

## Chapter 8

### “Can *I* Be a Remote Viewer?”



Hollywood director Elias Merhige had a credibility problem. He had just released a major feature film, with star power the likes of Sir Ben Kingsley, Aaron Eckhardt and Carrie-Anne Moss. The film had all the ingredients to make it a hit with the critics and at the box office, but it was not. It appeared that the problem with *Suspect Zero* was its central plot element—remote viewing—as practiced in the film by Kingsley playing an ex-FBI agent plagued by his personal demons. Despite remote viewing's government connections and Cold War credentials, most movie goers had never heard of remote viewing, and didn't believe it was real. They couldn't make the mental leap to take it seriously.

After his movie languished a few weeks in the theaters, Merhige knew it was too late to make it a box office smash. But as with all films, the money made in theaters is only part of the equation. Merhige had a chance to redeem *Suspect Zero* in the DVD release. He decided to add bonus features to the disk to educate viewers about remote viewing, including interviews with some of the scientists and experts from the government sponsored program. What Merhige needed for the bonus features was a credible demonstration of a successful remote viewing session. He approached me for the interview segments, and asked that I enlist Dr. Hal Puthoff, founder of the CIA's remote viewing program. Merhige wanted me to do the remote viewing demo.



Hollywood director Elias Merhige (L) and Hal Puthoff just before the interview for the *Suspect Zero* bonus features.

I've never been a proponent of showing off remote viewing in dog and pony fashion. Demonstrating it this way isn't easy to do right, especially with a live audience, it usually isn't scientifically rigorous, and I am never happy treating remote viewing in this way almost like a parlor trick. Hal and I talked it over. We both know that even a knockout demonstration by a remote viewer is usually not enough to convince observers. They are naturally skeptical about the potential for behind-the-scenes trickery. Even those who want to believe have room for doubt.

Fortunately, in his years at SRI International Hal had a lot of experience with visiting scientists, government officials, and reporters who wanted to see for themselves whether remote viewing was real. It's the most common and logical request: "Show me how it works." Hal and his fellow researchers discovered that the best way to overcome skepticism was to make the skeptics do their own remote viewing. Only in that way could the observer be sure that he or she really was blind to the target both before and during the viewing. Those who themselves perform successful remote viewings know that it works.<sup>1</sup>

So when visitors to SRI asked to see remote viewing in action, Hal or one of his compatriots would say "Fine. Have a seat. Here is pen and paper." "But I can't remote view!" visitors would inevitably protest. "Sure you can. You just don't know it yet." And, thanks to what is called the "First-time Effect"—the tendency to do well the first time or two one tries remote viewing—the visitors to SRI successfully remote viewed more than 80 percent of the time.

So we pulled the same trick on Elias Merhige. When Elias walked into the room where he would interview me—where I was supposed to do a remote viewing session for the cameras—he was very solicitous. "Would you prefer to do the demonstration session before or after your interview? I wouldn't want you to get too tired." I surprised him with my answer: "It doesn't matter." "Why not?" "Because I'm not going to do the demo." I was amused by his sudden look of dismay. He'd spent quite a bit of a limited development budget to travel to my hometown of Austin, Texas, and now,

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1. If you've seen the bonus features on the *Suspect Zero* DVD you may be puzzled by this. Elias Merhige interviewed Puthoff extensively. But for some as yet undisclosed reason studio editors chose to leave that footage out.

he thought, his demonstrator was flaking out on him. "I'm not going to do the demo," I repeated. "You are!" His expression, at first just disappointed, turned instantly to shock.

"I can't do this stuff!" he retorted, though he used a stronger word than "stuff." "Don't worry. Hal will help you through it. You'll do fine!" And, like most of the visitors to SRI two decades before, he did wonderfully. And you can too. In the bonus features on the DVD for *Suspect Zero* you can see the process Elias Merhige went through and the results he got that clearly astonished him. He gave a good enough description of the hidden target that as we took him to it afterwards without revealing it to him until we arrived, he recognized it on his own instantly from a distance, and was exclaiming "That's the target! That's the target!" as we approached it.



Puthoff (L) and Merhige discuss the results from Merhige's remote viewing experiment.

As this story shows, you don't have to be special or gifted to do remote viewing. And yes, you can try it yourself. It may sometimes be challenging to do it correctly without at least some limited help. (It's always easier to set up a remote viewing experiment if there is someone else to assist). But there are a couple of ways around that, which I will suggest later. One important aside: You may be interested in taking a more thorough course to learn remote viewing skills. I will discuss that option at the end of the book. For now, I will introduce you to important basic fundamentals of how to do it.

