$5.00

Aperture

The Official Publication of the International Remote Viewing Association

A Message from The Editors

Welcome to this new issue of *Aperture*! This edition features the second part of Robert Durant's firsthand account of how he became a Remote Viewer, detailing his undeniably breathtaking session with Ingo Swann that resulted in a stunning three-dimensional clay model of the target, a temple in Thailand. While many remote viewers report having remarkably accurate early sessions, Durant's moment is truly, even eerily, exceptional. It is a wonderful testament—all in one experience—to the power of the human mind, the protocols of remote viewing, and the reality of nonlocal consciousness. We earnestly hope that this serves to inspire all aspiring remote viewers to keep their own "apertures" wide open and to trust their innate abilities to produce excellent results in this exciting, evolving discipline.

In our *RV Research* department, Dr. Bill Stroud helps advance the state of the art by giving his suggestions for some powerful techniques for better handling that seemingly relentless nemesis of all remote viewers, analytical overlay, also known as "stray cats." Borrowing from the genius of hypnotherapy pioneer Dr. Milton Erickson, Stroud helps us remember that "going with the flow" can be a useful, even essential, metaphor for making the remote-viewing experience both less taxing and more graceful.

In *RV News*, IRVA President Stephan A. Schwartz will be hosting a weekend RV training seminar in early November at the Association for Research and Enlightenment (A.R.E.) in Virginia Beach, VA. IRVA's own 2006 conference in Las Vegas is already taking shape now, so make sure to look for details on *www.rvconference.org* soon. It promises to be an exciting opportunity to learn about what's new and developing in the world of remote viewing. In the meantime, happy viewing during this holiday season!

~ *the Editors*

Aperture

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

Inside This Issue

APERTURE

Feature Article
How I Became A Remote Viewer (Part II)

By R. J. Durant

Criticism has been lodged with us on occasion that **Aperture** *focuses too much on Controlled Remote Viewing (CRV) as an RV methodology, at the expense of other RV methods and subjects of broader application to the RV field. While we always welcome constructive criticism, we are somewhat perplexed about this particular one, as we have consciously tried to foster the same "Big Tent" approach to content in this publication that has characterized IRVA's annual conferences. That said, we introduce here the second segment of a two-part article that is decidedly CRV-oriented, because of the valuable insights of the author. This article gives an informed look into how RV is taught by its most experienced practitioner and theorist, the legendary Ingo Swann. The first segment, which appeared in our last issue, described the general environment of CRV training and the principles applied. In this issue of* **Aperture**, *the second segment details in depth Mr. Durant's stunning final remote-viewing session. We are confident that people trained in all remote-viewing disciplines can and will profit from his experiences. And, of course, we are always happy to receive balanced, well-written manuscripts on or about any edifying aspect or method of remote viewing. ~ the Editors*

Anatomy of a Remote-Viewing Session

On May 1, 1994, I sat at the table in Swann's basement, roller-ball pen in hand, a small pile of blank paper within reach, and a single blank sheet in front of me. A paper cup with coffee was within reach, a reminder that the excursion I was about to make into the farthest reaches of another universe would take only my mind, not my body.

At the opposite end of the table, Swann sat smoking a cigar, patiently waiting for me to indicate my readiness to "take the coordinate." As usual, I was nervous. But this was to be a special session as well: Swann had brought modeling clay, and said that the exercise would include the construction of a three-dimensional model of the target site. How this could possibly be done, I could not imagine. But I found it nearly impossible to understand how I had successfully described 30 or 40 sites during the past weeks, using only the latitude and longitude of the sites as the initial trigger for the remote viewing that followed.

But it was time now to remote view, and if nothing else, it meant that I must absolutely stop thinking. As mentioned above, thinking is the deadly, merciless enemy of remote viewing. So I did my little

trick to accomplish this. I shifted my conscious mind "sideways," leaving the remote-viewing portion of my mind ready to begin.

And then I placed the tip of the pen on the paper, the signal that I was ready to take the coordinate. Speaking might disturb the delicate mindset. And the viewer is in charge of the session. Thus Swann waited, and then, seeing the pen drop to the paper, he intoned the coordinate, quietly but deliberately: "Fourteen degrees, 20 minutes, North. One hundred degrees, 35 minutes East."

I wrote the numbers as he spoke them. As the word "East" ended, my hand scrawled, left to right, forming the ideogram. This movement of the pen was entirely involuntary, uncontrolled by my conscious thought, and in fact the entire arm was involved in directing the pen, not just the wrist and fingers. The first page of my session appears as [Figure 1].
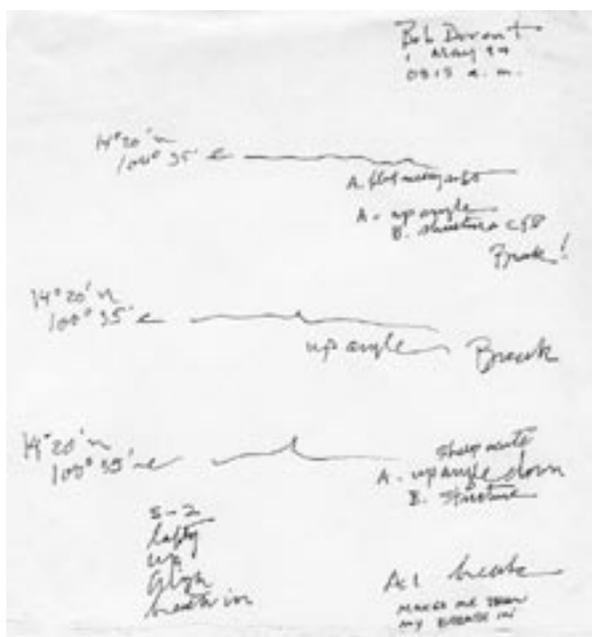

Figure 1

Then I interpreted the ideogram, from its "feel" and shape, and wrote down: "A: flat, rolling, soft," then, "A: up angle, B: structure." Thus my initial conclusion that the site defined by the coordinate was flat, rolling, soft land with a structure located there or prominent there. (The "A:" is the general description of the ideogram, the "B:" is the general-sense conclusion, if any.)

Below that I wrote "Break!" The viewer can call a break in the session at any time. There are technical reasons for doing this under certain circumstances, but here I was simply having an especially strong case of

performance anxiety. After a short while, probably only ten or 15 seconds, I told Swann I wanted to take the coordinate again and put the pen to the paper. Swann replied by repeating the coordinate.

I wrote the coordinate as it was spoken, and produced another ideogram, noted "up angle," and took yet another break. Then I asked for the coordinate a third time.

Swann spoke the coordinate, I produced a third ideogram, and wrote "A: sharp acute, up, angle, down, B: structure." All three ideograms were essentially the same, the second and third emphasizing the sharp angular shape representing the target, but each repetition made the essence of the ideogram more obvious. That is, it was definitely a man-made structure.

