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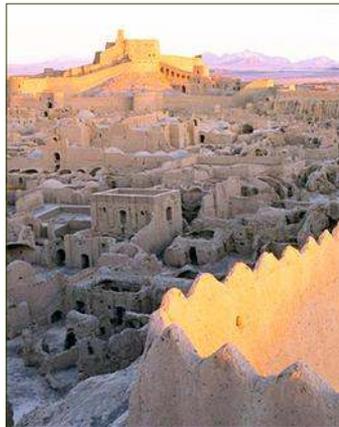
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Ap - er - ture (ap'er-cher) n. 1. A hole, cleft, gap, or space through which something, such as light, may pass. 2. A term of art in certain remote-viewing methodologies, signifying the point or portal through which information transitions from the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

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RV RESEARCH

Dreams and Remote Viewing

by Dale E. Graff



Introduction

When we sleep, our bodies are in a natural, relaxed state in which our conscious thinking and analytical abilities are suspended. This state is conducive to experiencing dreams that present us with material from our subconscious mind, and sometimes, from sources outside of ourselves. As a result, if upon awakening, we go through the act of dream recall, the dreams can then become a conscious experience.

In remote viewing that utilizes a specific approach, such as Controlled Remote Viewing (CRV) or other modes of the “awake condition,” there are specific procedures to follow that can momentarily shift or displace conscious thinking. This is done so that material from the subconscious can emerge into fully awakened consciousness. Even though the data that emerges appears to be from outside of an individual’s subconscious, it is accessed through and

reconstructed at the subconscious level. This data can then be perceived in a dream state or expressed during a remote viewing session.

The process through which the external information is accessed and/or transferred is unknown, as is the source of the perceived information. This has led to a controversy with conventional science. Concepts such as the collective unconscious, the matrix, or even a type of field that involves holographic retention properties have been considered.

Some specific source concepts also include mind-to-mind contact (telepathy), as well as direct contact with a location or a representation of the location, such as a photograph or picture. In addition, some consider that “the future,” as in precognition or direct knowledge of future events, is a possible source of information for remote viewing and *psi* dreaming.

In order to avoid misleading assumptions on how

these experiences and perceptions occur and the nature of their source, parapsychologists divide “*psi*” or “*psi* phenomena,” into two categories. The first group is informational ESP, and includes remote viewing and *psi* dreams. The second group includes energetics such as psychokinesis (PK), and intention practices with devices or objects.

These generalized *psi* labels can obscure the potential understanding of the *psi* processes. Specific terms that evoke a sensory or mechanistic process may lead to erroneous, and possibly limiting, assumptions, about the *psi* data source. This, in turn, can affect how the *psi* data is interpreted.

Alternatively, some of the specific concepts may be relevant to the *psi* process, but have been ignored. For example, there is evidence of an “experimenter effect” in *psi* research. It is known that certain researchers obtain consistently good results in their experiments, and others do not. These differences could result from interpersonal styles, from a telepathic type of interaction, or a combination of both. Ignoring a potential telepathic influence does not negate its possibility. An experimenter or facilitator (interviewer or monitor) who is not blind to the *psi* or remote viewing task objective, or who has expectations about its results, should not be present during the session.

The generic labels of Dream State *Psi* (DSP) and Conscious State *Psi* (CSP) can be used to indicate modes of consciousness that occur, or are sought, during *psi* projects of the informational category. However, there are several in-between states. These include *psi* that is experienced during the transitions of awake/asleep or asleep/awake, experiences in a deeply relaxed Extended Remote Viewing (ERV) session, and in lucid dreams (becoming aware of dreaming during a dream). Regardless of assumptions about the *psi* process or its source, the phenomena occur spontaneously to many individuals through conscious imagery, intuitions, synchronicities or precognitive dreams.

***Psi* Dreaming**

My introduction to *psi* occurred in dreams as a child, when my dreams provided information about future incidents. Eventually, I discovered that there

was a name for such dreams—precognition—foreknowledge of an event before it occurs. In some of these dreams I became lucid. I was aware of being in the dreams while dreaming, but my dream recall ceased during my formal school years. Many years later I began a systematic review and exploration of dreams. Around 1970, I organized an independent dream investigation group to facilitate a variety of *psi* dream experiments with no sleep monitoring equipment. Dream recall was achieved by setting an intention to wake up after each dream.

Our *psi* targets included pictures. There were art prints, and photos of locations where someone was travelling. The content of picture targets included structures, people, animals and plants, and each had contrast and distinct boundaries as elements. The colors of the various elements, the implied dynamics, the spatial relationships and all other sensory aspects (sounds, smell, and emotions, feelings) were accurately presented in the dreams. It seemed likely that these non-visual aspects were inferred from subconscious associations with the visual content of the pictures. The *psi* dreams usually begin with personal imagery that was familiar to the dreamer, but then the dream shifted to the target picture or visited scene. This shift indicated that the target picture had already been accessed and assembled as an integrated unit at a subconscious level prior to the onset of the dream. When the dream began, the complete picture or scene was ready to emerge and be presented into dream awareness.

Some *psi* dream experiments were designed to use objects or scenes that were visualized by a colleague, in a specific order, to see if telepathy (mind-to-mind contact) occurred. The imagined scenes were not typical of the local area and also had unusual dynamics. For these imaginary targets, there was no pictorial feedback—only verbal acknowledgments that the dream scenario correlated with the visualized imagery that was provided. We had reasonable success for all of these informal experimental *psi* dream situations. Although our informal experiments were not successful every time, they gave us confidence in the reality of *psi* dreaming.

Our strategies for inducing *psi* dreams included: (1) accepting the possibility of *psi* dreams; (2) setting

an intent to experience a *psi* dream; (3) identifying goals with specific, clear objectives; (4) repeating a pre-sleep focus on recalling only a *psi* dream and not a personal dream; (5) intending the *psi* dream to occur late in the dream cycle when it is easier to recall; (6) expecting the *psi* dream's ending to present a complete representation of the target scene or picture; and (7) recording and sketching the dream or its main features at wake-up. And then, practice, practice, practice.

Dreams and *Psi* Dreaming

In 1952, researchers at the University of Chicago were monitoring the eye movements of people sleeping in a laboratory environment when they observed frequent periods of Rapid Eye Movement (REM) throughout the night. When awakened immediately after these REM cycles, the individuals recalled dreams, even though they seldom had previous dream recall. Further dream cycle studies showed that most people dream at least 6 to 8 times a night. Initial dreams are usually brief, but toward wakeup they can be up to 60 to 90 minutes in length.

The physiology of sleep and dreaming has become a research focus at medical centers, including The Harvard Medical Center. Currently, sleep clinics are part of most medical facilities. The lack of a normal REM dream cycle, or sleep deprivation, causes a variety of physical and psychological issues. Excessive use of certain drugs or alcohol disrupts the REM cycle. Dreaming is necessary for health and wellness. Perspectives on the content of dreams can vary from random brain activity to meaningful experiences. Over a century ago, Sigmund Freud, M.D. and Carl Jung, M.D. developed theories on the purpose of dreams that are useful for understanding some types of dream content.

Even though dream recall is not generally sought,

dreams can be the source of new ideas. Many creative people such as writers, artists, and inventors, rely on dream material for inspirations and story lines. Robert Louis Stevenson's novels came from dreams, Thomas Edison used "cat naps" for insight, and Nikola Tesla had a dream with alternating energy transmission imagery. Albert Einstein, Ph.D. had childhood dreams that called attention to relative motion, and motivated him to pursue relativity and gravitational theories.



In the 1960s and 1970s, Stanley Krippner, M.D. and Montague Ullman, Ph.D. at the Maimonides Medical Center in Brooklyn, New York formally tested the *psi* potential of dreams by using REM instrumentation with participants in their sleep laboratory. When a REM cycle was observed, a researcher woke the participants and asked them to describe their dream. The objective

of the experiment was to see if the sleeping person could dream about what a laboratory assistant was observing in a distant room. The assistant focused on a variety of pictorial material—art prints, photos, sketches—and attempted to establish telepathic contact with the dreamer.

Some of the *psi* dream experiments were for double blind clairvoyant protocols with no observer, and for precognitive pictures that were to be randomly selected in the future. The exact representations of the target picture were frequently presented in the dreams, and statistically significant results were achieved. The dreams were mostly visual imagery, but also presented other types of sensory information. Dynamics, sensations, feelings and the context or meanings of the pictures were included.

Spontaneous *psi* dreams are common occurrences. These dreams can present information about minor or significant issues, as well as approaching future events. They can be brief, literal and invoke

strong feelings at wake up that alert the dreamer to the *psi* origin of the dream. Parapsychology researcher, Louisa E. Rhine, Ph.D., evaluated thousands of spontaneous *psi* dreams that illustrated that they are a natural part of dreaming. Spontaneous *psi* dreams can also have personal benefits that present health alerts of emerging illness as well as insights into interpersonal situations and relationships.

Remote Viewing

Remote viewing (RV), is the mental process that enables us to perceive spatial or temporal information that is shielded from our ordinary senses of sight, sound, taste, smell or touch. This is essentially the same definition that is also used for extrasensory perception (ESP), a term popularized by Dr. Joseph Banks Rhine at the Duke University Parapsychology Laboratory in the 1930s. The term remote viewing was first used by Ingo Swann at the *American Society for Psychical Research* (ASPR), in New York in the early 1970s.

Remote viewing was subsequently adapted by physicist Harold Puthoff, Ph.D. and Russell Targ who researched various aspects of the *psi* phenomenon at the Stanford Research Institute International (SRI), in Menlo Park, California. Then, Ingo Swan's remote viewing protocols were correlated with their research objectives for describing concealed objects and distant scenes. The SRI remote viewing research became widely known after Puthoff and Targ published their book, *Mind Reach*, in 1977.

My connection with remote viewing began shortly after I presented an assessment on the *Threat Potential of Soviet ESP Experiments* to the Commander of the Foreign Technology Division (FTD), at Wright Patterson Air Force Base, Dayton, Ohio in 1976. My presentation also coincided with one by Puthoff and Targ, who were seeking funding for their research at SRI. Their presentation led to my role as manager of the U.S. Air Force contract with SRI for remote viewing research.

During my first visit to SRI, Puthoff arranged an impromptu remote viewing session for me; it was his practice to have a visitor, and sometimes a contract manager, go through the SRI remote viewing protocols so they could experience it firsthand.

Targ was the monitor for my remote viewing session, and he began by asking me to describe the target site, sketch my impressions, access the visuals and sounds, and write or sketch whatever I felt like. A minute later he repeated this sequence. I was awake, only slightly relaxed, and expected to *remote view* the place where Puthoff was standing. Targ had no knowledge of the target site that was selected randomly from a large pool of possible locations in the San Francisco Bay area. I sat patiently, only dimly aware of his prompting.

My thoughts ranged from "This is ridiculous" (for me) to "Maybe something will happen." And something *did* happen. It wasn't much, but I had visual glimpses of geometric lines that formed hard-to-see images, and then clearer images occurred. I sketched them on a piece of plain paper, and waited, eyes partly open and sometimes closed. Then the session was over and I was asked to write or sketch anything else that I could recall from the session. Some of my session impressions were visual and seemed to be superimposed on the white wall of the remote viewing room. During other perceptions I was only dimly aware of what I was sketching. I wanted to think about what I was putting down on the paper, but frequent prompting by Targ kept my attention on the task. My sketches ranged from recognizable shapes to what looked like meaningless doodles.

The results of my remote viewing session were copied and filed prior to us contacting Puthoff for directions to the target site. To my surprise, there were correlations between my sketches and the main features of the site, which turned out to be the courtyard at Stanford University. I still had doubts, so Puthoff set-up another remote viewing session for the next day. Again, my sketches correlated with the main features at the target site, and I had to accept the possibility that potentially *anyone* could remote view using these protocols.

So, what actually occurred during my first remote viewing session? The imagery that I perceived resembled fragments of a hard-to-recall dream. However, I had not been asleep, only slightly relaxed. Perhaps, I thought, there are basic similarities between remote viewing and *psi* dreaming. In remote viewing we want to view the target, but in dreams, we want

to recall the dream.

Initially, the visual sense of remote viewing (seeing) was emphasized, but it was clear to me that all of our senses could be experienced, similar to a dream, which can be a multi-sensory experience. I then considered using a broader term, such as remote perception or remote sensing. However, after discussions with Puthoff and Targ, I thought it best to keep the term “viewing.” The term “remote sensing” was in common use for aircraft and satellite surveillance systems, and remote perception seemed to be too general since the main interest in remote viewing, at that point in time for FTD, was in the visual appearance of distant locations.

I had the opportunity to discuss remote viewing and dreams, with Puthoff, Targ, Swann, Hella Hammid, Gary Langford and others involved in remote viewing projects. I regret not having met Pat Price, but my understanding is that he was interested in, and frequently experienced, vivid dreams.

Hammid was also interested in dreams and frequently recalled them in detail. When I asked her to describe her remote viewing perceptions, she explained that they were quite visual, almost like 3D images that were similar to her vivid dreams.

Eventually I transferred from FTD to the Defense Intelligence Agency (DIA) in Washington, DC. I continued my remote viewing research with SRI, and began a remote viewing application interface with the U.S. Army unit at Fort Meade, Maryland. After the Army unit was transferred to DIA, I became Chief of the remote viewing unit. It was then that we created a new code word, *Star Gate*, for the remote viewing applications effort.

***Psi* Dreaming and Remote Viewing Summary**

Existential State:

- Remote viewing occurs during the awake or slightly relaxed state.
- *Psi* dreaming occurs during the REM phase of sleep when conscious thinking and awake levels of sensory awareness are suspended. However, some levels of subliminal perception, except vision, continue. The sleep state is considered as a totally relaxed condition.

- Working with remote viewing and *psi* dreaming can have personal benefits, such as enhanced intuitions, increased synchronicities and potential health insights.

Psi Information Presentation:

- During remote viewing sessions, the *psi* data emerges in specified sequences that eventually can be assembled as a composite representation of the *psi* objective.
- During *psi* dreaming the *psi* objective is presented as a complete, integrated unit in a single dream scene. *Psi* dream presentations are like a movie with multi-sensory type information, including dynamics, context or meaning.
- *Psi* dreams usually present the correct colors, dynamics (actual or implied) and spatial relationships of the various target features in one scene. In remote viewing these aspects emerge during the progressive stages. Both *psi* dreaming and remote viewing have similar potential for accurately describing a *psi* target.

Methods for Development:

- Remote viewing proficiency development methods range from a basic focus on specific elements of information to CRV, or similar techniques, for perceiving sensory type data and other aspects of the *psi* objective. Controlled methods refer to techniques that shift or displace conscious thinking to prevent interference with the emerging *psi* data.
- *Psi* dreaming requires a decision to recall dreams, as well as setting the intention to experience a dream for the desired type of *psi* information. Conscious thinking and ego involvement are absent in a dream, and do not interfere with the *psi* dreaming process.

Psi Data Mode Preferences:

- An individual’s background, perceptual nature and personality type may influence which *psi* mode, be it remote viewing or *psi* dreaming, to consider

developing for specific types of applications. Acquiring proficiency in both modes can expand an individual's perspectives and increases flexibility in *psi* applications.

- Remote viewing may be best used for analytical and structurally oriented individuals, and used for tasks requiring detailed descriptions.
- *Psi* dreaming might be a better fit for person-oriented individuals rather than remote viewing, especially when used for tasks involving people. Dreams have a natural tendency for presenting personal, social and interpersonal situations.
- Both remote viewing and *psi* dreaming can function synergistically by providing alternative perspectives on different aspects of the *psi* objective.
- Operational remote viewing projects frequently require several sessions for adequate descriptions.
- *Psi* dreaming may require follow-on dreams to complete the description of a complex objective.



referred to as *Memory OverLay* (MOL).

- During *psi* dreaming, inadvertent or premature subconscious memory associations may lead to erroneous correlations during the subconscious *psi* access and dream creation phase. The dream process links with near term memory, far term memory and the creative image construction feature of brain functioning. *Psi* dream data resolution may also be distorted by the recall and recording process after wakeup.

- Some individuals believe that *psi* dreaming is too difficult to control. With pre-sleep focus on the objective and an intention to experience only a *psi* dream, this type of dream can be routinely experienced with very little extraneous material.

- Data accuracy may be a function of the type of data sought. Sensory type data may be accurate, but understanding it may be limited. *Psi* projects such as Associative Remote Viewing (ARV) do not need precise descriptions since the results are based on differences between contrasting alternatives.

Information Distortion:

- Both remote viewing and *psi* dreaming can have distortions or errors. Some of these are due to psychological factors, while others result from "noise" incurred during the *psi* data acquisition process.
- During remote viewing, a tendency for premature conscious analysis may distort the emerging data or affect its interpretation, such as Analytical OverLay (AOL). Remote viewing may also have distortions from subconscious memory associations made during the *psi* data acquisition phase. These may have more of an effect than those from analytical distortions. Such distortions can be

Lucid Dreaming:

- The lucid dreaming state may have a link with Extended Remote Viewing (ERV) and the advanced remote viewing stage when intense target interactions can occur.
- Lucid dreaming has the potential for an accurate 3-D representation of the *psi* target objective, and closely resembles some types of later stage remote viewing perceptions.

Non-REM State:

- This is the dream state that occurs without the visual REM dream dynamics. It is below the thresh-

old of recall, and is a continuous subconscious activity, even during awake state conditions. This Non-REM subconscious brain activity may have a role in how remote viewing data initially enters into the brain's cognitive system prior to, or during, the conscious but relaxed remote viewing session.

