

b. Fukushima, K. "Neocognitron: A Self-organizing Neural Network Model for a Mechanism of Pattern Recognition Unaffected by Shift in Position," Biological Cybernetics, 36 (1980), pp. 197-202.

c. Linn, Louis, "The Discriminating Function of the Ego," Psychoanalytic Quarterly, 23 (1954), pp. 38-47.

d. Shevrin, H., and Dickman, Scott, "The Psychological Unconscious: A Necessary Assumption for All Psychological Theory?" American Psychologist, vol. 35, no. 5 (May 1980), pp. 421-434.

e. Westlake, P.R., "The Possibilities of Neural Holographic Processes within the Brain," Kybernetic, vol. 7, no. 4, pp. 129-153.

STRUCTURE

A. Concept:

"Structure" is a singularly important element in remote viewing theory. The word "structure" signifies the orderly process of proceeding from general to specific in accessing the signal line, of objectifying in proper sequence all data bits and RV-related subjective phenomena (i.e.g, see aesthetic impact as discussed in STAGE III), and rigorous extraction of AOL from the viewer's system by conscientious objectification. Structure is executed in a formal ordered format sequence using pen and paper. A sample format will be provided as each stage is discussed in turn, since different elements are used in each.

B. Definitions and Discussion:

1. Inclemencies: Personal considerations that might degrade or even preclude psychic functioning. Muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be "worked through," and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can color or distort the viewer's functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

There is evidence that an additional category of inclemencies exist, which we might refer to as environmental inclemencies. Extremely low frequency (ELF) electromagnetic radiation may have a major role in this. Experience and certain research suggests that changes in the Earth's geomagnetic field--normally brought about by solar storms, or "sunspots," may degrade the remote viewer's system, or actually cause it to cease functioning

effectively altogether. On-going research projects are attempting to discover the true relationship, if any, between solar storms, ELF, and human psychic functioning.

2. Objectification: The act of physically saying out loud and writing down information. In this methodology, objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification "gives reality" to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLs, etc.) that might otherwise clutter the system and mask valid signal line data to be expelled.

3. I/A/B Sequence: The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition and further site detection and decoding in subsequent CRV stages. The sequence is composed of an ideogram (the "I"), which is a spontaneous graphic representation of the site's major gestalt; the "A" component or "feeling/motion" involved in the ideogram; and the "B" component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

4. Feedback: Those responses provided during the session to the viewer to indicate if he has detected and properly decoded site-relevant information; or, information provided at some point after completion of the RV session or project to "close the loop" as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

In-session feedback, with which we will be here most concerned, is usually only used extensively in earlier stages of the training process, and has several interconnected functions. The very nature of the RV phenomena makes it often only rather tenuously accessible

to one's physically-based perceptions, and therefore difficult to recognize. Feedback is provided after correct responses to enable the viewer to immediately identify those perceptions which produced the correct response and associate them with proper psychic behavior. Secondly, it serves to develop much-needed viewer confidence by immediately rewarding the viewer and letting him know that he is being successful. Finally, it helps keep the viewer on the proper course and connected with the signal line, preventing him from falling into AOL drive and wandering off on a tangent.

a. Correct (abbreviated "C"): The data bit presented by the trainee viewer is assessed by the monitor to be a true component of the site.

b. Probably Correct ("PC"): Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.

c. Near Site ("N"): Data objectified by the viewer are elements of objects or locations near the site.

d. Can't Feed Back ("CFB"): Monitor has insufficient feedback information to evaluate data produced by the viewer.

e. Site ("S"): Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.

f. Silence: When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behavior or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers

to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

5. Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

6. AOL ("Analytic Overlay"): The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site^[5] that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL. Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system^[7] are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviors.^[8] Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL

has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

7. Breaks: The mechanism developed to allow the system*** to be put on "hold," providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum. There are seven types of breaks:

*** NOTE: When the word "system" is used without qualifiers such as "autonomic," etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing."

a. AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.^[9]

b. Confusion Break (often, "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

c. Too Much Break ("TM Break"): When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break, normally with the reiteration of the coordinates. A too much break is often indicated by an overly elaborate ideogram or ideograms.

d. Aesthetic Impact Break ("AI Break"): Will be discussed in conjunction with Stage III.

e. AOL Drive Break (AOL-D Bk): This type of break becomes necessary when an AOL or related AOLs have overpowered the system and are "driving" the process (as

evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information. Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

f. Bi-location Break (Bilo Bk): When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.

g. Break (Break): If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break," "AI Break," "Bilo Break," etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

C. Summary:

Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained, information obtained may be relied on.^[14] If the viewer starts speculating about content--wondering "what it is"--he will begin to depart from proper structure and AOL will inevitably result. One of the primary duties of both monitor and viewer is to insure the viewer maintains proper structure, taking information in

the correct sequence, at the correct stage, and in the proper manner.^[15]

STAGE I

A. Concept:

Any given site has an overall nature or "gestalt," as it is referred to below, that makes it uniquely what it is. In Stage I, the remote viewer is taught to acquire the signal line, attune himself to it, and proceed to decode and objectify this site gestalt and the major pieces of information that pertain to it. A properly executed Stage I is the very foundation of everything that follows after it, and it is therefore of utmost importance to maintain correct structure and achieve an accurate Stage I concept of the site. All CRV sessions begin with Stage I.

B. Definitions:

1. Major Gestalt: The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site.

2. Ideogram: The "I" component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer's pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer's hand and arm. The objectified ideogram has no "scale;" that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

3. "A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee's site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: "Rising up, peak, down." This is the "motion" sensation he experienced as his pen produced the

ideogram. He then says "solid," having experienced the site as being solid as opposed to fluid or airy. This is the "feeling" component of the Stage I process. There are at least five possible types of feelings: solidity, liquidity, energetic, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually address as "feeling/motion," it will normally be the case in actual session work that the motion aspect is decoded first with the feeling portion coming second.

4. "B" Component: The first (spontaneous) analytic response to the ideogram and "A" component.

C. Site Requirements:

For training in Stage I, a stage-specific site is selected. Basic Stage I coordinate remote viewing sites generally comprise an area isolated by some five miles on a side and possess easily identifiable major gestalts that may be easily decoded in simple Stage I sessions. All sites have Stage I gestalts, but for training Stage I perceptions these "simple" sites are selected.

D. Types of Ideograms:

There are four types of ideograms:

1. Single: One unbroken mark or line, containing only one "A" component (feeling/motion) and one "B" component.

2. Double: Two basically parallel marks or lines. Produces usually at least three sets of "A" and "B" components: one for the area between the marks, and one each for the areas on either side of the marks. Two other "A" and "B" components may be present as well, one for each of the marks. Railroad tracks, roads, canals, etc. may produce this type of ideogram.

3. Multiple: Two or more different marks, each producing its own set or sets of "A" and "B" components. Such an ideogram may be obtained when there is more than one major gestalt present at a given site--such as a lake,

city and mountain--all within the area designated by the coordinate. This type of ideogram may occasion the necessity of taking a "Too Much Break" because of the volume of information contained in more than one major gestalt. Caution must be exercised here, since a single mark may actually represent either a double or multiple ideogram, but may be mistaken for a single ideogram. To ascertain this, the signal line must be prompted by placing the pen on the mark and also to either side to determine if more than one "A" and "B" component is also present.