This time I did not take another break. Instead, by now the "signal line" had become very strong, and the characteristic flow of the remote-viewing stages was powerfully moving the pen. I wrote "S-2," expecting the second stage to emerge, producing colors, textures, and other "tactiles;" however, they did not appear. Instead, I was being sucked into the site, though I could not visualize it. This is an excellent example of how "feeling" is so predominant in remote viewing, because I wrote "lofty, up, high, breath in." In other words, I had contacted the site, as if confronting it with my body, and was nearly overwhelmed by the sudden realization of its height. At that point, because of the strong emotional impact, I took a break for what is called "Aesthetic Impact" (an "AI break"). If the viewer were to succumb to such emotion-laden impressions, he would never proceed to gathering the unemotional data required to describe the site. And, under the AI break notation, I listed what made for the AI, namely, "Makes me draw my breath in."

As I was writing, I was also speaking. Swann was my instructor, but also my "monitor," a role that a second person would normally play during a remote-viewing session. That is, he kept a parallel record showing what I was saying. This is important because a viewer will often say something but neglect to write it down. Or, particularly in the early stages of training, a viewer will "draw pictures in the air," that is, using hand gestures, instead of using the pen and paper to memorialize it. Another function of the monitor is to prevent the viewer from becoming entranced by some aspect of the site, and thus stopping the natural flow of data. The viewer can engage in normal conversation during a session, but

is definitely in an "altered state of consciousness," and the objective monitor must on occasion offer a polite nudge. (Many years after my training, I was privileged to act as monitor for Swann in several remote-viewing sessions and discovered that even "The Master" himself needed that "polite nudge" from time to time!)

Figure 2 shows the second page of the session. I wrote "S-2," and began to list those descriptors, but got only two, "gray" and "checkered surface." Immediately after those notations, I began drawing the set of squares. While the squares really should have been underneath the S-2 items, the "automatic writing" aspect was in control and they intruded on top of the words. Then I drew the vertical shape.
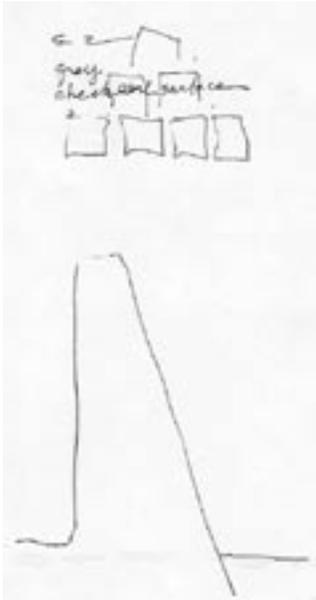
Picking up the next blank sheet and numbering it, I drew [Figure 3] a cone with some vertical lines, but mainly with a series of horizontal lines, and a horizontal line under the entire figure, marked "ground." Then I drew the three interlocking hook shapes and noted "round shaped." None of this sketching involved any sort of conscious thought. These marks appeared on the paper, as the pen moved, but with me observing as if from a distance watching someone else do the drawing. I still had no idea what the target was, or even if I were really "on target," or if I had totally missed the assigned site. Swann would not, at this stage of my training, have said anything even if he thought I was wildly off the mark. He just sat there at the far end of the table, silently, in a cloud of cigar smoke, almost seeming bored.

Figure 2

Figure 3

Then on to the next page [Figure 4], where the previous sketches were elaborated into one much more detailed representation. Here we have a cone, and for the first time a rough yet obvious three-dimensional sketch. There are still those weak vertical lines, but now there is a strong indication showing the shape of the edge of the cone. This seems to be a series of parallel grooves on the left side of the cone. Obviously, that side is not smooth, but in some way sculpted in a regular and perhaps symmetrical manner.

Figure 4

Page 5 [Figure 5] developed the previous concept, this time showing that these grooves extend throughout the cone, and are seen on both edges. The vertical line below that is simply marked "high," and I cannot recall why it appeared. One interpretation is that the "signal" was still telling me that the height of the target is important, as it did immediately after the third ideogram [Figure 1].
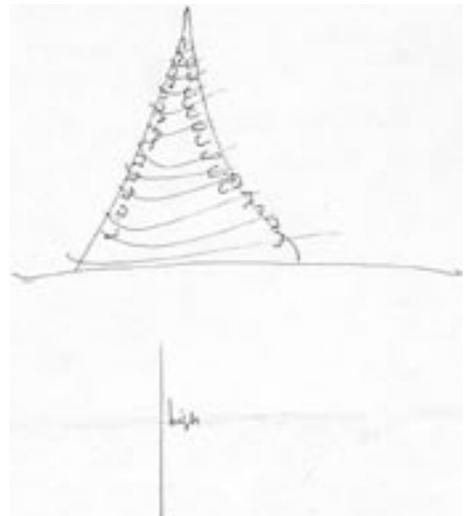
The next page began with another cone, but do observe the evolution of the shape of the cone as it became thinner in each succeeding sketch. The circular parallel markings are emphasized. Swann might have asked me to give the height of the cone, and there is listed what turned out to be an erroneous number, "400 – 500 feet?" on the side. Also of interest, and consistent with the development of this stage, is that I continued to do three-dimensional sketching, although this time it appears by insertion under the cone of a circle with

Figure 5

the notation "circular." Though unrealized at this point in the session, this is a view from the top, so that there is a side view and a view from above of this cone-shaped object, which from the outset was the primary focus of the remote-viewing process. Also, at the bottom of the cone and to the right are very rough sketches

Figure 6

indicating that more than just the single huge cone is at the site.

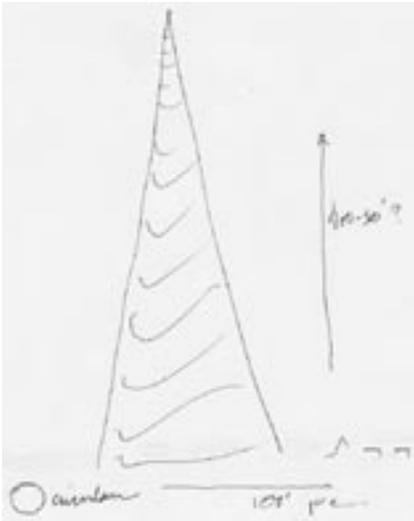The next page [Figure 7] is another three-dimensional representation, but very crude. As shown, it is almost meaningless. But when this page was returned to later, once the target's identity was finally known, this sketch was actually full of meaning.
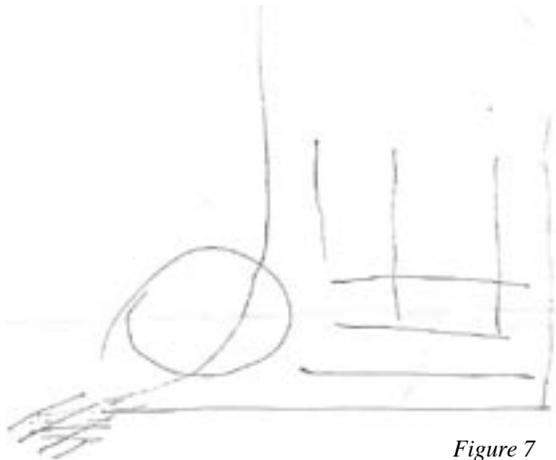

Figure 7

Figure 8 is an elaboration of the previous page. Because the data flows in a very regular fashion, the target site is being depicted in three dimensions, even though the "artist" is primitive. Here four cones are evident, of different height, a large rectangular block upon which the cones rest and, at the lower left of the block, a circle. The base is noted as "base."

