

AN INTIMATE CONVERSATION WITH RUSSELL TARG:

THE OTHER HALF OF HELLA'S BRAIN

By Debra Lynne Katz &
Michelle Freed-Bulgatz

In early June, 2018, Debra Lynne Katz and Michelle Freed-Bulgatz, (aka the “psi chicks”) conducted a phone interview with Russell Targ. They were already familiar with the work he did at SRI, the research arm of the clandestine military programs that operated from 1973 through the mid 1990’s. But whereas so many interviewers merely skimmed the surface, they wanted to go deeper and further into Targ’s psyche than any had gone before. Their mission: to discover the secret to the program’s success in terms of what it was that Russell did with those “non-psychics”, “civilians, senators, generals” who came to SRI as skeptics and left not only as believers, but with pledges to continue financial support of the psycho-energetics program which brought in well over a million dollars each year. By the time the interview ended, they had remote viewed Targ’s most prized possession and not only revealed the secret to Targ’s successful out boulder experiments, but learned more about Scientology’s possible hold on one of the program’s remote viewers, Targ’s connection to Bobby Fischer and how his secret mission to corral a publisher at his church led to meeting his true love.

Debra: One of the things that we would like to ask you about is your ideas about how people develop with their abilities.

Russell: Okay, there's all these questions about ESP nobody really knows the answer to, but I'm happy to try. You see, since we don't know how psychic abilities work, we don't really know what makes them work well, or what makes them not work well. But, I'll share with you my experience in trying to do this.

Debra: One of the things I've found that you don't find in the write-ups of different parapsychology studies, you read obviously the results, the quantitative results, the statistics, and the methods - What you don't read about is what was going on in the person's head? What were the processes? For example: when you, I know you sometimes will even do a remote viewing session yourself - we could ask you if someone gives you a target, what processes are going through in your mind to get a result? Or let's say Hella Hammid, you know, when she first came in to SRI, she didn't have any experience and one thing I've always wondered, it's not like she walked in and you stuck her in a room by herself and didn't give her any instructions at all, right? So what did you do to walk her through the process? If you could talk about that a little bit.

Russell: Hella was an experienced meditator. She had never done any psychic stuff before. She was a professional photographer, very well thought of, born in Germany, lived in France, came to America, so she was fluent in several languages. Did you know Hella?

Debra: I didn't know her personally but I've watched videos of you and her together in a session.

Russell: She was very charming; an intelligent woman. You could take her anywhere, she'd never embarrass you; nothing weird about her. She comes across as a charming sort of European edge professional woman; like a movie star. She was very easy to work with. What happened was we worked with Pat Price and Ingo Swan and they, of course did excellently in the tests that we did and then the CIA said, "Can't you bring us an ordinary person into the control who had never done this before?" And Hella was a friend of the family, a friend of mine, and she had just come to California and I thought it would be fun! It would be amusing to work with her doing this since I'd already done work with numerous people who had never done it before. And Hella thought it would be fun to work with me 'cause we got along very well. So her introduction to the program was actually nothing. She had never done remote viewing, but she was an enthusiastic meditator.

Debra: Can you walk us through the very first time you had her do a target? Do you remember what you did with her?

Russell: Yes. We went to our upstairs work room which was really a sitting room, was an easy chair and a couch. She laid down on the couch. I said, "It's 3 o'clock now, Hal is at some kind of distant location." Well you currently heard this on film,

cause I have the original film which appears in my movie, I have the original audio. You've probably seen my film, right?

Debra/Michelle: Yeah!

Russell: So, in that you have me walking her through this. I say "Hal is now in his hiding place, can you take a couple of deep breaths, quiet your mind and tell me about the surprising images that come into your awareness?" I would never say, "Where is Hal hiding" because that's an analytical question and psychic abilities are a non-analytical function. So the only kind of questions I will ever ask a person is "What are you experiencing? I understand what you've just said; what are you experiencing that makes you say that?" Those are the only things that I would ever say. I could say that in different ways, but I would start her out by saying "Hal's at his location, I have no idea where he is, of course, can you tell me what you see that is interesting? What kind of surprising images show up in your awareness?" And those are basically the magic words that I've used throughout the program to get people started. The goal is to have them look internally for a surprising image rather than trying to guess where they're at.