4. Composite: "Pen leaves paper more than twice, makes identical marks," and produces one set of "A" and "B" components. Things such as orchards, antenna fields, etc., with numbers of identical components produce this type of ideogram.

E. Vertical/Horizontal Ideogram Orientation:

Ideograms may be encountered (objectified) either parallel with the plane of the horizon (horizontal) or perpendicular to it (vertical). For example, the Gobi desert being predominantly flat, wave sand, would produce a motion portion of the Stage I "A" indicating a horizontal ideogram. The Empire State Building, however, would produce some sort of vertical response such as "up, angle," in the motion portion of the "A," indicating a vertical ideogram. However, a crucial point to remember is the objectification of the ideogram is completely independent either of what it looks like or its orientation on paper. It is imperative to realize that what determines the vertical/horizontal ideogram orientation is not the site's inherent manifestation of the physical world, and not how or what direction it is executed on the paper, or even the RVer's "point of view," since in Stage I there is no viewer site orientation in the dimensional plane. Simply observing how the ideogram looks on paper will not give reliable clues as to what the orientation of the ideogram might be. The ideogram objectified as "across, flat, wavy" for the Gobi Desert might on the paper be an up and down mark. The ideogram for the Empire State Building could possibly be represented as oriented across the paper.

It is obvious then that ideograms can not be interpreted by what they "look like," but by the

feeling/motion component produced immediately following the ideogram. The viewer must learn to sense the orientation of an ideogram as he executes it. If unsuccessful on the first attempt, the ideogram may be "re-prompted" by moving the pen along it at the same tempo as it was produced, with the viewer being alert to accurately obtain the missing information.

F. I/A/B/ Formation:

As the monitor gives the prompting information (coordinate, etc.) the viewer writes it down on the left side of the paper, then immediately afterwards places his pen on the paper again to execute the ideogram ("I"). This presents itself as a spontaneous mark produced on the paper by the motion of hand and pen. Immediately upon execution of the ideogram, the viewer then moves his pen to the right third of the paper where he writes "A" and describes briefly the feeling/motion characteristics of the site as it is manifest in the ideogram, for example, "A Across angle up angle across angle down, solid."

Upon correctly decoding the feeling/motion component, the viewer then moves his pen to a position below the recorded feeling/motion responses and directly under the "A," then writes "B." He then records the appropriate "B" component response, which will be the first instantaneous analytic response following the ideogram and feeling/motion components to the signal line's impingement on his system. Sample responses may be "mountain," "water," "structure," "land," "ice," "city," "sand," "swamp," etc.

G. Phases I and II:

Stage I training is divided into two phases, determined by the number and types of major gestalts produced by the site used. For example, mountain, city, or water. Phase II includes sites with more than one major gestalt, and therefore some sort of identifiable interface: a beach on an ocean, an island, a city by a river, or a mountain with a lake.

H. Drills:

Most viewers tend to establish well-worn patterns in executing ideograms on paper. If such habits become established enough, they can actually inhibit proper

handling of the signal line by restricting ease and flexibility in proper ideogram production. In order to counter this tendency, training drills may occasionally be conducted. These drills use paper with a larger number of rectangles, outlined in black, of different sizes, proportions, and orientations (i.e., with the long sides paralleling in some cases the top of the paper and other cases paralleling the sides of the paper). As he comes to each of these rectangles on the paper in turn, the viewer is directed to execute an ideogram for a given site (i.e., "mountain," "lake," "city," "canyon," "orchard," "island," "mountain by a lake with a city," "waterfall," "volcano," etc.) with his pen inside the rectangle, extending the ideogram as appropriate from one side of the rectangle to another without passing outside the rectangle. Each time the directions may vary--the ideogram will have to be executed from top to bottom, right to left, left to right, bottom to top, diagonally, etc. In the case of ideograms that do not have a directional emphasis, such as one formed by a circle, a grouping of dots, etc., the ideogram must fill the area of the rectangle without going outside it. The ideogram must be executed as rapidly as possible, without any hesitation or time taken to think. The purpose of this exercise is obviously to encourage spontaneity and increase facility with pen on paper; though it is unlikely that real signal line connection occurs, the ideograms created by the near-totally reflexive actions involved in the drill approach actual archetypal ideogrammatic styles.

I. Format:

All sessions are begun by writing the viewer's name and the date/time group of the session in the upper right hand corner of the paper, together with any other session-relevant information deemed necessary by the monitor. As stated above, the coordinate or other prompting information is written in the left third of the paper, the ideogram approximately in the middle third (though because of the spontaneous nature of the ideogram, it may sometimes be executed much closer to the prompting data, sometimes even being connected to it), and the "A" and "B" components in the right third. AOL and other breaks are declared near the right edge of the paper. This format constitutes the structure of Stage I and when properly executed, objectifies ("gives reality" to) the signal line. Following is a sample Stage I format:

(FORMAT FOR STAGE I)

Name
Date
Time

(Personal Inclemencies/Advance Visuals Declared)

(Coordinate)	(Ideogram)	A	Across angle up angle angle across angle down Solid
		B	Structure

STAGE II

A. Concept:

Stage II presents to the viewer's cognition signal line data relevant to physical sensory input. The classic explanation of this is that such data are exactly equivalent to "sensations the viewer would experience were he physically present at the site." In effect, this allows the viewer to come into closer contact with the signal line through recognition and objectification of sensory facts relevant to the site. This information centers around the five physical senses: touch, smell, sight, sound, and taste, and can include both temperature (both as a tactile "hot/cold to the touch" sensation, and/or a general environmental ambience) and "energetics" (i.e.g, magnetism, strong radio broadcasts, nuclear radiation, etc.).

B. Definitions:

1. Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

2. Sensory: Of or pertaining to the senses or sensations.

3. Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.

4. Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

5. Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

C. Site Requirements:

Sites for Stage II training are selected for their pronounced manifestation of sensory information.

Examples: sewage treatment plant, airport, pulp mill, botanical garden, chocolate factory, steel mill, amusement park, etc.

D. Clusters:

Stage II responses tend to come in groups or "clusters" of words--usually 3-4 words, though sometimes more--pertaining to different aspects or gestalts of the site. If for example a body of water and an area of land are present at the site, a group of sensory Stage II words might be produced by the viewer relating to the land, then another group relating to the water. This is particularly noticeable in sites whose ideograms product two or more "A" and "B" components. Stage IIs will tend to cluster in respect to the "A" and "B" components to which they relate. Stage II responses cluster in another sense as well. Frequently, types of sensory responses will come together. For example two or three tastes, smells, colors, or textures may cluster together as the viewer objectifies his perceptions on the paper.

E. "Basic" Words:

True Stage IIs are generally simple, fundamental words dealing directly with a sensory experience: i.e. rough, red, cold, stinging smell, sandy taste, soft, moist, green, gritty, etc. When objectified words go beyond the "basics" they are considered "out of structure" and therefore unreliable.

F. Aperture:

After a proper Stage I Ideogram/A/B sequence has been executed, the aperture (which was at its narrowest point during Stage I) opens to accommodate Stage II information. Not only does this allow the more detailed sensory information to pass through to the viewer, but it is accompanied by a correspondingly longer signal "loiter" time--the information comes in more slowly, and is less concentrated. Towards the end of Stage II, and approach the threshold of Stage III, the aperture begins to expand even further, allowing the acquisition of dimensionally related information. (see below.)

