BULLSEYE PRO

EXPERT TRAINING MANUAL

Presented by…

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INTERNATIONAL INSTITUTE FOR REMOTE VIEWING

Congratulations on moving to the next stage of your remote viewing training.

You'll soon find out that Stage 1 of the BULLSEYE System is just a glimpse into the advantages of the process.

What you're about to learn will take you from a viewer who practices to a student who *performs*.

Follow the directions I'm about to show you carefully, and no remote viewing problem will stump you.

But remember that remote viewing is not a science – it is an art.

You can take or leave anything you learn here, and integrate it into your own custom method.

This system is simply what I've found to be the most effective and controlled way to get accurate data.

It was developed to keep your conscious mind busy while you collect subconscious data.

And just as practice was the key to learning the BULLSEYE System, practice will get you past the finish line with BULLSEYE PRO.

You'll notice a lot of similarities between BULLSEYE PRO and Controlled Remote Viewing.

This is because I believe the Matrix in stage 4 of CRV is highly effective at both gathering data and suppressing Analytic Overlay.

I highly recommend reading the CRV manual online, and even learning how to do it to the best of your ability.

Learn how to sketch ideograms, and probe them. Although it won't directly help with the BULLSEYE system, it will make you a more well-rounded remote viewer.

I believe you'll find that Stage 1 of the bullseye system is superior to stage one of CRV.

The main advantage of pictographs versus ideograms is that you can get pictographs without doing anything other than looking forward – it doesn't have the "physicality."

Another advantage of BULLSEYE PRO is that you don't have to waste a single sheet of paper to nail a target.

In fact, the whole session can be done in your mind, and I highly advise that you do sessions completely in your mind, with eyes either open or closed.

Let's get started...

Stage 1

If you've practiced the BULLSEYE System Stage 1 for a while (which is a requirement), you'll already know that the two main elements of Stage 1 are:

- Say trigger word ("target") and see pictograph

Spend a large amount of time just getting the pictograph at first.

Sometimes the picto will be clear and immediate, and other times your mind will wrestle and hash it out for a while.
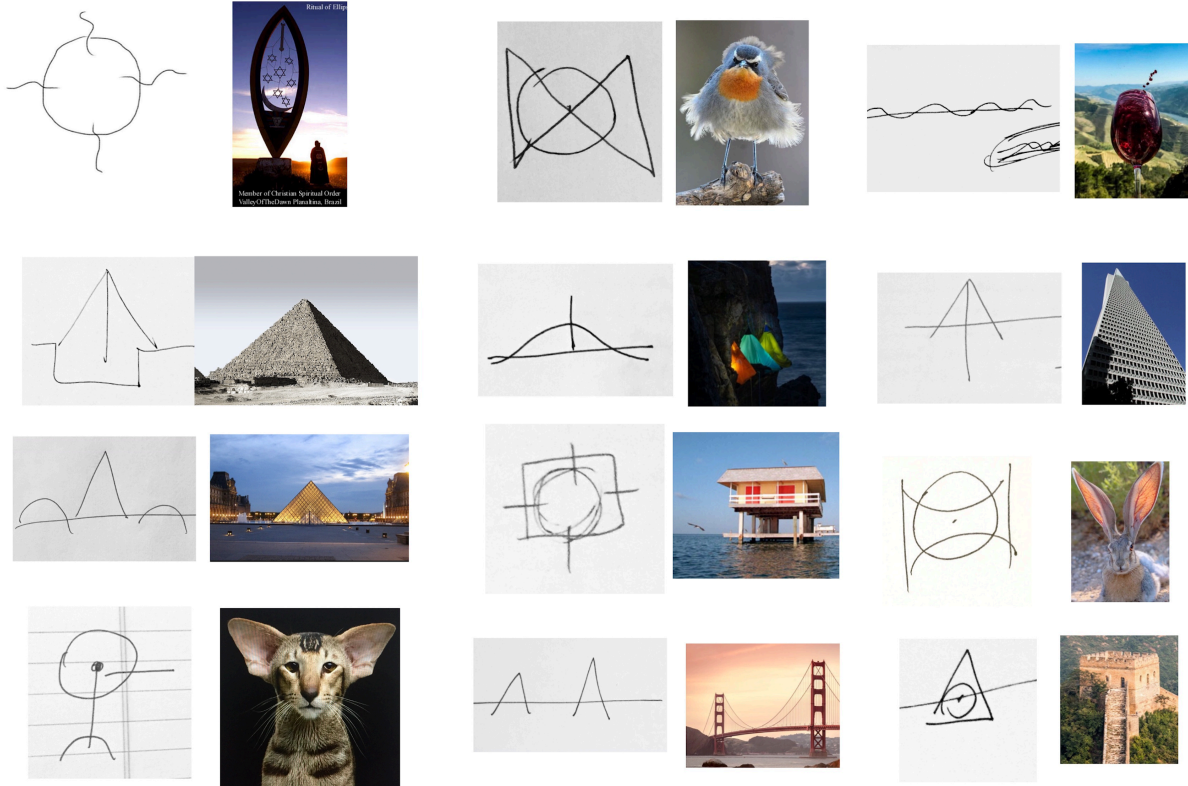
The stronger that pictograph is, the better the rest of your session will be.