On the next page [Figure 9], I once again attempted to get "tactiles" and deliberately wrote "S-2" at the top of the page in order to evoke them. The result was "feel solidity, complex surface," and a third word that cannot be read.
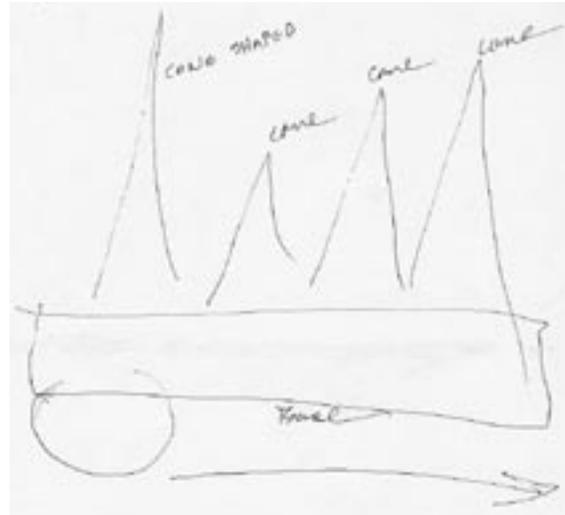
Figure 8

While recording these S-2 items, I had another Aesthetic Impact (AI) very similar to the first one in the session; this time it was "up" and "heaven." Then the notation on the right side, "AOL temple." "AOL" signifies "Analytic Overlay," which refers to viewer impressions that are probably due to imagination or logical analysis by the conscious mind of the data received. These must be discarded, or at least put aside for the time being, and they are identified on the worksheet for this reason. However, as the session progresses, it becomes likely that such AOLs are in fact true representations of the target.

Figure 9

Further on [Figure 9] is more S-2 data, "yellow," "gray," "blue," "green." Notable too is how the legibil-

ity of the handwriting has deteriorated, even though I had done very little writing to this point; this may have resulted from a deeper immersion in the altered state of consciousness. And at the right is another AOL, completely illegible. Finally, more sketches, notated as "series of right angles," and another sketch of angular objects.

As mentioned earlier, Swann would occasionally respond to viewer statements about the site, saying that each was "Correct," "Probably correct," or "Can't feed back," the last meaning that the viewer's statement could be neither confirmed nor denied given what was known about the target. In Figure 9, for example, the letters "CFB" next to the colors "yellow" and "gray," reflect Swann's telling me that he could neither confirm nor deny whether such colors existed at the site.

When I tried to evoke S-2 tactiles, my focus was on the surface of the object at the site. At this point in the session, there was enough data for me to know it was indeed a man-made structure, that it was comprised of four or five roughly cone-shaped objects with peculiar parallel grooves, and that the objects rested on a rectangular platform. But now I wanted more information about the color and texture of the surface--was it smooth, like iron, steel, or glass? What came were colors, and then the process rolled on beyond the S-2s. A more experienced, more disciplined viewer could have remained focused on the S-2s, moved within inches, "asked" how the surface "felt" to the touch, and so on. But I drifted off, carried away by the force of the basic process, now firmly in the three-dimensional sketching phase.

The next page [Figure 10] shows three cones on blocks. Noteworthy is how the shape of the cones changed during the course of the session. At this point, Swann directed me to begin making a clay model of the site. I proceeded, partly with my worksheets [Figures 1-10] laid out in sequence for reference, but mainly by reference to some kind of instruction my hands were getting from a truly unknown source. While building the model, I had difficulty getting one of the "cones" to stand straight on the block; I was thus forced to make a tiny ball of clay, and to insert it under the cone. The repair was not visible and had the desired effect of straightening the cone. But immediately, I got a strong impression, and went back to the page to write it.

On the bottom half of Figure 10, an AI is written out:
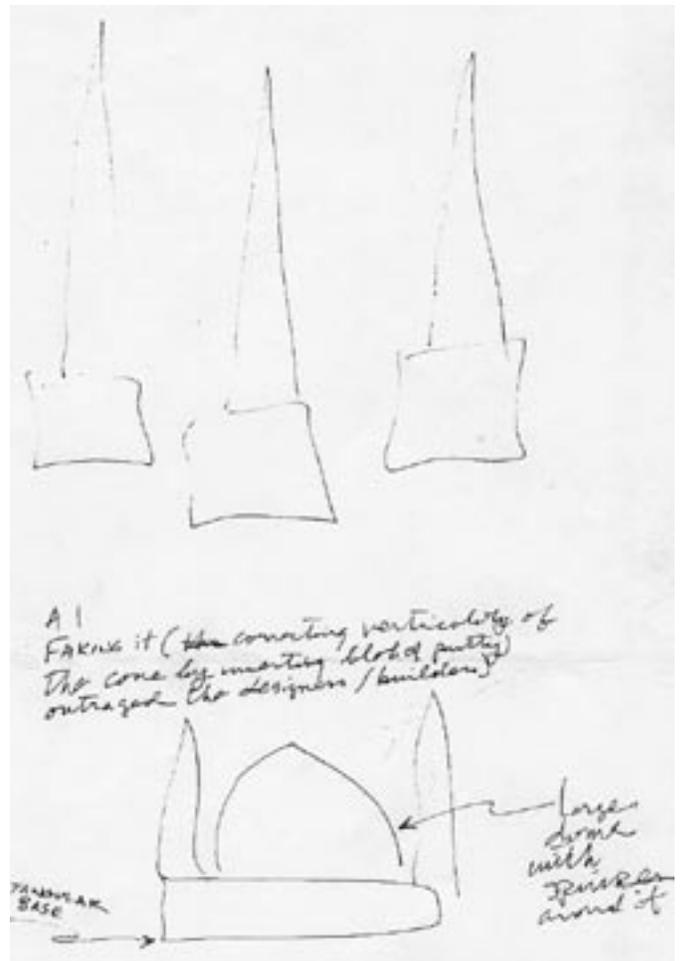
Figure 10

"Faking it (correcting verticality of the cone by inserting blob of putty) outraged the designers/builders." I seemed to be so strongly connected to the site that I "understood" the builders, who long ago had lavished love and care on the construction, and were appalled by my crudeness. While none of this may make any rational sense, these impressions came in an instant and were fully developed, allowing for only a very short summary on the worksheet. I also recall, though there is no written record on the worksheets, the impression that the purpose of the place was to honor ancestors, and that fires were lit there so that the smoke would rise to heaven, where the ancestors still reside. Thus, it was fundamentally a religious place, though devoted to ancestors rather than the worship of particular gods.