Mutual Dreaming and *Psi* Dream Vigilance:

- *Psi* dreaming experiments have demonstrated that mutual dreaming occurs when two or more people have the identical or nearly identical dream. I have experienced such dreams and can testify to their reality.
- Individuals who discuss dreams frequently with others, often discover that they have had shared or mutual dreams. Such dreams are easily recognized, since they are unique and are not related to common experiences.
- Mutual dreams indicate the receptivity and vigilance potential of the dream state for mind-to-mind contact.
- Mutual dreams provide a reminder of the possibility of "experimenter effect" in remote viewing and *psi* dreaming projects.
- The vigilance potential of *psi* dreaming was demonstrated by numerous precognitive dreams prior to 9/11.

Perspectives

Psi phenomena are ubiquitous, independent of space-time, and seem to be a fundamental principle of the physical and mental universe. Like gravity, *psi* cannot be directly known—only its effects can be observed. In order to observe gravity, we can drop something to see gravity's effects. In order to observe *psi* effects and interactions, we can record spontaneous experiences and perform a variety of experimental protocols in different states of consciousness, be it awake, asleep or some variation thereof.

Some *psi* researchers consider *psi* functioning to be a first sense, one that interacts with any sensory modality to provide information necessary for species safety and survival. This potential is evident when certain intuitions and hunches occur, and when vigilance dreams with precognitive warnings are experienced.

This fundamental informational capacity of *psi* is not limited to spontaneous occurrences, as shown by *psi* development techniques such as remote viewing, *psi* dreaming and intuition enhancement. Anyone can explore *psi* potential according to their interests and developmental levels, regardless of cultural, religious and scientific resistances. Those who are fearful of *psi*, or who have a negative bias toward it often cite the question of ethics.

It is necessary to consider what can or cannot be done with *psi*. It is also important to determine how best to realistically present developed *psi* capabilities and any potential applications to others. There is a lack of unity in how *psi* and/or remote viewing are perceived, and this is a significant issue that needs resolution. A great deal of integrated work is needed to advance the acceptance and utility of remote viewing and *psi* dreaming.

Psi may also be relevant for British biochemist Rupert Sheldrake's concept of a morphogenetic (form) field that guides species evolutions and interacts with DNA. The field retains species prototypes (templates) and accumulates learning to improve existing life forms and their capabilities. *Psi* may provide the interaction process for this concept. *Psi* development and learning, as any capability, becomes integrated into this field, and facilitates developing of natural *psi* abilities.

Are we unaware participants in a subconscious process that has an unknown evolutionary goal?

Dale E. Graff was a civilian physicist with the U.S. Air Force and the Defense Intelligence Agency (DIA) with a long involvement in remote viewing research and applications including contract manager for the remote viewing research performed at the Stanford



Research Institute (SRI). While Chief of Advanced Concepts Office (ACO) at the DIA he coordinated with the U.S. Army unit at Ft. Meade, Maryland and became a Director of the expanded Ft. Meade remote viewing unit after it was transferred to DIA and code named Star Gate. He is an author and a current IRVA board member. You can learn more about Graff at <http://dalegraft.com>.

RV HISTORY

I REMEMBER Brezhnev's Kremlin Office

by Russell Targ, for Hella Hammid (1921-1992)

Ed. Note: This is another in a continuing series of remote-viewing session stories from remote-viewing luminaries.

In 1972, Dr. Harold E. (“Hal”) Puthoff and I started what became a 25-year remote-viewing project at the Stanford Research Institute (SRI) and Science Applications International Corporation (SAIC). The first men we worked with were well known for their apparent psychic prowess. One was the New York visionary artist Ingo Swann, whom we consider to be the father of remote viewing in the modern era; the other was Pat Price, a Burbank, California policeman who came to us with extensive credentials for using his psychic abilities to catch criminals.

In the third year of our program, the Central Intelligence Agency (CIA)

asked us to find a control subject, a participant with no documented Extra Sensory Perception (ESP) skills, who would provide a baseline against which to measure the performance of more presumably “gifted” remote viewers. I asked Hella Hammid, a close family friend and noted professional photographer from New York, if she would like to work with us. Hammid was a cultivated, warmhearted, German-born refugee who had spent her adult life in the U.S. She moved in artistic circles, was known for her own art, and was married to a famous avant-garde cinematographer.

Much to everyone’s surprise, Hammid turned out to be among the best remote viewers and her abilities made her a desirable asset to both the research at SRI and many practical applications to which remote

viewing was put. Among these applications were remote-viewing researcher Stephan A. Schwartz’s successful archaeological projects and other famous episodes in remote-viewing history.

In 1975, Hammid was the chosen remote viewer for a highly successful series of nine local geographical targets. Significant at odds greater than one-in-a-million, this was the most significant experimental series, with the greatest effect size, carried out at

SRI.¹ So much for control subjects! She took part in many other published series, with targets of both large and small objects.

In 1981, our current CIA contract monitor, Dr. Ken Kress, asked me to have Hammid take a look at the office of Leonid Brezhnev, General Secretary of the Communist Party of the Soviet Socialist Republics (USSR). This was not an unusual tasking. Once before, we

had a surprise request to look in on a hidden captive among the American hostages in Iran, who had been taken hostage in 1979.

Hammid and I went to our comfortable remote-viewing room on the top floor of SRI’s Radio Physics building. She lay down on her favorite orange leather couch and I sat on the floor next to her with a battery-powered tape recorder.

I said something like, “This is a remote-viewing experiment with Hella Hammid and Russell Targ; it’s 3:00 pm,” and I gave the date, which was in the fall of 1981. I told her that Kress wanted us to take a look at Brezhnev’s office in the Kremlin and to describe whatever was interesting. She then made herself comfortable with a small blanket, took a couple of



Ingo Swann (l) and Hella Hammid (r), Stanford Research Institute, 1980.

Image: Russell Targ

deep breaths, and began her description. She said (approximately), “I am walking down a long hall, and at the end of the hall is a large door covered in red leather. The leather seems to be held in place by large brass upholstery tacks. The door is closed.”

I asked her, “Would you like me to open the door so you can see what’s inside?” She said, “Yes.” I told her, “OK, the door is open. Does anything interesting come into view?” Hammid replied, “I don’t see anything; it’s dark inside!” This was reasonable because Moscow was eight hours ahead of us in real time. And so, if she *were* looking into the office in real time, it would indeed be dark. Thinking that this seemed like a kind of shared lucid dream, I told her, “I’ll turn on the lights. Does anything new come into view?”

Hammid answered, “Yes. There is a large window on the left. I can see buildings outside. And, there is a very large wooden desk on the right. It is covered with a sheet of glass.” I asked her, “Is there anything else that comes into view? Her response was, “There is a door in the wall behind the desk.” I then suggested, “Why don’t we open the door and see what’s there?” She stated that there were metal stairs, and, as she went down, it seemed to be some kind of computer bay. I didn’t know what she had in mind, but I began to feel fearful, as I had no clearance for a Soviet computer bay. I began to feel oppressive danger and suggested, “I think we have enough information; let’s end it here.”²

This was typical of many remote-viewing sessions I conducted, before and since. The previous year, I had done 36 similar double-blind remote viewings with six inexperienced officers from the U.S. Army’s Intelligence and Security Command (INSCOM). While we only expected six first-place matches by chance, we actually obtained 19 of them. Again, we found odds at better than one in a million.³ It made us think that this remote viewing might not be so hard to do.

Two years later in 1983, after I had left SRI, I was invited by the Soviet Academy of Science to give a talk about the unclassified, published parts of our SRI remote viewing. My talk was in a large lecture theater in the Kremlin, and my Soviet host asked me if there was anything I would like to see while we were here behind the formidable walls. I responded, “Yes, I would like to see where Brezhnev used to sit; that

is, his old office.” My friendly guide, Andre Barazine, said, “OK, let’s go.”

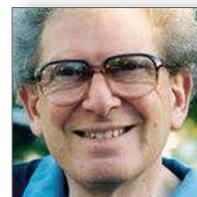
We walked to another building and down a long ornate hall. At the end of the hall was a large red leather door covered with rows of brass upholstery tacks. I was, of course, shocked, having never seen such a thing before. The door was opened for me, and I could see Red Square outside the window on the left, and the big wooden desk, covered with a sheet of glass, on the right. I am sorry to say that I cannot confidently remember whether there was a door behind the desk, but the geometry of the office was just as Hammid had described it.

Hammid and I left SRI in 1982 as the work became increasingly operational, and she returned to photography and her home in Los Angeles, California. I then began to explore applied remote viewing, leading to a successful venture into the silver-futures commodity market. Whenever I am called to remember these remote adventures, I profoundly miss my remarkable psychic buddy, Hella Hammid.

Endnotes

1. Puthoff, H.E. and Targ, R. (March, 1976). “A Perceptual Channel for Information Transfer over Kilometer Distances: Historical perspective and recent research.” *Proc. IEEE*, Vol. 64, no. 3, March, pp.329-354.
2. Once before, I had had a similar feeling, and Pat Price had then warned me of the danger of “theta traps for unwary psychic travelers.” But, that’s another story for another retrospective account.
3. Russell Targ, Harold E. Puthoff, and Edwin May (2014), “Special Orientation Techniques”, *Mindfield*, Vol. 7, No. 1, pp.20-24.

Russell Targ is a cofounding director and former president of IRVA. He is a physicist, prolific author, editor, publisher, songwriter, teacher and producer. He was also a cofounder of the Stanford Research Institute’s program that investigated psychic



abilities in the 1970s and 1980s for the CIA. He can be reached at www.espresearch.com.

RV RESEARCH

AMELIA EARHART REDUX

Fact vs. Conspiracy

by Angela Thompson Smith, Ph.D.



Fred Noonan and Amelia Earhart, 1937.
Image: National Air and Space Museum, Smithsonian Institution.

Ed. Note: New information confirms the results of a remote viewing search for Amelia Earhart by *Mindwise Consulting* and the Nevada Remote Viewing Group (NRVG).

Remote viewing efforts require eventual feedback, and validation may be immediate during training and in some operational projects. In other cases, feedback may take years, or even decades, to materialize. Such is the case with the Amelia Earhart Project, which was first undertaken in 1998 by Angela Thompson Smith for her client, Al Letcher. Additional tasking was completed for another client, David Pawlowski, from 2012-2013. Feedback from a recent television documentary about a recently discovered photograph and a subsequent investigation has validated much of our remote viewed data.

Searching for Amelia

Mention the name “Amelia,” and most people immediately recognize the aviatrix, Amelia Earhart. This famous Amelia disappeared on July 2, 1937, while attempting to complete a circumnavigation flight of the Earth. Earhart, her navigator Fred Noonan, and their

Lockheed Electra (NR16020) disappeared over the Pacific Ocean, creating a mystery that has intrigued the public for 80 years.

The disappearance of Earhart, Noonan and their Lockheed Electra was the subject of a remote viewing project undertaken by a group of trained, volunteer remote viewers known as the Nevada Remote Viewing Group (NRVG). Information accessed by the group was matched by feedback from conventional sources that supported much of the data. In addition, the group had the opportunity to connect through Pawlowski with an American educator (EWJ) working on the island of Saipan in the South Pacific. EWJ became the *man on the ground* that provided the group with additional feedback when needed. The initial data was written up in the **eight martinis* remote viewing magazine, (2013, Issue 9).

Recent Developments

New information (from current research and media sources) has become available that sheds light on the disappearance of Earhart, Noonan and the Electra, as well as Earhart’s possible resting place on Saipan Island. This exciting new development began when Leslie “Les” G. Kinney, a former U.S. Treasury Agent and Investigator, went looking for evidence regarding Earhart’s disappearance, and found a historic photo in a box of papers from the Office of Naval Intelligence (ONI) at the National Archives. The photograph and a subsequent National Broadcasting Company (NBC) documentary offer new insights into the mystery.

The NBC documentary was hosted by Shawn Henry, a 24-year FBI veteran and former Executive Assistant Director. It featured Kinney, and presented evidence that Amelia Earhart landed in the Marshall Islands. Kinney also located ONI documents stating that Amelia was a “prisoner in the Marshall Islands.” The evidence in the documentary supports claims by Marshall Islanders that the Japanese ship, *Koshu*, picked up Earhart and her plane. There was also

evidence presented that a young Marshall Islander, a medic named Bilamon Amram, treated two Americans on the *Koshu*.

Feedback

The documentary relates how researchers have excavated metallic evidence from Mili Atoll indicating that a plane similar to the *Electra* could have landed there. In addition, cemetery excavations were held on Saipan to look for the remains of Earhart and Noonan. However, towards the end of the Second World War, it is claimed that their bodies—which had been buried in the Catholic cemetery—were exhumed upon the orders of the U.S. Intelligence Services.

According to Kinney, a veteran explorer named Mike Harris, Sr., was in the Marshall Islands in the 1980s. That was when Harris began filming locals who claimed to have seen Earhart. Kinney and Harris went back to Saipan to interview fifteen new eyewitnesses, and six U.S. veterans who claim to have seen Earhart's plane at Aslito Airfield on Saipan.

The “Smoking Gun” Photograph

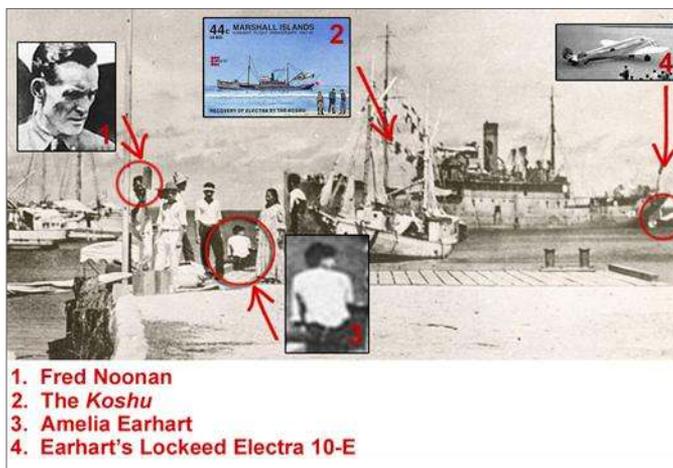
The *Tampa News and Weather* out of Clearwater, Florida, published on July 5, 2017, featured the National Archives' black and white photo of a dock area with a group of people clustered at the end. In the water are boats ranging from small sampan-type vessels to a larger, one-funneled steamer. The caption on the photo is: *PL-Marshall Islands, Jaluit Atoll, Jaluit Island ONI #14381, Jaluit Harbor*. An explanatory caption under the photograph reads: “Photographic evidence of Amelia Earhart and Fred Noonan in the Marshall Islands found in the National Archives.”

“The photo shows a woman who resembles Earhart, and a man who looks like her navigator, Fred Noonan, on a dock in the Marshall Islands,” NBC

reported. An NBC News analyst believed Earhart's plane could be seen on a barge in the background.

NBC concluded, “Finally, at long-last some photographic evidence of Amelia in custody. There's more out there, it's just a matter of determination to find it. Kinney has more documents that prove what happened to her. Dick Spink, an Amelia Earhart researcher and high school science teacher from Washington State, found pieces of the *Electra* on Mili Atoll where she brought the plane in for a landing.”

Additional comments accompanying the article relate that, “The photo, marked ‘Jaluit Atoll,’ believed to have been taken in 1937, shows a short-haired woman—potentially Earhart—on a dock with her back to the camera and wearing long pants, something for which Earhart was known. She sits near a standing man who looks



Possible photographic evidence of Amelia Earhart and Fred Noonan in the Marshall Islands was found in the U.S. National Archives. Image: Leslie G. Kinney/US. National Archives.

like Noonan—down to the hairline. The hairline is the most distinctive characteristic,” said Ken Gibson, a facial recognition expert who studied the image. “It’s a very sharp receding hairline. The nose is very prominent.” Gibson added: “It’s my feeling that this is very convincing evidence that this is probably Noonan.”

The photo also shows the Japanese ship, *Koshu*, towing a barge with something that appears to be 38-foot-long—the same length as Earhart's plane. For decades locals have claimed they saw Earhart's plane crash before she and Noonan were taken away, and local school children insisted they saw Earhart in captivity. The story was even documented on local postage stamps.

“We believe that the *Koshu* took her to Saipan [in the Mariana Islands], and that she died there under the custody of the Japanese,” said Gary Tarpinian, the executive producer of the History Channel documentary. “We don’t know how she died,” Tarpinian stated.



Marshall Islands Postage Stamps
Earhart Flight Anniversary, 1937-87

The Photo Debunked?

In July 2017, Spink alerted the NRVG of a claim by a Japanese blogger alleging that the photograph of the dock, with Earhart and Noonan in the picture, was from a book titled, *Umi no seimeisen: Waga nannyou no sugata*, in Japan’s National Library. The book is a portfolio and none of the actual photographs are dated. There is only a stamp on the back of the portfolio, a librarian’s stamp of 1935, which is not a copyright. Amelia disappeared in 1937:

“NEW YORK (AP) – A Japanese military history buff has apparently undermined a new theory that Amelia Earhart survived a crash landing in the Pacific Ocean during her historic attempted round-the-world flight in 1937. The history blogger has posted the same photograph that formed the backbone of a History Channel documentary.

The documentary argued that Earhart was alive in July 1937, but the Japanese book where the same photo appears was apparently published two years before Earhart disappeared”. The History channel said in a statement that its investigators were “exploring the latest developments.”