The longer you repeat Stage 1, the deeper your target contact will become.

By this point you should have a good idea of what your personal pictographs look like.

They are probably becoming "standardized" to a certain extent.

Here is a selection of some pictographs I've gotten in real life:

Keep practicing Stage 1 whenever you have a spare moment.

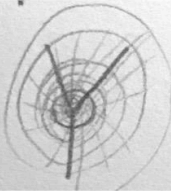Think of the pictograph as a subconscious "work of art".

When you get your picto, you're essentially playing Charades with your subconscious. Think of the process as a game where you are translating your subconscious language.

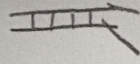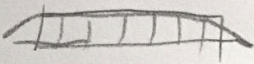If it helps, tell your subconscious "have fun!" right before you get it your picto.

It will feel strange, especially when you might be getting some type of gruesome murder or crime. But it is necessary, because the subconscious is a playful trickster.

As you can see, the pictos above can be quite clever, and even beautiful.

But often they are simply logical, as in these real life targets…

GUSJ tunnel!

HZCK platform/beams

6MFA wires spreading out

N2ZS A02 obelisk
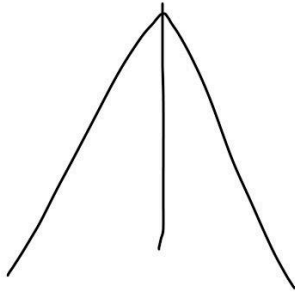
"Pointy structure.
Huge angle sticking up.
Like a big roof ridge."
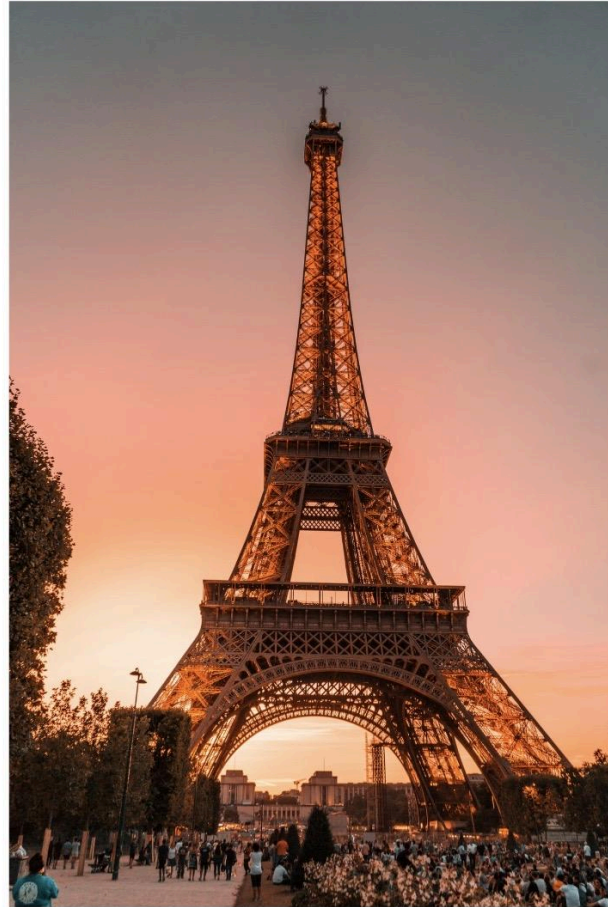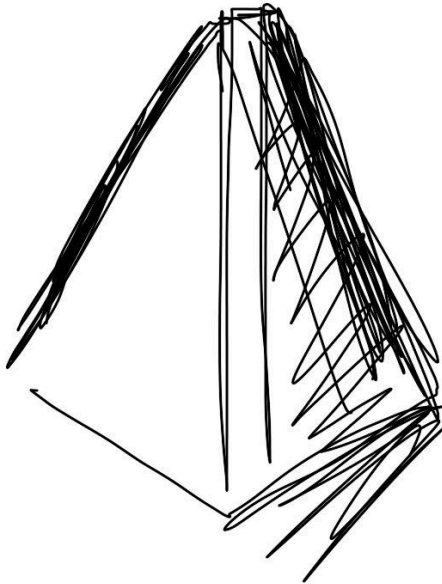
Is the picto…
Surprising?
Unique?
Persistent?