I then proceeded with another sketch, showing two thin cones around a third "fat" cone, all set upon a large rectangular base. The notation there is "rectangular base" and "large dome with spires around it."

At this stage in the session, although I had done no

analysis of the data, I had already drawn the target and begun making a model. I had also described the cones as "spires," with details about how they were configured and the unusual concentric rings forming their primary aesthetic feature. I had further said that it was a temple, and had associated heaven and both a physical and spiritual uplifting with the place.

The last page [Figure 11] only slightly changes the previous sketches, this time making more obvious the different heights of the spires, and emphasizing the "fat" spire or cupola on its own base, all on the larger base. Noted are "large base," and "on a rectangular platform."
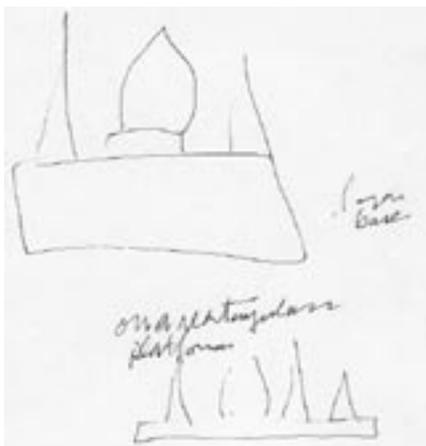
Figure 11

Figure 12 This temple in Thailand was the target for Bob Durant's CRV session with Ingo Swann. *Photo credit Robert Knight*

When I had finished my clay model and stated that I was losing further data, Swann opened the folder and showed me two photographs of the site. It was indeed a temple in Thailand, though we never found out if it was in fact devoted to ancestor worship.[1] [Figure 12] Swann took several photographs of the model, with the picture of the temple alongside. [Figure 13] The target site was an ancient temple made from gray stone and situated in a tropical zone. From its appearance in the color photograph, it is "probably correct" that the mini-flora covering the stone would consist of moss and lichen, presenting the "up-close" observer with the general colors of "yellow, gray, blue, green."

This example of Swann's technique of Coordinate Remote Viewing demonstrates the progression of the data from the compressed ideogram through to the elaborate details of the final sketches and the model. It is surprising that Swann's system for remote viewing has apparently never been tested outside of SRI or even been acknowledged by other professionals. Swann himself has refused to commit to writing anything specific about his process. Under a curious

Figure 13

arrangement with SRI and the CIA, Swann's method was assigned to him as his personal property. Ed Dames, my first contact with remote viewing, acknowledges this, advises his students that he is using "the method developed by Ingo Swann," and pays Swann a royalty on the tuition income Dames receives.

How Remote Viewing Affected Me

The impact of remote viewing on me has been profound in that I have been forced to accept a "Buddhist" philosophical position about the nature of existence. That is, we are undoubtedly only partly "individuals," and we inhabit a vast "cosmic soup" with which we are intimately connected. I would recommend training in remote viewing to anyone for whom the world of ideas is paramount and who travels in that world like the 19th century explorers traveled awestruck through the unmapped territories of Africa. ✖

R. J. Durant is a retired airline pilot of 31 years who has studied anomalies, mainly the UFO enigma, for decades. A recognized authority on the Roswell Incident, he produced a DVD titled "Roswell? Yes!"

(Endnotes)

1 A long Internet search finally revealed the temple to be Wat Phra Sri San Phet, located at the ancient capital city of Ayutthaya, about 140 kilometers north of Bangkok, Thailand. First construction was ca. 1450. Three main spires were built after the deaths of succeeding kings in order to serve as their memorial; a fourth spire was designed to hold religious relics.

RV Research

Taming Your Stray Cats: Dealing with Resistance in CRV

by Bill Stroud, Ph.D.

I get a little nervous when someone tells me to relax. And when I'm told, "just forget it," the "it" lights up in my mind like a neon sign. (I won't even mention how frustrated I get when I try to be spontaneous.) How self-defeating: Not to be able to push the cart you're riding on. (Shades of Godel?) No wonder that the philosopher René Descartes sounded like a drunken sailor when he described his realization that he could not doubt that he was thinking because he would have to be thinking to doubt that he was thinking.

In his book, *Psychotherapy by Reciprocal Inhibition* (1958), Joseph Wolpe observed that certain psychical dynamics cannot be operative at the same time. According to Wolpe, certain mental states reciprocally inhibit each other; that is, one can be relaxed or one can be anxious, but only one or the other, because there is no room in the psyche for entertaining both at the same time. As regards remote viewing, my dilemma is the opposite of that addressed by Wolpe: I suffer, not from reciprocal inhibition, but from reciprocal initiation. Trying to forget makes me remember. But by now, you must be wondering if I am going to have you read sentences that declare that you are not reading. So, let me move on to explain how this mental monkey-puzzle relates to the dynamics of Controlled Remote Viewing.

When one realizes that one has an Analytical Overlay (AOL) or "Stray Cat," traditional instruction directs the viewer to set it aside immediately.[1] Remote-viewing trainer Ed Dames goes so far as to instruct a student to lay down his or her pen as a symbolic gesture of putting the image out of mind. (I tried this once and found that picking up the pen again reminded me that I was moving on with the session, ignoring that image—darn!--which comes to mind again.)

How frustrating. I can quietly sneak up on a friend, tap him on the shoulder, and surprise him from behind. But, try as I might, I can't sneak up on myself. However, I have learned a few tricks that seem to help me outsmart my own mind. And these I learned from a master in the management of mental dynamics: the late, famous psychiatrist, Milton H. Erickson.

Erickson was an expert at initiating what he called the "trance state" of hypnosis. He distinguished himself in personalizing hypnotic induction procedures, in contradistinction to the traditional and standard "ritualistic" inductions, such as "You are getting very sleepy," etc. By being careful not to resist a client's resistance, Erickson adapted his induction procedure to the particular stance taken by the client. This became known as the "utilization" method, and it was developed from his study of the dynamics of resistance.[2]

After studying how clients often resisted efforts to help them achieve the trance state, Erickson concluded that the dynamic of resistance seems to follow a basic law of the mind: Resistance to a resistance compounds that resistance. Put another way, we all seem to have a basic tendency to respond "like for like," that is, we resist resistance. When someone yells at us, we reflexively raise our voices in response. We often tell someone to be nice—but in a hateful way. And, if someone is trying to make us do something, our first response is to say "No," even if what is being demanded is something we really would like to do.

