

SG11

OCTOBER 26, 1973. THIS IS A REMOTE VIEWING EXPERIMENT WITH RUSS TARG, PAT PRICE AND OBSERVER IN A SHIELDED ROOM ON THE SECOND FLOOR OF SRI. HAL PUTHOFF AND DICK HONEY OF SRI ARE TRAVELLING TO A REMOTE LOCATION WITH THE OTHER OBSERVER.

RIGHT NOW IT'S 3:55, FRIDAY, OCT. 26. THE TRAVELLERS HAVE BEEN ON THEIR WAY SINCE 3:45. WE EXPECT THEM TO ARRIVE AT THEIR TARGET LOCATION AT 4:15.

IT'S 4:14. PRELIMINARY LOOK AROUND.

The first perception that I'm feeling right now is that they've separated as a group. That's just a perception. I haven't looked at them or located them, but I get the perception that they've separated as a group.

*OK  
2001-11-13  
Sheet 4*

I'm going to do a quadrant scan first and put some organization into it.

I'll start with 12-3. In that I got a flash and it looked like a stalk of wheat. I didn't feel any perception of them in the area but I caught the flash of that so I'll be sure to come back to that after I've done a 360° scan.

*How's  
U.S.*

I'll take from 3-6. Incidentally, I've extended the boundaries out to infinity - I haven't put an artificial boundary, just the two legs of the 3-6. I get nothing in that quadrant.

*Unusual  
Study*

I'll take from 6-9. I get nothing in that quadrant. Yet, when I said that it was a kind of mechanics like better look a little more thorough, so I'm going to override that and go on to 9-12.

*Study  
me*

I get nothing in that quadrant (9-12) at all.

Going back 12-3. The leg on that that I'm using - the two legs - is El Camino as one leg and Ravenswood is the other leg. I'm scanning as far as the Bay Bridge, so I'm out there a good realistic limit.

*Knowledge  
of Bay  
Bridge*

I actually pick them up in that quadrant. I just started to flash right then on Dick Honey first.

*(see 18000?)  
For connection)*

Hal took his camera along.

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Right at this instance I'm not getting [REDACTED] with this particular group - feels like there's somebody else there instead. I'll explore that a little further. I'll try and locate the surroundings.

*OK*

I just got a flash of something I can't put a name to. I'll put the...looks like a V...so I'll have to dink around with that awhile and see exactly what that is.

IS IT A STRUCTURE SHAPED LIKE A V OR A LETTER?

The first flash that I got would be an architectural form that curved over, v's down, comes up and then curves over so that you are looking into the plane of the v...be like looking at the letter V but in a structure, so I've got to determine precisely what that is.

Looks like the intersection of a building that curves down with a curved canopy, and the canopy looks like rather than being plexi-glass or anything, looks like stucco or plastered canopy.

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The texture that they're walking on looks distinctly as a sidewalk, cement sidewalk. I still don't get  right there with them, and I get a third party there with them, and I keep picking up a female there.

NO

Very interesting. See, analytically,  Hal and Dick should be there, but I'm getting Dick and Hal there, and the third party seems to be a girl, and it seems that  is remote from there. I'll try and bring it in more definition.

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Got a look at a tree and it wasn't a eucalyptus this time.

Looked more like a poplar, no that's too straight - this is an overhanging tree - a sycamore.

YOU GOT THEM IN THE NORTHEAST QUADRANT?

Right. Distance wise, looks like 1-3/4 miles.

DO YOU HAVE THEM ON THIS SIDE OF THE BAY?

Yes. This side of the bay. I'm trying to bound the area by possibly some reference point that I might know of. First of all, I'm trying to determine the area that they're in specifically.

I'm getting the impression there are quite a few people rather than just that particular group. Seems like they're intermingling with numbers of people, and I get the impression that there's quite a bit of street traffic right adjacent to them. Looks like they're actually looking at street traffic.

ALPINE ROAD

why to asking

OK

OK

OK

180° out

OK

Getting the impression of quite a few shops, doors, places of that character.

There's an awful lot of activity.

RATHER THAN ONE PRIMARY STRUCTURE WHERE THEY ARE?

OK Seems there's a whole series of structures where they are.

Trying to pick out something predominant rather than just generalizing in that specific....

I'm getting two images so I'll discuss them both and then I'll sort it out.

One is an area that has like two large office buildings with quite a clear area between grassy, sidewalks, and the sidewalks look like they're cement with inlaid pebbles on the top.

Well manicured grounds - trying to think of the special term cause there's this particular significance there.