While the unique feeling doesn't HAVE to be true, it should FEEL true in the moment. Eventually a picto will repeat, especially with common types of target.

Use time to your advantage – if the pictograph doesn't appear in your mind immediately, just keep saying "target" on each outbreath…

And eventually, your mind will become enthralled with a certain geometrical form or concept over time. Patience is a virtue!

Working stage one is a matter of developing your relationship with your subconscious. Be sure to reward yourself for good performance.

Your Subconscious is Drawing

It is important to remember that your subconscious is creating a work of art.

I often tell myself my "sub is 'drawing' the picto"...

It is formulating/sketching the pictograph over time.

But it doesn't sketch the picto in a linear way – your sub "sketches" holistically and all-at-once, in quick flashes.

The geometric shapes will form and morph and rearrange until the subconscious has "placed the final brushstroke" on the canvas of your visual field.

Try to give up control of the end result – leave your performance completely up to your subconscious – and watch with intent fascination as it resolves the geometric shapes in your mind.

The best way I've found to practice Stage 1 and beyond is to visit the "pics" subreddit on the website Reddit.com…

Task yourself to describe whatever will be on the top of the page of the subreddit.

After you do that first session and receive "feedback" (by clicking the link to the page)...

Make your next target whatever post will be on the top of the page after you click "next".

If you are using the app, you can simply scroll down the page, and your target will be whatever photo you will scroll past next.

Here are some examples of sessions I've done in this manner:
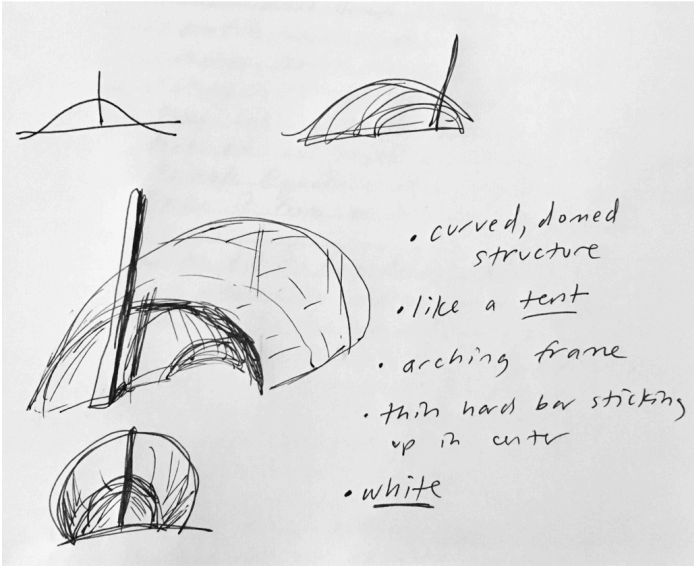
- curved, domed structure
- like a <u>tent</u>
- arching frame
- thin hard bar sticking up in center
- <u>white</u>
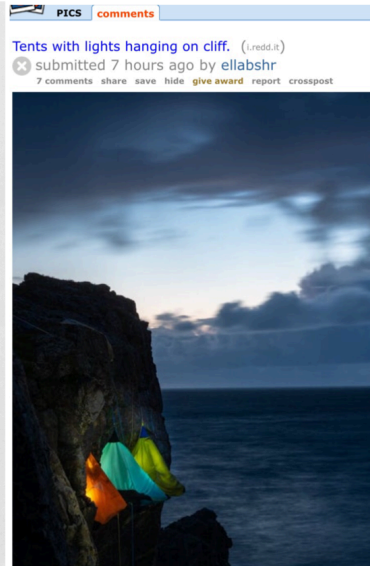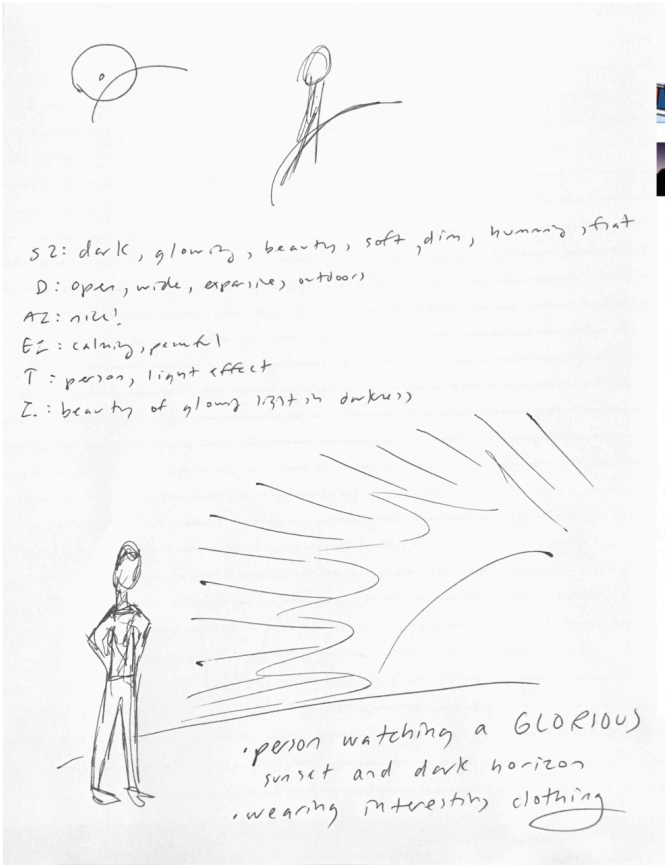
S2: dark, glowing, beauty, soft, dim, humming, first