The Marshallese government debunks the debunker

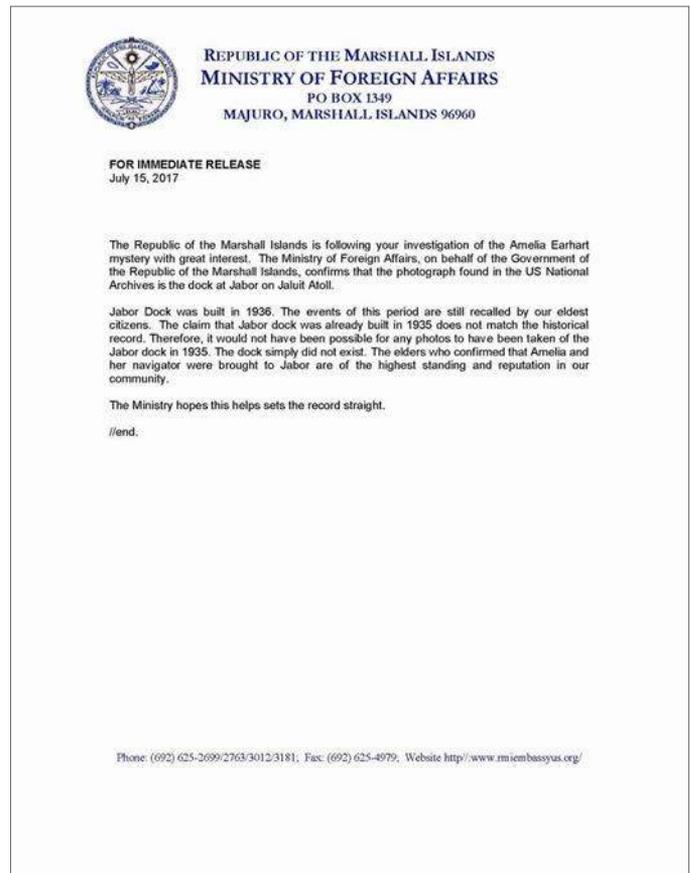
Officials from the Marshallese government issued a formal letter dated July 15, 2017, stating:

“The Republic of the Marshall Islands is following

the investigation of the Amelia Earhart mystery with great interest. The Ministry of Foreign Affairs, on behalf of the Government of the Republic of the Marshall Islands, confirms that the photograph found in the US National Archives is the dock at Jabor on Jaluit Atoll.

Jabor Dock was built in 1936. The events of this period are still recalled by our eldest citizens. The claim that Jabor dock was already built in 1935 does not match the historical record. Therefore, it would not have been possible for any photos to be taken of the Jabor dock in 1935. The dock simply did not exist. The elders who confirmed that Amelia and her navigator were brought to Jabor are of the highest standing and reputation in our community.

The ministry hopes this helps to set the record straight.”



Republic of the Marshall Islands, Ministry of Foreign Affairs Letter, dated July 15, 2017.

History Channel Documentary

On July 6, 2017, Pawlowski wrote, “You might want to keep a look out for the upcoming History Channel

show that will feature an interview with Leslie G. Kinney, one of the principal investigators of the ‘Earhart on Saipan’ gang. He was responsible for finding the alleged photo in the National Archives and may have finally gotten the surviving adult children of U.S.M.C. Lt. Tracy Griswold (Erie, PA), to talk on camera. Griswold was the G2 officer who conducted the targeted remains collection in the unmarked Catholic cemetery near Garapan that you (NRVG) triangulated on. He is quoted by the enlisted Marines as stating they were digging for Earhart and Noonan’s bones and recovered some remains that were boxed and forwarded to Pearl Harbor in the weeks following the invasion of Saipan in 1944.”

Feedback

Pawlowski later added, “You did not know the location near Garapan for this unmarked and abandoned cemetery prior to my comments well after the project was done.” Several of the NRVG noted this location off the Beach Road during their sessions.

Documentary Prelude

NBC: “Born from a *Kickstarter* campaign, veteran explorer Mike Harris Sr. and filmmaker Rich Martini have joined forces to examine the evidence that Amelia Earhart was on Saipan after she disappeared. They’ve been joined by a team of professionals from across the spectrum and are backed by a number of individuals with a desire to know the truth.”

The account continues . . . “Life-long Earhart researcher, former Federal investigator Les Kinney, has shared some of his research with the History Channel. Les has been working on this case for a long time. A dogged investigator he’s turned up a number of items that will be revealed in the History Channel show.

Harris was in the Marshall’s in the 1980’s when he began filming locals who claimed to have seen Earhart. “Mike and I went to Saipan to interview fifteen new eyewitnesses, and I’ve also gathered six U.S. veterans who claim to have found her plane on Aslito airfield in Saipan. Three are U.S. Marines—one guarded her plane, one found her briefcase, and one decoded the messages when the U.S. military found her plane.”

“Finally, at long last, some photographic evidence

of Amelia in custody has been found. There’s more out there, it’s just a matter of determination to find it.” Kinney has more documents that prove what happened to her, and Spink found pieces of the Electra on Mili Atoll where she brought the plane in for a landing.

The Documentary

Amelia Earhart: The Lost Evidence, premiered Sunday, July 9, 2017 at 9 p.m. ET/PT on the History Channel, and can be found on YouTube at: www.youtube.com/watch?v=sCS4s4lo9lc.

Initial Tasking

Below are details from the original Thompson Smith and NRVG remote viewing data, feedback that was available at the time, and new feedback that has been uncovered by the research of Henry and Kinney.

On January 6, 1998 Letcher requested remote viewing sessions from Thompson Smith. The project was worked in Extended Remote Viewing (ERV; a “stream of consciousness” form of remote viewing). The session coordinates (an alpha-numeric “address” of the potential “target”) were 138085 1 & 2. The client was looking for previously unknown information relating to the 1937 disappearance of the aviatrix, Amelia Earhart, her navigator Fred Noonan, and her Lockheed plane known as the Electra. Letcher had previously funded an oceanic search for the Electra, and he had a background in locating, retrieving and restoring historic aircraft that were then donated to aviation museums.

Coordinates 138085, 1 & 2

Smith perceived Earhart and Noonan in the Electra, flying low over the ocean. There had been petty annoyances between them, and they were not speaking. The plane seemed to be losing altitude, and it came down in the location of a rocky atoll. The plane landed on a sandbank, and Earhart and Noonan made it to the shoreline where they moved around over large rocks.

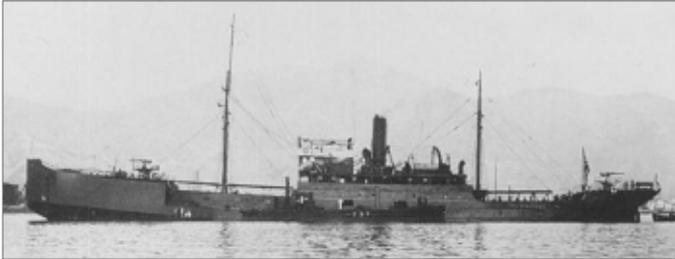
Feedback: According to Randall S. Jacobson, author of *The Earhart Project: The 1937 Search*, an amateur radio operator reported that, “Earhart was on a sandbank.”

Feedback: There were also local stories that a Morse code radio operator received a message in which Earhart was calling for aid, and named Mili Atoll in the Marshall Islands.

A.T. Smith, Ph.D.: It was then perceived that a row-boat came and picked up Earhart and Noonan, and they were taken to a larger ship. Their captors appeared to be Japanese.



Feedback Photo: Mili Atoll shows the rocky shoreline and sandy areas.



Feedback Photo: The Japanese ship Koshu. There is evidence that Marshall Islands residents documented the retrieval of the Electra by the Japanese ship, Koshu, and featured the ship on Marshall Island postage stamps. It is claimed by the Marshall Islanders that the Koshu was the ship that picked up Earhart and Noonan from Mili Atoll and took them to Saipan.

Re-Tasking, June, 2012

In June of 2012, Smith was approached by Pawlowski for a remote viewing session, in order to search for further information on the Earhart case. On August 7th, 2012, Smith conducted an ERV session looking for new information. The initial questions asked were, “Was there a radio miscommunication, and where did they land?”

A.T. Smith, Ph.D.: It was perceived that there was plenty of fuel remaining, but they decided to land

somewhere to save fuel and to get a better radio signal from the ground. There was the question that Amelia had left behind a vital piece of radio equipment prior to her flight (the trailing wire), but it wouldn't have made much difference to the outcome. Earhart and Noonan had enough equipment, but they just didn't have a *good enough* signal.

A.T. Smith, Ph.D.: Earhart and Noonan spotted an atoll from the air, and the outline was perceived to be roughly oval in shape with a watery interior. There were sandy banks on the perimeter and a rocky shoreline. The atoll was green from an aerial view. It was perceived that Earhart and Noonan landed on a sandbank, not the rocky shoreline. The water was shallow and they were easily able to wade ashore.

A.T. Smith, Ph.D.: As the tide came in, the Electra slipped off the sand bank and into deeper water, away from the Atoll, and with each ebb of the tide, the plane slipped further into the deeper water. It was also perceived that later storms broke up the Electra and took it into deeper water.

Feedback: According to a 2012 report by an oceanic research group, TIGHAR, which has been searching the Pacific for the remains of the Electra, a typhoon swept the area in late summer, 1937. Tidal changes would likely have “swept the reef line clean.”

Additional NRVG Viewers

Beginning on August 24th, 2012, Smith tasked a group of volunteer remote-viewers. This group included a class of CRV students in Delaware, online remote viewing colleagues, and local colleagues in Nevada: ICS, LM, AP, DS, PC, CF, JJ, DG, CA, MRF, JRE, MB, and KM. Each viewer provided one session, unless they were re-tasked on a specific point. Usually, viewers are tasked with single questions and later re-tasked on additional points, but due to time and viewer limitations, it was decided to “bulk task” and see what information could be accessed. Interestingly, a great deal of information was received from the viewers, much of it confirmed at the target location.

The following coordinates and associated questions, 724BON, B, C, and D, were sequestered in

the Mindwise Consulting office, and only the principal coordinate was provided to the viewers for an initial “blind” tasking. All viewers were given the coordinate 724BON. Viewers who were available for additional work were provided with the coordinates: 724BON-B, C, and D. The hidden tasking asked about the location and event as they related to the two individuals, Amelia and Fred, a description of their last known location, and the last known location of the Electra.

Overview

The initial viewer data described the stressed relationship between Earhart and Noonan. Earhart was seen as being consumed by the project. She was the leader and Noonan was seen in a subservient role. In the beginning there was a sense of partnership between Earhart and Noonan, but as the project continued the partnership turned sour. The reason for this was that the project could not be completed because of unexpected events. None of this is new information, but is interesting in that it was obtained “blind,” indicating that the viewers were on “signal line.”



Feedback Photo & Session Sketch: It could be conjectured that her hair grew long and had a similar appearance.

Amelia Earhart

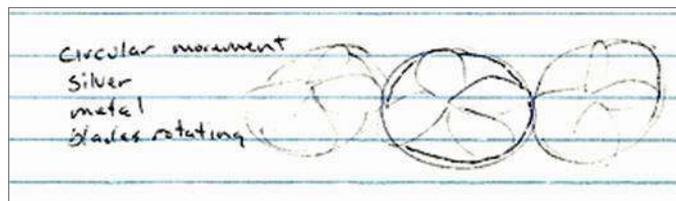
The viewers found some interesting personal information about Earhart that showed her as a “real” person, one apart from the glamorized story of her life. Two viewers described a woman with blond hair, and another sketched a woman with a longish face, and red hair falling over the left side of her face.

The Electra

Working “blind,” the viewers perceived information that matched the possible crash landing of the Electra and the water/land location.

There are several different versions of what happened to the Electra. In a History Channel interview with Sablan, the Saipan businessman revealed that

he saw the plane at Aslito Airfield, and that there was an excavation pit near the crematorium.



Feedback: Session Data

The Crash Location

Again working “blind,” the main gestalt perceived by the viewers was water. There was also land and vegetation. One viewer perceived this to be “another country”.



Picked Up By A Boat?

Smith initially perceived Earhart and Noonan being picked up by a boat, but this information had not been shared with the other viewers. Other viewers perceived a single-chimney boat, docks, harbors and indications of travel by steam.

In Smith’s session, it was perceived that Earhart and Noonan stayed on the Atoll for some time, and then a rowboat with Japanese men aboard visited the island and Earhart described them as “horrible little people that shouted at them.” The Japanese men did not speak any English. They took Earhart and Noonan to a larger boat that had square/oblong portholes, rather than the usual round ones.



Feedback Photos: Tanapang Harbor during the Japanese occupation of Saipan.

Feedback

An aviation engineer provided feedback that Japa-

nese “picket boats,” a type of tugboat, were in the area at that time, and that they matched this description. Later research revealed that there were indeed boats with square or oblong portholes and single chimneys in the area in 1937.

Location of Earhart and Noonan

There has been some speculation that Earhart and Noonan either landed on Saipan Island, or were taken there from another location, and then to the Japanese Prison at Garapan. Did the viewers’ data support any of this?

The general overview from the viewers’ data was that the final location was near water, featuring a dock, the ocean and a river. There was a fenced-in property with mountains nearby. Concrete was mentioned, as well as a star-shaped decoration on top of a building. It seemed to be a vast, sprawling compound with the sense of a “community within a community.” There was a “coming and going” on the water, indicating a port or harbor of some kind. There were impressions of mountains rising behind the port and compound. All of this data was confirmed for Saipan Island. Eventually the boat docked at a small island port. Viewed from the air, it looked like a small base, or a small fishing village that had been commandeered for a military base or port.

Feedback: Josephine Blanka, now 90 years of age, was the last eyewitness to see Earhart and Noonan. Josephine would take lunch to a relative, Chico, at the seaplane base where she saw a man and woman. The woman was wearing pants, and had short hair that was very different from the dress and hairstyles of the local women.

Garapan Prison

Local stories on Saipan relate how Earhart and Noonan were held captive at Garapan Prison, which was on Saipan Island. The viewers sketched structures that resembled the single story, boxy, concrete structures of the Garapan Prison cells. The viewers drew sketches of a compound with square, single-story structures with open doors and windows.

A.T. Smith, Ph.D.: Earhart and Noonan were eventu-

ally taken out of the prison and shot. They had been suffering from dysentery, both while on the boat, and at Garapan. Once they were killed, their bodies were put back into the structures where they had been living. Eventually, these were demolished and disposed of. The bones of Earhart and Noonan were mingled with the materials that composed the debris. The area where Earhart was shot was a courtyard with high stonewalls.



Feedback Photo: Japanese Prison, Garapan, Saipan.



Feedback: Session Data

Feedback

There is anecdotal evidence that Earhart was kept in one of the prison cells at Garapan, Saipan. A woman, Genevieve Cabrera, was interviewed by a Saipan historian and she related how her aunt did laundry for the prisoners, and she pointed out two

6' x 8' end-cells. It was locally rumored that Earhart had dysentery.

In an interview with The History Channel, a Marshall Islands elder statesman named Tony De Brun, reported that he heard Amelia had been jailed on Saipan.

The 1944 excavation of the Chamora Cemetery following the U.S. invasion of Saipan, documented that Billy Burks and Britt Henson exhumed the remains of two people. It was later revealed that one of the remains was of a Caucasian woman. It was estimated that she was approximately 40 years of age at the time of death; Amelia was 39. Those bones have since disappeared. The cemetery was near the Beach Road that had been described by many of the NRVG remote viewers.

We do not know, definitively, what happened to Earhart and Noonan, but we have a report from researcher Don Kothera. He was an ex-Marine who interviewed a woman named Anna on Saipan, who claimed that she saw a white man beheaded at that time.

Japanese Connection

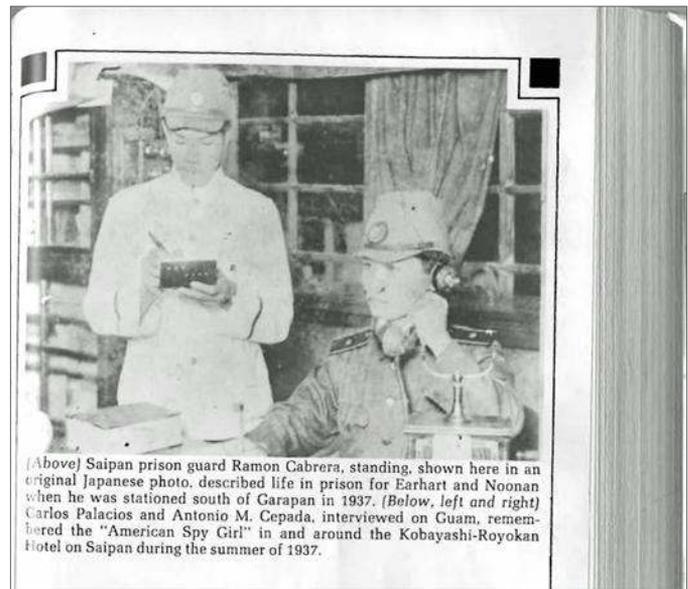
Viewers' reported perceptions of a "foreign location with a native and Asian feel and Asian Navy personnel at the scene." "Military and a naval base" were reported in the sessions. A structure was mentioned with a "flag that had a round red circle and, in another room, the perception of a rising sun." "Something at the target site related to military and naval base." There were strong impressions of uniform and uniformity. The location reminded one viewer of Chinatown in San Francisco, and the viewer perceived the time period to be the early 1900s.

Another viewer, an artist, perceived a visionary image of a soldier wearing an unusual cap and sitting at a desk. The soldier told the viewer, "There is documentation." She sketched her perceptions.

Feedback

There are stories that both the American and Japanese governments have secret, historic data from that era. During later research to check the viewers' sketch, a photo was found that matched the viewers' perceptions of the Japanese officer seated at the

desk. Documentation has since been found in the ONR files in the National Archives, and eyewitness testimony that confirms the data.



(Above) Saipan prison guard Ramon Cabrera, standing, shown here in an original Japanese photo, described life in prison for Earhart and Noonan when he was stationed south of Garapan in 1937. (Below, left and right) Carlos Palacios and Antonio M. Cepada, interviewed on Guam, remembered the "American Spy Girl" in and around the Kobayashi-Royokan Hotel on Saipan during the summer of 1937.

Feedback Photo: Saipan prison guard and officer. Image: Amelia Earhart Lives (McGraw Hill), by Joe Class.



Feedback: Session Data.

The Hole

Viewers' perceived and dialogued with a woman in their sessions. "I'm in a shaft. It's dark. Needing help. Alone, confused, crying, sadness, feeling lost and grieving." A viewer asked, "Are there any clues in the area that would help us locate you?" "Arches, above is grassy, bridges and towers, dry river bed and brown water." One viewer sketched an individual under an arch. Other viewers sketched hidden holes and tunnels at the site.