Debra: What you're saying there, I think is extremely important. That word "surprising" why do you use that word as opposed to other words?

Russell: Because we're trying to get away from what Ingo calls "Analytical Overlay"; which has been understood for 800 years - Padmasambhava, the great Buddhist master who brought Buddhism from India to Tibet wrote a book called, Self Liberation Through Seeing with Naked Awareness. Self-liberation is seeing with naked awareness. Who we are is the being with naked awareness, it's our nature. And in order to experience that, you have to get away from naming and grasping. So the idea of naming and grasping as a source of noise is not a new discovery. This is what he knew in the year 800. Warcollier knew about this in the 1940's. Ingo wrote about it specifically and called it "Analytical Overlay". Anything that's analytical brings noise into the system so the process that makes ESP work - we don't know how to increase the signal, nobody knows that - but we've gotten very skilful at diminishing the noise. For example, when you do the remote viewing at a quiet place, you do it in a place where the lights are dim and there are no weird paintings on the wall. So, you want to get rid of audio noise and visual noise.

Debra: Now you're saying you don't know much about what increases it, but again, getting back to the word "surprising" and you've used that word a couple of times, you weren't saying "interesting" or telling us what to see....

Russell: "Interesting" is an analytical idea. I'm not trying to interest you; I'm trying to surprise you!

Debra: You know, in all of these years that I've been studying remote viewing, I've never heard anyone suggest using that word, what "surprises" you. See, this is already extremely

helpful!

Russell: It's all about signals and noise. I have them sitting down quietly, I'm chatting with them, and my last instruction - the thing I always, always use in this kind of thing - I often deal with army people who have never done this and don't believe in it. I say, "You can't do this wrong because all I'm asking you to do is look at your own internal process and just tell me what you're experiencing. There's nothing. No mumbo-jumbo here. Hal's hiding some place, you're connected to him, there's no separation between you and Hal in consciousness, and I just want you to tell me what comes into your awareness that might pertain to where he is. What's new? What's surprising? He's going to be in a visually interesting place. He's not going to be hiding in a black box."

Debra: What would you do if someone said, "Well, I'm just not seeing anything". You must have sometimes had that happen, right?

Russell: I once went with a visiting scientist who was a part of an oversight panel. I can't remember his name, a very famous Israeli physicist whose name I just can't remember right now. And Hal and another guy went to hide some place, and I'm sitting with this well-known Israeli man, and he said, "I don't know about you Russ, but when I close my eyes it's dark, I'm just not getting anything." And I said, "Well, the time is almost up, they've been at their place for a half hour, why don't you just close your eyes and make up something. Pretend that you see something and tell me what you are making up, what sort of thing comes to your mind if I ask you to make up something? Just free associate." And he said, "Well, what I'm looking at are some ducks like around my mother's farm in Israel, she raises ducks and I see all these stupid ducks gathered together, that's my image." I said, "Well that's wonderful, can you draw that?" And he drew a duck for me on the road. And the place they were hiding was at the duck pond in Palo Alto.

Debra: That's pretty darn good. And what prompted you to say that? How did you know to suggest that? To just imagine it, or pretend?