G. Dimensionals:

As the viewer proceeds through Stage II and approaches Stage III, the aperture widens, allowing the viewer to shift from a global (gestalt) perspective, which is paramount through Stage I and most of Stage II, to a perspective in which certain limited dimensional characteristics are discernable. "Dimensionals" are words produced by the viewer and written down in structure to conceptualize perceived elements of this new dimensional perspective he has now gained through the widening of the aperture. These words demonstrate five dimensional concepts: vertical-ness, horizontal-ness, angularity, space or volume, and mass. While at first glance the concept of "mass" seems to be somewhat inappropriate to the dimensional concept, mass in this case can be conceived in dimensionally related terms as in a sense being substance occupying a specific three dimensional area. Generally received only in the latter portion of Stage II, dimensionals are usually very basic--"tall," "wide," "long," "big." More complex dimensionals such as "panoramic" are usually received at later stages characterized by wider aperture openings. If these more complex dimensionals are reported during Stage II they are considered "out of structure" and therefore unreliable.

H. AOL:

Analytic overlay is considerably more rare in Stage II than it is in Stage I. Though it does occasionally occur, something about the extremely basic sensory nature of the data bits being received strongly tends to avoid AOL. Some suppositions suggest that the sensory data received comes across either at a low enough energy level or through a channel that does not stimulate the analytic portion of the mind to action. In effect, the mind is "fooled" into thinking Stage II information is being obtained from normal physical sensory sources. The combination of true sensory data received in Stage II may produce a valid signal line "image" consisting of colors, forms, and textures. Stage II visuals or other true signal line visuals of the site may be distinguished from an AOL in that they are perceived as fuzzy, indistinct and tending to fade in and out as one attempts to focus on its constituent elements rather than the sharp, clear, static image present with AOL.

I. Aesthetic Impact (AI):

Aesthetic impact indicates a sudden and dramatic widening of the aperture, and signals the transition from Stage II into Stage III. In normal session structure, it occurs only after two or more dimensionals occur in the signal line. On occasion, however, AI can occur more or less spontaneously in Stage II, especially when a site is involved with very pronounced Stage II elements, such as particularly noisome chemical plant. AIR is the viewer's personal, emotional response to the site: "How the site makes you feel." It can be a manifestation of sudden surprise, vertigo, revulsion, or pleasure. Though some sites seem to consistently elicit similar AI responses in any person who remote views them, it must still be borne in mind that an AI response is keyed directly to the individual's own personality and emotional/physical makeup, and that therefore AI responses can differ, sometimes dramatically so, from viewer to viewer. AI will be more fully discussed in the section of this paper dealing with Stage III.

J. Drills/Exercises:

To promote flexibility in producing Stage II responses, an exercise is usually assigned viewer trainees. This consists of producing a list of at least sixty sensory response type words, dealing with all the possible categories of sensory perceptions: tastes, sounds, smells, tactile experience, colors and other elementary visuals, and magnetic/energetic experiences. When giving the assignment, the trainer emphasizes reliance on "basic" words as described above.

K. Format:

Following is a sample Stage II format:

(FORMAT FOR STAGE II)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I - Coordinate)	(Ideogram)	A	across angle up angle down angle across angle down solid
		B	Structures

(STAGE II - Sensory Data)	S2	white warm unclean smell
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AI Break
Smells
Gross!

AOL Break
Smells like
dirty air

(STAGE I - Coordinate)	(Ideogram - multiple)	A	Up angle across angle down Solid
		B	Structure Angle across angle
		A	down Solid
		B	Structure
		A	Flat Hard
		B	Land

(STAGE II)

S2 grey
white
rough
noisy
densely populated - S4 (note
this
as Stage IV, not II)
warm
smell of fumes

Confusion Break
"Thud" or
scraping sound.
Can't tell.

(Stage II - Dimensionals)

tall [Note: this is the
start of dimensionals]
high
solid
wide

AI Break
Man! This
thing is
really BIG!

STAGE III

A. Concept:

As Stage II progresses the aperture opens dramatically wider than was the case with either Stage I or early Stage II. Dimensionals begin to emerge and the threshold is reached for the transition into Stage III. The shift into full Stage III is triggered by aesthetic impact (see below). It is after this point that the true dimensionality of the site may begin to be expressed. This differs from dimensional elements encountered previously, in that Stage II dimensionals are individual aspects of the site, while Stage III dimensionality is a composite of inherent site aspects. The concept of "the viewer's perspective" must, however, be avoided because in Stage III the viewer has not yet reached the point where complete comprehension and appreciation of the size, shape, and dimensional composition of the overall site can be ascertained. Generally, the viewer himself is not precisely aware of his own perceptual relationship to the site and therefore not consciously aware of the true relationship of all the dimensional components he is able to debrief from Stage III. As is discussed in various sections below, he must rely on the various tools available in Stage III to obtain and organize the increased information he is perceiving. Although Stage III can provide a great deal of information about any given site, the goal of Stage III is command of structure.

B. Definitions:

1. Aesthetic: Sensitivity of response to given site.
2. Drawing: The act of representing something by line, etc.
3. Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.
4. Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

5. Mobility: The state or quality of being mobile.

6. Motion: The act or process of moving.

7. Perceptible: That which can be grasped mentally through the senses.

8. Prompt: To incite to move or to action; move or inspire by suggestion.

9. Rendering: Version; translation (often highly detailed).

10. Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

11. To Track: To trace by means of vestiges, evidence, etc.; to follow with a line.

12. Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

C. Site Requirements:

A site selected for Stage III would logically require significant dimensional components. Locales such as bridges, monuments, airports, unusual natural formations, etc. are useful Stage III sites.

D. The Six Primary Dimensionals:

1. Diagonal: Something that extends between two or more other things; a line connecting two points of intersection of two lines of a figure.

2. Horizontal: Parallel to the plane of the horizon.

3. Mass: Extent of whatever forms a body--usually matter.

4. Space: Distance interval or area between or within things. "Empty distance."

5. Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).

6. Volume: A quantity; bulk; mass; or amount.

E. Aesthetic Impact:

As the aperture widens rapidly from Stage II, a virtual avalanche of site information begins to impact on the viewer's unconscious. The cumulative effect of all this detail is to trigger a subjective response from the viewer. This opening of the aperture and subsequent subjective response is called Aesthetic Impact (AI) and is the viewer's subjective emotional response to the site. It is best described as "how the site makes the viewer feel." AI may immediately follow two Stage II dimensional responses, but it will certainly follow three or more. It may be experienced and expressed in a variety of ways. A simple exclamation of "Wow!" may be the AI response when one is suddenly impressed by the immensity of some natural formation, such as the Grand Canyon or Yosemite's Half Dome. On the other hand, such a site might just as easily spark a feeling of vertigo or fear of falling, or cause one to remark, ":This is really tall (or deep)!". A pulp mill might trigger an AI reaction of revulsion because of the nauseating smells. Or a comprehension of the grandeur or squalor of a site might cause one to have a sudden appreciation of beauty or ugliness. Other examples of AI might be claustrophobia, loneliness, fright, pleasantness, relaxation, enjoyment, etc.