Erickson developed strategies for dealing with this compounding aspect of resistance. He structured responses that tended to neutralize the reciprocal compounding loop of resistance triggering resistance triggering resistance, ad infinitum. When a young man challenged Erickson one day, saying to him, "Dr. Erickson, I'll bet you can't hypnotize me," Erickson immediately responded: "You are absolutely right, young man. I can't. But you will notice that as we talk perhaps your left arm is getting heavier and heavier." Erickson did not resist the resistance. He "went with the resistance" (the utilization technique: "You're absolutely right"), and, as experts in the martial art of Aikido often say, "danced with the enemy" by actually augmenting the move of the opponent, thereby throwing him or her with their own momentum.

Erickson humorously illustrated this paradox. He related an account of how, as a young man, he solved a problem his father had in getting a calf to go into the

barn. The animal balked so stubbornly that his father could not push him forward regardless of how much he tried. But young Milton solved the problem: He simply walked over to the calf and forcefully pulled the tail of the calf. The animal immediately moved forward, resisting the tug on his tail, thereby giving young Milton exactly what he wanted.[3] It was Erickson's ingenious formulations of similar strategies for neutralizing resistance that led this author to develop a few tricks for dealing with the problem of resistance in his own remote-viewing sessions. Also, whereas Erickson applied his strategies to others, I found a way to apply them to myself.

For instance, I use a form of the Ericksonian approach in dealing with what remote-viewing trainer Lyn Buchanan calls the "Preview of Coming Distractors" (POCD).[4] When I begin a remote-viewing session, it is as if some Gabriel-like inner voice starts trumpeting out to my mind announcements of all the things that are going to disrupt my work. ("The phone is going to ring;" "the clock is going to chime;" "UPS will knock on my door as soon as I get started," etc.) At first, doing a Set Aside of these portents of doom was about as effective as trying to be unconscious. How could I set

> Converting the mental intruder into an invited guest takes away the automatic response mechanism of resistance.

them aside by giving them attention? Now, however, I use a little Ericksonian trick: I actually invite the distraction in; I do not fight it.[5]

I intentionally state in my Set-Aside procedure how I will make use of an anticipated distraction, that is, how I will turn it into something positive and neutralize its intrusive nature: "Yes, the clock may chime. And, if it does, it will be a cue to my unconscious—like a post-hypnotic suggestion—to surprise me with some aspect of the target." Or, "If the UPS man knocks on my door, I'll take advantage of it and have a break and during that break my unconscious can work. (The same dynamic that works when I cannot remember something while trying hard to remember; yet, directing attention to some unrelated thought will allow the forgotten to pop into my mind.)" Converting the mental intruder into an invited guest takes away the automatic response mechanism of resistance. As in, "It takes two to fight!" But now, my fight is over because my enemy has now been made my friend.

Erickson also used another technique for neutralizing resistance, the "double bind." In setting the stage for hypnosis, he would ask a subject something like the following: "Do you want to go into hypnosis sitting in this chair or in the chair over there next to the window?" Any response given by the subject would be a step toward acquiescing to the invitation to go into the trance state. This little procedural jewel has a manipulative aspect to it and does not rank as high in my list of accolades to Erickson.[6.]

However, beyond the dynamic of a double bind, I believe this strategy of Erickson's functions at another level: It structures a complexity. By offering several candidates for attention, it diverts the mind from a singular focus. This can be illustrated by applying the dynamic to what Lyn Buchanan calls the "Preview Of Coming Attractors" (POCA). [7]

For instance, in starting a session, I will often get what I have christened my "haunting hunch." I imagine what target the tasker has most likely chosen for me. To counter this dynamic with a non-resistance response, I now do a Set Aside of the intrusive image or concept by acknowledging that my hunch might well be correct.[8]

But I make a further elaboration by listing several other possibilities that the initial image might represent. It is easier to neutralize the impact of a list of several objects than a single one. I call this "focus dispersion." For example, if it so happens that my tasker has just returned from the airport, I am likely to jump to the conclusion that he will choose something related to flying—and an image of an airplane comes to mind. I will list it as a POCA and then continue with the Set Aside: "Yes, it may be an airplane, but it could be a bird; it could be a kite; it could be an arrow going through the air; it could be a leaf wafting its way to the ground" and on and on until I run out of other possibilities. Ignoring several figures seems easier than ignoring only one. This focus dispersion seems to work with my POCAs and my AOLs by generalizing a particular aspect of a subject. The mind, as it were, zooms out, expanding toward a complexity and generalization instead of zooming in on a particular.

I think of Erickson every time I try to securely hold a wet bar of soap by squeezing it tightly in my hand. It shoots out like a missile and produces the opposite

RV Research, continued from page 9

of what I am trying to accomplish. And, I am amazed how this dynamic expresses itself in so many different settings. For instance, living on the Gulf coast of Florida, I have learned a valuable lesson that is constantly preached by lifeguards on the beach: "Don't swim against a rip tide. Swim parallel to the beach until you are out of its current." How like the lesson concerning the futility of resisting resistance in a remote-viewing session: Fight a Stray Cat and it will claw you mercilessly. Invite it in and it will sit quietly—often with a message from your unconscious tied to its tail.[9] ✹

Bill Stroud of Texas has extensive background in the areas of theology, philosophy, and psychology (B.D., Th.D., Ph.D). Semi-retired, he remains active as a speaker, freelance writer, and workshop presenter. For further information, see www.drbillstroud.com.

Endnotes

1 Analytical Overlay (AOL) or "Stray Cat" refers to the intrusion of imagination or logical implication in the production of images or concepts during a remote-viewing session. Controlled-remote-viewing protocol warns against uncritically accepting such data as authentic and literal representation of the target. Consequently, viewers are taught to do a "Set Aside," meaning to declare the data as such in an attempt to preclude building further implication from the images or concepts. See, e.g., Lyn Buchanan, Controlled Remote Viewing: Course Training Manual [Alamogordo, NM: Problems > Solutions > Innovations], "Terminology," p.6.

[2] See Milton H. Erickson, *The Nature of Hypnosis and Suggestion* in Vol. I of The Collected Papers of Milton H. Erickson on Hypnosis, edited by Ernest L. Rossi [New York: Irvington Publishers, Inc., 1980], at pp.177ff.

[3] The Collected Papers of Milton H. Erickson, Vol. I, *The Nature of Hypnosis and Suggestion*, edited by Ernest L. Rossi [New York: Irvington Publishers, Inc., 1980], at p.412.