Russell: Well I've studied psychology - I'm a physicist - but I've studied psychology in college. As it turns out, I've been unsuccessful at learning another language. For certain reasons, I can't do that. So, I took a second major in college in psychology. So I knew a lot about experimental psychology and abnormal psychology and Jungian psychology. So I was not an engineer that just dropped into the ESP lab, I'd actually been thinking about things like this my whole life. I mean, I knew all about association and free response and I knew a lot about psychology. In fact, when I went to Columbia graduate school, what I wanted to do was get my degree in Physics. I wanted to get my PHD in Experimental Psychology but I wanted to take courses in the physics department because I felt I was prepared to take the psychology qualifying exam on the spot. I had just read a big, fat handbook on experimental psychology,

so I was totally queued up to be examined in experimental psychology. I mean here I am: a 20 year-old trying to explain to the Chairman of the Psych Department, why I don't want to take any of the stupid courses, but I'm prepared to take their qualifying exam. And they politely explained, "If you want a degree in Psychology, you'll have to take psychology courses." That's a long answer to your question, but I was sort of prepared for the job I created for myself.

Debra: I have to tell you this is a tangent here, but you know I'm in a psychology Ph.D program right now and I have one year left and I'm not supposed to take my qualifying exams for another year, but I just recently had that same conversation with my Ph.D Chair and said "You know I'm ready to take my exams right now, I don't have to study, like I could just do it right now, right here." And he said, "No, we're not doing that, you're going to have to wait." I was just kind of floored and I was like, "What the heck am I doing here?"

Russell: And you've never heard this story, you've sort of gone through it?

Debra: Yea, exactly. That's incredible. But, going back to when you're guiding someone through a session, what do you do?

Russell: My guy's first name is Yakir, Yakir Aharonov. Probably going to win a Nobel Prize in Physics shortly.

Debra: Wow, and he turned out to be an excellent remote viewer without having to try.

Russell: Everybody I sit with turns out to be a pretty good remote viewer.

Michelle: Can I sit with you?!

Russell: The secret here that's not really known is that we got a lot of money for doing ESP research, like a million dollars a year, two million dollars a year and most of the people who gave us money wanted to see something psychic. And what I would do, I would say, "I have an interesting object in my briefcase here. I sort of knew that this was going to happen, but I'm not going to do a demonstration for you because if I show you something psychic, you'll then decide that it was a trick and you'll spend your time trying to figure out how I did the trick." 'Cause people understand that I have a background in magic and I could probably fool them. So I said, "I will lead you through remote viewing. Here's a piece of paper and I want you to draw a picture of the object I've brought to you." It could be very easy to do. And I would then lead this under Secretary of Defense or general, or whomever I was talking to, and I would lead them into a remote viewing session and they would then draw my object. And I had very, very good success rate with that. I have a couple of favorite objects. I don't always bring the same one, because I don't want the word to get out, but I have three favorite objects that I would bring with me. All of them were various kinds, shiny and metal in different shapes.

Debra: You've personally got these great effects with these people. Do you think there's something about you?

Russell: You can ask a surviving witness. You could ask Jessica, because I did this with her in a quite noisy café. She said, "You know, I've never actually taken part in a remote viewing experiment." I said, "Well this is the right moment Jessica, here's a napkin. I've got an object for you" and I would lead her into a remote viewing and she made a terrifically good description of an object which I'd just then put in her hand.

Debra: And that's Jessica Utts? She's been the President of the American Statistical Association for a while.

Russell: Yes, she's a living, trustworthy person. This isn't hard to do; I'm sort of trying to get people to come out of the psychic closet and admit they have psychic abilities. That's the pitch in my two-hour documentary. Psychic abilities are available and you can do this, and we've done it with all kinds of people. It's not hard to do.

Debra: So you know Hella turned out to be excellent, Pat Price did, Ingo Swan did, Joe McMoneagle. Do you feel that there's something that sets apart those who really excelled, let's say Pat Price - what set him apart from some other people who would try to do this?

Russell: My opinion is ESP is like a musical ability and some people sit down at a piano. My good friend was composing as a four-year old. He would just sit at the piano and music would just come out of him. He'd just play and play and play. And that's the way he came. He became a pianist, of course: a composer. And nobody had to teach him a thing. He just heard the music. There's a piano in the house and he just sat down and played.