AI need not be pronounced to be present; in fact, it may often be quite subtle and difficult to recognize. It may sometimes be a sudden, mild cognitive recognition of the abrupt change in perspective, or a slight surprise or alteration of attitude about the site. Some viewers who in the past have had little experience with direct contact with their emotions may have difficulty recognizing that they experience AI, and may even be convinced it doesn't happen to them. Such individuals must exercise a great deal of caution not to sublimate or suppress AI recognition, and require additional exposure to AI to help them learn to recognize and declare it appropriately.

The monitor also has a role to play in helping the viewer to recognize AI. Body language, eye movement, and specific speech patterns can all be cues to the experienced monitor that AI is present. The monitor must draw the viewer's attention to the existence of an undeclared AI when he observes the "symptoms" of an AI unrecognized by the viewer.

It is extremely important to properly recognize and declare (objectify) AI, since how one deals with it can determine the entire course of the session from that point on. The viewer may not work through AI. Aesthetic Impact must be recognized, declared, and allowed to thoroughly dissipate. Should the viewer err and attempt to work through AI, all information from that point on will be colored by the subjective filter of the emotional experience encountered, and AOL Drive and AOL "Peacocking" (discussed under AOL, below) can be expected to arise.

AI is dealt with in the following manner. Moving through Stage II, the viewer begins to debrief a cluster of two or more basic dimensionals. He suddenly realizes that the aperture is expanding, and that in conjunction he is having a subjective emotional reaction to the site--whether pronounced or mild. He then states aloud as he objectifies on his paper "AI Break." He then briefly says aloud and writes on the paper what the AI is. Declarations can be everything from a simple "Wow!" to "Disgusting!" to "I like this place" to "Vertigo" to "I feel sick" to "This is boring" to "I'm impressed by how tall this is" to "Absolutely massive!". The viewer by taking this "AI Break" effectively disengages himself temporarily from the signal line and allows the emotional response to dissipate. The time required for this can vary from a few brief seconds for a mild AI to hours for one that is especially emphatic.

It is important to note that, though many sites elicit essentially the same response in every individual who remote views it, each person is different than every other and therefore under certain circumstances and with certain sites AI responses may differ significantly from viewer to viewer. One example of this that has frequently been related is a small sandy spit off of Cape Cod, Massachusetts. One viewer, a highly gregarious woman who enjoys social interactions, when given the site responded that it made her feel bleak, lonesome, depressed, abandoned. On the other hand, a viewer who had spent a great deal of his time in nature and away from large numbers of other humans experienced the site as beautiful and refreshing. Since AI is subjective, such variations are not unexpected, and under the right circumstances [are] usually appropriate.

F. Motion/Mobility:

Two variations of the concept of movement are recognized as being available to the viewer during Stage III. The first is the idea of motion at the site: an object or objects at the site may be observed as they shift position or are displaced from one location to another. For example, there may be automobile traffic present, a train moving through the area, or whirling or reciprocating machinery, etc.

"Mobility," the second movement concept, is the ability possessed by the viewer in Stage III to shift his viewpoint to some extent from point to point about the site, and from one perspective to another, i.e., further back, closer up, from above, or below, etc. This ability makes possible the projection of trackers and sketches as described below. An additional feature this introduces is the ability to shift focus of awareness from one site to another using a polar coordinate concept. This is more fully explained under Movement/Movement Exercises, which follows.

G. Dimensional Expression on Paper:

1. Sketches:

a. Spontaneous sketches: With the expansion of the aperture and after dissipation of AI, the viewer is prepared to make representations of the site dimensional aspects with pen on paper. A sketch is a rapidly executed general idea of the site. In some cases it may be high representational of the actual physical appearance of the site, yet in other cases only portions of the site appear. The observed accuracy or aesthetic qualities of a sketch are not particularly important. The main function of the sketch is to stimulate further intimate contact with the signal line while continuing to aid in the suppression of the viewer's subjective analytic mental functionings. Sketches are distinguished from drawings by the convention that drawings are more deliberate, detailed representations and are therefore subject to far greater analytic (and therefore AOL-producing) interpretation in their execution.

b. Analytic Sketches: Analytic sketches are produced using a very carefully controlled analytic process usually employed only when a satisfactory

spontaneous sketch as described above is not successfully obtained. An analytic sketch is obtained by first listing all dimensional responses obtained in the session, including those contained in the "A" components of the various Coordinate/I/A/B prompting sequences, in the order and frequency they manifest themselves on the session transcript. Each of these dimensional elements apparently manifests itself in order of its importance to the gestalt of which it is a part. So, for example, if in the first "A" component of the session one encounters "across, rising," these two would head the list, and their approximate placement on the paper will be determined by the viewer before any other. A second list is then compiled, listing all secondary attributes of the site. Finally, a list may be made if desired of any significant "details" that do not fit into the previous two categories.

In analytic sketching the intuitive part of the viewer's apparatus is not shut off. He must continue to attempt to "feel" the proper placement of the dimensional elements of the site. In fact, the purpose of this approach to sketching is to "re-ignite" the viewer's intuition. As each element on the primary list is taken in order, the viewer must "feel" the proper position for that element in relation to the others. If the dimensional element "round" is listed, it must be determined how a rounded element fits in with "across," "rising," "flat," "wide," "long," and any other dimensional elements that may have preceded it. When elements from the primary list are exhausted, the viewer may duplicate the process with those from the secondary list. If necessary and desirable, the viewer may proceed to the details list and assign them their appropriate locations.

2. Trackers: Stage III contact with the site may on occasion produce an effect known as a tracker. This is executed by a series of closely spaced dots or dashed lines made by pen on paper, and describes a contour, profile, or other dimensional aspect of the site. Trackers are formed in a relatively slow and methodical manner. The viewer holds pen in hand, lifting it off the paper between each mark made, thereby allowing the autonomic nervous system, through which the signal line is being channeled, to determine the placement of each successive mark. While constructing a tracker, it is possible for the viewer to

spontaneously change from executive the tracker to executing a sketch, and back again.

3. Spontaneous Ideograms: At any point in the sketch/tracker process, an ideogram may spontaneously occur. This most probably relates to a sub-gestalt of the site, and should be treated like any other ideogram. It will produce "A" and "B" components, Stage IIs, and so forth. Because of the possibility for the occurrence of these spontaneous ideograms with their potential for conveying additional important site information, viewers are strongly counseled to always keep their pen on paper to the greatest extent practical.

H. Movement/Movement Exercises:

An outgrowth of the viewer mobility concept involves the ability of the viewer to shift his focus from one site to other sites using a polar coordinate concept. This is often termed a "movement" or "movement exercise," and is executed thusly. The viewer is given the coordinates for the base site, and the session proceeds as normal: I/A/B, Stage IIs, dimensionals, AI to Stage III sketches trackers. When the monitor is confident that the viewer has successfully locked onto this primary site, he tells the viewer to "prepare for movement." The viewer accordingly places his pen on the left side of the paper, indicating he is ready for a new prompting coordinate as per convention. The monitor then tells the viewer to acquire the central site. The viewer responds with a very brief, few-word description of the base site, whereupon the monitor gives a prompting statement in lieu of the usual geographic coordinate. This statement includes a distance and direction from the base site, and is couched in words as neutral, passive and non-suggestive (therefore less AOL-inducing) as possible.

By way of example, let us assume that the base site is a large grey structure, and the secondary site to which the viewer's focus is to be moved is 8 1/2 miles northwest of the base site. The monitor will say "Acquire the site," to which the viewer responds approximately, "A large grey structure." The monitor then says "8 1/2 miles (to the) northwest something should be visible." Just as he would a geographic coordinate, the viewer objectifies this phrase by writing it down, places his pen on the paper to receive the ideogram, and progresses from there

just as if he were processing any other new site.