Feedback

There are local legends of Earhart being imprisoned and tortured at Garapan Prison. A modern organization, Beautify CNMI (Commonwealth of the Northern Mariana Islands), writes that, "A small structure near the prison cells might be the torture chamber or, simply, The Hole. The small square in front of the larger structure is believed to have been a staircase leading down to the door for this underground structure. The Hole was also called the Tea House and was used exclusively for women."



Feedback Photo: The Hole, Garapan Prison, Saipan.
Image: Unknown



Another Hole at Garapan Prison, Saipan.
Image: Unknown

Conclusion

There is anecdotal and research-based evidence that Earhart and Noonan were picked up by the Japanese off Mili Atoll, taken by boat to the Marianas Islands, and then spent time on Saipan Island in Garapan Prison. This information supports the NRVG remote viewing data.

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REVIEW

THE LOWE FILES

Mind Games: Remote Viewing

by Shane Ivie



Ed. Note: The Lowe Files TV series follows actor Rob Lowe and his two sons, Matthew and John Owen, as they travel across the U.S. to explore unsolved mysteries. The Lowe's conduct scientific investigations by meeting with experts, using high-tech monitoring equipment, and taking in-depth training courses.

Controlled Remote Viewing (CRV) received some airtime recently on A&E's *The Lowe Files*, a funny and unique reality show developed and produced by Rob Lowe. Each week, Rob and his sons, Matthew and John Owen, set out on an adventure, ready to explore a mixed bag of paranormal subjects.

Throughout the course of eight episodes, *The Lowe Files* invites the audience along as Rob and the boys search for answers to some of today's most perplexing mysteries. *The Lowe Files* is an adventure show masquerading as a reality show, disguised as a paranormal show, and that comes across just as

fun as it sounds.

In episode 7, *Mind Games: Remote Viewing*, *The Top Secret Mind Teleportation Program*, *The Lowe Files* returns home to Santa Barbara, California. The show began with Matthew referencing the film, *The Men Who Stare at Goats*, as he attempts to explain remote viewing by outlining the U.S. military's involvement in ESP research.

All three approached the subject of remote viewing with an open mind, but John Owen immediately called "shenanigans" on the whole thing. Rob said, "Well, the two people that we are meeting today, John Owen, are the leading experts in this field and they train people to do remote viewing so. . . ." Matthew finishes the statement with, "You *can't* fly in ghosts or aliens but you *can* fly in experts."

Paul H. Smith, Ph.D., president of Remote Viewing Instructional Services, and Gail Husick, president of The Husick Group, detailed their specific backgrounds

and outlined what the Lowes are there to learn—and what they can expect to experience.

Smith concludes with, “Everybody can experience extra sensory perception if they get into the right state of mind.” John Owen asks, “Would you say like, the more skeptical you are the harder it is to achieve. . . .” Husick responds, “By skeptical you mean you’d like to see some evidence? You’re willing to give it a try and see what happens? In some ways that actually works better than the true believers.” John Owen replies, “Great, that’s where I’m living, like, right now. So I feel like I’m ready to jump in.”



Gail Husick (l), and Paul H. Smith, Ph.D. (standing), discuss the Lowes’ first remote viewing session. Seated on the right are John Owen Lowe, Rob Lowe, and Matthew Lowe. Image: The Lowe Files



Paul H. Smith, Ph.D. (monitor) and Matthew Lowe (remote-viewer) Image: The Lowe Files

Smith began teaching the “crash course” in remote viewing by explaining to his new students “how to recognize the signal,” and then led them through the first stages of a CRV session.



Gail Husick (monitor) and John Owen Lowe (remote viewer) Image: The Lowe Files

Although this segment was compressed, nothing is lost in their performance as viewers. Matthew certainly nailed the basic idea of his first session as “wavy, wet, falling away, water,” as the target was the Atlantic Ocean off Virginia Beach, Virginia.

The next remote viewing effort shown was an outbinder. Matthew and John Owen were first up as viewers with Smith and Husick acting as monitors. Rob, along with an assistant, went to the outbinder location in Santa Barbara and interacted with the designated target surroundings, the Santa Barbara Mission. Back in the viewing room, Smith read off the coordinate to Matthew as Husick, in a separate room, read the same coordinate to John Owen.

Both first-time viewers were instructed to perceive where Rob was standing, and were asked to describe what he was seeing. Rob touched the wall of the mission and remarked, “It’s rocky, it’s stone, it’s stony,” as Matthew and John Owen were viewing and writing down their session data in the classroom.

Rob, still touching the walls, repeats, “stacked, stacked squares.” In a split-screen view of all three locations, we watched as the information started to come through. John Owen reports that he sees “redundancies,” while Matthew reports “stone.” Smith monitors, making sure Matthew is describing, not naming the perceptions. Next are scenes of the Lowe boy’s drawing as they attempt to graphically represent “stony.” These scenes flash back and forth with all the spookiness one could expect from a series that deals with paranormal subjects.

After the sessions ended, the time came for feedback. The viewers, Matthew and John Owen, arrived at the Santa Barbara Mission to reunite with the team. Strikingly similar details emerged between the boy’s result and the actual site, with stunning matches in

both sessions.

The window above the front door of the building, shown as a circular feature, was evident in John Owen's session, while Matthew picked up on the park, and the road adjacent to the Mission. The Lowes seemed quite surprised by their accuracy and very pleased with the results. They felt they had knocked it out of the park, and Rob, proud of the work they had done exclaimed, "You guys killed it!"

Next, Rob took his turn as a remote viewer, with Smith as his monitor. Back in the viewing room, Rob was given instructions to focus on wherever his sons were and to describe their surroundings. We then see Matthew, John Owen and Husick, all acting as the outbounder team as they walk through what looks like an atrium or plaza area. After the coordinates were given to Rob in the viewing room the remote viewing began.

The outbounder team experienced their surroundings and noted it as an open-air setting while Rob began concentrating on what he perceived. He reported that it felt like it was indoors and outdoors, and Smith reminded him to describe the site. "Circular, red, red tile," described Rob, and he recorded his perceptions. "Circular, round," he continues, and then the view switches to the plaza. "Squares or rectangles,



Rob Lowe (l) Paul H. Smith, Ph.D. (c), John Owen Lowe and Matthew Lowe discuss the Lowes' second remote viewing session. Image: The Lowe Files

worn block. . . ." The camera goes back to Rob at the table. At the session's end, Smith tells Rob that even though Smith had no idea of how well Rob did in the session, he looked engaged in the process. Once

the feedback was revealed everyone was able to see how well Rob had performed, and the T.V. audience was privileged to see something unique. Here was a new viewer reacting to a first genuine "hit." Rob's reaction was certainly 100% authentic. The feedback had amazed him and his sons. It was an impressive demonstration of a successful first time remote viewing session.

The final moments of the show follow the Lowes' as they head out of town, still pumped from the experience of performing a genuine remote viewing session.



Shane Ivie is the originator of Operational Handicapping (O.H.), an application of remote viewing to horse racing. Originally trained using Ed Dames RV tapes, he is currently training in Controlled Remote Viewing with Paul H. Smith Ph.D., and has also volunteered as a viewer with the Nevada Remote Viewing Group and The Husick Group. Shane is the owner of Operational Handicapping.com, LLC.



ADVERTISE IN APERTURE

Advertising space is now available in *Aperture* for any products or services that pertain in some way to remote viewing. By offering such space, not only does IRVA defray some of the costs of this publication but readers are introduced to commercial offerings that may enhance their experience, skills, or understanding of remote viewing. If you are interested in placing an advertisement in the pages of upcoming issues of *Aperture*, please send an e-mail to the Editor at contact@irva.org for rates and guidelines.

APERTURE GUIDELINES FOR SUBMITTING ARTICLES

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

APERTURE ARTICLES

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

Web Guide

Dale E. Graff

www.dalegraff.com

Russell Targ

www.espresearch.com

Angela Thompson Smith, Ph.D.

www.mindwiseconsulting.com

The Lowe Files

www.aetv.com

The Monroe Institute

www.monroeinstitute.org

CIA Star Gate Archives (IRVA)

www.irva.org/library/stargate

International Remote Viewing Association

www.irva.org

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CIA STAR GATE ARCHIVES

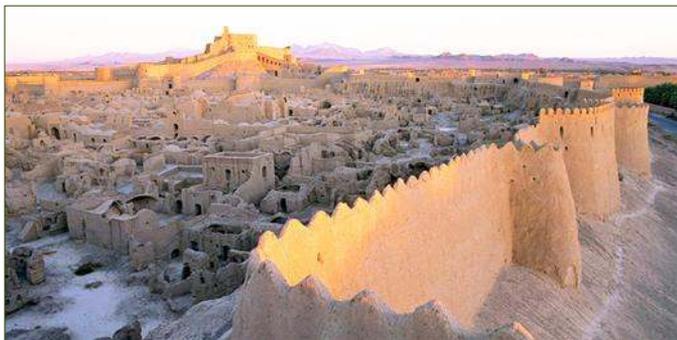
CENTRAL INTELLIGENCE AGENCY Star Gate Archives

by the Editors of Aperture

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

The ancient city of Bam (in Arabic, Arg-e-Bam), is a large fortress containing a citadel, located in southeastern Iran. It is made entirely of mud bricks, clay, straw and the trunks of palm trees. The city was originally founded during the Sassanian period (224-637 AD). During Safavid times, the city occupied six square kilometers, was famed for its textiles and clothes, and as a commercial and trading center on the famous Silk Road.

Following an invasion by Afghans in 1722 and another by invaders from the region of Shiraz in 1810, the city declined. It was used as a barracks for the army until 1932 and then abandoned. Intensive restoration work began in 1953 and continued until the 2003 earthquake.



The ancient city of Bam (Arg-e-Bam), Iran
Image: National Geographic

Target: Abandoned Ruins of Bam, Iran

Date: January 28, 1985

Remote Viewer: Leonard "Lyn" Buchanan

Monitor: F. Holmes "Skip" Atwater



Leonard "Lyn" Buchanan (SFC, USA, ret.), served for seven years as a remote viewer, database manager, property-book officer, and trainer in the U.S. Army Remote Viewing Unit at Ft. Meade, Maryland. He is executive director of Problems>Solutions>Innovations, a Controlled Remote Viewing (CRV) training company and founder of the Assigned Witness Program, a non-profit CRV applications and research corporation based in New Mexico. He is also the author of *The Seventh Sense* and *Gravity Can Be Your Friend (It Can Also Get You Killed)*.

As well as providing standard computer-systems-oriented data analysis and programming services, Lyn offers remote-viewing services and training to organizations. He developed computerized analysis techniques for identifying, categorizing, and predicting viewer-error rates, and has also designed and written computer programs for specific areas of CRV training to aid and guide students' progress. He is a cofounding director of IRVA and a past member of its Board of Directors.

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

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REMOTE VIEWING TRAINING SESSION

* Remote Viewer : LB 018

* Interviewer : FA 051

* Observer(s) : _____

* Date : 01/28/85

* Starting Time : 1305 hours, local

* Site # : 0045

* Site Acquisit.: CRV (CRV ERV PRV ARV BRV Other _____)

* Working Mode : GT (GT HE Other _____)

* Feedback class: C (A B C Other _____)

* Ending time : 1351 hours, local

* Notes : 29 10'N 58 25'E

* Highest stage : 04

* Evaluation : +

***** DESCRIPTION OF SITE *****

* Actual : Abandoned Ruins of Bam, Iran

* RV summ.: Arabic, intricate, designs, burned, closed in, low, expansive structures. AOL relig/military feeling. Open/closed in grouped, walled in. AOL like a walled city Sturdy, historic.

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AOL BAZAK
KAZAKHSTANIS

29° 10'N
58° 25'E

A: CURVED
SMOOTH

B: _____

SL: INTRICATE C

A: HAND
SMOOTH
CURVED
MANMADE

B: BLDG
STRUCTURAL

S2: INTRICATE C
DESIGNS
BLUE CFB
SHINY CFB
BURNED SHELL PL
RSD C
CLOSED IN C
LOW C
EXPANSIVE C

AOL BAZAK
LOTS OF INTRICATE,
FRANC DESIGNS

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SG1J

36 Jan 85
1305 hrs
Fr. Mendez
(PROP)

29° 10'N
58° 25'E

A: FLAT
SMOOTH
EVEN

B: LAND C

S2: WHITE
ICT

29° 10'N
58° 25'E

MISS BAZAK

29° 10'N
58° 25'E

SLOPING
FLAT
EVEN
SMOOTH

B: LAND

S2: SANDY C
GRITTY C
TAN C
GRAY C
ARABIC
DRY C
OPEN C

AOL BAZAK
ARAB IN NON-ARAB
DRESS.

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29° 10'N
58° 25'E

A: CURVED
SMOOTH
MANMADE

B: STRUCTURES C

S2: COMPLEX C
GROUPS C
HAND C
LOW C
BROWN C
OLD C

CONF. BAZAK
LITTLE BOTH
RELIGIOUS + MILITARY
FEELING

29° 10'N
58° 25'E

A: ROUNDED
MANMADE

B: STRUCTURES

S2: ROUNDED
UPRIGHT
WALLED C

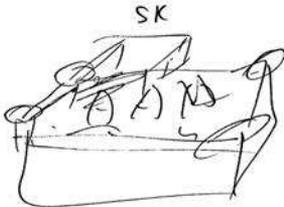
AOL BAZAK
TURKISH FEELING

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4

DIM.
OPEN
~~INTERIOR~~
CLOSED IN
EXPANSIVE
LOW
GROUPS
WALLED



ADL BRIDGE
LIKE A WALLED
CITY, OR BLDGS
INSIDE A PRISON
GROUNDS, OR LIKE
THE KACHUKI.

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6

29° 10' N
58° 25' E



A: FLAT
ACROSS
SMOOTH
B: LAND - C
A: CONCRETE
HAND
MAINTENANCE
B: STRUCTURES

SL: STAIRS
DESIGNED
FANCY C
ORNATE C
DARK
BLUES
AI BRIDGE
LOTS OF NOB

ADL BRIDGE
MULTI-FLYERS.

ADL BRIDGE
VISUAL OF
OPEN AREA IN
ASB SQUARES.
BUSINESS SUITS, ETC.

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5

SZ: DIM AI EI T I ADL 4/5

DAY
SHOW

WIDE,
OPEN
HIGH

GOVT.
OFFICIAL
EARTHEN

WALLS

ADL BRIDGE
ONION-SHAPED
DOMES, LIKE IN
RUSSIA.

STAIRED
ASB C
WHITS C
OLD C
BLACK CFB

ADL BRIDGE
BLACK ROOFS OF
GREEK ORTHODOX PRIEST

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7

29° 10' N
58° 25' E

A: SLAIPTED
HAND
ROUGH
B: STRUCTURES C

SL: DARK ASB

ADL DARK
ROOFS.

LAYDOWN C
SLATE TASTE CFB
OVERLAPPING CFB
THICK C
STRONG C
VERY OLD C
BRONZE C
CRUMBLY C
WELL-KNOWN CFB
TILES
FLAT
EVON C
WIDE C
OPEN C
RIPY C
QUIET
FAN ALWAYS SOUNDS CFB
COOL CFB
COLD AIR CFB
LITTLE ENTRANCES C

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QALNATS

29° 10' N
58° 25' E

AOL BARRACK
CLIFFSIDE

S2: D A I E T I AOL 1/5

GARDEN C
DARKEN C
DARK BARRACK C
LOW C
WIND C
THICK C

STURDY C
AOL BARRACK
INSIDE CASTLE
WALLS -
FAN CFB
HISTORIC C
OFFICIAL CFB

GLASS
CRYSTAL GLASS CFB
MOTEL CFB

AOL BARRACK
AOL BARRACK FROM
'CASTLE' LOOK -
BARRACKS -
ETC.

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AOL BARRACK

RATON PLATFORM
ON INSIDE OF
WALL - CFB

SHAWY

AOL BARRACK
LOOKING ONLY
DISTANCE AWAY

VAST.