[4] Buchanan, op cit., "Terminology," p.6.

[5] Psychiatrist Viktor Frankl utilized this dynamic in a therapeutic intervention that is called "paradoxical intention." For instance, for a client who always blushed when he got up in front of a group, Frankl would have him, upon facing the next anticipated occasion for the reaction, try to see just how red he could make his face. Frankl found that inviting in the symptom in such cases tended to discharge its power. For a very readable introduction to Frankl's existential approach to therapeutic regimens, see Viktor E. Frankl, M.D., The Doctor and the Sol: An Introduction to Logotherapy. [New York: Alfred A. Knopf, 1963].

[6.] Many companies started training in "sales psychology" by using this manipulative dynamic: "Mr. Jones, do you want me to make your payments on the first of the month? Or would you prefer the 15th?" Either response is a commitment to buy! At least with Erickson, the intent was totally dedicated to the benefit of the subject. In sales situations, it is primarily a trick procedure for closing a sale.

[7] Lyn Buchanan addresses the viewer's tendency, at the beginning of a remote-viewing session, to get some obsessive hunch as to the identity of the target. See Buchanan, op cit., "Terminology," p.6.

[8] Buchanan's instruction covers this aspect of non-resistance fairly well. He suggests that the student structure his or her Set Aside of the POCA with some expression such as, "Yes, it may be, but I'll not worry about that now. I'll check that out later." I must admit, however, that making such a statement seems to remind me of what I'm not going to worry about.

[9] See my article, The Essential Overlap Matrix: An Extension for a Remote Viewing Tool (*Aperture*, Vol. 2, No. 2), in which I discuss how an AOL/Stray Cat often is a cryptic message about target data.

Taskings & Responses
(Q & A)

Have you been burning to ask a question of some remote-viewing expert? Are you wanting to know something about remote viewing, but didn't know where to turn for an answer? As we regularly print questions and answers in the Taskings & Responses column of *Aperture*, please forward your questions to: Janet@irva.org (with T&R Editor in the subject line), or mail to:
          T&R Editor,
          Aperture, Box 381,
          E. Windsor Hill, CT 06028.

ReView *by Skye Turell*
SUSPECT ZERO (on DVD; April 2005)

The film *Suspect Zero* with Ben Kingsley, Aaron Eckhart, and Carrie-Anne Moss was released on DVD earlier this year. As IRVA Vice President Paul H. Smith reported previously (see **Aperture** 3:1), there was a behind-the-scenes feature produced for this release, which adds a lot of value to the film.

Actually, there is a series of features on the disk. Interviews with prominent remote-viewing professionals last about 20 minutes and are seamlessly edited as a couple of short features. The interviewees include Russell Targ, Dean Radin, Jessica Utts, and Paul Smith, as well as cast members from the film. The scientific section introduces the physics concept of non-locality as a possible explanation for how remote viewing works. Few audience members are probably aware that there exist scientific data that support such an idea, and this will consequently be an eye-opener and mind-opener for many.

By far the best segment involves E. Elias Merhige, the director of the film, doing a remote-viewing session himself. As Paul Smith described earlier, Merhige arrived for the shoot expecting that Smith would be the viewer for the session, but the "tables were turned" when he himself was asked to do the honors. Merhige appears as an extremely open and disarming fellow, and very articulate, which goes a long way towards giving the experiment credibility.
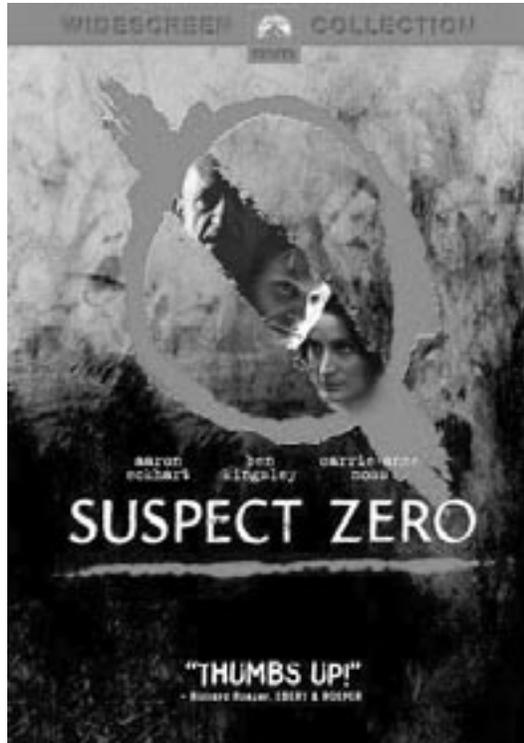
Merhige is kept completely blind to the target. Four picture targets are sealed in individual envelopes, and a hotel employee rolls a die to select the actual target envelope to be used. No one on the production team or the outbounder team is previously aware of either the pool of targets or the selection. His remote-viewing session is good enough to demonstrate the kind of detail that can be generated, but not so polished that the audience will assume the game has been rigged.

After the session is done, Merhige is driven by the target, which he himself recognizes without any prompting from the others in the car. His reaction is captured on film, and it is quite fun to watch for remote viewers and non-viewers alike.

The DVD of *Suspect Zero* is available at all the usual commercial outlets. You can also visit *www.suspectzero.com* for more information about the film. ✿

Skye Turell is the ReView Editor of **Aperture** *and is a skilled and talented practitioner of remote viewing.*

RV News

Upcoming Remote Viewing Training Seminar ~ IRVA President Stephan A. Schwartz will be presenting "Accessing NonLocal Mind Through Remote Viewing: The 'How To' Intensive Seminar" on the weekend of November 4-6, 2005 at the headquarters of the Association for Research and Enlightenment (A.R.E.) in Virginia Beach, Virginia. The program is designed to teach techniques that enable participants to open to the limitless possibilities of nonlocal awareness. For further information and to register, call toll-free (888) 273-0020 or access *www.edgarcayce.org*.

ReView *by Paul H. Smith*

Mind-Reach: Scientists Look at Psychic Abilities

by Russell Targ and Harold E. Puthoff. Hampton Roads Publishing Company, Inc., 2005.
xxv + 258 pp. $16.95. ISBN 1-57174-414-2.

Russell Targ

Dr. Harold E. Puthoff
Photo courtesy Robert Knight

When I sat down in 1999 to write my own book, *Reading the Enemy's Mind*, I knew that the first place I must turn was *Mind Reach: Scientists Look at Psychic Ability,* authored by Russell Targ and Harold E. Puthoff. It was the first book ever published specifically on the subject of remote viewing, and for some purposes it is still the best. I first encountered it in January 1984 in the Radio Physics lab at SRI International in Menlo Park, California when Hal Puthoff handed me a copy he had inscribed and signed for me. I was there, along with three other Army personnel, to be taught the fundamentals of remote viewing in aid of American intelligence collection. As a military remote viewer, it was required reading for me, and I have continued to refer others to it ever since.