It appears that they're walking along the walkways between these two major buildings, like two big office buildings, and there's quite a distance between the two I'd say, oh, 200 feet.

Now, to the left of that and that kinda would look like, that would be on the northwest side, I get the distinct impression of a shop area. Marketing shops, bookstores, things of that nature. Street traffic seems to be quite prevalent.

IS THERE ANYTHING IN THE SPACE BETWEEN THE TWO OFFICE BUILDINGS?

It looks like a very large fountain type area with an archway or a curved geometric design spanning, it's raised up it looks like about two feet above sidewalk level, direct angular, and has intersecting archways going over the top - looks like it could be a planting area plus a fountain.

The buildings look like tilt-up concrete, and the window structure in them is very unique, inasmuch as they're not flush. Looks like they're curved in, looks like they've been laid into a mold and are curved in and the glass is set back. In the specific area that I'm looking at the glass in it looks dark tinted.

Now I can get  with the group. You might give the time notation.

4:25.

OK BUT NOT OFFICE BLDGS

NEARBY SHOPPING CENTER WITH BLDGS MAY ??

OK

OK

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I definitely feel that now they're together as a group.

DO YOU STILL HAVE THE GIRL WITH THEM?

I was looking at that situation. Yah, it seems like there's four people in the group rather than just three.

OK

CAN YOU TELL ME ANYTHING ABOUT THE GIRL? WHAT COLOR IS SHE WEARING?

Looks like a light dress and a knit sweater, grayish white or an off-white sweater. She has long hair. Looks like it's tied in the back. She's wearing glasses. Shoes - she has a heel height on that of about 1". That's what I'm getting on the girl.

Just took a look at the sky up above, and it looks very clear. Some comment about something up above.

Something else flashed in there - it's right in the same context. Something they just looked at. Had rather artistic shape rather than geometric, it would be more baroque - lot of curve lines and return curls in it, things of that nature. Haven't just sighted what the hell that is.

IS THIS PLACE WITH THE TWO BUILDINGS AND THE PLAZA IN THE SAME NEIGHBORHOOD AS THE SIDEWALK WHERE THEY WERE WALKING ORIGINALLY?

No, it seems that they left a plain cement sidewalk, and I would put the distance from those buildings to the big tall buildings - they look like 6 or 7 story, maybe 8 - I put the distance from those buildings to the other place at about 120 yards.

They both can be seen from the same place, but they're non-contiguous.

The two large buildings seem to be put into a plot of ground much more spacious, and the other, the street around it and everything looks cluttered. The buildings got an awful lot of clutter in that area. It's kinda set in....

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I just pulled  in nice and clear.

Hal's got a camera taking pictures.

IS THERE ANY ACTIVITY ASSOCIATED WITH THE PLACE WHERE THEY ARE?

They look like what I'd classify as a very high-class office building. More of a commercial office type building. Like maybe there's airline offices in it and insurance offices, brokerage offices, things of that particular variety.

A NOT WHICH (ORGANIST)

OK CHURCH DECOE

NO SIZE

Seems like they're in and out of numbers of other people. For a while they were kinda.....and then they seemed to separate out of them for a while.

*HEXAGONAL BAPTISTAL?*  
I saw some, I want to say hexagonal shape, that seems to be fairly accurate.

I seem to be getting an awful lot of back pressure on the line.

I DON'T KNOW WHAT YOU MEAN.

*2.?*  
The whole scene keeps blocking out on me, and I can feel an inflowing pressure on the thing, and I'll just blow it off and take a look.

*OK*  
I'd say that the area that I'm looking at is probably the dominant features in the thing are these two office buildings...if one takes a little distant view of it, and it seems to be surrounded by spacious plazas and fairly uncluttered and very geometrical.

IS THERE ANY GRASS TO BE SEEN?

*CHURCH & RECTORY*  
Yup, you bet. There's lots of grass, and there's also very geometrical sidewalk patterns, and it seems to be a pebbled surface - they've taken the cement and laid it in and then overlaid it with pebbles about the size of fingernail in diameter, and then rolled it so that you're walking on a smooth surface, but it's pebbled. *OK*

It seems like I should be getting a hell of a lot more data acquisition than I'm getting.

DO YOU THINK IT'S WORTH TALKING ABOUT THE THING YOU SAW EARLIER WITH THE TWO ARCH SHAPED ROOFS?

Yah, right at the first when I said I say V shaped?

YES. IS THAT ANOTHER PLACE?

*OK*  
Very close. Not another place like distance in miles, it would be more like that would be the first thing after they got out of the car they saw - with the front of the building came down and then it dropped and it looked like the canopy is a curve shape.