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S2: D. A I E T I AOL 1/5

OVER

PARADES

LUMINATE C

DLD C
THICK C

WATCHER C

WOODEN

WOODEN

WALLS C

STRUCTURES C
STORAGE

POLOS CFB

PEOPLE CFB

STAIRS CFB

SPRINTS CFB

SPONS C
BLOCKS OF STAIRS C

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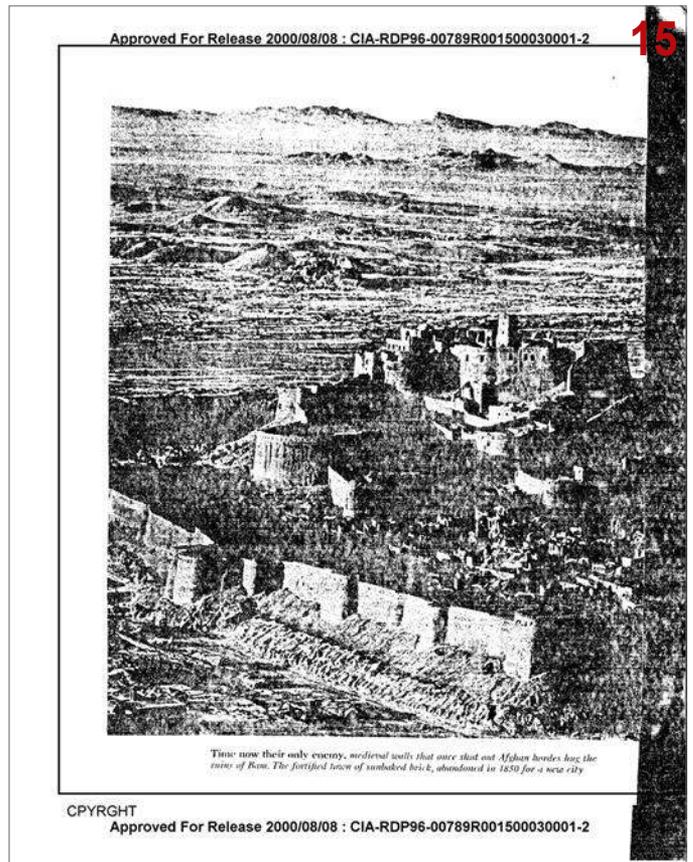
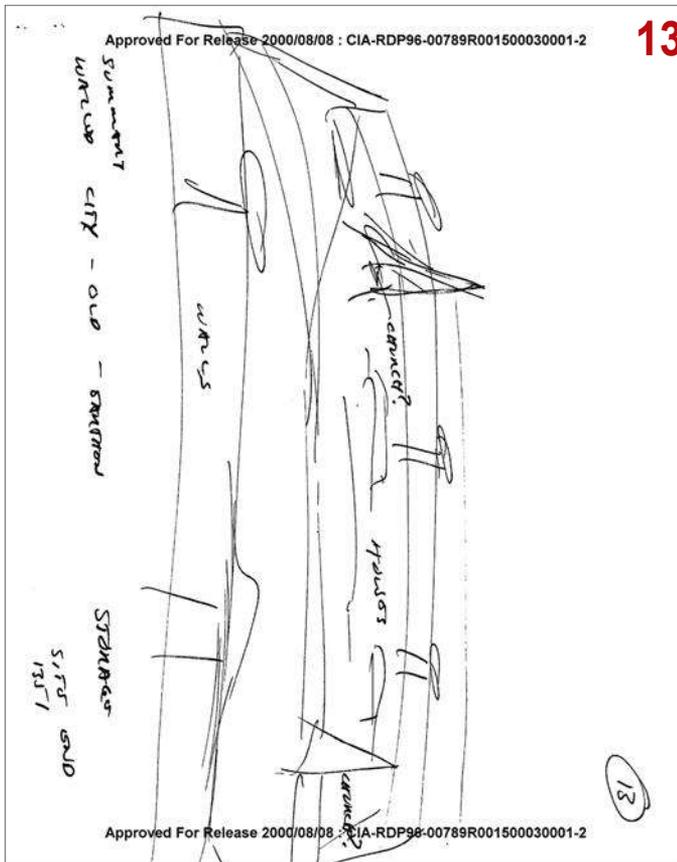
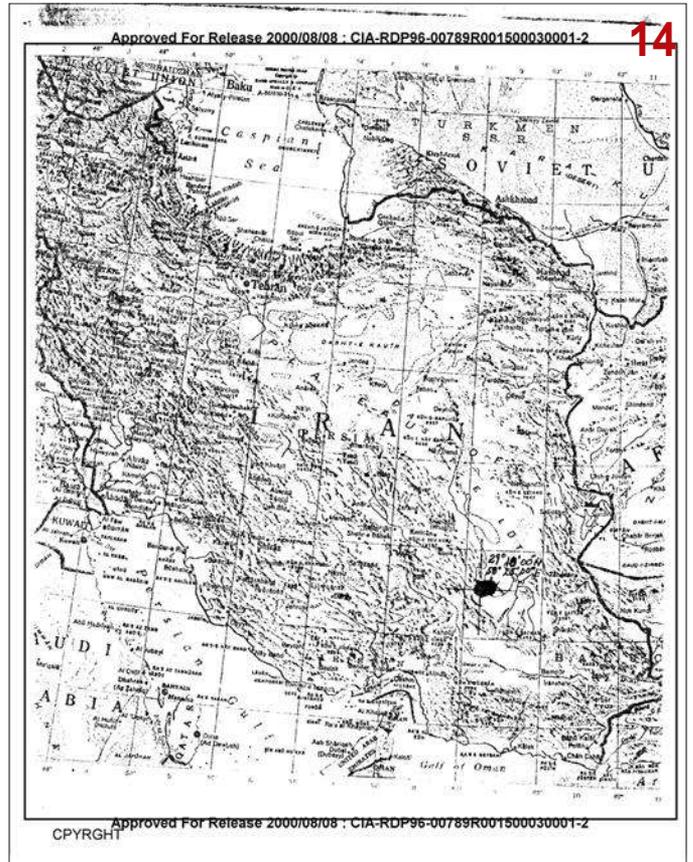
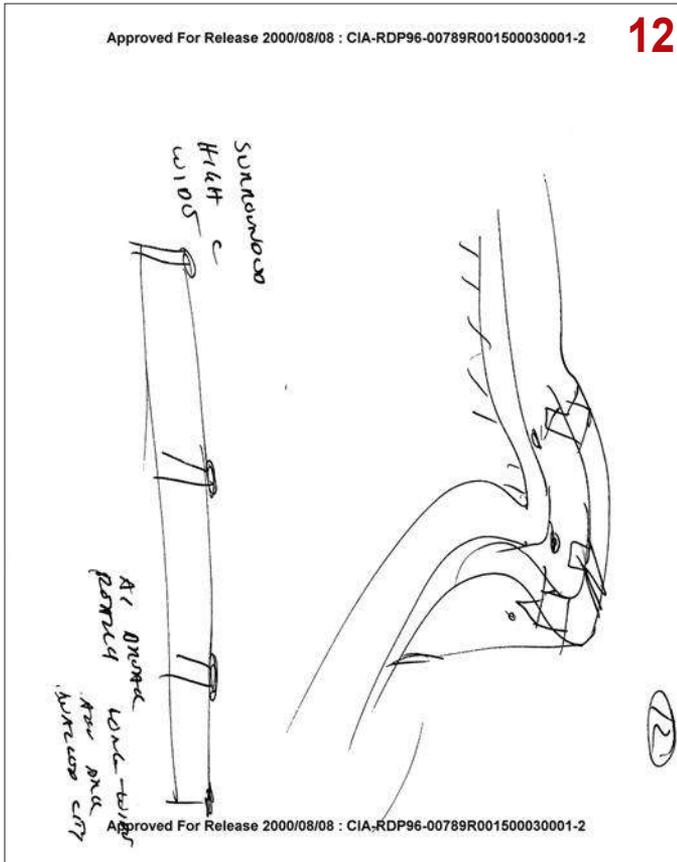
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AOL BARRACK

LIES AT WILDED
LORDS CITY.

PROTECTED

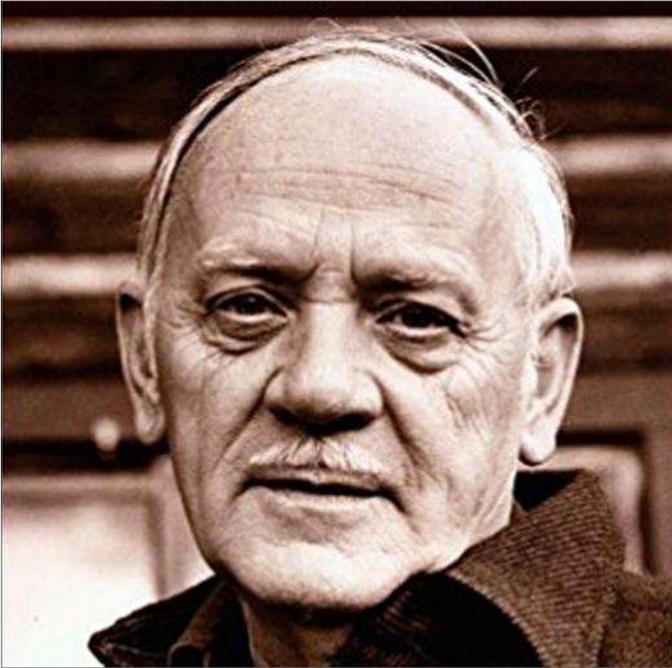
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RV HISTORY

MEETING BOB MONROE

by F. Holmes "Skip" Atwater



Robert A. Monroe, 1915-1995
Image: The Monroe Institute

Ed. Note: This article was originally published on the F. Holmes "Skip" Atwater website. Atwater established the U.S. Army's remote-viewing unit in October 1977 at the direction of the U.S. Army's Assistant Chief of Staff for Intelligence. Atwater was one of the original Commanders of the U.S. Army remote viewing unit at Fort Mead, Maryland.

Robert A. Monroe invented the Hemi-Sync®* audio technology and founded The Monroe Institute, a global organization dedicated to expanding the uses and understanding of consciousness.

In the spring of 1977 I was just getting started in the U.S. Army's secret counterintelligence remote-viewing operations at Fort Meade, Maryland. I was seeking information on organizations and techniques that could benefit our military goals.

*Hemi-Sync® is a registered trademark of The Monroe Institute of Faber, Virginia.

That was when I made contact with The Monroe Institute. Due to the secrecy surrounding my military mission, I could not reveal the true nature of my inquiry at the Institute, but neither did I conceal the fact that I was a military intelligence officer. I simply stated that I had read Robert Monroe's book, *Journeys Out of the Body*, and was curious about his research, the facilities, and whether others could be taught to use his techniques. When I called, I asked to meet and talk with Monroe personally. Much to my surprise, Monroe himself called back, and provided me with directions from my base of operations in the Washington, D.C. area (Fort Meade), to Whistlefield Farm, his 432-acre estate in Virginia.

As I drove around the Washington, D.C. Capital Beltway on my way to meet with Monroe, I somehow knew I was headed for another of life's grand adventures. As I entered the rural Virginia countryside, my thoughts drifted between expectations and daydreams.

Others had written of their so-called Out-of-Body Experiences (OBE), but Monroe's work was somehow different. He went beyond reporting the trivialities of extra-corporeal visits to friends, neighbors, and distant places in the world. He wrote of visiting other dimensions or, as he put it, other locales or realms beyond the physical world. This was reminiscent of my childhood understanding of a *spiritual* domain representative of our true nature. Of course, such thoughts extended beyond my official interest in Monroe and the possible application of his techniques for military remote viewing.

Monroe met with me inside a screened-in patio area that was part of his house. He was sitting on a divan, and wore sweatpants, suspenders, slippers, and a partially unbuttoned, coffee-stained shirt. As he brushed cigarette ashes off his clothes, he looked up and calmly said, "Well, hello." No southern accent here. No pretentious social niceties either. My first impression was that he was more interested in who *he* was out-of-body, rather than what I might think of him,

or how I might perceive him in the physical.

He spoke freely and openly about his book and his personal experiences. At times, an occasional glance from his penetrating blue eyes made me feel that he was seeing beyond my overt military persona and speaking directly to my soul. I felt uneasy about this and somewhat vulnerable, as the official purpose of my visit was considered classified.

Monroe then invited me to walk around outside with him in the warm spring air so that we might enjoy the fragrant spring blossoms. He showed me the greenhouse and the gardens, and we eventually settled down to continue our talk on a grassy slope near his laboratory and offices. Sitting at the base of a flowering fruit tree, I found myself thinking about my own out-of-body experiences from childhood, and Monroe encouraged me to share my thoughts with him.

I started by telling him about my earliest remembered out-of-body event when I was about ten years old. Monroe smiled and asked if this was the only time that I remembered being out of my body. “No,” I said, and went on to tell him some other childhood experiences. As I continued to talk, I was thinking that I had said enough and wanted to get on with the purpose for my visit.

We sat in awkward silence for a minute or two, and then Monroe began to explain that he had developed a sound technology, a stimulus, that allowed people to have experiences under laboratory conditions, experiences that were similar to those he had written about in his book. He told me that many of these people could talk about their experiences while they were happening. I couldn’t imagine how this could be done, given the memory of my own childhood out-of-body experiences. I asked him how it was possible and he replied, “Well, kid, I guess we’ll just have to show you.”

And with that, Monroe invited me into his laboratory

and offices. I thought, “Maybe he’s going to show me an out-of-body experiment in progress and I can observe.” I would soon find out he had something quite different in mind.

As we entered the building we walked past a room with recording equipment, a number of switching panels, and audio-mixing boards. We turned into a small room with a bed, and Monroe told me to lie down

on the bed, and he would play some sounds for me. I was startled by his suggestion, and looked quickly around the room. It was a very plain room without windows or any regular furniture. The bed did not stick out into the room but was recessed back into the wall surface so that it did not take up any floor space. I moved toward the bed and asked hesitantly, “Do you want

me to lie here?” He told me to lie down and put on the stereo headphones that were on the pillow.

I complied, and asked what kinds of sounds I would be hearing. He explained that he would first play some music for me so that I would be comfortable. As I reclined with the headphones on, I noticed something hanging down in front of my face. When I asked what this was, he told me not to worry about it, that it was simply a microphone so that he would be able to hear me while he was in the other room. This meant, I guessed, that Monroe would be in the room with all the equipment, the one we had passed while walking down the hallway. Monroe asked me if I was comfortable, and turned out the lights as he closed the door.

Within a minute or so, I heard music through the headphones. This wasn’t a kind of music that I had heard before, and I thought it sounded rather strange. I later learned that the music was by a composer named *Tomida*, who later became well known for his baroque, New Age music. I relaxed a bit, and after a while the music faded into the sound of waves crashing on the beach. Monroe, speaking through



The Monroe Institute, Faber, Virginia
Image: The Monroe Institute

my headphones, said, “This is the sound of surf. It represents the natural power of sound, and is a symbol here at the Institute.” I liked the surf sound—it reminded me of the beach and of happy times growing up in California.



The CHEC Unit
Image: *The Monroe Institute*

The sound of the crashing waves faded, leaving a warm hiss and gentle whoosh of bubbly foam on beach sand. I waited, thinking there might be another wave, and then I began to experience an unusual auditory sensation, a slow, rhythmic pulse. I couldn't tell where it was coming from but it seemed to be in the background, behind or perhaps underneath the warm, hissing noise. At one point I was sure that the pulsing was actually coming from inside my own head, but I quickly forgot about the sound because my thoughts began to drift; at least they did until I noticed that the bed seemed to be moving up toward the ceiling. The sensation of movement was unmistakable, but I couldn't hear the mechanism working to raise the bed. This was really interesting!

I assumed that Monroe had control of the bed, and I thought the mechanism must be rather like a hydraulic lift. However, I still couldn't hear an air compressor or any other mechanical noise. I wondered how such a device could have been installed at a private residence.

As these random thoughts dissipated, I discovered that I was traveling. My kinesthetic sense of motion (similar to the feeling you get when flying in

an airplane) was accompanied by a strange visual perception. I seemed to be moving through a white tube or tunnel, its walls lined with crystalline forms. My impression was that I must have been flying down the middle of a Flav-R-Straw¹, and I was going quite fast—in *Star Trek* terms, I would estimate my speed to be about warp seven.

I remembered Flav-R-Straws from when I was a kid. When you drank through them they sweetened and flavored the milk or water in your glass. I would sometimes peek through the straw tube and see the crystals on the walls of the straw.

Suddenly, Monroe's voice came to me over the ear-phones: “What's happening?” said Monroe. “I seem to be going somewhere,” I replied. “Where are you going?” asked Monroe. “I don't know,” I responded.

By this time, I had forgotten all about the room and the strange bed. My journey through this passage-way continued for what seemed to be a long while. Eventually, I sensed that I was coming to the end of the straw and I arched my back, following the upswing curve of the tube. Above me, I could see a vast, open, white area. Just as I began to exit the tube, my perspective switched. Suddenly, I was standing in the boundless white space watching myself emerge from the end. At almost the same moment, knowingness, a revelation, filled my mind. I had come all this way, only to discover that I was already here.

Realizing this, I must have exclaimed, “Oh!” or something similar, because Monroe immediately spoke to me through my headphones, asking, “What happened?” His voice startled me. I had forgotten all about him. For a moment I thought he must be in this white space with me somewhere. I regained my composure and answered by saying, “I'll have to tell you later.”

I explored this white space for some time, but still today, so many years later, I do not consciously remember much of what I found there. I am sure it was meaningful in some way, but I cannot recall the particulars. Monroe startled me again; he said that it was time to get some lunch.

¹Flav-R-Straws were a drinking straw with a flavoring included to make drinking milk more pleasant for children. They were first marketed in the United States in 1956 by Flav-R-Straws, Inc.

The very concept of lunch seemed strange to me in that vast white space, but then he changed the sound patterns, and I became aware of being back in the room. I felt myself, or perhaps the bed, being lowered back down. Again, the sense of motion was obvious, but it was very gentle, and I couldn't perceive any mechanical noise or vibration. I wondered how a hydraulic lift could be so smooth.

The lights came on in the room, but still I felt disoriented, unable to quite figure out where I was. Then Monroe came into the room, urging me to get up and move out into the sunshine. I sat up, swung my legs over the edge of the bed and rested my feet on the floor. I then bent over, raised the blanket that was draped over the edge of the bed, and looked underneath. There was no lift mechanism, just a floor.

We ate at a restaurant a few miles from Whistlefield, on top of the Blue Ridge Mountains. Monroe explained that I had experienced a sound technology he had developed and patented. He called this technology Hemi-Sync® because, as he explained it, he thought the two halves of the brain worked together, or in synchrony, to enable the auditory beating or pulsing I had experienced. He said that many people had been able to experience a wide range of expanded states of consciousness with this technology. When I told him about the sensation of rising up to the ceiling he smiled, and assured me that the bed did not move.

Recognizing only then what had really happened to me, I asked if everybody had out-of-body experiences with this Hemi-Sync® sound. He said that not everybody remembers or reports such experiences, and that the Hemi-Sync® sounds only encourage what he called a "mind awake—body asleep" state, which is not necessarily an out-of-body experience. According to Monroe, he felt that the experiences people have in this state are dependent upon their intent and motivation, and can only be limited by their fears and belief systems.

At the time, I didn't understand all he was saying. I wondered why I had floated out-of-body so easily. I asked Monroe if the Hemi-Sync® sounds he had used with me in the laboratory were special in any way. He said that the sounds weren't special, and he suspected that I was able to get out-of-body rather easily, based on what I had told him about my child-

hood experiences.