Back in 1984, the book was still available, though on a limited basis. The hardback was out of print, and a trade-paper edition was about to follow in its footsteps. A few months later, I found a stack of a dozen or so of the latter in a bookstore in midtown Manhattan, and bought them at a dollar apiece to pass out to my fellow soldier-psychics at our Fort Meade, MD headquarters.

And then there was a long drought where the only copies of *Mind Reach* you could find were in a few libraries around the country and in the occasional used bookstore, where they sometimes commanded exorbitant prices. The public emergence of remote viewing came in late 1995; the Internet spread the news widely; and still the seminal book in the field languished in obscurity, occasionally mentioned, but otherwise unknown to all but ardent searchers.

Now, almost ten years from that watershed event, all that has happily changed. *Mind Reach* is once more now widely available to anyone who wants it, thanks to remote-viewing pioneer Russell Targ and Hampton Roads Publishing Company. As the latest book to issue from their joint *Studies in Consciousness* project, the partnership has this time hit a home run with one of the most important—and influential—works in the recent history of parapsychology.

Graced with an introduction by legendary anthropologist Margaret Mead and a forward by Richard Bach of *Jonathan Livingston Seagull* and *The Bridge Across Forever* fame, the book documents the early years of the Stanford Research Institute's (SRI's) remote-viewing experiments with the likes of Ingo Swann, Pat Price, and Uri Geller. Present are descriptions of path-breaking experiments with which too many pursuing remote viewing today as a popular avocation are unfamiliar, yet which set the parameters for the discipline they are attempting to practice.

There are details here of the original experiment that first attracted the CIA's attention, conducted by Puthoff and Ingo Swann on a quark-detecting magnetometer, along with several of the non-classified remote-viewing experiments done by Swann and by Pat Price. Here also are the experiments done by Hella Hammid, Duane Elgin, and others.

Even some remote-viewing exercises engaged in by visiting CIA officials are included, though these covert remote viewers' identities are disguised by the simple term of "visitors."

The book makes several important points that were relatively novel at the time it was first published, but which even today often remain ignored or unacknowledged. For instance, one chapter headed "Looking for Gifted Subjects," is followed by the subheading: "It turns out they're all gifted!" When they used control subjects to provide a baseline against which to measure their supposedly psychically talented participants, the SRI scientists discovered that even the control people demonstrated surprising success in several of the experiments. Having conducted numerous experiments with 20 subjects by the time the manuscript was written, Targ and Puthoff noted that "[s]o far, we cannot identify a single individual who has not succeeded in a remote viewing task . . ." (p.90). The lesson to be learned here is that, rather than being the province of only a small elite of "gifted" practitioners, remote viewing is a very democratic ability that anyone can have reasonable success at.
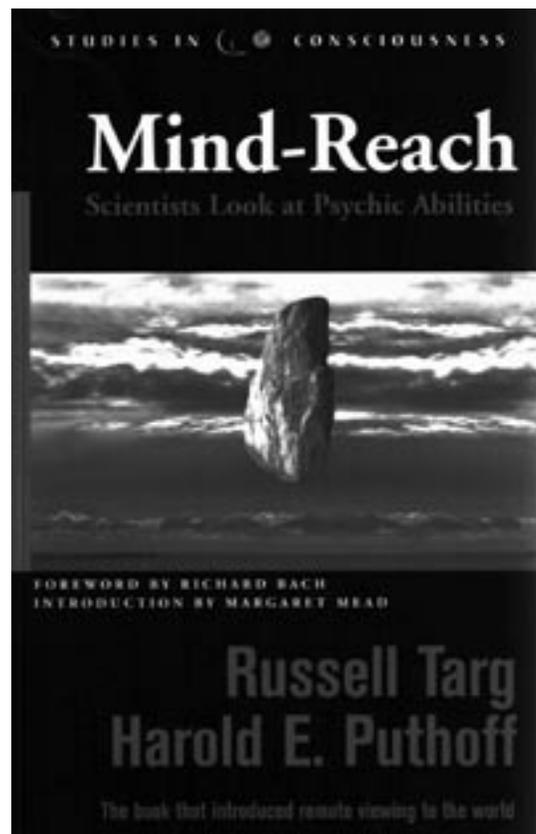
Another important observation was that "unanalyzed perceptions are almost always a better guide to the true target than . . . interpretations of the perceived data." (p.102). In other words, what a viewer *describes* about the remote-viewing target is more likely to be accurate than what she consciously believes or concludes the target to be. This discovery (for which Ingo Swann deserves much of the credit) laid the groundwork for a breakthrough in understanding that was fairly epic in its proportions: the notion of "analytical overlay" or "AOL." It was found that left-brain-hemisphere processes cre-

ate analytic mental constructs that alter or "overlay" the perceptual material being received through the remote-viewing process, which can lead a remote viewer to form wrong or heavily distorted interpretations of her remote-viewing perceptions.

This insight proved crucial for understanding why erroneous data so often shows up in clairvoyant or remote-viewing experiments, and helped in the development of remedial measures. In today's grassroots remote-viewing community, this concept of AOL has become a virtual mantra. But many do not really understand its conceptual origins, and so will profit greatly by reading this book.

Even though the work described in *Mind Reach* took place over thirty years ago, the insights provided are often still fresh and valuable.

There are two points to bear in mind about the book. First, though it is written by scientists and about science, it not specifically written *for* scientists (though there is much here that will profit them, as well). Rather, it was written in a style intended to make it accessible to the layperson, and it succeeds in this reasonably well, while not sacrificing as much in the way of scientific precision as one might expect.

Also, the book reports only what was deemed to be releasable to the general public in 1977. Parts of the story, of iceberg proportions, lurked below the surface for nearly another 20 years, until the CIA's 1995 declassification action began the unspooling of the rest of it. The June 2004 release to the public by the CIA of 90,000 pages of formerly classified Star Gate Program archives brought a veritable glut of new information about remote viewing. *Mind Reach* is still essential to understanding that material.

What makes this 2005 edition all the more valu-

able is a new introduction written especially for it by Hal Puthoff. Now it can be told who was *really* behind the consciousness-research program at SRI, and why. It was, of course, the Central Intelligence Agency, hoping to find out through reverse engineering just what the Soviets were up to in spending huge sums of money on what our Cold War adversaries called "psychoenergetic" research. When the program first started, the CIA had no idea just how useful the SRI research would prove to be.