D: open, wide, expansive, outdoors

AZ: nice!

EZ: calming, peaceful

T: person, light effect

Z: beauty of glowing light in darkness

• person watching a GLORIOUS sunset and dark horizon
• wearing interesting clothing

- person in a container
- cage-like
- bright blinding whitish/yellow light
- like a casket made of plastic
- plastic taste
- white, yellowish
- dark area
- like a lantern at night

Sounds: rustling, wind
Taste: skin, makeup, stone, leaves, damp
Smell: fruity, perfume
Luminosity: bright, dusky, late day light
Contrast: dark below, bright daylight
Temp: cool
Texture: smooth, soft, gritty
Colors: pink, white, gray, brown, blue, black
Motion: moving female
Dimensional: open, airy, tall, solid, heavy
AI: beautiful!
EI: lovely feeling
T: woman in beautiful dress, building, sunset, leaves, trees
I: like a wedding photo/dress

• beautiful woman
• dark flowing hair
• wearing a dress
• posing by a building
• light toned eyes
• caucasian
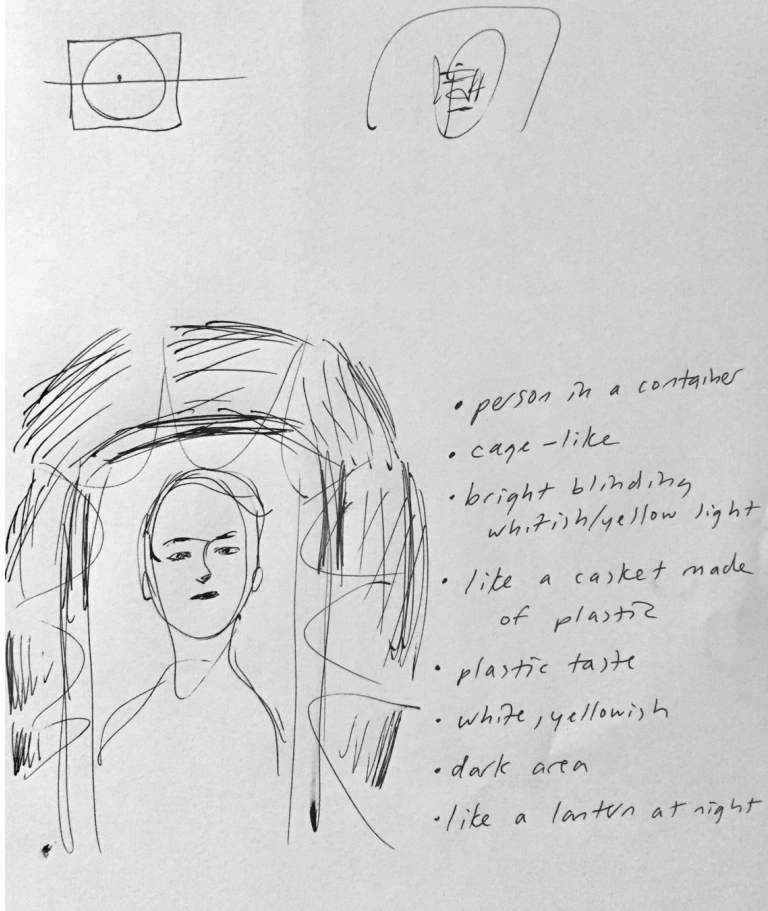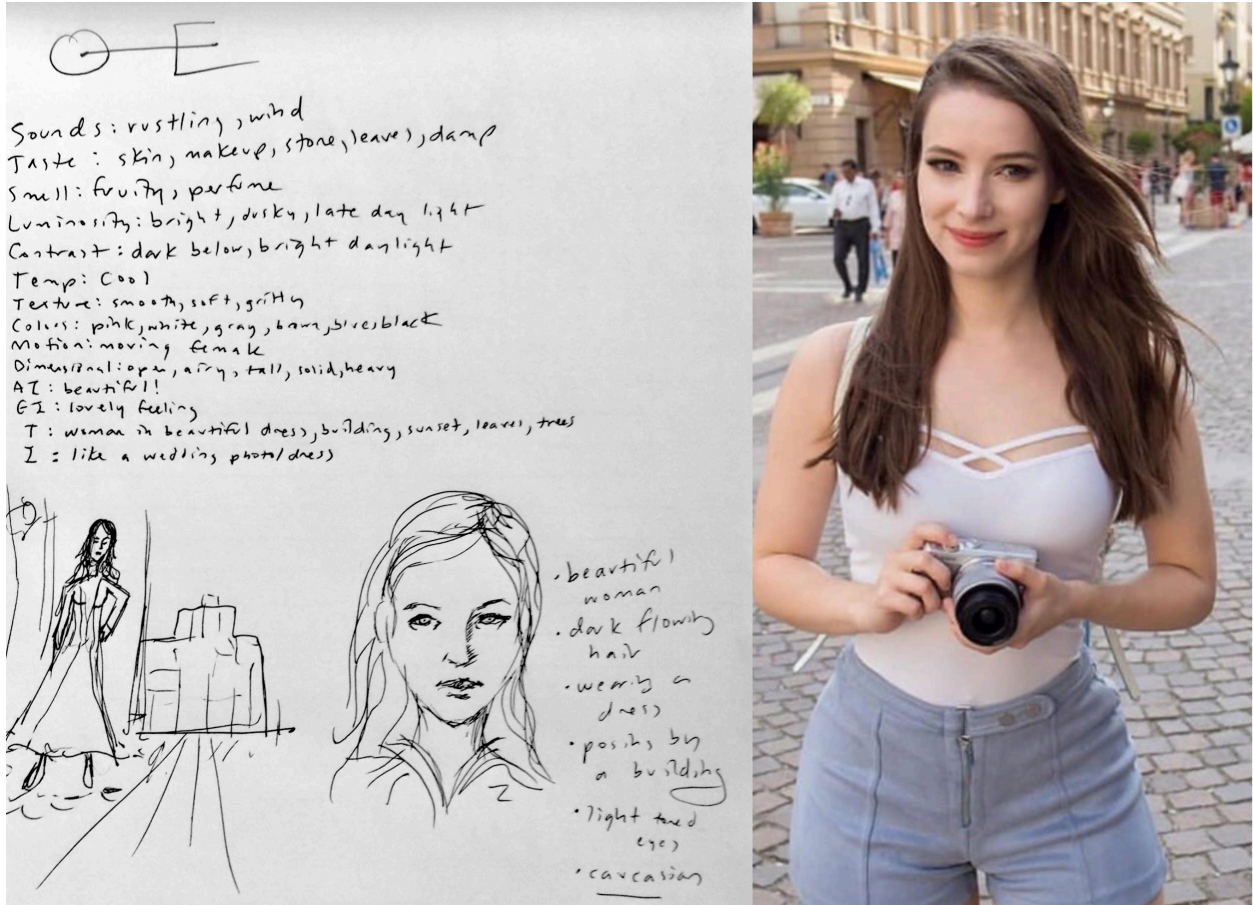
You can also try this with other subreddits on Reddit.com.

For instance, if you'd like to practice on more event-driven targets, the World News and Politics subreddits are an interesting place to draw targets from.