He went on, "From what you told me, you must have been in contact with or guided by something greater than your physical body for some time now. Surely, you have a sense of self that is greater than your physical body? Children intuitively know this until such awareness is subdued by social conditioning. Apparently this knowing, this awareness of a greater self was not discouraged during your upbringing."

Monroe World—The New Land of Hemi-Sync®

In 1986, a few years before I retired from the U.S. Army, I began building a house near Nellysford, Virginia, very close to The Monroe Institute. In the years that had passed since we first met in 1977, Monroe had been suggesting that I could join the staff of the Institute. He never made a direct offer, but rather hinted that there might be a position available if I was so disposed. This open door, coupled with my own internal guidance, led me in the direction of The Monroe Institute as my Army retirement neared.

An understanding of the technology time window is important here. In the mid-to-late-eighties, desktop office computers began to change the workplace forever. Personal ownership of a computer, a concept shared by only the most forward-looking entrepreneurs, became possible. I took to this new computer era with great enthusiasm and purchased a home computer and learned how to operate a variety of systems, and I began to write my own applications programs.

This new age of technology made widespread application of computerized electroencephalography, popularly referred to as *brain mapping*, a reality. I discovered that a fledgling company in Colorado, Lexicor Medical Technology, had developed a 24-channel, computerized EEG² recording and analysis instrument. This system, which was remarkable-for-its-time, worked in conjunction with the latest in desktop computers. At that time, the latest was an IBM-compatible 286, with a twenty-megabyte hard drive and eight megabytes of RAM.

²EEG is acronymic for ElectroEncephaloGraph, a medical device that measures the brain's electrical-activity.

I realize that such figures sound ridiculous by today's standards, but back then it was state-of-the-art.

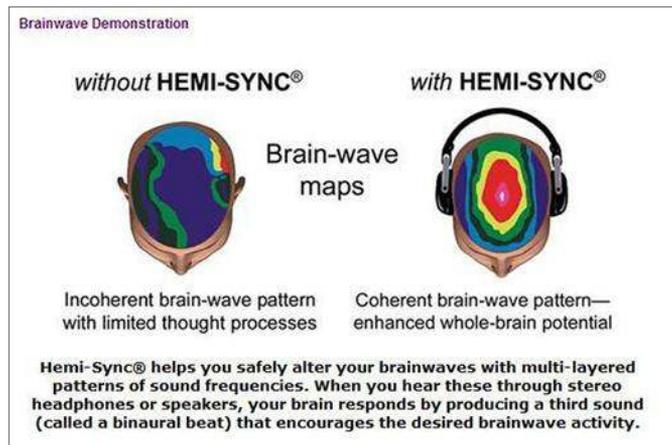
Monroe and I discussed the possibility of getting such a device for the Institute and using it to measure brainwave changes in people listening to Hemi-Sync®. Ever since my experience *through the straw* back in 1977, I had been curious. What was it about Hemi-Sync® that made this journey possible, and how was it that Monroe ever came up with this sound technology? Monroe had told me at the time that my specific experience was the result of my meta-physical upbringing and my intent. However, my curiosity went further. Do the Hemi-Sync® sounds themselves alter brain activity and consciousness?

Monroe assured me that while this was probably true, there was no objective evidence to demonstrate such changes. Now though, with the advent of desktop computers, such measurements would be possible in locations other than a multimillion-dollar medical diagnostic facility. Monroe sent me to Colorado to check out the Lexicor device.

During this same period of time (I still did not have a new job after my Army retirement), I programmed my home computer, which was equipped with a stereo sound card, to produce complex binaural beats—the stuff of Hemi-Sync®. I packed up my computer and took it to Monroe to show him how computers could be used to produce his Hemi-Sync® sounds. He was skeptical at first, but then asked me to “dial in” a few different binaural-beat patterns

The short version of the rest of the story is that I did not leave Monroe's place with my computer. It stayed behind with Monroe, who was truly amazed. For years, he had been mixing together many layers of sounds from analog tape through a multi-channel audio mixing board. This method took hours and hours of work. With a computer, such mixing became obsolete; as such combinations could simply be programmed into the sound card.

When I came back from Colorado and explained to Monroe how the Lexicor device worked and what it would reveal, I recommended that he get one for the Institute. It was only then, in June of 1988, that Monroe actually offered me a job at the Institute. After a provisional ninety-day hire, during which I set up and began to use the Lexicor, Monroe offered me the position of Research Director at the Monroe Institute in September, 1988. He was, in fact, inviting me to join him in a scientific journey on a course charted to discover the why and how of Hemi-Sync®.



Early Hemi-Sync® Development

Originally, Monroe was interested in sleep-learning, and wanted to develop a way to prolong those lighter stages of sleep wherein most sleep-learning seemed to occur. He experienced his first conscious out-of-body escapade only after many Hemi-Sync®

sleep-learning experiments. Since the late 1950s, first Monroe, and then the Institute, have been identifying propitious states of consciousness and developing various Hemi-Sync® signals to induce them. The process of developing effective Hemi-Sync® binaural beats has been as complex as the functions of the brain itself.

Under laboratory conditions, Monroe originally tested many volunteers for their subjective and objective responses to binaural beats, recording the brainwave effect of each binaural beat frequency. The binaural beats were then mixed and the subjects' responses were recorded once again. After many months—years in some cases, test results began to show population-wide, singular responses to specific mixes of binaural beats. It was this collection of responses that laid the foundation for what are now called Hemi-Sync® focus levels. The Hemi-Sync® technology was eventually patented.

Monroe tried to describe Hemi-Sync® as an auditory-guidance system that uses sound pulses

to somehow entrain beneficial brainwave states. He reported that Hemi-Sync® seemed to be able to heighten selected awareness and performance levels, while creating a relaxed state.

Could this be true? If it was true, then how did all this work? Could sound pulses somehow entrain the electrical activity of the brain? Resonant entrainment of oscillating systems is a well-understood principle in the physical sciences, but was it the mechanism behind Hemi-Sync®?

Monroe found that Hemi-Sync®, while implementing the well recognized phenomena of binaural beating, enables focused states of consciousness. For some, the beat provokes the realization that they are more than their physical bodies. However, little was known about the mechanism by which this was achieved. The neural underpinnings of the process remained a mystery.

During the early years of Hemi-Sync® research it was assumed that the mechanism behind the consciousness-altering effects of binaural beats was somehow related to the frequency following response. It was postulated that prolonged exposure to binaural-beat stimuli influenced brainwaves to the point of altering ongoing EEG through entrainment of the perceived rhythmic pulsing. Since an auditory, frequency-following response could be measured at the brain's cortex, it was theorized that such entrainment imposed a sort of pattern on the nonlinear, stochastic resonance of brainwaves by means of the frequency beating of the auditory stimulus. Some individuals erroneously called this "entrainment of the frequency-following response." Of course, this makes little sense, because a response is, by definition, a reaction to something and not in itself causative.

The Monroe Research Lab

Even before I became the Director of Research, I was fascinated with the concept that Hemi-Sync® altered consciousness. I assumed this meant that the sound patterns somehow changed brainwaves. At first, I thought that Monroe must have based the Hemi-Sync® frequencies on his own brainwave states. As a result, I began searching for documentation of Monroe's brainwave state during his out-of-body adventures, and I found it; *Six Studies of Out-of-the-*

Body Experiences by Charles T. Tart, who reviews Monroe's OBE EEG research and provides further comment.

Studies of Monroe's out-of-body experiences showed that his escapades seemed to occur in conjunction with a prolonged and deliberately produced hypnagogic state (Stage One sleep). Such sustained states are not normally seen in the laboratory. Additionally, the preponderance of theta rhythms and the occasional, slowed alpha waves showed an intriguing parallel with brainwave states reported for advanced Zen masters during meditation. The major achievement of these studies was to demonstrate that the out-of-body experience can occur in a laboratory setting, and is thus amenable to scientific investigation.

Therefore, if Monroe based the Hemi-Sync® frequencies on his own brainwaves, a hypnagogic theta with reduced alpha would be the logical place to start. When I asked Monroe about this, he laughed and said that there was probably something to all of it, but that he had started developing Hemi-Sync® long before he had his first (conscious) out-of-body experience, or even had his brainwaves measured.

Early Understandings

If a tuning fork designed to produce a frequency of 440 Hz is struck, oscillates, and is then brought close to another 440 Hz tuning fork, the second fork will begin to oscillate, as well. The first tuning fork is said to have entrained the second, or caused it to resonate. For one oscillating system to be capable of entraining another, the second system must be capable of achieving the same oscillating frequency. A 440 Hz tuning fork will not entrain a 300 Hz tuning fork, because the second tuning fork will not vibrate at 440 Hz. Also, for one oscillating system to be capable of entraining another, the first system must have sufficient power or amplitude to overcome the homeostasis (stable state) of the second system, and the first system must be at a constant or fixed frequency. The tuning fork is an ideal example, because it produces an oscillation of constant frequency and amplitude called a standing wave.

Initially I postulated that the physics of entrainment applied to brainwaves as well. The electrochemical activity of the brain results in the production of elec-

tromagnetic waveforms (brainwaves). These waves change frequencies based on neural activity within the brain, and can be objectively measured with sensitive equipment, such as the EEG. I wondered if Hemi-Sync® could actually change this neural activity.

It seemed to me that caffeine, nicotine, and alcohol could alter brainwave activity. The senses of vision, touch, and hearing also provide easy access to the neural functions of the brain. Each of these senses responds to waveform activity within the surrounding environment and transmits information to the brain.

Do the senses of sight, touch, and hearing, by their very nature, provide a fertile medium for entrainment of brainwaves? A strobe light flashing at 10 Hz will entrain occipital brainwaves to its frequency. Could the sound technology Monroe called Hemi-Sync® entrain the brain in the same way?

The strobe-entrainment effect involves only one of the sensory channels. The sense of kinesthetic touch is another. In one interesting experiment, I found a researcher had set up a standing wave of a desired frequency in a waterbed. The resultant tactile signals were seemingly effective in entraining the subject's brainwaves to the selected frequency.

In the case of binaural beats, is the sense of hearing providing the neural avenues by which entrainment signals can be introduced into the electromagnetic cranial environment? Brainwave researchers had measured a low-amplitude, frequency-following response to binaural beating, but this volume-conducted reflection of the stimulus beating does not represent ongoing or dominant brainwave activity. I needed to learn more about brainwaves.

There is a popular notion that one can tell what a person is thinking by measuring brainwave patterns. This is like saying that one can tell what information is in a computer by simply measuring voltages present at various points. This is, of course, impossible. A more realistic analogy would be the telephone. A telephone has three “states of consciousness,” noted as follows:

- State one is standby—the telephone sits waiting to be used.
- State two is ringing—the telephone is actively soliciting attention.

- State three is talking—the telephone is being used.

All the “states of consciousness” of the telephone can be determined by measuring the line voltage of the telephone wires. Direct access to the telephone itself is not needed in order to know what it is doing. If 48 volts of direct current are present on the wires, the phone is in state one, or standby; if 100 volts of alternating current are present, the phone is in state two, or ringing. When there is a modulated 10-volt direct current on the phone wires, the telephone is in state three, in use.

These telephone “states of consciousness”, so to speak, are discrete, in that the telephone cannot be in more than one state at a time. It is either waiting, ringing, or in use. However, measuring line voltage and determining that the telephone is in state three (in use), does not reveal what is being said over the telephone.

The same is true of brainwaves. Measuring brainwave frequencies and associative patterns and detecting REM sleep (dreaming) does not reveal the dream content. Only by awakening the subject and asking for a description of the dream can the experimenter discover this. Brainwaves themselves exemplify arousal levels. They represent the electrochemical environment through which perceived physical reality is manifest. They do not reveal subjective or cognitive experiential content.

Binaural Beating

My research into the literature revealed that the human ability to hear a binaural beat appears to be the result of evolutionary adaptation. Many species can detect binaural beats; the frequencies at which the beats can be detected depend upon the size of the cranium. In the human, binaural beats of up to 20 Hz can be perceived when carrier tones are below approximately 1500 Hz. The sensation of hearing binaural beats occurs when two coherent sounds of nearly similar frequencies are presented, one to each ear, and the brain detects phase differences between these sounds. In an open environment, this phase difference would provide directional information to the listener, but when presented with stereo headphones

or speakers, the brain integrates the two signals, producing the binaural beat

From the available literature, I discovered that binaural beats originate in the brainstem, within the contralateral audio-processing regions of the brain called the superior olivary nuclei. Binaural beating is perceived as a fluctuating rhythm at the frequency of the difference between the stereo (left and right) auditory inputs. This auditory sensation is neurologically routed to the reticular formation in the brainstem, and simultaneously volume-conducted to the cortex. In the cortex, it can be objectively measured as the frequency-following response. As I stated earlier, this does not necessarily indicate a change in ongoing brainwave activity. A complete understanding of all this was going to require some additional research on my part.

Binaural Beats and Brain Function

I thought that an understanding of a possible neurological mechanism was important as a foundation for the observed effectiveness of Hemi-Sync® technology. I wanted to replicate the frequency-following response studies of other researchers to ascertain, for myself, that binaural beats did in fact produce this EEG anomaly. This would also provide me a journey into the realm of academic research, a place I had seemingly not been before.

Hearing-acuity researchers had defined the “frequency-following response” as a brainwave-frequency response (measured by EEG evoked-potential responses) that corresponds to the frequency of an auditory stimulus. Previous hearing-acuity research had demonstrated a frequency-following response to binaural beating, proof that the sensation of binaural beating has a neurological efficacy.

However, a frequency-following response to binaural beats in brainwave frequency ranges usually associated with reported altered states of consciousness (e.g., theta states) had not, at this point, been objectively demonstrated using appropriate evoked potential EEG protocols. Evoked-potential studies use time-domain averaging of a number of EEG responses to mathematically isolate and identify stimuli that would otherwise be overwhelmed by ongoing brainwave activity.

I thought that further study of frequency-following response would be vital in understanding the obvious effectiveness of the Hemi-Sync® process, and could even lead me to a possible neurological mechanism.

The Frequency-Following Response Study

With this replication study, I objectively demonstrated a frequency-following response to binaural beats in brainwave frequency ranges associated with discrete theta states of consciousness, the stuff of Hemi-Sync®. This was a critical step in validating previous hearing-acuity research. The study also proved to me, personally, that binaural beats did in fact have a neurological impact. However, this study only proved an auditory frequency-following response. It did not demonstrate that binaural beats have an ability to somehow engender psychophysiological state changes, or alterations in ongoing brainwave activity.

As I said before, decades ago it was assumed that the mechanism behind the consciousness-altering effects of binaural beats was somehow related to the frequency-following response. I wrote and spoke of this myself many times. However, at that point in my research, it was hard to even speculate that the very low-amplitude brainwave activity (represented by the frequency-following response) could, in some electromagnetic inductive way modify ongoing brainwave activity. On the other hand, the mere presence of a frequency-following response to the binaural beats of the Hemi-Sync® process in this study provided valuable evidence of the neurological impact of this stimulus of Hemi-Sync®.

Through further literature review, I found that there is no neurological effect mechanism to support the notion that “entrainment” of binaural beating is responsible for alterations in brainwave arousal. The EEG signal strength of the measured auditory frequency-following response is extremely low, much too low to represent an overall ongoing brainwave state.

Nevertheless, the frequency-following response to binaural beats remains an important aspect in understanding their potential state-changing effects. Demonstrating the presence of a frequency-following response to the binaural beats in the theta range using evoked-potential EEG protocols, provided me with some evidence of the neurological impact of the

Hemi-Sync® stimulus. What is the mechanism behind the observed changes in overall brainwave activity? With the availability of more recent research, I took a deeper look into the probable neurological mechanism involved in changing cortical arousal levels (ongoing brainwaves).

Neurology and Hemi-Sync®

Through further study of the available literature, I learned that ongoing brainwave activity is regulated by the brain's extended reticular-thalamic activation system. The neural-reticular formation is composed of a large, net-like diffuse area of the brainstem. The word reticular actually means "net-like." The reticular activating system interprets and reacts to information from internal stimuli like feelings, attitudes, and beliefs as well as external sensory stimuli (like Hemi-Sync® sound). It does this by reactively regulating arousal states, the focus of attention, and levels of awareness. How we interpret, respond, and react to information, then, is managed by the brain's reticular formation stimulating the thalamus and cortex, and brainwave states of arousal.

It seemed to me that in order to alter arousal states, attentional focus, and levels of awareness, it was necessary to provide some sort of informational input to the reticular activating system. Therein appears to reside the neurological mechanism for the powerful consciousness-altering effects of Hemi-Sync®.

If I understood the scientific literature correctly, it would appear that Hemi-Sync® provides the information, the complex, brainwave-like-pattern that engenders cortical adaptation. The reticular activating system distinguishes the unique binaural-beat waveform arising within the brainstem as brainwave pattern information. If internal stimuli, feelings, attitudes, beliefs, and external sensory stimuli are not in conflict with this information (an internal, even unconscious,

fear may be a source of conflict, for example), the reticular activating system seems to alter cortical arousal states to match the Hemi-Sync® stimulus as a natural adaptive function.

In effect, as time passes, the reticular activating system continually monitors the internal and external environment, arousal states, attentional focus, and levels of awareness. It does this to determine, from moment to moment, the most suitable way to deal with existing conditions. As long as no conflicts develop, the reticular activating system naturally continues to

align the listener's brainwave activity with the information in the Hemi-Sync® sound field.

The true mechanism therefore, behind Hemi-Sync®'s ability to alter cortical arousal and consciousness is not brainwave *entrainment*, but adaptation to auditory stimulation of the reticular activating system. This understanding of a neurological mechanism as foundation for the ob-

served effectiveness of the Hemi-Sync® technology was so important that I wanted to study this process further. Since my adventure through the straw, I had been seeking to discover a practical explanation of how Hemi-Sync® works. It seemed that I had found one at last.