Note, however, the very neutral way the monitor provided the prompting. He avoided such leading words as, "What do you see 8 1/2 miles northwest?" or "You should be able to see (hear/feel/smell) something 8 1/2 miles northwest." Observe also that "motion words" ("move," "shift," "go," etc.) were also avoided. Words and phraseology of either type tends to cause the viewer to take an active role, directly attempting to perceive the site instead of letting the signal line bring the information to him. This sort of active involvement greatly encourages the development of AOL and other mental noise effects.

Instead, the passive wording used by the monitor stimulates the analytic component of the mind as little as possible, allowing uncontaminated signal line data to be received. Examples of acceptable passively framed words relating to sensory involvement are: "should be visible," "hearable," "smellable," "feelable," "tasteable," etc. In earlier stages sensory-based wording would have been avoided as a catalyst to AOL. With the widened aperture in Stage III, however it may be used successfully.

This movement technique may be used any number of times, starting either from the original base site, or from one of the other subsequent sites to which the viewer's perception has been "moved."

I. Analytic Overlay (AOL) in Stage III:

1. AOL Matching: With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL. According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply

any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

2. AOL Drive: Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOLs can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL/D Break" (as discussed under STRUCTURE), then review his data to determine at what point he accepted the AOL as legitimate data. After a sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

a. Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

b. AOL "Peacocking": The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from one before, analogous to the unfolding of a peacock's tail.

J. Format:

Following is a sample Stage III format:

(FORMAT FOR STAGE III)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I - Coordinate)	(Ideogram)	A	Rising Angles Across Downs Solid
		B	Structures

(STAGE II - Sensory Data)	S2	grey white rough gritty texture noisy mixture of sounds warm moist smell of fumes unclean smell hazy tall (beginning of dimensionals leading to AI and Stage III sketching/tracking) wide long huge
------------------------------	----	--

(Stage III)	(SKETCH OR TRACKER)	AI BREAK Wow! I'm dizzy!
		AOL BREAK Empire State Building

STAGE IV

A. Concept:

With the successful accomplishment of Stage III, the viewer has become subject to an enormous flood of information available from the site. Previously, such a flow of data would have been overwhelming, and those circumstances in Stages I through III in which the viewer found himself so inundated would have required the taking of a "Too Much Break." At this point, however, it becomes both possible and necessary to 1) establish a systemic structure to provide for the orderly, consistent management of the volumes of information that may be obtained, and 2) facilitate and guide the viewer's focusing of perceptions on ever finer and finer detail of the site. This is accomplished through the use of an information matrix which is illustrated below. Stage IV is a refinement and expansion of the previous structure to facilitate more complete and detailed decoding of the signal line.

B. Definitions:

Most of the terms used in a Stage IV matrix have been defined previously. Those that have not are explained as follows:

1. Emotional Impact: The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

2. Tangibles: Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

3. Intangibles: Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental," "foreign," "medical," "church," "administrative,"

"business," "data-processing," "museum," "library," etc.

4. AOL/S: Virtually synonymous with the previously considered term "AOL Matching," AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, "What is this trying to tell me about the site?" As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.

5. Dimensionals: "Dimensionals" have an even broader meaning here than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. "Spired," "twisted," "edged," "partitioned," etc. are only a few examples.

C. Stage IV Matrix:

To provide the necessary structure for coherent management of this information, matrix column headings are constructed across the top of the paper thusly:

S-2	D	AI	EI	T	I	AOL	AOL/S
-----	---	----	----	---	---	-----	-------

These headings stand for the following:

1. S-2: Stage II information (sensory data).
2. D: Dimensionals.
3. AI: Aesthetic Impact.
4. EI: Emotional Impact.
5. T: Tangibles.
6. I: Intangibles.
7. AOL: Analytic Overlay.
8. AOL/S: AOL/Signal.

D. Session Format and Mechanics:

As the viewer produces Stage IV responses

(generally single words that describe the concepts received via the signal line) they are entered in the matrix under their appropriate categories. The matrix is filled in left to right, going from the more sense-based Stage IIs and dimensionals towards the ever more refined information to the right, and top to bottom, following the natural flow of the signal line. Stage IV information, similar to that of Stage II, comes to the viewer in clusters. Some particular aspect of the site will manifest itself, and the sub-elements pertaining to that aspect will occur relatively rapidly to the viewer in the general right-to-left and top-to-bottom pattern just described. Some degree of vertical spacing can be expected between such clusters, an indication that each of these clusters represents a specific portion of the site.

Entries in a properly filled-in matrix will tend to move slantwise down the page from the upper left to lower right with some amount of moving back and forth from column to column. Stage IIs and dimensionals retain their importance in site definition, while AOLs and AIs, once they have been recognized and objectified as such, so not require a major interruption in the flow of the signal line as was the case in previous stages. In fact, AOLs now frequently become closely associated with the site and may lead directly to "AOL matching," or AOL/Signal, as it is categorized in the matrix and described above. EI tends to manifest itself comparatively more slowly than information in other categories. If people are present, for example, EI pertaining to them may be effectively retrieved by placing the pen in the EI column of the matrix. Several moments of subsequent waiting may then be required for the signal to build and deliver its available information. Tangibles will frequently produce immediate sketches or ideograms, which lead to yet more intimate contact with the signal line.

Some degree of control over the order of information retrieval from the signal line can be exercised by the viewer, determined by which column he chooses to set his pen to paper. This acts as a prompting mechanism to induce the signal line to provide information pertinent to the column selected. For example, if more intangibles relating to the site are desired, the pen may be placed in the "I" column to induce the extraction of intangible information from the signal line.

The Stage IV process can be very rapid, and care must be taken to accurately decode and record the data as it comes. However, if as sometimes happens the signal flow should slow, it is recommended that resting the pen on paper in the "EI" column may enhance retrieval of "EI" information, which in turn may potentially stimulate further signal line activity and acquisition.

E. Format:

Following is a sample Stage III format:

(FORMAT FOR STAGE IV)

			Name
			Date
			Time
(Personal Inclemencies/Visuals Declared)			
(STAGE I - Coordinate)	(Ideogram)	A	Rising Angles Across Downs Solid
		B	Structures
(STAGE II - Sensory Data)		S2	rough smooth gritty texture grey white red blue yellow orange clean taste mixture of smells warm bright noisy
(STAGE II - Dimensionals)			tall rounded wide long open

AI BREAK
Interesting.
I like it here.