Here's a session on a story published on Reddit World News:
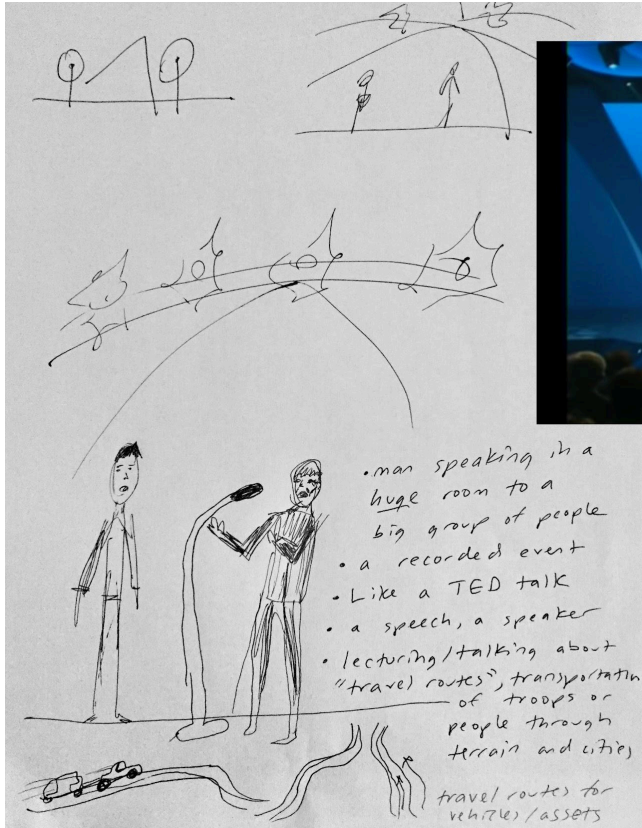
Another target resource is www.thetargetpool.com. The email and password are both guest.

Stage 2

At this point in the session you've done many repetitions of Stage 1.

You have a very clear pictographic gestalt that is virtually burned into your brain.

You have a decent idea of the overall shape and composition of various elements of the target.

By this point the session is practically done.

Now the task is to draw out all the information, or "target truths", as Gary Langford calls them, and remember them as well as you can without writing anything down.

Remember, the point of this system is that you can do a session anytime, anywhere, whether you have a paper and pen or not.

That's the power of the pictograph.

Now you just have to memorize the diagram below until you don't even have to try to think about it – it's completely memorized.

It'll just be your new "RV Interface".

The RV Interface:

Picto   **Sketch**

Picto

S2   D   AI   EI   T   I   AOL

You need to memorize this diagram before you move forward.

Let's break it down…
The top left area of your visual field is where you'll "place" your pictographic images.

The pictograph will repeat until it is burned in your brain.

The top right quadrant is where you'll place your expressionistic sketch.

You don't have to constrain it to a small area.

Just the top right area of your visual field will work fine.

This arrangement follows the basic findings of neuro-linguistic programming.

Generally, the top left quadrant of your visual field is dedicated to "visual construction."

And the top right quadrant is dedicated to "visual remembered."

When you do your sketch you're literally remembering your constructed pictograph and recreating it.

Like I said, this is an art form. Treat it like you're creating a work of art.

Below these top quadrants is where you'll collect all of your target data.

In CRV terminology, this is called The Matrix.

From left to right, the letters represent:

S2: Stage 2 data. Even though I call the Matrix Stage 2 in BULLSEYE PRO, I've retained the S2 acronym to avoid confusion when comparing with the CRV method.
In this column you'll say any word that corresponds to a "low level descriptor."
To get this descriptor, you'll do the "Boomerang technique" – which I'll describe in a moment.
Examples of these descriptors are: hard, smooth, soft, angular, rounded, stiff, white/black/blue/green/yellow/purple/red/gray, speckled, toothy, murly, wet, dry, barren, old, dead, semi-hard, semi-soft, moving, energetic, wavy, perfume smell, plastic taste, white noise sound, bright glow, yellow light, shadowy, etc.

D: Dimensionals. These are impressions of dimension or quantity, such as tall, short, wide, narrow, dense, solid, airy, open, vast, hollow, etc.
Getting these dimensionals will usually lead to…

AI: Aesthetic Impact. This is your aesthetic or gut reaction to the target. Examples could be "wow!", "Yikes!", "Amazing!", "Meh", "Interesting", "Weird", "Blah", "Not much reaction", etc. Notice these are usually in quotes, meaning you're actually reacting directly to the target information as if you're really experiencing it. Also there are a lot of exclamation marks, because this is usually a pretty intense gut reaction.

EI: Emotional Impact. This is your emotional reaction to the target. Examples could be "sad", "happy", "Nothing", "scary!", "I don't like it here", "I love this!", "confused", etc.

T: Tangibles. This is anything tangible at the target. Anything tactile, material, physical you could touch, sense or see at the target. It's a delicate column to approach, because it encourages AOL if you're not vigilant.