Also present in this edition (though not noted in the table of contents) is an edited version of an article that Puthoff, Targ, and Edwin C. May presented at an AAAS symposium on parapsychology in 1979, which was printed in 1980 in a small edition of the symposium's proceedings. Previously all but unavailable, this article captures some of the most important of the SRI project's findings from the experiments conducted during the latter part of the 1970s, subsequent to *Mind Reach's* original publication. Thanks to Hal Puthoff, I had recourse to this material in writing my own book, but despaired of anyone else ever having access to the valuable information it contains. It was a stroke of brilliance on the part of Russell Targ to include it as a part of this new edition.

Mind Reach is an essential addition to any library, public or private, on the subject of remote viewing in particular and parapsychology in general. If you do not yet have the book, I recommend you buy a copy now. Even if you have an earlier edition, the extra material to be found in this latest one is alone worth the purchase price. One never knows when *Mind Reach* may fall out of print again—though we can certainly hope it will not be for a very long time. ✺

Paul H. Smith is Vice President of IRVA and Editor-in-Chief of **Aperture***. He is a seven-year veteran of the U.S. military's remote-viewing unit, serving as both an operational remote viewer and a trainer of viewers. He is the primary author of the military's remote-viewing manual. Paul's website is* www.rviewer.com.

Guidelines for Submitting Original Articles to *Aperture*

The Editors would like to extend an invitation to all readers to submit timely, relevant, and well written articles about remote viewing for possible publication in future issues of *Aperture*. Please send your submission(s) in MS Word to *Wiph@irva.org*, mentioning *Aperture* in the subject line. Article length is negotiable depending on the importance, and interest level to the readership, of the topic and the quality of the presentation. Submissions should generally be between 500-1500 words, but longer pieces will also be considered based on the merit of the topic and how it is treated. All submissions should include a short (2 sentence) "bio-blurb" about the author(s) and must pertain to remote-viewing research, applications, protocols, skills, viewer performance, or experimentation. If there is any doubt about the suitability of a topic, feel free to communicate with us at the above e-address, and we will provide you guidance. Thanks for your interest in *Aperture*, IRVA's flagship publication!

Cordially,
Bill Eigles
Managing Editor

ReView *by Skye Turell*

Unseen Forces: A Remote-Viewing Action Adventure

by Ed Kovacs (2005); Ardelyan Press, Los Angeles, CA. ISBN 0-9762097-0-5

Few novels or films have incorporated remote viewing into their storylines, and even then RV has been overlaid onto an existing story, added almost as an afterthought. This is surprising when you consider the amount of publicity the field received in the mid-1990s, the inherent sexiness of the subject, and the obvious benefits to the author. Literary and film characters are normally limited by what they personally witness or what is revealed to them by other characters. Only the narrator has the "God's-eye view" that allows her to know and convey all, but long stretches of narrative history lessons are inherently boring and tend to lose the audience. Only the deftest writers are able to slowly drop bits of information at just the crucial moments while not overburdening the dialogue and action. From a storyteller's standpoint, remote viewing is a great angle.

Ed Kovacs's new novel *Unseen Forces* is an example of an occult action-thriller that stands perfectly well without the RV element. While the author's note describes the historical remote-viewing program at Stanford Research Institute and Ft. Meade (which suggests that RV might play a major role in the story), there were less than ten important references to it, and only one session is described briefly while in progress. The heroine, Capt. Diana Hunt, is a remote viewer within a deep black military program. Her RV and other psi abilities make her even more exotic than she would otherwise be, although she is plenty desirable and exotic to begin with.

The story involves a quest for an ancient Egyptian alchemical elixir for immortality. One secret society has knowledge of tablets hidden at three locations around the globe, but the information is in code. Our hero, Sky Wilder, an archaeologist who writes popular books on the subject, manages to break the code. He and Diana team up in hopes of reaching the tablets before a host of secret societies and other enigmatic entities.

Because of the occult subject matter, this novel has often been compared to Dan Brown's *The DaVinci Code.* It reminds one most strongly of the works of David Morrell *(The Brotherhood of the Rose; The Fraternity of the Stone)*, with a little *Raiders of the Lost Ark* thrown in. For those who like these kinds of novels, this one is for you. Plot twists abound. The most memorable scenes take place in northern Thailand and Burma. The author lived in Thailand and personally researched all of the locations, but his love of this territory is evident.

This is a first novel for Kovacs, who has been a screenwriter for many years and scripted the first remote-viewing film, *Blink of an Eye,* starring Michael Pare. That film was released on VHS in 1992, and copies can be bought very inexpensively at the usual online locations. This reviewer has not seen it yet, and so cannot comment here on how much RV plays a central role in the film.

Kovacs did his research on remote viewing. He met IRVA President and remote-viewing pioneer Stephan Schwartz many years ago, and spoke to IRVA members at one of the annual conferences. Paul H. Smith is referenced in the book's Acknowledgements. The RV session described in the novel is clearly of the CRV type, but there is also a reference to a controlled out-of-body method, which is depicted as being inherently dangerous. It is unclear why, added drama perhaps. There is just enough detail to communicate a method and structure to the session, but not such that the reader gets a sense of how remote viewing works. Still, RV is presented in a generally accurate and positive manner, and might encourage readers to research the subject more fully. ✺

Skye Turell is the ReView Editor of **Aperture** *and is a skilled and talented practitioner of remote viewing.*
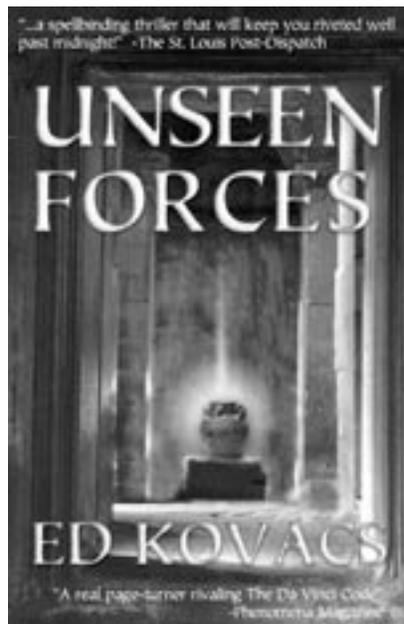
About The International Remote Viewing Association

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

One primary goal of the organization is to encourage the dissemination of accurate information about remote viewing. This goal is accomplished through a robust website, regular conferences, and speaking and educational outreach by its directors. Other IRVA goals are to assist in forming objective testing standards and materials for evaluating remote viewers, serve as a clearinghouse for accurate information about the phenomenon, promote rigorous theoretical research and applications development in the remote-viewing field, and propose ethical standards as appropriate. IRVA has made progress on some of these goals, but others will take more time to realize. We encourage all who are interested in bringing them about to join us in our efforts.

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

web: www.irva.org • toll-free: (866) 374-4782

Non-Profit Org.
U.S. POSTAGE
PAID
PERMIT #1040
LEESBURG, FL
34748

Aperture
PO Box 381
East Windsor Hill, CT 06028
USA

FORWARDING SERVICE REQUESTED