Since it will help you in the actual process, I will first describe for you what it “feels like” to do remote viewing.

### **What is the Remote Viewing Experience “Like”?**

Have you ever run across someone at a party and had the feeling that you’ve met that person before? There are things about the person—appearance, mannerisms, voice—that are vaguely familiar; you just can’t put your finger on how you know the person. Then, it comes back to you that you and your “new” acquaintance did in fact meet some years before.

That sense of having a “half remembered” memory is similar to the way it feels to gain a remote viewing impression. With remote viewing, though, you somehow know that it is not a memory you have from your past. A big challenge to successful remote viewing is learning to recognize exactly how that feels. Because it is called “remote viewing,” people often assume that remote viewers somehow magically “see” a complete scene, or at least have clear, recognizable visual images of features at the target. However, this sort of perfect experience is more typical of Hollywood movie scripts about psychics (though, commendably, not in *Suspect Zero*). Instead, like other forms of legitimate ESP, remote viewing information comes in faintly at first, and in bits and pieces. This means that true remote viewing signals usually start off being vague, fuzzy, indistinct.

As you go through the session, you will need to notice, then record small bits of perception colors, smells, sounds, textures or tastes that you seem to perceive. Lines and shapes are also often important. Your perceptions will be fragmentary at first, but gradually, and with some practice, these impressions knit together into a more complete concept of the target as the viewer gets deeper into the session. In many sessions you may never get a full “picture” of what the target is. In fact, a fully formed, logical idea of what you think the target is will often turn out to be mostly wrong. But many of the smaller fragments will often make complete sense to you after you are done with the session.

You may wonder how remote viewing could be of any use if you, the viewer, can’t make sense of what you’re getting during the

session. But whether you can make sense of it during the session is of little importance (in fact, some of the best and most accurate remote viewing work occurs when the data makes little sense to the viewer). After the session is done, and you can look at what you've done in completeness, it will often then become clear to you. And when doing remote viewing work operationally—that is, in support of some real world project—the data you provide may be the very pieces of the puzzle the analyst who sees your work will need to solve the problem you are trying to help with.

If all there was to remote viewing impressions was recognizing “bits of perception” and “half-remembered memories” that gradually become more distinct and organized, then it should be fairly easy, right? There is a little more to it—but that “little” turns out to be rather large. Remote viewers don't just get signal; they also get mental “noise.” As the father of information theory, Claude Shannon, discussed long ago, every communications channel has “noise” mixed in that often gets in the way of the signal. Remote viewing, involving a perceptual information “channel,” is no different. You should always be on the alert for noise, but with a few practice sessions you will start to discern the difference between the genuine signal and the noise. This is why it is important as you go along to make sketches of what you think you are perceiving. Quite frequently, sketches that don't appear to make much sense when you first put them on paper turn out to be fairly accurate depictions of part or all of the target.

Remote viewing impressions must compete with the mental “noise” that occupies your mind all of the time. Mental noise is made up of the memories, thoughts, worries, guesses, deductions and distractions that keep your brain buzzing. Sorting this out from the true remote viewing signal is the hardest part of the whole process. There are some helpful guidelines:

*1) Watch out for mental images that are bright, sharp, clear, and static; these are almost always “noise,” and therefore mistaken information.*

I know this sounds counterintuitive. Why call it remote viewing if what you clearly “see” turns out to be wrong? But not everything you “see” during the remote viewing process is necessarily true. Often mental imagery is created when your conscious awareness struggles to explain perceptions that are developing deeper in your mind from the raw data the remote viewing signal provides.

I often talk about remote viewing being a “low band width” process—that is, the ESP signal is weak and subtle as it enters into your mind. Modern science has learned how the two halves of your brain interact. The left hemisphere is home to what prominent experimental psychologist Michael Gazzaniga calls the “Left Brain Interpreter.” Its job is to explain to you what the bewildering variety of sensory input you receive every second means for your survival and success. And the left brain usually does its interpreter job very well. But when the sensory input signal is weak (as it is in remote viewing) and carries only small amounts of information at a time, the left brain often gets its interpretations wrong. This is why a viewer might be targeted at, say, the Eiffel Tower, with all its crisscrossing girders, yet consciously decides that the target must be a steel girder bridge. Be aware of this natural tendency of the human mental system, and don’t be discouraged if it takes awhile to learn how to deal with it.