Altering Consciousness with Hemi-Sync®

Our state of consciousness can be described as a balance of cortical arousal level and subjective content. The reticular activating system in the brainstem is responsible for maintaining appropriate levels of arousal in the cortex, as well as other specialized areas of the brain. The subjective content (presumably, intracortical intercourse) of our experiences is dependent upon an individual's experience level, one's social-psychological conditioning, cognitive skills, and neurological development. I began to grasp an understanding of the power of Hemi-Sync®.



Pat Price (front), Bob Monroe (l) and Russell Targ (r) at Stanford Research Institute (SRI) in 1973.
Image: Russell Targ

The Hemi-Sync® sound technology engenders the auditory sensation of binaural beating. This rhythmic waveform can be objectively measured as a frequency-following response, providing evidence that it manifests within the brain. Since this waveform is neurologically routed to the reticular formation, and because the reticular activating system governs cortical brainwave amplitudes, Hemi-Sync® binaural beats (through the mechanism of the reticular) thereby induce alterations in brainwave amplitudes, or the arousal side of the consciousness equation. From this understanding, Hemi-Sync® focus levels (Focus 10, Focus 12, etc.) become levels of brainwave arousal.

I have read numerous anecdotal reports of state changes (alterations in consciousness) encouraged by various low-frequency binaural beats. Listening to selected binaural beats seems to lead to propitious states of consciousness in a variety of applications. It has been reported that binaural beating has different effects depending on the frequency of the binaural-beat stimulation. I read that binaural beats in the delta (1 to 4 Hz) and theta (4 to 8 Hz) ranges are associated with reports of creativity, sensory integration, relaxed or meditative states, and even as an aid to falling asleep. Binaural beats in the beta frequencies (typically 16 to 24 Hz) are associated with reports of increased concentration, alertness and enhanced-memory function.

Independent research has associated Hemi-Sync® with changes in arousal leading to sensory integration, alpha biofeedback, relaxation, meditation, stress reduction, and pain management. I have read research reports linking Hemi-Sync® with improved sleep, health care, enriched learning environments, enhanced memory and creativity. Further research validates Hemi-Sync®'s use in the enhancement of hypnotizability, the treatment of alcoholic depression, the promotion of vigilance, performance and mood, increased intuition, improved reliability in remote viewing, telepathy, and out-of-body experience.

I found several free-running EEG studies suggesting that binaural beats may induce alterations in cortical arousal (ongoing brainwaves) and consciousness states. However, I needed to do my own research. The only way I would know for sure how Hemi-Sync® works was to find out for myself. This was something

Monroe had insisted on years ago.

Binaural Beats and Brainwave Arousal

I decided to do two free-running EEG studies. In the first study, I measured the neural accommodation (changes in ongoing or overall brainwave activity) associated with complex binaural-beat stimuli. The binaural-beat frequencies I used in the first study were based on the out-of-body EEG research on Monroe and others, specifically the reduction of alpha activity and the increase in theta activity. In the second study, which was based on the same protocol, I measured changes in ongoing brainwave activity associated with placebo stimuli. By comparing the results of these two studies, I hoped to be able to validate the power of Hemi-Sync® to alter consciousness.

The hypothesis in the first study was that listening to Hemi-Sync® for several minutes would modify ongoing brainwave activity in the direction of the binaural beat stimuli. That is, increasing the amplitude of delta-frequency binaural-beat stimuli while decreasing the amplitude of alpha-frequency binaural-beat stimuli would result in comparable changes in arousal as measured by free-running EEG.

As I wanted to mimic existing, commercially available Hemi-Sync® recordings, the experimental binaural-beat stimuli consisted of mixed sinusoidal tones producing complex frequency patterns (waveforms) changing over a period of forty-five minutes. I first recorded brainwaves during a no-stimulus baseline condition. Next, I recorded brainwaves for each subject during six periods for the forty-five-minute sequence of changing binaural beats condition. Finally, I made an EEG recording during a no-stimulus post-baseline condition.

I rejected the data from two of the subjects due to excessive movement artifact, and used the remaining eighteen subjects' records for analysis. In order to determine statistical validity of the data, I conducted a multiple comparison procedure following a one-way analysis of variance (ANOVA), Dunnett's Test. This compared the combined baselines (before and after) as a control mean with the binaural-beat stimulus periods. This analysis showed that the reductions in the percentages of occipital alpha during stimuli conditions were significant (individually, $p = 0.05$, and

together, $p = 0.001$) during five of six stimulus periods when compared to baselines. Statistical analysis of the data also revealed that the increases in the percentages of central delta during stimuli conditions were significant (individually, $p = 0.05$, and together, $p = 0.001$) during four of six stimulus periods when compared to baselines.

The results of this first study showed changes in brainwave arousal activity during the stimulus periods when compared to the baseline recordings, both with increased central delta and decreased occipital alpha. These decreases in alpha amplitudes, coupled with increasing delta activity, indicated reduced cortical arousal. The mounting changes over the time of the test and the course of the stimuli suggest a deepening trend of progressive relaxation and falling asleep.

A basic question raised by this first study was the role of Hemi-Sync® stimulation in solely or directly causing the brainwave changes observed. Several of the subjects had considerable experience with Hemi-Sync®. Could it be that these subjects were naturally adept at altering levels of arousal, or had acquired this ability through repeated Hemi-Sync® practice? The deepening trend over time also suggested the need to consider naturally occurring, progressive state changes associated with falling asleep.

I then designed a second study to address these concerns. The hypothesis of the second study was that listening to monotonous tones (a placebo stimuli without binaural beats) for several minutes would result in habituation of the stimuli, a slowing of ongoing brainwave activity, and a progressive state of relaxation.

The placebo stimuli consisted of the same sinusoidal tones used in the first study, except that these tones did not produce binaural beating. As in the first study, the volunteer subjects experienced a no-stimulus baseline condition during which a ninety-second EEG recording was taken. Next, each one listened to the same forty-five-minute sequence of changing tones, during which six, 90-second EEG recordings were taken at regular intervals. To reduce the influence of expectation, subjects were again blind as to the character of the tones. Finally, during a no-stimulus post-baseline condition, a ninety-second EEG recording was made.

A multiple comparison procedure was done, following a one-way ANOVA (Dunnett's Test) comparing the combined baselines as a control mean with the placebo stimuli periods. This showed non-significant reductions in the percentages of occipital alpha during stimuli conditions as compared to baselines. Statistical analysis showed there were no significant increases in the percentages of central delta during stimuli conditions when compared to baselines. The results of this second study, unlike the first, did not significantly distinguish occipital alpha and central delta brainwave activity during the placebo stimulus periods from the baselines.

The hypothesis of this placebo study expected observed decreases in alpha amplitudes coupled with increasing delta activity as a reaction to listening to monotonous tones. These changes, however, were not statistically significant, meaning that they could be expected to have happened by chance alone.

Meaningful Results

Together, these studies demonstrate that Hemi-Sync® has a direct effect on brainwave activity, involving the interaction of binaural-beat stimulation with the basic rest-activity cycle, other sensory stimulation, and higher-order memory or attentional processes under the scrutiny of the reticular formation. All of these systems cooperate to maintain our homeostasis and optimal performance. Our natural state-changing mechanisms, ultradian rhythms, individual differences, prior experiences, and beliefs all contribute to the effects of, and response to Hemi-Sync®. For me, the bottom line, so to speak, was that these two studies provided statistical observations demonstrating changes in cortical arousal in response to Hemi-Sync®. I had my proof.

Ever since my memorable adventure *through the straw*, I had been wondering how Hemi-Sync® worked. These studies showed me that the power of Hemi-Sync® to provide an environment conducive to personal explorations beyond our physical senses was real, not snake oil, not a self-fulfilling prophecy, and not just wishful thinking, but real, that is, at least in terms of modern neurology. Did this mean that the binaural beats of the Hemi-Sync® process constituted an irresistible force that could really "put the whammy

on you,” so to speak? No!

I think Monroe explained it best: “Hemi-Sync® is like music. Imagine yourself out for an evening for dinner and dance. There you are, sitting at your table, having a cocktail, when the band strikes up a tune. Observing the couples around you, you see that some are getting up to dance, while others remain engrossed in their intimate conversations. You notice that you are tapping your foot to the beat of the music and your companion has stopped talking and is listening intently to the familiar tune. The waiter suddenly appears, and your attention and response to the music fall away as you focus your attention on savory menu items.”

What this all means is that music, like Hemi-Sync®, only provides an inviting environment conducive to shifting your experience. The band’s music did not force or compel couples to dance. Hemi-Sync® cannot force or compel you in any way. Only you can change you. Your response to Hemi-Sync® depends on you. If you willingly participate with the music, your experiences will be limited only by your own skill, expectations, and beliefs. Monroe felt strongly that through experience, one could come to know they are more than their physical body. He constructed these programs to provide such personal experiences.

The people working with *The Global Consciousness Project*, originally created in the Princeton Engineering Anomalies Research Lab (PEAR) at Princeton University, are seeking to find meaningful correlations in random data. When human consciousness becomes coherent, the behavior of random systems may change. Random number generators (RNGs) based on quantum tunneling typically produce completely unpredictable sequences of zeroes and ones. However, when a great event synchronizes the feelings of millions of people, our network of RNGs becomes subtly structured. We calculate one in a trillion odds that the effect is due to chance. The evidence suggests an emerging noosphere, or the unifying field of consciousness described by sages in all cultures. I tell you this for background on what may be an unfamiliar subject.

At The Monroe Institute, we wondered if the coherent consciousness experienced during Monroe workshops using Hemi-Sync® would change RNGs.

An exploratory hypothesis predicted that fluctuations in entrained mental coherence associated with the workshop activities would modulate the random data recorded during the workshops. We conducted a long-running experiment to see if this was true.

The experiment was published in an academic journal, the *Journal of Scientific Exploration*; Fall 2009, Vol. 23, No. 3, pp. 263, and was titled *Exploratory Evidence for Correlations Between Entrained Mental Coherence and Random Physical Systems*. Results showed that during the workshops the overall correlation was positive, as predicted ($p = 0.008$); during control periods the same RNGs produced chance results ($p = 0.74$). Random data generated in distant locations also produced results consistent with chance. Perhaps it is Hemi-Sync®’s ability to provide a coherent mind state that enables these explorations in human consciousness.

Was it Hemi-Sync® that made my experience *through the straw* in 1977 possible? Or was it, as Monroe told me back then, that my experience was the result of my metaphysical upbringing and my intent? The answer to both questions is yes. Listening to Hemi-Sync® apparently has the advantage of altering brainwave arousal, but one’s subjective or cognitive experience of this shift is dependent upon one’s beliefs, social-psychological conditioning, mental abilities and/or skills, intent, and perhaps even one’s personal spiritual path or agenda.

F. Holmes “Skip” Atwater was the initiator of the U.S.



Army’s remote-viewing intelligence program, and its Operations and Training Officer for ten years. He is a past President of IRVA, and a founding member of the IRVA Board.

He also served as the Director of Research and past President of The Monroe Institute, a world-renowned nonprofit organization conducting research and offering experiential educational programs supporting the evolution of consciousness. Atwater has published technical research on methods for expanding consciousness, and authored the book, [Captain of My Ship. Master of My Soul.](#)

RV HISTORY

A SOUL RESCUE

by F. Holmes "Skip" Atwater



Ed. Note: The following Personal Resources Exploration Program (PREP) session was performed by F. Holmes "Skip" Atwater at The Monroe Institute in June 1996: www.youtube.com/watch?v=yOXtb10cUw&feature=youtu.be

Atwater established the U.S. Army's remote-viewing unit in October 1977 at the direction of the U.S. Army's Assistant Chief of Staff for Intelligence. Atwater was one of the original Commanders of the U.S. Army remote viewing unit at Fort Mead, Maryland.

Robert A. Monroe invented the Hemi-Sync® audio technology and founded The Monroe Institute, a global organization dedicated to expanding the uses and understanding of consciousness.

Personal Resources Exploration Program (PREP)

The Personal Resources Exploration Program (PREP)¹ is a personalized auditory-guidance session, conducted in a specially designed, secluded cubicle. The PREP session is an aspect of the Guidelines® program at the Monroe Institute in Faber, Virginia. Graduates of the Gateway Voyage program are eligible to participate in PREP sessions. Although PREP sessions have gained a reputation over the last twenty years for providing intense personal experiences, they should not be thought of as a shortcut, or as a means to an experience that has not otherwise been available to you. Stated another way, if you are already experientially using the Monroe audio-guidance

technology, the PREP session is your next step.

How does a PREP session work?

A participant is supported throughout the uniquely personalized session with customized, computer-generated sounds and verbal guidance provided by a qualified and experienced trainer.

The Session Consists of Three Parts

First, you will spend some time talking with your trainer, gaining clarity on your goals and objectives for the session. You may wish to give some thought to what you would like to accomplish and explore prior to arriving for your session. Goals have ranged broadly from the more general, "I would like to be more consciously aware of the energies/guidance around me," to working with very specific personal issues. Then, you will be assisted to lie comfortably on the special dry-flotation system in the booth, and then put on the headphones. A microphone in the booth allows for two-way communication between you and the trainer at all times, and for recording your narrative of the events of your experience.

Second, the trainer will remain outside of the booth at the control station. When you are ready, the audio-guidance will be introduced to you through the headphones, and the trainer will begin to guide you on a journey. As your personal exploration unfolds, adjustments in the audio-guidance signals will be made in order to facilitate and enhance your experience.

Third, at the conclusion of your guided exploration, you will be assisted from the booth for a debriefing. At this time, you may gain further understanding and integration of your experience and continue the grounding process. A flash drive of the narrative of your session will be given to you before your departure. The entire session, including your intake interview, guided exploration, and debriefing, will take approximately two hours.

¹The Monroe Institute (PREP): www.monroeinstitute.org

PREP Session Transcript of F. Holmes “Skip” Atwater. Recorded June 1996

F. Holmes “Skip” Atwater [Skip]: [I see] a tall, seven-year-old, blond girl with curly hair, sitting on a long wooden bench with, um, dark-wood finish. [It] reminds me of a bench that might be outside of a courtroom or something, you know. Like a long park bench type, but solid wood with sides that come up and well sanded and finished. And there’s a . . . I presume it’s my child sister, uh, on the bench there. [The image is] nice, full, rich in color.

Mark Certo [Mark]: Do you feel like staying with this image a bit, or would you like to move to Resonant Tuning?

Skip: I’ll just kind of watch this and let you go ahead and continue your cross fade, and [I’m] going to just melt into this a little bit.

Mark: Okay.

Skip: [It’s] just kind of an indication to me that there’s something waiting for me, so. . . . I’ll just proceed slowly. [I’ve changed from] feeling like I was sunk down way deep in the waterbed to being more like floating on top of the waterbed now.

Mark: Would you like to begin your Resonant Tuning at this point?

Skip: Sure, that’s great.

(Resonant Tuning and the subsequent pause were not recorded.)

Skip: Got here through an image of a reddish-brown pyramid. And I flew around it to an archway door [and then] sailed through the archway door into a tunnel matrix which led to *outside*. And I’m in this outside area which first is a, a, a park. And I can hear children playing and [I can] see flowers and, uh, swings and kids and things.

And then I was going somewhere down country roads and bushes in an outside area. And then I thought I’d better stop and describe this. So, let me continue with that. Kinesthetically, this feels more like [Focus] 15 than [Focus] 10. But let me, let me let go for a minute and I’ll be back. (Pause)

[I see a] golden, curly haired, seven-year-old child on a mahogany bench. And it has . . . this mahogany bench is ornate, and has side panels on it that are decorative and shiny mahogany. That is a continuing perception as though she’s just sitting in the back-

ground. This other place that I have gone to . . . I was confused as to whether I was going to that place [again], but that seems to be separate, like a sidebar, like that’s still there waiting. [I’m going now to] this other place. I went from the recreational grassy area in the park with the swings and the playful kids and the flowers. Now, and [now] I’m approaching what seems to be a classroom kind of a thing, with antiequey, [sic] wrought ironish [sic] school desk type things, but it’s in an outside area; like an outside camp, like you go to camp in the summer. So, it’s like this outside classroom. Let me check it out [and see] what’s going to go on here. (Pause)

[There’s a lot] going on at once here. [I’m] having a little bit of difficulty getting any continuity here. School type seats. Wrought iron, ornate backs, ornate, shiny, black wrought iron backs to the seats, but with those kind of desk things in front of you like you have in a school, where the lid hinges up. I . . . it’s really a weak visual. I keep shifting between being behind them, being over them, and sitting in them, too. I don’t know if they’re empty or not. [While all this is happening, I’m also perceiving that] there’s something going on about fish, and then there’s an American Indian bracelet with feathers on the bracelet. [They’re] not. . . . It’s decorated with feathers, but the feathers are silver, you know, like they make Indian jewelry with silver stuff. But they’re . . . the little decorations are, are decorations of feathers but they’re made of silver. And there’s something also with fish.

Mark: Keeping in mind the images that have been presented to you, would you like to move forward to perhaps ask Guidance what this is for?”

Skip: Yea that’s a good, good idea. Let me ask [Guidance] what in the hell I’m doing here anyway. (Pause)

I think I’m supposed to show the little girl sitting on the bench this place. And I’m supposed to bring her to this place. That this is where she’s supposed to go, and she’s sitting on the bench back or wherever, and I’m supposed to bring her to this place, because she’s supposed to be [or] come here to this kind of campground classroom.

Mark: Take a moment to go ahead and do that, and I’ll wait for you.

Skip: Okay. I’m getting a lot of kinesthetic, too. Um,

like lots of rolling, spiraling, rolling around, and lots of body kinesthetic stuff here. [It's] a real roller-coaster ride here. Let me go find the little girl again [and I'll] sit down and talk to her, and see if she wants to go to this other place. I think I better move up in focus level here.