(Stage III)

(SKETCH OR TRACKER)

[STAGE IV]

S-2	D	AI	EI	T	I	AOL	AOL/S
-----	---	----	----	---	---	-----	-------

				structures			
--	--	--	--	------------	--	--	--

rough smooth							
-----------------	--	--	--	--	--	--	--

					manmade		
--	--	--	--	--	---------	--	--

high tall wide							
----------------------	--	--	--	--	--	--	--

		AI BREAK This is neat!					
--	--	------------------------------	--	--	--	--	--

			doors				
--	--	--	-------	--	--	--	--

			windows				
--	--	--	---------	--	--	--	--

				colorful			
--	--	--	--	----------	--	--	--

			parapets building				
--	--	--	----------------------	--	--	--	--

	[SKETCH]						
--	----------	--	--	--	--	--	--

				foreign feeling			
--	--	--	--	--------------------	--	--	--

			people				
--	--	--	--------	--	--	--	--

		somber serious devoted enthusiastic					
--	--	--	--	--	--	--	--

				secular			
--	--	--	--	---------	--	--	--

						AOL BREAK A castle in a city	
--	--	--	--	--	--	------------------------------------	--

			church				
--	--	--	--------	--	--	--	--

STAGE V

A. Concept:

Stage V is unique among the remote viewing stages thus far discussed in that it does not rely on a direct link to the signal line to obtain the information reported. Instead, data is derived through accessing the information already available below the liminal threshold in the brain and autonomic nervous system. This information is deposited in earlier stages when the signal line passes through the system and "imprints" data on the brain by causing cognitrons to form through the rearrangement of the brain's neuronal clusters into the appropriate patterns, roughly analogous to what occurs in a computer's memory storage when it receives a data dump.

Information "stored" in a cognitron can be accessed by a certain prompting methodology. In normal brain functioning, cognitrons are induced to deliver up the information they store through some stimulus delivered by the brain, much in the same way as a capacitor in an electronic circuit can be triggered to release its stored electric charge.

When properly prompted, the information released consists of sub-elements which together form the complete cognitron. For example, the concept "religious" may be represented by one complete cognitron (cluster of neurons); each neuron would store a sub-element of that cognitron. Hence, the cognitron for "religious" could have neurons storing data for the following elements: "quiet," "incense," "harmonious chanting," "bowed heads," "robes," "candles," "dimly lit," "reverence," "worship," "respect," etc. If attention is paid to what underlies the concept of "religious" as it is originally evoked in Stage IV, the sub-elements, which may themselves provide valuable information far beyond their collective meaning of "religious," may be broken out and assembled. These sub-elements as they are brought forth in Stage V are known as "emanations" ("emanate" literally defined means, "to issue from a source, to flow forth, to emit, or to issue").

B. Definitions:

1. Objects: An object is a thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his response of "religious;" i.e., "robes," "candles," "incense," etc.

2. Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: "quiet," "dimly lit," "echoing," "large," etc.

3. Subjects: "Subject" is defined as "something dealt with in a discussion, study, etc.," "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, "reverence," "worship," "respect," "harmonious chanting," etc.

4. Topics: "Topic" is defined as "a subject of discourse or of a treatise; a theme for discussion." Closely related to "subjects," "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific: "mass," "Catholic," "priest," "communion," and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and "fractalized," with larger cognitrons being subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus "broken out," or "stage-fived" can itself often be further "stage-fived," and subdivided into its own object/attribute/subject/topic categories.

C. Format and Structure:

Because extreme caution must be exercised to avoid phrases or promptings that might either induce AOL or otherwise unnecessarily engage the viewer's analytic mental processes, a sort of "hypo-stimulative" type of referral system must be used to "target" the viewer. This is accomplished by dividing the possible types of

emanations obtainable into four categories: objects, attributes, subjects, and topics, then prompting the release of subliminally-held information by saying and writing "Emanations," followed only by a question mark.

In actual execution, the Stage V format would look somewhat as follows:

religious
objects
emanations?

robes
candles
incense

religious
attributes
emanations?

quiet
dimly lit
echoing
large

religious
subjects
emanations?

worship
reverence
respect
harmonious
chanting

religious
topics
emanations?

mass
Catholic
priest
communion

Note the arrangement of the prompters. First is written the word or concept being broken out. Directly under it is the particular category to be considered. Finally comes the word "emanations," followed by a question mark. This methodology was developed as the best

means of directing a query into the neural "data storage area" of the subconscious without inadvertent "hinting," suggestion, or engagement of analytic processes. The word "emanations" represents the sub-elements or component parts of the "religious" cognitron which emerged from the subconscious as a collective concept for these sub-elements. Because it possesses the combined neural energy of the aforementioned components, during Stage IV the overall cognitron-concept is able to pass into the conscious awareness of the viewer with relative ease. The sub-elements themselves, however, have insufficient impetus to individually break unaided through the Liminal barrier into the consciousness of the viewer, and must intentionally be invoked through the Stage V process.

It is suspected that the most amount of information will probably be derived from attribute or topic categories, though at times both object and subject headings might provide significant volumes of information. If, as occasionally may happen, all four categories are prompted and no responses result, it can be supposed that one of two situations exist: the response being stage-fived is either already at its lowest form, or it is really AOL.

D. Implications:

The value of Stage V is readily apparent. Though the sum total of the information obtained quite validly might produce the overall cognitron of "religious" in the context of an RV session, once rendered down to its sub-elements and details the cognitron produces a wealth of additional information of use to the analyst.

E. Considerations:

The process has a few peculiarities and a few cautions to observe. First, one must be aware that not every cognitron necessarily produces responses for every category, and in those that do, some categories are inevitably more heavily represented than others. In general, the rule is that if the list of words that the viewer produces under the particular category being processed does not flow smoothly, regularly, rapidly, and with obvious spontaneity, the end of accessible information has been reached. Therefore, if there is a pause after the last word recorded of more than a few

seconds, the end of the cluster has probably been reached. On the other hand, if after the original prompting nothing comes forth spontaneously, there are probably no accessible emanations pertaining to the cognitron being processed in that category. For example, if the viewer just sits with pen on paper, with nothing to objectify after the viewer has written "religious," "topics" (or other category), and "emanations?" then topic-type information was probably not relevant to the formation of that cognitron. If such a situation should occur either at the beginning of a category or at the end of one more productive, the viewer should either on his own or with encouragement from the monitor declare an end to that particular category and move on to the next. Usually, the viewer is intuitively aware when more valid information remains to be retrieved and when the end of a cluster has been reached. To sit too long waiting for more information if none is readily available engages the analytic process and encourages the generation of AOL.

The viewer must also be aware that some responses might at one time or another appear in any one or more of the category columns. One example frequently given is "warm." Although one might consider this an attribute of some object-related word, as a concept of temperature "warm" could just as well show up in the Object column itself. "Electronic," on the other hand, is unlikely to be an object, but could easily fit into attribute, subject or topic columns.

F. Switches:

The "switch" is another issue that needs to be properly understood in conjunction with the Stage V process. Sometimes, the viewer will be busily recording a string of emanations under a particular category when suddenly emanations from another category intrude. For example:

religious
objects
emanations?

robes
candles
hall
quiet

long
dimly lit
echoing...

Notice that a few "object" words come through at first, to be replaced spontaneously by words more appropriate to the "attribute" category. This is known as a "switch"--a point in a Stage V chain where a sudden switch is made from one category to another. There are several possible causes for this. The first is that the viewer has in a sense skipped down a level in detail, and proceeds to provide sub-elements of information for the last valid item in the category--in the above example the words quiet, long, etc., are attributes of "hall," instead of objects belonging to "religious."

A second possibility is that all emanations of a given category are exhausted without the viewer being conscious of the fact, and emanations from another category begin to intrude out of proper structure, as shown below:

robes
candles
soothing
dim
peaceful
decorated

Finally, it may be the case that no emanations of the proper type might manifest themselves, but only intruders from another category. Such a situation would indicate that no emanations of the sort that would be expected for the prompted category are present, and that such emanations were obviously not important in the formation of the cognitron being Stage-fived.