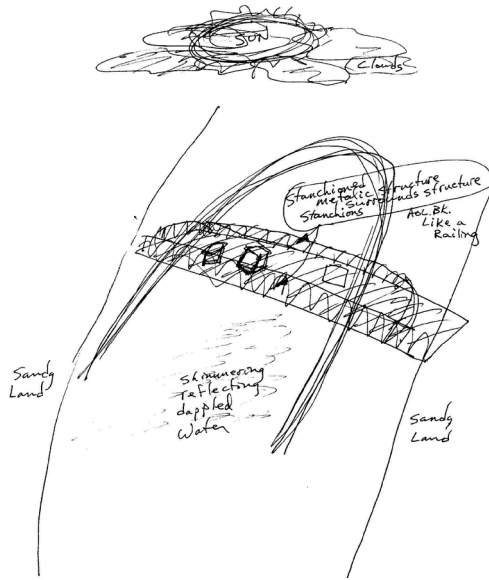
## *2) Let go of your need to succeed.*

In my experience as a teacher of remote viewing, the students who struggle the most are hyper analytical types who believe success is a natural outcome, and they won’t rest until they attain it. It is no accident that introverted electrical engineers often seem to have the toughest time.<sup>3</sup> But no matter who you are, to succeed at remote viewing you must be willing to fail. This too sounds counterintuitive, even contradictory. But it is absolutely true. If you are afraid that you are going to fail, you will hold on too tightly to the process, become too invested in the outcome and, as they say in the sports world, “choke.” You have to be willing to relax; take the failures with the successes as a matter of course. Try things, take intuitive risks, trust impressions, acknowledge a fleeting thought that doesn’t “make sense” to your conscious mind. Trial and error is the only way to gain proficiency at tell-

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3. Fortunately, those who follow the remote viewing rules of the road (and, of course, practice) almost always have success eventually.





A student's remote viewing session, with the Hohenzollern Bridge in Cologne, Germany as the target (below). When looked at in isolation, the sketch looks confusing and imprecise. When compared to the actual target, it easy to see the family resemblance between remote viewing impressions and the target that inspired them.



(DKuru/Wikimedia Commons)



An image in your mind that is clear, sharp, bright—a “picture postcard” sort of image, such as this one—is usually generated by mental noise and is almost always wrong.

ing the difference between correct and incorrect data. Once you reach the point where an unsuccessful remote viewing experience is just as interesting and educational for you as a successful one, you will find your successes beginning to outnumber your failures.

### *3) Realize that remote viewing doesn't always work.*

Going hand in hand with being comfortable with failure is recognizing that even the best remote viewers don't “get it right” every time. The successes will come more often with practice. Still, you must be able to recognize and admit when things go off track. Far too often I see beginning viewers who are seemingly unable to admit that remote viewing didn't work for them in a given instance. They try to make it appear as if they had a hit instead of a miss. I call this “data fitting,” when a viewer tries to shoehorn poor remote viewing results into matching the target, even when there is no real match to be found. Skeptics call this “confirmation bias,” the tendency to see what you want to see, even when everyone else can see that you are wrong.

This attitude will cause trouble for you in a number of ways. It will give your skeptical friends reason to roll their eyes while questioning your objectivity and critical thinking skills. But much more important than that, it will hold you back in your remote viewing

progress. If you find it difficult to admit the difference between whether you've made a hit or a miss, you won't improve and your data will not be very useful. Learn to recognize when your data is wrong, and own up to it—don't try to pretend that you've succeeded when you haven't.

*4) Keep complete records.*

Finally, keep good records so you can monitor your progress. You should always keep your session transcripts together with the feedback photo of the target that goes with it. Always date and put your name on everything you do, then file it in an accessible place. Why is this important? Because this is the only way you can measure your progress in the longterm. If you don't measure your progress, you won't know if you have improved. And record keeping has an added benefit. When inevitably a friend or relative questions your sanity for being involved in such an obviously impossible waste of time, you will have the evidence you need to show them they were wrong. You'll be surprised how satisfying that can be!

The bottom line? Success depends on two things:

- 1) Learning to recognize the signal; and
- 2) Learning to manage mental noise. There are many other principles and details to remote viewing, but this is sufficient to get you started.



Keeping a continuous record of your remote viewing attempts is important for improving your performance and tracking your progress.