Mark: Okay. Just simply be guided to where you need to be going.

Skip: Cool. (Pause)

I feel pressure, like swimming under water pressure. [Like] when you can feel the pressure around you. There. Now that's being relieved. Um . . . um . . . that's better. [I'm having] muscle twitching and jerking. [It's a] familiar energy to me. Again, [I] don't feel like I'm in the waterbed. [I] feel like I'm laying on a flat piece of plywood. [There's] lots of jerking happening. [I] feel like a real jerk, as they say. [There's] something shaking me up. (Sigh)

Mark: As you relax into the feeling, focus once again on the young girl (mumble).

Skip: I have. . . . She's on the bench over there. She's morphing into different aspects. She's not only the little girl. She's more a, than . . . than . . . than . . . than. (Gasp) Where did she go? Okay, she's. . . . Let me see if she wants to go to the other place. Um, I'm back now. Um, she seems to be a little bit afraid of me when I approach her, and she becomes different things. Like she is trying to hide or something behind these different things. Let me. . . . I'm going to go over to her again, sit [down], and presume that it is my child sister, and call her by her name and see what happens." (Pause)

Now a, a spiritual being, not a girl or an animal, but a spiritual being and, and, and we will now go to, to . . . to. (Long Pause)

We're, we're now . . . we're now. She's sitting in, she's sitting in the chair in front of. . . . I'm standing behind her in the class now. She's there in the cla . . . cla . . . classroom, no room, class, outside class. She's in the chair . . . chair. She's . . . she's in the chair. She's, she's in the chair in that class place now. And I don't know what else is going on here. Let me see if I'm supposed to do something else now. (Sigh)

Oh, I'm back in the booth now, okay. I've got a bladder now. Okay. Oh, I hear the [Hemi-Sync] tones now, okay. Ugh. Okay, let me relax again and see,

see what the situation is here. (Pause)

Um. I'm watching [only in my mind] somebody with a . . . I don't know what you call it. It's one of those. . . . The vision I have is a folded paper. When you're a kid you fold-up paper in . . . to make this foursquare² kind of a mouth thing. And you open and close it two different ways, and then you're supposed to ask a question and then it tells you your fortune or something. And you open and unfold the answer or something. I don't know what that's all about. I guess I'll ask. (Short pause)

Some bizarre answer like . . . I just heard myself say a bizarre answer. The message back from Guidance is that this little thing is a symbolic [sic] of. . . . The answers that you find depends on the choices that you make. And then I heard myself say [that] this is a bizarre answer, and Guidance kind of laughed at me and says [sic], "That's what I'm trying to tell you." So this little thing about . . . you manipulate this thing with your fingers and then you open it up [means that] the answers you get depend on the choices you make.

Okay, I'm going to go and find that pyramid and go check on my sister again. There it is. It's got a flag on top of it now. [I'm going] around through the side, down through the tunnel, out to the playground, down the road, the classroom. I get the impression I'm right on the edge here. I'm going to try and stay on this side of the edge. I get the impression that she's okay in this place. She's not expressed as a child-self here. She's more of a total being here now. And, by total being, I mean, she appears like an adult being now instead of a child being. And I keep saying [in my mind], "Well, what's this class about?" And the answer is, "This isn't for you." And [I'm] trying to say, "Well, what's a' matter, can't I find out too?" And it's like, it's not that it's a secret, it's just not, it's just not for me. It's not like. . . . To say I don't need the information that she's dealing with. That would be one way of saying it. But, it's like [if] I walked into some college campus and walked into a, a class on nuclear physics, I would know right away, "Well,

²A foursquare, or fortune teller, is a form of origami used in children's games. Parts of the fortune teller are labelled with colors or numbers that serve as options for a player to choose from, and on the inside are eight flaps, each concealing a message. The person operating the fortune teller manipulates the device based on the choices made by the player, and finally one of the hidden messages is revealed.

this isn't for me. I think I'll go down the hall and find out something more interesting. It's like I'm just not aligned with whatever she's trying to process in this class act. . . . Whoop. Uh, uh. . . . It's really hard to stay on this side. It's . . . she's, she's. . . . It's not for me. There's no other explanation. Let me ask [Guidance] if there's anything else I need to do right now for her." (Pause) The message is to remember this place, this classroom place [to which] I brought her. Remember this place. So let me look around. Okay.

Mark: Are you feeling the need to move beyond (mumble)?

Skip: No. I'm feeling the need to come back because my bladder is filling up.

Mark: Okay.

Skip: So . . . I think I can get back to this place here. I know how to get down through the pyramid and, and through the portal, and down the tunnel into the *outside*, and then down the road to the right, over the stream to where the classroom area is. I can get back here again. I know where this is. If that's what they meant by remember. The bed is getting soft again.

Mark: If you'll count with me and come on back now.

Skip: Okay.

Mark: I'm simply going to fade out the [Hemi-Sync®] tones.

Skip: Cool.

F. Holmes "Skip" Atwater on PREP Sessions

PREP sessions have helped me find answers to many questions. Sometimes our human earthly orientation limits our perceptions, but these sessions allowed me to explore a greater spiritual reality beyond the confines of my physical body. By September of 1991, I began having wonderful PREP sessions filled with the usual wisdom but without the semblance of my friend, the energy voice. But in more recent years, however, my PREP session exploration of reality has taken on different dimensions.

My sister, Sue Atwater, died in June 1996, and even though her passing was the expected result of a long-term illness, it impacted me more than the deaths of my parents. On some level, we expect our parents to die. When siblings die, it's different.

I had come to know through out-of-body experi-

ence and spiritual insight that what we call death is but a transition from one realm to another. I see birth and death as doorways through which we, as spiritual beings, pass from experience to experience. So I see death not as a tragedy, but as a welcome release from the confines of the physical body.

Nonetheless, a few days after my sister's death, I sensed a whisper of soft-spoken authority from within. It was a call to action, understated but of profound, compelling strength. I was told to use the skills that I had mastered in the Lifeline program at the Monroe Institute to help my sister. There was no doubt that I was being called to do a PREP session.

I felt good about this rescue mission. It gave me a sense of well-being and peace. I had helped Sue find her way beyond a plateau and on to an expanded experience of growth and development. The experience was so real for me that I had no doubts whatsoever that I had visited the realms beyond death's doorway.

I wondered, though, about the pyramid I had seen. It hadn't emerged in the way of the symbolic pictures that are common to some of my explorations. I remembered a seemingly physical orientation as I flew around the pyramid and down into a tunnel. This seemed very real, very "physical," but I had never experienced such a scenario. As time passed, I forgot about the pyramid and the tunnel underneath leading to another world.

Two years later, though, the mystery deepened. In August 1998, Beyond Productions, an Australian company working under contract for the Discovery Channel, invited me to help make a documentary about ancient rituals. Knowing of my work with sound and consciousness at The Monroe Institute, they asked me to electronically monitor the brainwaves of someone reenacting an ancient ritual, in hopes that I would be able to produce data—changes in brain-wave patterns—objectively demonstrating changes in consciousness related to the rituals.

As background:

Ancient cultures used sound and music—music, rhythmic drumming, chanting—in religious ceremonies and to promote psychological and physical health. Pythagoras, Plato, and Aristotle

thought that sound and music had special properties. Renowned classical and romantic composers viewed music as a powerful means of influencing consciousness and culture itself. The idea that auditory stimulation can affect moods and consciousness is widely accepted today.

Beyond Productions wanted me to accompany its film crew into a cave beneath the Sun Pyramid in Mexico. At the time of the request, I didn't remember the pyramid scenario in the PREP session I did to help my sister, and I didn't think about the parallels until months later. Sitting here at the keyboard describing these events, I realize that all this was Guidance, sailing through life's adventures, navigating each moment, and keeping me on course within a well-charted journey.

The Sun Pyramid, which was extensively excavated in the first decade of the twentieth century, is part of the ancient city of Teotihuacán, Mexico. Originally, it was approximately 215 by 215 meters at the base and about 63 meters high. It was enlarged later to a final size of 225 meters along each side. Its importance is indicated by its central location within the ancient city.

In 1971, archaeologists discovered a cave under the pyramid. Artifacts revealed that the cave was used for rituals focused on the netherworld and that musical instruments were used during such ritual activities. Ritual practitioners listened to the sound waves resonating from the walls of the cave and believed that this gave them a window to the world beyond death. (Some scholars believe that the Sun Pyramid was constructed over the cave to take advantage of its special characteristics during these rituals.) The public is not generally allowed into the ritual cave, so I felt privileged to be asked to partici-

pate in this experiment.

I did measure the brainwaves of one of the four ritual participants and was able to record significant changes relating to the conduct of the ritual. This adventure was eventually aired on The Learning Channel in September 1999³.

More importantly for me personally was the fact that I was able to physically replicate part of the journey I had taken when I had helped my sister. Here I

was, going underneath a pyramid, passing through a tunnel into a cave that reportedly was a gateway to the netherworld.

Months later, I realized that this physical experience answered my concerns about the pyramid in my out-of-body rescue of my sister. The pyramid in my PREP session experience had been real, although not made of physical matter. Perhaps ancient seers encouraged the building of pyramids as passages

to the spiritual realms—the crude, physically constructed pyramid forms being symbolic—based on their own out-of-body experiences.

³Entheogenic Shamanism—Ancient Astronauts—History
https://www.youtube.com/watch?v=G3_0LCXtyKw&feature=youtu.be



F. Holmes "Skip" Atwater connects EEG electrodes to a musician prior to the ritual conducted inside the Sun Pyramid, Teotihuacán, Mexico. Image: The Discovery Channel

F. Holmes "Skip" Atwater was the initiator of the U.S. Army's remote-viewing intelligence program, and its Operations and Training Officer for ten years. A past president of IRVA, a founding member of the IRVA Board, and former Director of Research, and past President of The Monroe Institute. Atwater has published technical research on methods for expanding consciousness, and authored the book, [*Captain of My Ship, Master of My Soul*](#).



TASKINGS & RESPONSES

HOW WOULD YOU ANSWER?

by Angela Thompson Smith, Ph.D.

Remote Viewing Q&A

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

Every trainer gets questions about remote viewing. They come from students and non-students, alike. The three questions below were sent to me, and my answers follow.

In writing this article, I hope to give *Aperture* readers a chance to discuss the answers I provide, and to consider the many different perspectives, opinions, and beliefs about remote viewing. In the process, it is my hope that readers will gain a more three-dimensional view of remote viewing.

QUESTION 1

Could Controlled Remote Viewing (CRV) be trained in a shorter time, say in a week or over a series of weeks?

In 2005 I was asked if I would teach CRV in 5 days. I remembered one of my trainers, Lyn Buchanan, saying, "If you want to do something different, do it 100 times!" The idea was that by the 100th time you would know if it was going to work. So, I decided to give accelerated CRV a trial run. It took me until 2016 to train 100 students up to Stage 6 of CRV in 5 days!

Initially, I received some criticism from the members of the remote viewing community. People felt that students wouldn't have sufficient time to cover the basics, that they wouldn't retain the protocol, etc. Now, however, other trainers are introducing acceler-

ated training into their curriculums. It is good to remember that Ingo Swann's original training protocols took months, sometimes, even years, to accomplish. Current trainers have reduced the original training times with increasing success.

QUESTION 2

What training materials are available for the prospective student? Are these just copies of the original online Firedocs Manual?

In 1998, P.J. Gaenir offered a CRV manual to the public in PDF format. It is still available at www.firedocs.com/remotevewing/answers/crvmanual/index.html.

The manual is titled, *The Controlled Remote Viewing Manual*, originally dated May 1, 1986 and posted publically online July 5, 1998. Gaenir noted, "This is the original manual as published by me on the Internet in July 1998, with an introduction by its primary author Major Paul H. Smith (Ret.) and a note up front including a request from the originator of the methods, Ingo Swann."

In 2011, the online PDF was printed by T. Emerson May in a convenient booklet form. Offered on Amazon.com, it was titled, *The Coordinate Remote Viewing Manual*. This small booklet is now out-of-print. In 2011 a German version was published, but, sadly, it too is out-of-print. Interestingly, Amazon now offers both new and used copies of the booklets at outrageous prices!

Daz Smith took the manual to the next step in 2011, by publishing a paperback titled, *CRV-Controlled Remote Viewing*. It is also available on Amazon in



both paperback and Kindle editions.

QUESTION 3

How would you describe the average remote viewing student? Do they fit any gender, age or ability demographics?

While Mindwise Consulting does not have a formal admissions plan, I connect with potential students via phone, Internet, or in person to establish their suitability for the course. I do not keep formal demographics of my students, as some trainers do, but there have been a fairly equal number of male/female students who have ranged in age from 18 years to a few in their late 80s. Occupations have been fairly equally represented between the professions, as well as the sciences and the arts. I have trained an aspiring, young, rock musician as a student, as well as a retired civil engineer. It is fair to say that in my experience, almost anyone can learn remote viewing protocols.

QUESTION 4

Do students continue on with remote viewing after training? What is available to them?

Certain students who have done well in the Mindwise courses, and who express an interest in participating in applications work, receive an invitation to join The Nevada Remote Viewing Group (NRVG). The NRVG is a volunteer group of trained remote viewers who offer their time and skills in real-life remote viewing projects. Some of the successful cases we have completed over the past ten years have included a search for two humanitarian workers during the 2010 Haiti earthquake, and looking for a murdered DJ and the perpetrator of this crime in southern California. In addition, the Nevada Remote Viewing Group (NRVG) reexamined the famous case of the 1930s, the disappearance of Amelia Earhart, Fred Noonan and their plane. Recent important feedback has been uncovered that validates much of the information provided by the remote viewing of the NRVG!

Others have set up remote viewing applications groups such as The Husick Group. Some of these groups offer payment for applications sessions but the bulk of the available work involves humanitarian

issues. In addition, paying clients and/or sponsors are scarce, but quite valuable when they do appear. However, these clients or sponsors often need a specific understanding of what remote viewing can and cannot do. There is a time and place for training and research, but it is my belief that applications work is the path to the acceptance of remote viewing by the general public.

Angela Thompson Smith, Ph.D., is the director of



[Mindwise Consulting](#) and teaches an RV Applications Master Class in Boulder City, Nevada. She is also a founding director and former board member of IRVA. She trained in

Leonard "Lyn" Buchanan (PSI) and Paul H. Smith, Ph.D. (RVIS). Dr. Smith is a noted author and has published numerous articles in the field. She can be reached at mindwiseconsulting@gmail.com.

IRVA MEMBERSHIP

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

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

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

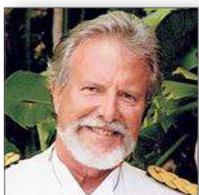
IRVA & RV NEWS

IRVA Announces the Addition of Jon Nobel to its Board of Directors



Since experiencing remote viewing for himself in a weeklong conference with Russell Targ and Stephan A. Schwartz in 2010, Jon has promoted the practice. In order to help spread the word he started a remote viewing practice group in 2011. Instructed by many remote viewing luminaries, Jon is an advocate of all forms of remote viewing. He is the current moderator of Focal Point, IRVA's online target practice group.

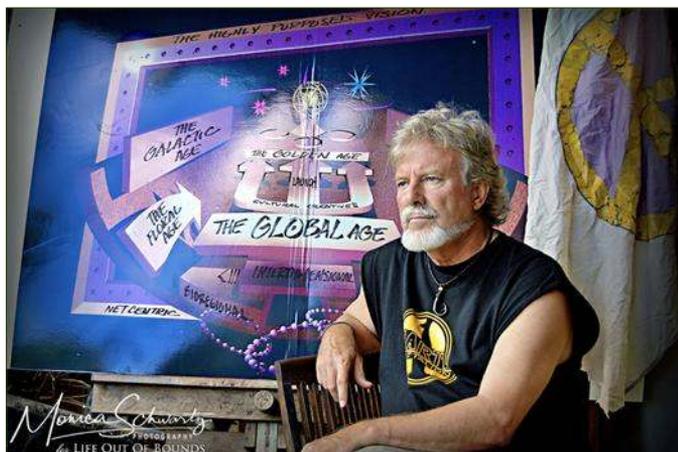
James Channon (January 11, 1930--September 10, 2017)



Jim Channon was a Lieutenant Colonel in the United States Army. Most notably he will be remembered for creating the *First Earth Battalion manual*.

He was featured in Fortune magazine as the business world's first Corporate Shaman. He was also featured in Omni and other magazines and websites as the founder of the Army's First Earth Battalion.

Recognized worldwide as the original pioneer of the corporate visioning process, Channon was a trusted strategic designer for ten of the World's largest companies. He was the lead futurist and educational technologist for the U.S. Army.



Channon was described as a cross between Buckminster Fuller and Walt Disney. He created advanced visual AVL and the virtual reality exercise VRX. He also did cultural voyaging with tribal groups worldwide. His social architecture looked toward a new Pacific renaissance.

He was a lover of life and a spellbinding storyteller. He was also a presenter and panel member at several IRVA conferences.

Channon passed away in September at *Artesia*, his Kona, Hawaii sanctuary. You can learn more about him at: www.lifeoutofbounds.com/2015/06/01/jim-channon-intergalactic-shaman/

IRVA Members Honor Roll

IRVA Founders

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F. Holmes Atwater
Leonard Buchanan
David Hathcock
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Chandler Vreeland

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IRVA Benefits and Programs

IRVA Benefits (Members Only)

- Selected IRVA Conference Videos (available to view online) www.irva.org/library/video
- *Aperture* past issues available online as a PDF download www.irva.org/library/aperture
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- List of RV Instructors and Related Organizations www.irva.org/resources/links.html
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Find this publication at www.irva.magcloud.com

About IRVA

Expand Awareness, Research, & Educate

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

One primary goal of the or-

ganization 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, to serve as a clearinghouse for accurate information about the phenomenon, to 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.