To deal with a switch, one must task the system (after analyzing what has happened) using an alternative category suggest by the trend in the data line. In other words, if attributes are produced by the switch, one should shift to the "attribute" category and re-prompt the word/cognitron under examination.

G. AOL and Stage V:

Objects and Attributes may be considered "objective elements," in that like Stage IIs, these

responses are much less likely to spark AOLs. Topics and Subjects, on the other hand, are "subjective, informational elements," and require special attention to avoid AOL contamination.

AOL too may lend itself to being "stage-fived." It is axiomatic in this RV theory system that analytic overlay is generally valid, site-related information which the analytic centers of the brain have simply taken and "embroidered" with memory associations and suggestive imagery. This implies that accurate information can possibly be derived from an AOL through the Stage V process. For the purposes of Stage V, these kernels of valid site-information are called "prior emanations." The format for "stage-fiving" AOLs is as follows:

AOL mosque
prior emanations?

large
assembly
religious decorations
singing
reverence
scriptures
clergy

When prompting valid prior emanations from an AOL, it is important to indicate only "AOL," and not say or write "AOL Break" as the viewer has been conditioned to do in most other circumstances involving AOL, since the word "break" is intended both to disengage the viewer from the signal line and to inform the viewer's system that the material occasioning the "break" was not desirable.

The prior emanations that result from "stage-fiving" an AOL tend to be a mixture of the four Stage V categories, selected words of which could presumably further be "stage-fived."

Finally, when normal AOL is encountered in the course of a Stage V cluster, which it sometimes is, it should be declared according to the normal practice, and the category re-prompted. If deemed appropriate, such AOL could no doubt also be subjected to Stage V reduction.

H. Format:

A sample format for Stage V follows:

(FORMAT FOR STAGE V)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I - (Ideogram) A Rising
Coordinate) Angles Across
Downs Solid

B Structures

(STAGE II - S2 rough
Sensory Data) smooth
gritty texture
grey
white
red
blue
yellow
orange
clean taste
mixture of smells
warm
bright
noisy

(STAGE II - Dimensionals) tall
rounded
wide
long
open

AI BREAK
Interesting.
I like it here.

(Stage III) (SKETCH OR TRACKER)

[STAGE IV]

S-2 D AI EI T I AOL AOL/S
structure

rough
smooth

high
tall
wide

AI BREAK
This is
neat!

doors
windows

manmade

colorful

parapets
building

[SKETCH]

foreign
feeling

people

somber
serious
devoted
enthusiastic

secular

AOL BREAK
A castle
in a city

church

(STAGE V)

religious
objects
emanations?

robes
candles
incense

religious
attributes
emanations?

quiet
dimly lit
echoing
large

religious
subjects
emanations?

worship
reverence
respect
harmonious
chanting

religious
topics
emanations?

mass
Catholic
priest
communion

AOL mosque
prior emanations?

large
assembly
religious decorations
singing
reverence
scriptures
clergy

STAGE VI

A. Concept:

Stage VI involves the three-dimensional modeling of the site. As such, it is in a sense the continuation of expression of the site's physical characteristics begun in Stage III. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and act as a prompt to produce further information relating to the site--including not just the physical aspects being modeled, but other elements not directly associated with the modeling itself.

B. Functions of Modeling:

Stage VI, modeling, has two functions:

1. Kinesthetic interaction with the site by describing the site with 3-dimensional materials, which facilitates the assessment of relative temporal* and spatial dimensional elements of the site, and;

2. Kinesthetic interaction with the site which effectively lowers the liminal threshold of the viewer by narrowing the RVer's attention field to specific locales (time/space). (Kinesthetic activity is space/time activity, such as moving an object from point A to point B. Not only has the object moved in space, it has also taken time to make the move. Everything in the physical universe is because of kinesthetic activity.)

* NOTE: An example of relative temporal assessment would be describing a site as being contemporary and modern, with an old world ambience, which the people of today visit to understand the past.

C. RV Modality:

There are two types of kinesthetic activities in remote viewing--the detect mode and the decode mode. The detect mode includes those behaviors that act as progressively engineered stimuli to the RVer, which in Stage I involves writing the coordinate and in Stage III involves the rendering of a sketch, drawing, or tracker. In Stage VI this mode is represented by 3-dimensional

model constructing. Decode kinesthetics, on the other hand, are objectifications which act as responses to the stimuli of the detect mode. Representing the decode mode are the Stage I ideogram, Stage II basics, Stage III dimensionals, the Stage IV matrix, and the Stage VI matrix, all of which are produced from the signal line. Stage V is neither detect nor decode as Stage V information comes from cognitrons formed subconsciously rather than from the signal line.

D. Discussion:

According to theory, as the viewer proceeds through the earlier Stages, his contact with the site is enhanced in quality and increased in extent. Stage VI involves the viewer in direct 3-dimensional modeling and assessment of the site and/or the relationship of Site "T" elements, one to another.

Stage VI may be engaged at several different junctures: after completion of Stage IV and/or Stage V. It can also be entered when Stage IV has stabilized, appropriate AI has been encountered and dealt with, and the viewer has become localized on a specific aspect of the site. Because Stage IV data is collected by "winking" around the site, thereby providing incongruent information, the stabilization/localization must occur prior to Stage VI. After the Stage IV "T" has been modeled, the session can proceed moving to Stage V or be continuing further with Stage VI.

E. Session Mechanics:

As soon as the decision is made to proceed into Stage VI the viewer places in front of him the modeling material (usually clay) that has been kept nearby since the start of the session. At the same time, he also takes a blank piece of paper and writes a Stage VI Matrix on it. As the viewer proceeds to manipulate the modeling material into the form(s), dimensions, and relationships that "feel" right to him, he maintains as his concentrated effort the perception of the site details that are freed to emerge into his consciousness by the kinesthetic experience of the modeling process. These site data are recorded in their appropriate columns on the matrix as the Stage VI portion of the session continues.

1. Matrix: The Stage VI Matrix is identical in

form to the Stage IV Matrix:

S-2 D AI EI T I AOL AOL/S

However, it is labeled "Stage VI" for both record keeping purposes and because that matrix pertains to a specific locale in time/space and not the entire site.

2. Considerations: In practice, the viewer constructs the Stage VI Matrix, sets it aside, constructs a 3-dimensional model of Stage IV "T's," and records information perceived from the signal line. During the modeling process, the viewer must:

a) Focus his awareness on the signal line (not the model) and the information which will begin to show as the model is constructed, and;

b) Objectify that information within the prepared Stage VI Matrix. The viewer must keep in mind that the model does not have to be a precise or accurate rendering. It is the objectified information resulting from the modeling that is IMPORTANT.

F. Format:

Following is the format for a typical Stage VI session:

(FORMAT FOR STAGE VI)

			Name
			Date
			Time
(Personal Inclemencies/Visuals Declared)			
(STAGE I - Coordinate)	(Ideogram)	A	Rising
			Angles Across
			Downs Solid
		B	Structures

(STAGE II -
Sensory Data)

S2 rough
smooth
gritty texture
grey
white
red
blue
yellow
orange
clean taste
mixture of smells
warm
bright
noisy

(STAGE II - Dimensionals)

tall
rounded
wide
long
open

AI BREAK
Interesting.
I like it here.