**Enough detours! How do I remote view?**

There are some who claim they can teach you everything you need to know in a few minutes or hours. They are wrong. To be sure, you can learn how to do a simple remote viewing in a reasonably short amount of time. That's what I am going to teach you here. But I will be honest. I can't teach you everything about it in this short chapter, or even in a complete book. No one can. Much of what you need to know can only be taught through the experience of doing many remote viewing sessions yourself. In addition to practice, there is much theory and procedure to learn so you become fully informed and competent in the remote viewing process.

Indeed, there are courses you can take to help you develop sophisticated remote viewing skills more quickly than you would be able to develop through trial and error (how you choose from and evaluate these courses is what Chapter 15 is all about). Right now, I will give you just enough to get you started and provide a taste of what remote viewing is like. I think you will find that is plenty to bite off at this stage.

Your remote viewing session starts with a cue—a sort of “ready-set-go” that alerts your consciousness to begin remote viewing. If you have someone assisting you (this person is usually referred to as a “monitor,” or sometimes “interviewer”), he or she may give you the cue. If you are working alone, you will have to provide it yourself. In most simple cases such as you will learn here, this cue may be nothing more than the word “target” spoken aloud and written down in the left margin of the paper.

At this point, simply let your mind drift to the target. Since you will be working under blind conditions, you will have no direct conscious awareness of what the target is. Open your mind to what might be present at the target in terms of the most basic sensory impressions. Resist the temptation to speculate about what the target might be. (Any time you find yourself wondering, “What is it?” you're inviting your analytic mind to make something up.) Instead, pay attention to what impressions of color, smell, sound, texture, taste, or shape come in to your awareness. Describe those sensations on your paper. Sketch the shapes and lines you have impressions of. If you get any specific mental images or impressions of “what the target is,” jot them down on the right side of the page.

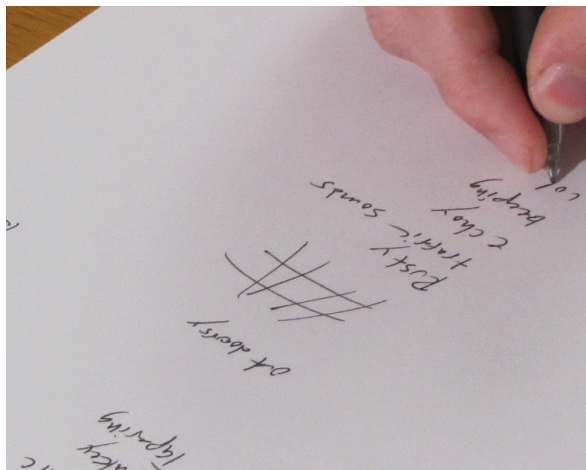


For simple remote viewing experiments, merely writing the word “target” down as a mental starting cue may be enough to get your session going.

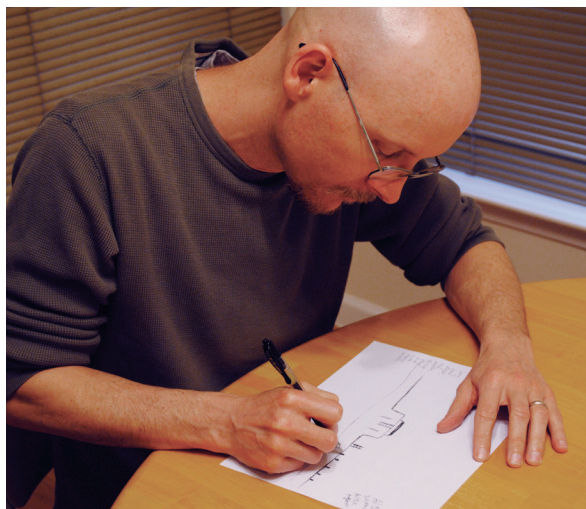
This is where you record data that comes through “mental noise.” You will be able to sort these out later to see if they contain any useful impressions.

Some remote viewing methods have specific procedures for where on the page to record categories of impressions, but those are not important for a simple remote viewing such as this. Just keep things in some order, progressing down the page (and onto additional pages as necessary) as more impressions come in.

Earlier I described remote viewing impressions as being like faded memories—vague, yet with a certain real quality about them. Novice remote viewers often find it difficult to recognize these impressions, expecting something more definite or clear. Here is a rule for beginners: Record everything on your paper that comes into your mind that might have anything at all to do with the target. If you get an impression of the color red or a smokey smell, write it down. If you sense a square shape, draw a square. Elaborate on your sketch, or even make new sketches as you perceive more details. It doesn't matter if you have no artistic ability. Sketches are important conveyors of information whether or not they have any “artistic” merit. Even if you are unsure of what you are experiencing, jot down the impression. It is often the case that the very things a remote viewer doubts turn out to be accurate.