It's quite an architectural structure - nothing insignificant about it. Very substantial structure.

That seemed to be a part of the buildings that looked across the plaza from them. It appears to me that they walked out into the center of this plaza and are in the process of returning.

I was just trying to pick up pieces of the conversation right at that time, but the minute I focused on it I just kinda blew out of the area.

Rather interesting phenomena. I seem to be talking about it in the context of being in this direction, while actually I'm viewing it on 180° line behind me, which would put them in the quadrant of southwest. I just begin to observe the fact.

RIGHT ON  
I've been shifting around and now that I relocate my body, it actually puts them on a line southwest of me so now I have to reexamine and find out whether that's so or not.

I've got to decide whether that's analytical or it's what I'm looking at precisely, which always forms a paradox.

WHY DON'T YOU LET THE DIRECTION GO FOR THE MOMENT AND TRY TO RAISE UP ABOVE THE PLAZA AND LOOK DOWN AND SEE IF THERE'S SOMETHING MORE AROUND THE EDGE OF THE PLAZA THAT'S WORTH NOTING.

OK. I'll pop up to about 5,000 feet - that seems to be a good altitude - and look down on this...ok.

OK EXACTLY  
I can see that totally surrounding the buildings, they are separated by about 200 feet, and totally surrounding is well tended, open spacious area, manicured lawns- there is an archway - double arch that cross over this way - not double this way - they cross over intersect...

WHERE IS THAT?

Out in the center of a very geometric pattern of sidewalks and lawn affairs. It's between the two buildings.

Now, it looks like in the direction of the sun, the hills, the place that I'm looking at is flat - looks like maybe a quarter of a block off a major intersection.

The distinctive architecture of the building - I just happened to look at the airconditioners on the roof, but that's not of too much interest - take a look at the window structure because that did fascinate me.

RIGHT  
They seem to be deeply inset, I'd say there's an 18" inset, so rather than the windows being on the surface, they're inset at about 18". They seem to have a dark grayish tint like a gun-metal tint.

IF YOU LOOKED AT THIS BUILDING THAT YOU'RE LOOKING AT, IS THERE ANY DOMINATE THEME TO THE ARCHITECTURE?

EXACT!  
It's what I call classic contemporary. Straight lines, but the curve lines came mainly in the view of the windows, and it looks like when they precast the concrete, it would be like precasting over a bathtub, inverted bathtub, and then lifting the mold off and setting the glass in.

VERY DESCRIPTIVE. WHAT COLOR IS EVERYTHING?

OK The building seems to be a kind of an olive tan description.

OK The glass seems to be dark tinted, seems like a gun-metal gray - that's how I would describe it.

Seem to be commercial type building - office commercial type building. Doesn't feel like there's - may be - owned by one company, but it seems like there's commercial type offices to me.

ARE THE TWO BUILDINGS EXACTLY ALIKE?

OK Very similar. I would say that they were probably built together. The pattern of the windows seems to be the same.

They might be part of an industrial complex - could well be.

4:40. DO YOU WANT TO TRY TO SEE WHERE YOU ENCOUNTERED THE WHEAT GROWING?

When I looked at it looked more like a decoration rather than,.. because initially I saw just a single stalk rather than a field of wheat. It looks like its part of a cluster like it would be a display that somebody might do for Halloween - with cornstalks and shafts of wheat and pumpkins and things like that, rather than being a wheat field.

That was probably a window display in an office on the ground floor. That was one of the very first things I picked up. Then I picked up on...

Trying to locate Hal's car and couldn't locate it because the attention seems to be going out of the area, more toward the car.

Right now I'm a damned sight more interested in what's going on in my head than in what they're doing, so I'll try to look at both.

WHAT'S GOING ON IN YOUR HEAD?

I don't know - like I say I've got the effects of a headache. I'm trying to sort that out and look at them at the same time.

Going to leave a hell of a gap in the tape, but I'm not too much worried about that.

Right now I get them leaving the area.

ARE THEY IN THEIR CAR YET?

I don't seem to get them in Hal's car. I keep trying to put them in Hal's car, but I'm not getting them in Hal's car.

DON'T FORCE THEM INTO A CAR IF YOU DON'T SEE THEM.

No, I'm not. It's just that I don't see them in Hal's car.

I get them out of the area now. I don't know how in the hell we set time-wise, but it feels like they've left.

FINE. IT'S 4:43. DO YOU HAVE ANY COMMENTS THAT YOU WANT TO MAKE?

No.

R1647  
DICK  
HONEY'S  
CAR