I: Intangibles. These are thoughts, feelings, concepts, or any other "thing" that can't be touched at the target. Examples could be "religious", "industrial", "death", "morbid", "cycles", "harmony", "connection", "togetherness", "intelligence", "mob mentality", "deep thoughts", "power generation", "love", "evil", "beauty", "ugliness", etc.

AOL: Analytic Overlay. This is the column where you put all of the strong visuals or deductions that pop up during the session. Any clear idea, clear image, or naming (especially early in the session) should be avoided, and placed in this column when they arise. One word to look out for is "like". When you say it is "like" something else, it's usually AOL. However, when this happens, it can be useful to look *directly to the right* of the word you just placed in the AOL column, and just say a string of words that you think may be relevant to the target.

The Boomerang Technique

The Boomerang Technique is a simple method for grabbing impressions from a pictograph or sketch.

Here's how it works:

When you start doing the Matrix in your mind, you'll say the acronym corresponding to whatever column you're working on.

So for instance, if you've just started the Matrix, you'll begin at "S2". Now you need the data.

So what you will do is say "target" and see the pictograph flash above where "S2" will be in your visual field. This is to remind yourself of what the pictograph is supposed to look like.

Right below it, around the center of your visual field, to the left (where it corresponds to the letters S2 in the Matrix diagram) you'll look and say whatever type of sensory data you want

mentally, then "probe" at the pictograph above, then below the letters S2 on visual field, and say a sensory descriptor.

Then you just look back up at the pictograph (it should be burned in your mind by this point, so you only need to look at it)...

Then back down at the column below "S2" and say – mentally – whatever sensory descriptor comes to mind right after probing into the pictograph.

It helps to plant that descriptor directly below where you placed the last descriptor.

So the rhythm in this example would go:

Say "target" and see pictograph, Say "S2", look at the pictograph, "Boomerang" down below "S2" in your visual field, say your descriptor, boomerang back up and glance/probe at the pictograph, boomerang down and say the next descriptor, boomerang back up to the pictograph, boomerang down on the S2 column, and repeat this until you get the first "Dimensional" impression.

It's just like a boomerang, flying up and down, over and over.

Here's what a session looks like in diagram form:

Picto Sketch

Say "Target" every time you focus on a spot in your visual field

Picto

S2   D   AI   EI   T   I   AOL

"Smell":
Plastic
"Taste":
Salty
"Sound":
Whistling

"D":
Tall
Dense
Heavy

"AI":
"Wow,
Amazing!"

"EI":
"Curious"

"T":
Round Structure
Lifeforms
Bright Lights

"I":
"Destruction"
"Rebuilding"

"AOL":
"Ruins"
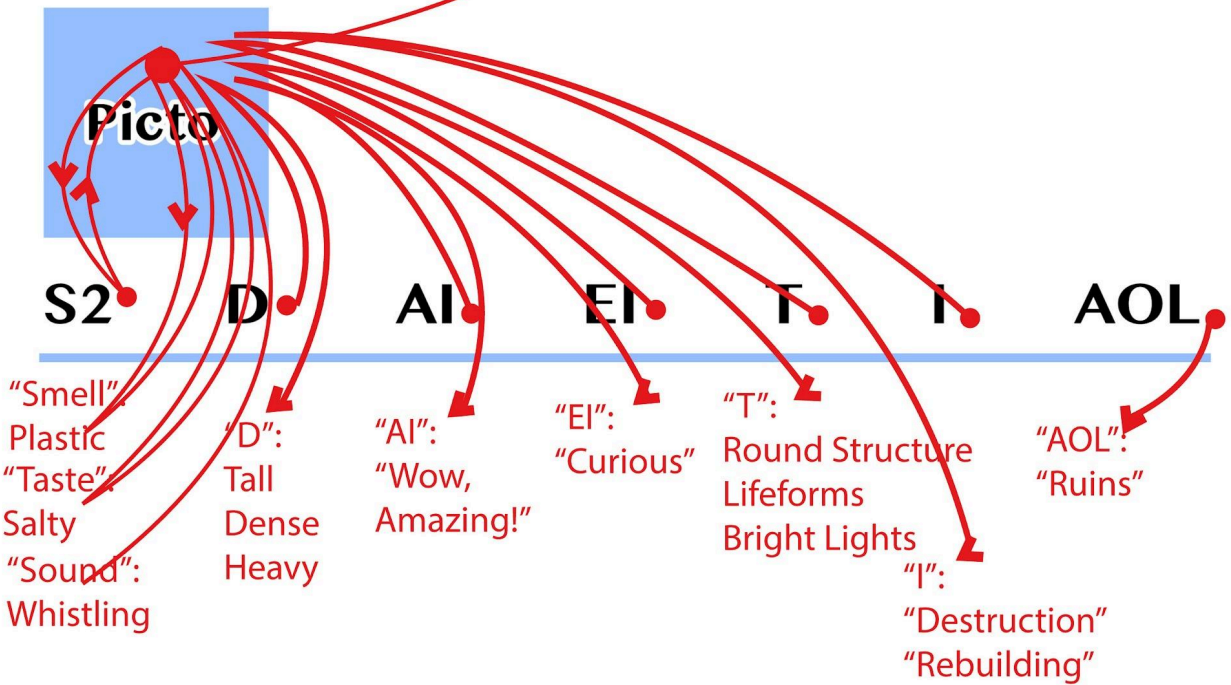
As you travel through the Matrix over and over, you'll fall into a natural rhythm. You don't want to go too slow or too fast – be energetic, but don't rush.