It's helpful to record anything you think may be mental noise (and not real impressions from the target) in the right hand margin of the paper. This separates out the noise and allows you to go back after the end of the session to evaluate how close or far from being related to the target the noise was.



A remote viewer sketching his impressions of a target during a remote viewing session.



You were probably expecting to get something more impressive than “red” or “square.” You will. But even seasoned remote viewers usually start every session at this basic level and then progress through the session to more sophisticated information. After a few pages of words and sketches, you will begin to develop a general mental concept of the physical nature of the target. This you should sketch with as much detail as you can without your left brain making things up. Be patient. You will eventually learn to recognize when the analytic side of your brain is trying to be too helpful by jumping to conclusions on your behalf. This recognition will be of great help in sorting out the real data from the false.

When you feel that you have gotten as much information about the target and made as many sketches of it as you can, simply write the word “end,” along with the time you finished. (If you feel you have enough information to warrant it, you may choose to write a short summary of what you received.)

After you are finished with the session and the target has finally been revealed to you, go back over your session and compare your impressions to the truth about the target. Mark those things that you got right, the things that were wrong, and the things that you are uncertain about. For example, let’s say you got impressions that the target was red, black, rough, tall, metallic, cold to the touch, and rounded like a cylinder. Then after you were finished, you learned that the target was rectangular, not round, and that there was no red there. But your descriptions of black, rough, metallic, tall, and cold were accurate. One way you can keep track of what is right and wrong in the session is to circle what you got right and draw a single line through what you got wrong. (No erasing or blotting out allowed!)

Now, think back to when those impressions—correct and incorrect—arose in your mind, and try to recognize the subtle differences in how each felt as it emerged into your conscious awareness. You will find that as you go from one remote viewing experience to the next, though there may be additional setbacks, the percentage of correct impressions will increase and the incorrect ones will become fewer (though they are likely never to go away entirely).

What about all those images or full blown impressions of “what the target is” that you have written on the right side of your session transcript? These constitute mental noise, or “analytical overlay”

(AOL for short). You will quickly realize in the post mortem on your session that these AOLs are almost always wrong—especially early in the session. But you may also discover that AOLs you noted later in the session have a much stronger resemblance or relation to the real target. This can be helpful in learning over time to recognize when you're "on target" with your impressions and when you're not.

*Now you are ready to take the plunge.*







## Chapter 9

### Two Simple Remote Viewing Experiments You Can Do



If you have a desire to learn remote viewing, you should find the words of two of the earliest remote viewing pioneers encouraging. As Dr. Harold Puthoff and Mr. Russell Targ explicitly state in their path-breaking book *Mind Reach: Scientists Look at Psychic Abilities*:

In our experience, anyone who decides for himself that it is safe to experience paranormal functioning can learn to do so. In our experiments, we have never found anyone who could not learn to perceive scenes, including buildings, roads, and people, even those at great distances and blocked from ordinary perception. (Targ & Puthoff, *Mind Reach*, p.5)

With your knowledge of the basics, it's time for you to try remote viewing. In this chapter I will outline how to do two different experiments. One you can do by yourself with just a minimum of help up front. The other takes a bit more assistance from friends or family, but otherwise is easy to accomplish.



Getting the target pool ready by sealing different target photos inside identical opaque envelopes.

### Sealed Envelope Remote Viewing Experiment

One simple approach is to remote view a photo that is hidden in an opaque, sealed envelope. The first task in setting up this remote viewing experiment comes in arranging for a target. As a viewer, you can't choose this target, or know anything about it until after the remote viewing session is over. This problem of target selection exists for any approach to remote viewing.

Have a friend or acquaintance select several interesting photos with strong shapes, lines, and colors. Your friend should then glue the photos on plain sheets of white paper, and seal each photo in a separate opaque envelope; it is important that nothing of the contents shows through to the outside and all of the envelopes must be identical in size and appearance.

Your friend should number the envelopes sequentially from "1" to whatever the highest number of target envelopes he or she has created. You, yourself, should have no idea which numbers correspond to which photo, or even what the photos are. Remember, this is what we call being "blind" to the target.