(Stage III)

(SKETCH OR TRACKER)

[STAGE IV]

S-2	D	AI	EI	T	I	AOL	AOL/S
				structure			
rough							
smooth							
					manmade		
	high						
	tall						
	wide						
		AI BREAK					
		This is					
		neat!					
				doors			
				windows			

colorful

parapets
building

[SKETCH]

foreign
feeling

people

somber
serious
devoted
enthusiastic

secular

AOL BREAK
A castle
in a city

church

(STAGE V)

religious
objects
emanations?

robes
candles
incense

religious
attributes
emanations?

quiet
dimly lit
echoing
large

religious
subjects
emanations?

worship
reverence
respect
harmonious
chanting

religious
topics
emanations?

mass
Catholic
priest
communion

AOL mosque
prior emanations?

large
assembly
religious decorations
singing
reverence
scriptures
clergy

(STAGE VI - this matrix is filled in while viewer is
constructing the model)

STAGE VI

S-2	D	AI	EI	T	I	AOL	AOL/S
-----	---	----	----	---	---	-----	-------

church

hand-hewn
stones

grey
rough

very large

very old
war damaged

monument

dreary climate

international
feeling

rubble

separate
structure

tall
straight
rectangular
high
wide

AI BREAK
This
is really neat!
It feels very
familiar.

modern
same purpose
as other
structure

church

New
church
and
old
church
are
the
same

cosmopolitan
atmosphere

war
atrocities

* Viewer's Summary: Site is composed of two churches. One church, which is old and made of hand-hewn stones, has been damaged by war. There is a lot of rubble around it. The new church is very modern in design. Both are located in an area with a cosmopolitan atmosphere and an international flavor. The older church has been left as a monument to remind the people of today of the war atrocities of the past. The new church now serves the same purpose as the older church did at one time--a house of worship.

* NOTE: At the end of a session, the viewer will often produce a short summary of the data contained in session structure as an aid in tying together the information derived from the signal line.

FEEDBACK NOTE: Site is the new Kaiser Wilhelm Church and the war-torn older Kaiser Wilhelm Church, which are side-by-side in Berlin, Germany. The older church, demolished by bombing during World War II, has been left to stand as a monument and a reminder to all who visit.



GLOSSARY

A

"A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee's site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: "Rising up, peak, down." This is the "motion" sensation he experienced as his pen produced the ideogram. He then says "solid," having experienced the site as being solid as opposed to fluid or airy. This is the "feeling" component of the Stage 1 process. There are at least five possible types of feelings: solidity, liquidity, energetic, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually address as "feeling/motion," it will normally be the case in actual session work that the motion aspect is decoded first with the feeling portion coming second.

AOL ("Analytic Overlay"): The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site^[5] that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort

of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL.^[6] Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system^[7] are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviors.^[8] Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

AOL Matching: With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL. According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

AOL/S: Virtually synonymous with the previously considered term "AOL Matching," AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, "What is this trying to tell me about the site?" As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.

AOL Drive: Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOLs can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL/D Break" (as discussed under STRUCTURE), then review his data to determine at what point he accepted the AOL as legitimate data. After a sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

AOL "Peacocking": The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from one before, analogous to the unfolding of a peacock's tail.

Aesthetic: Sensitivity of response to given site.

Aperture: An opening or open space; hole, gap, cleft,

chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: "quiet," "dimly lit," "echoing," "large," etc.

Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

B

"B" Component: The first (spontaneous) analytic response to the ideogram and "A" component.

Breaks: The mechanism developed to allow the system to be put on "hold," providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum.

Break (Break): If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break," "AI Break," "Bilo Break," etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

There are seven types of breaks:

AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.

Confusion Break (often, "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is

called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

Too Much Break ("TM Break"): When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break, normally with the reiteration of the coordinates. A too much break is often indicated by an overly elaborate ideogram or ideograms.

Aesthetic Impact Break ("AI Break"): Will be discussed in conjunction with Stage III.

AOL Drive Break (AOL-D Bk): This type of break becomes necessary when an AOL or related AOLs have overpowered the system and are "driving" the process (as evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information.^[10] Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

Bi-location Break (Bilo Bk): When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.^[11]

C

Coding/Encoding/Decoding: The information conveyed on the signal line is "encoded," that is translated into an

information system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

D

Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

Dimensionals: "Dimensionals" have a broader meaning in Stage IV than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. "Spired," "twisted," "edged," "partitioned," etc. are only a few examples.

Drawing: The act of representing something by line, etc.

E

Emotional Impact: The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

Evoking: (Evoke: "to call forth or up; to summon; to call forth a response; elicit.") Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).

F

Feedback: Those responses provided during the session to the viewer to indicate if he has detected and properly

decoded site-relevant information; or, information provided at some point after completion of the RV session or project to "close the loop"

Correct (abbreviated "C"): The data bit presented by the trainee viewer is assessed by the monitor to be a true component of the site.

Probably Correct ("PC"): Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.

Near Site ("N"): Data objectified by the viewer are elements of objects or locations near the site.

Can't Feed Back ("CFB"): Monitor has insufficient feedback information to evaluate data produced by the viewer.

Site ("S"): Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.

Silence: When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behavior or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

G

Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.

Major Gestalt: The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site. .

I

I/A/B Sequence: The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition^[2] and further site detection and decoding in subsequent CRV stages. The sequence is composed of an ideogram (the "I"), which is a spontaneous graphic representation of the site's major gestalt; the "A" component or "feeling/motion" involved in the ideogram; and the "B" component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.

Ideogram: The "I" component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer's pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer's hand and arm. The objectified ideogram has no "scale;" that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

Inclencencies: Personal considerations that might degrade or even preclude psychic functioning. Muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be

"worked through," and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can color or distort the viewer's functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

Intangibles: Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental," "foreign," "medical," "church," "administrative," "business," "data-processing," "museum," "library," etc.

M

Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

Mobility: The state or quality of being mobile.

Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary.^[4] The monitor plays an especially important role in training beginning viewers.

Motion: The act or process of moving.

O

Objects: An object is a thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his response of "religious;" i.e., "robes," "candles," "incense," etc.

Objectification: The act of physically saying out loud and writing down information. In this methodology,

objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification "gives reality" to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLs, etc.) that might otherwise clutter the system and mask valid signal line data to be expelled.

P

Perceptible: That which can be grasped mentally through the senses.

Prompt: To incite to move or to action; move or inspire by suggestion.

R

Remote Viewer: Often referred to in the text simply as "viewer," the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

Remote Viewing (RV): The name of a method of psychoenergetic perception.^[1] A term coined by SRI-International^[2] and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding or time."^[3]

Rendering: Version; translation (often highly detailed).

S

Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he

has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

Sensory: Of or pertaining to the senses or sensations.

Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.

Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.

Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

Subjects: "Subject" is defined as "something dealt with in a discussion, study, etc.," "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, "reverence," "worship," "respect," "harmonious chanting," etc.

T

Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.

Tangibles: Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

Topics: "Topic" is defined as "a subject of discourse or of a treatise; a theme for discussion." Closely related to "subjects," "topics" often prove to be sub-elements of one

or more of the subjects already listed, and frequently are quite specific: "mass," "Catholic," "priest," "communion," and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and "fractalized," with larger cognitrons being subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus "broken out," or "stage-fived" can itself often be further "stage-fived," and subdivided into its own object/attribute/subject/topic categories.

Track: To trace by means of vestiges, evidence, etc.; to follow with a line.

V

Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

W

Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.