Just pace yourself, be patient, and relax.

The data will flow if you've establish a good foundation in Stage 1.

You should work the target in Stage 1 for as long as possible before moving on to Stage 2 of BULLSEYE PRO.

A Full Session Walkthrough

1. Take a breath, and relax. Close your eyes or keep them open.
2. On your second outbreath, say the word "target" in your mind.
3. You'll see a flash of a pictograph or different pictographs in some sort of spatial relationship or "composition".
4. Repeat steps 2 and 3 until the pictograph for the target is firmly visualized in your visual field.
5. Next begin to do quick expressionistic sketches using your eyes as a "pen", tracing the contour of the pictograph visually, or just doing freeform shapes.
6. Repeat these two steps – pictograph and sketch – until you feel solid target contact.
7. Next move your focus to the area at the top left of the Matrix, where it says "S2".
8. Say "target" to see a flash of the pictograph right above where S2 is "written" in your mind:
9. Next look at the letters "S2" in your mind and say any type of sensory impression you would like to have. List them going down vertically in that column. These can include:
   - "Smell"
   - "Sound"
   - "Taste"
   - "Texture"
   - "Luminosity"
   - "Contrast"
   - "Motion"
10. Next move your focus to the letter "D" on the Matrix row, and say the letter "D" or "Dimensionals", then look at the pictograph above the letters "S2" to the left (the pictograph should be burned in your memory by this point), then "boomerang" back and forth between the pictograph and the "D" column, listing the different types of dimensions, such as:
    - "Tall"
    - "Wide"
    - "Narrow"
    - "Short"
    - "Huge"
    - "Small"
    - "Dense"
    - "Heavy"
    - "Light"
    - "Airy"
    - "Hollow"
11. When you've finished with your dimensionals, you should be getting an intense, raw reaction from all of this information. At this point the "aperture" of your psychic sensors

have opened wider, allowing an "Aesthetic Impact" to occur. Boomerang between the "AI" column and pictograph as you have with the other columns. Examples of AI could be:

- "Wow!"
- "Amazing!"
- "Crazy!"
- "I like it here!"
- "I don't like this"
- "No reaction"

12. Next move your focus to the letters "EI" in your visual field, and say the letters "EI" or "Emotional Impact". Boomerang between the EI column and pictograph as you've been doing, saying in your mind any emotional reaction you get from the target. Examples of emotional impact could be:
    - "I feel sad"
    - "I feel happy"
    - "I feel depressed"
    - "I feel amazed"
    - "I feel tiny"
    - "I feel entertained"
    - "I feel painful"

13. Next follow the same process with "T" (Tangibles), focusing on the letter "T", saying the letter, then boomeranging between the pictograph and T column, listing each "thing" at the target.

14. Finally, finish with "I", focusing on the letter while saying it, then boomeranging between the pictograph and the column, saying in your mind any intangible impression or concept you think, feel or hear.

15. Throughout the session, whenever you get a clear image or deduction that you "feel" is just analytic overlay, very quickly say "AOL" and "discard" the impression or thought into the AOL column. Don't give it much thought or attention, just move on as briefly as possible. While you don't want to *repress* AOL, you also don't want to focus – or fixate – on it.

When you've completed an entire round through the Matrix, say "target" again, and see your pictograph flash (it should be incredibly clear by now).

Next do another quick round of the Matrix, and repeat these steps for as long as you'd like.

Try not to fixate too long on any piece of information, stay mobile. Tell yourself "keep moving" if necessary.

But since you're using the Bullseye system, you have no need for a pen or paper – you can just **remember** the details of the session.

That is true freedom – the ability to Remote View ***anytime, anywhere***.