The photos should not be too complex, but striking enough that they will hold some interest to the remote viewer's subconscious mind (which is heavily involved in the process). It is also helpful if the photos are as different as possible from each other. The beginning viewer's results may only partially describe elements of the photo, so you want to make it as easy as possible to distinguish which photo the viewer has described when the session is over.



This would be a poor choice for a remote viewing target. There is no real center of interest and overall it is too uniform to be attractive to a viewer's subconscious.

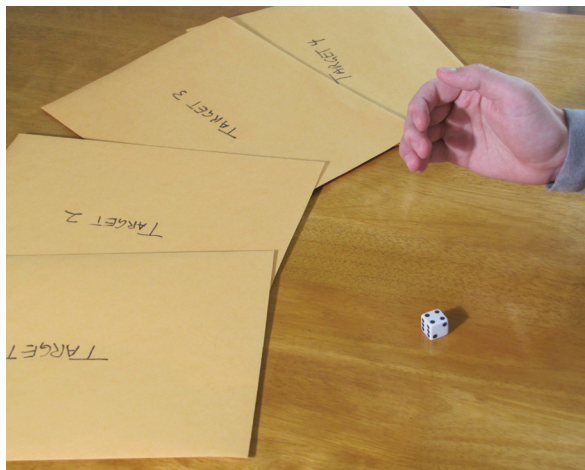


This, on the other hand, would make an excellent remote viewing target. There is strong contrast between line, shape, and color, and the subject itself is attention-getting.

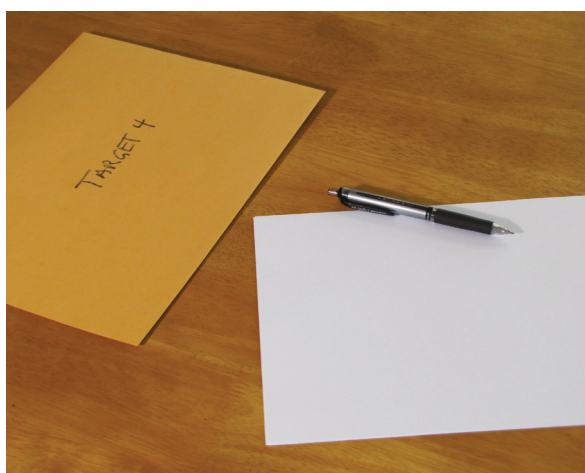
When you are ready to do the session, select one of the envelopes at random, and sit at a table in a quiet place. You will need several sheets of paper (standard white office paper works fine) and a black ink pen. Jot down your name, present location, the date and time in the upper right corner of your paper. Begin your session by writing "Target 1" (or whichever envelope number you have selected) at the top of your paper. That will be your "ready-set-go" signal.

Relax and try to perceive the impressions that come into your mind from the photo in the envelope. You should write down impressions such as colors, shapes, textures and smells that you can capture with words. Other impressions that are not so easily described verbally should be sketched or diagrammed on the page. Use as many pages of paper as necessary to give a complete account of what you perceive during the session. Some viewers find that in their first few attempts they have difficulty noticing any perceptions, while others get a flood of information seemingly without trying. If you find you're having difficulty receiving or recognizing impressions at first, simply keep trying. Each time you do a remote viewing session, relax and explore your mind for any subtle impressions you might not have noticed previously. The fact is, the

impressions are almost always there, but some people have never noticed them or learned to recognize them before. You can develop that skill.



When you are ready to start your experiment, use a die to randomly select which target envelope you will remote view.



Ready to start!





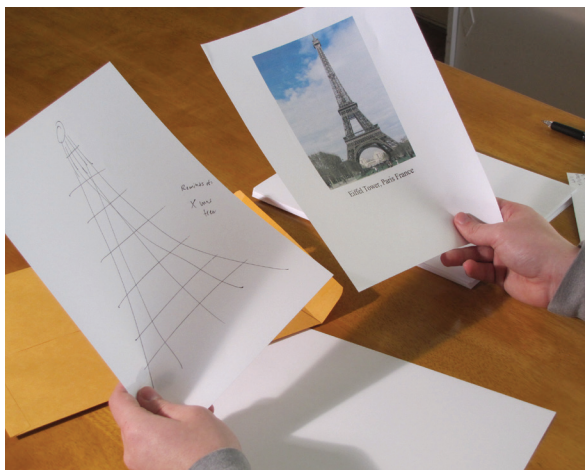
A novice remote viewer doing the experiment.

Something else that is crucial to understand: since the human perceptual system tends to drift away or be distracted from things the person is trying to concentrate on, it is always important every few minutes or even more often to reinforce your attention on “Target 1” (or whatever target you are working on at the time) while you are trying to remote view it. You can do this by simply emphasizing “Target 1” in your mind, or even quietly verbalizing “Target 1” to yourself when you notice your attention drifting. Always drawing or sketching what you perceive is just as important. I can’t emphasize enough the value of sketching, as it is a way to bring out impressions that develop in your mind that may be hard or impossible to explain with words. In fact, sketches often turn out to be more significant than words in expressing what you discover.

This sort of experiment should only take about five to ten minutes. When you feel you have gotten all you are going to get from your target, write “End” and record your ending time at the bottom of the last sheet of paper you have used. From this point on, you should make **NO FURTHER MARKS** on your written remote viewing record. (This is called the “transcript” of your remote viewing).<sup>1</sup>

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1. I earlier recommended you mark right or wrong elements on your session transcript, yet here I am saying not to mark on your paper. In a learning mode, scoring marks are okay – but only so long as they are clearly scoring marks, and don’t change the meaning or content of anything you have written or sketched.



When finished, you should compare your results to the intended target. Be honest give yourself credit for the things you got right; but don't try to make the things you missed "fit" the target in some way.

You may now open the envelope to see what the target was and compare it to your session transcript.

Be honest with yourself. Where something matches well, give yourself credit. But don't strain to find a correlation between what you "viewed" and the target photo. Beginning viewers are often tempted to stretch their results to match the target or portions of it, even when there really isn't a match at all. As I mentioned in the previous chapter, this is called "data fitting," or "confirmation bias," and is usually just a way of making excuses for yourself. Data fitting can get in the way of improving your remote viewing abilities since, if you can't acknowledge where you've been wrong, it's harder to learn how to do things right the next time.

For variety, this experiment can also be done by having someone hide an object in a box or other opaque container. The viewer then attempts to provide verbal and written descriptions, and sketches of whatever has been hidden in the container. (The viewer shouldn't be allowed to handle the container until the session is done.)

### **“Outbounder” Remote Viewing Experiment**

Another easy experiment is the one that Hal Puthoff and I used on film director Elias Merhige, and has been commonly employed in everyday laboratory settings both to demonstrate and to research remote viewing. This is called an “outbounder” or “beacon” experiment, and was originated by Ingo Swann and later refined by Puthoff and Targ. In this experiment, the remote viewer will describe and sketch details of a randomly-selected physical location. The viewer “finds” the target by mentally homing in on a “beacon team” consisting of one or more people who have gone to a previously selected location about which the viewer knows nothing. Targets that have been used in past experiments of this type have included playgrounds, public buildings, boat marinas, windmills, unique natural landmarks, commemorative monuments, and so on. Just about any location with distinctive features can serve as a target.

Before setting up this experiment, let’s review the basic remote viewing rules:

- The viewer should never be told what the target is or anything about it until the session is finished.
- No one with the viewer before or during the session should know what the target is, either. Following these two rules sets up what is known as a double blind condition.
- The viewer should be placed in a situation where he or she can relax, and where outside interference (loud noise, brights lights and colors, etc.) is kept to a reasonable minimum. A quiet, comfortable living room, home office, bedroom with a desk or table, or similar setting would be appropriate for this.

To make things as clear as possible, I’m going to use a step-by-step “recipe” format to explain how an outbounder experiment works.

### **Overview**

A remote viewer in a closed room and having no knowledge of the target, uses extrasensory perception (ESP) to perceive and

describe a target location where one or more other persons (the beacon team) have gone.

### **Participants**

- A remote viewer
- An interviewer or “monitor” (helpful, but optional)
- A “beacon” or “outbounder” team consisting of one or more persons

### **Materials**

- Several target envelopes (four to six is a good number) and a die
- A stack of white 8.5x11 paper and a pen with black, indelible ink, medium point
- An automobile to transport the beacon team if the target is too far away to walk
- A quiet place with a table and chairs where the session can be conducted

### **Preparation**

Someone not directly involved in the actual remote-viewing part of the experiment selects four or more possible targets (in an informal experiment like this a member of the outbounder team can select the targets, but it should not be the interviewer, and never the viewer). The possible targets should be within about 15 minutes travel time more or less from the viewer, for convenience.<sup>2</sup> The name, location and driving instructions to each separate target are put into that target’s envelope and sealed. (It is useful, but not necessary to include a representative photo of the target.) Each of the target envelopes should be identical on the outside to all the other envelopes in the set. Finally, the envelopes must be thoroughly opaque so nothing can be seen from the outside, and there must be no identifying features on the outside of any of the envelopes.

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2. Beacon targets can be farther away. In past experiments they have been as far as on the other side of the world from the viewer. However, it simplifies things if the target is closer rather than farther away.

## **Targets**

The targets should be as different as possible one from another, with as few features in common as practical. It may be difficult to eliminate every common feature, but do the best you can. This is important so that by the end of the remote viewing session it will be as obvious as possible whether the viewer has described one target or another. An example target set might include a bridge, a library, an amusement park carousel, and a bakery (note that each target is significantly different from any of the others). Use your imagination, but don't pick targets that are too complicated — that is, have too many different features and details associated with them (for example, an entire city). Care should also be taken if at all possible to not select well known local landmarks that the viewer might be tempted to guess, such as the Golden Gate Bridge, the Eiffel Tower, or the Washington Monument.

## **Procedure**

Small variations on the process are allowed, but it should proceed somewhat along the following lines:

1. The beacon team, the designated remote viewer and the interviewer gather at the place where the viewer will work. Watches are synchronized, and a time to begin and end the viewing is agreed upon.
2. The target envelopes are shuffled, then someone arbitrarily numbers them. Another party rolls a die to determine which envelope is selected. (If you have fewer than six target envelopes, keep rolling until you get a usable number.)
3. The beacon team takes the selected envelope but DOES NOT open it yet. They proceed to a location where—out of sight and hearing of the viewer and monitor—they open the envelope and follow directions to the target.
4. In the meantime, the remaining envelopes are put away where the viewer cannot have access to them. The viewer and interviewer enter the viewing room and wait for the agreed upon time.

5. The beacon team travels to the target. If they arrive before the agreed upon remote viewing session start time, they must wait to approach the target until that time arrives.



Jamie Conrad was part of the outbounder team in our experiment with Elias Merhige.

6. Once at the target, the beacon team will attempt to interact with it as much as possible. If, for example, the target is an amusement park carousel, they might look at it, ride it, stand near it, touch it, talk about it, etc. This lasts for 15 minutes, at which point the team will return to the car and drive back to the viewer's location. Keep in mind, this isn't an exercise in telepathy; the viewer is not trying to "read the minds" of the beacon team, but only to home in on their location. Their activities at the target may serve to make the location more attention-getting for the viewer.

7. At the moment the beacon team approaches the target, the remote viewing session begins. It lasts the entire 15 minutes the beacon team is at the target site. This means the viewer will verbalize, write down, and sketch any mental impressions that might have to do with the target. The interviewer assists by prompting the viewer to direct his/her attention around the target. Since the interviewer knows nothing about the target, these prompts will be general in nature. For example, the monitor may say things like "What colors or shapes do you notice?" "Listen for important sounds at the target." Or "Can you sketch what the target might look like seen from above?" and so on.

8. At the conclusion of the session and after the return of the beacon team, the remote viewer is taken back to the actual target so he/she can receive feedback as to what the target was and to compare what was perceived during the session to the actual target.



After the experiment, Elias Merhige accompanied the outbounder team to the target to compare his results and perceptions to the actual location. He was impressed by the outcome.

(Alternatively, if the return trip is impractical the beacon team can take a video camera along to the target to record the experience while they are there. The video can then be played back to the viewer for feedback purposes.) In a pinch, the viewer can visit the target alone. But having the beacon team present for the feedback can help the viewer understand what was going on at the target when the team was there during the experiment.

That's all there is to it, and it is essentially what we did with Elias Merhige. He was thrilled with the results, and very happy that I had "tricked" him into trying it himself.

[NOTE: As few as two people can set up and carry out an outbounder remote viewing exercise. But it is easier if you have three or more. This is especially true if you want to make this experiment truly scientific. In that case, you can arrange to have an additional person who has nothing otherwise to do with the remote viewing itself or otherwise uninvolved with the experiment to pick the target set. That person, or an additional person (or persons) who is also otherwise uninvolved with the remote viewing or the experimental process can then blind-judge the results. This means that a judge is selected who has had no contact with either the viewer or anyone else involved with the remote viewing experiment. This judge is then shown what all of the targets in the target set were. Without knowing which target was the one the viewer described, the judge then tries to match the correct target to the viewer's results. These kind of matchings can be statistically analyzed and presented as legitimate scientific results.]