I had a very nice piano in the house with me for a while, I was piano-sitting and I tried very hard. I took piano lessons unsuccessfully as a little child and I really wanted to learn to play piano. I spent half a year unsuccessfully, because I simply couldn't remember music. I could recognize a lot of music. I have a pretty good memory for "what's that tune" in classical music; but if I wanted to learn to play something and I made a mistake, I'd have to go back to the beginning, and all I had was muscle memory, and I was at a disadvantage, because my vision is very poor so I can't actually read music, so I had to memorize it.

So, I'm at the other end of the scale. So even though I wanted to play piano, it wasn't going to happen. In between are most people. In the 1930's, every well brought up woman knew they had to play the piano, as soon as the family gathered around the piano; she would play and they would sing. So, somehow playing songs on the piano is something essentially everybody can do, unless you've got some tragic flaw that prevents you from doing that. And I think that psychic ability is that way. I think that everybody, to a greater or lesser degree, if you set the stage for them, they could be pretty psychic. I

think there are people out in field distribution like Ingo and Joe McMoneagle and Pat Price.

Now Hella is quite interesting. In the beginning of my story I was talking about Hella being brought in to be the control, and we had done a series of remote viewing experiments designed by Ingo, the "psychic hide and go seek" where someone goes out into the Bay area to one of 60 possible targets and then the "stay at home psychic" has to describe what it looks like, and you know all about that. In doing that, Pat Price got 7 out of the 9 matched in the first place. That is, if Hal had been kidnapped 9 days in a row, Pat would have found him the first place he looked in 7 out of those 9 cases. And that was significant. Odds of better than 1 in 100,000 in 9 trials. So that's an amazing efficiency of psychic functioning - to do an experiment where your total is of 9 trials. That's really very hot stuff.

Debra: Yeah. That's pretty impressive.

Russell: Hella was significant, at 1 in a million. So Hella was 10x more significant than the most psychic man in the world.

Debra: And that's pretty stunning considering she was your control to start off with.

Russell: That's right. You said you had some questions about the phenomenology of psychic functioning and I said, "Well we have a lot of data but we don't really understand much." Now, Pat Price could certainly draw much more detailed drawings of something that we wanted to find. I mean, he was a high-quality analytic psychic; you give him coordinates for example, and he could draw essentially a mechanical drawing of what was there. Hella couldn't really do that, but Hella could draw well enough so that you could match up her nine drawings with the nine places. It turned out that she got five first place matches and four second places matches, and it wasn't her fault. On another day with other judges, she would have gotten them all right. What happened was, four of the targets comprised of two pairs of very similar targets. For example, her famous "pedestrian overpass" which you've probably seen. That was ranked 2nd place. We don't tell people that it was ranked 2nd place because the other target in that pool was a set of railroad tracks; a railroad bridge. So it was tracks with an overhead catamaran support. The judge said, "What am I suppose to do?" and he guessed wrong. And the other pair of targets: one was a plaza in city hall and the other was a plaza at SRI; and the judge couldn't get the right one. So in rank order judging, first and second place are very close to one another. So Hella came out at one in a million, whereas the two that Price missed were way down at the bottom and those were real misses.

Debra: That's a good point because in that case I would have perhaps just called to disqualify that trial due to both photos being too close.

Russell: The whole thing was done double blind with no

replacement. So, some other person prepared our 60 targets and obviously you can't have them. In another universe you could have separated them out so you didn't have the railroad target with the overpass target, but if the psychic knew that she'd say "Well then it becomes a kind of forced choice. I've had a railroad target, so it couldn't be a railroad. I've had my railroad and I've had my church." So if she knows it's done without replacement, then she knows once you've got a church, you're not going to get another church and that would require a different kind of judging.

Debra: Yeah, that makes sense.

Russell: So it's a tough one. Our silver forecasting failed because of a thing like that. We did for silver futures where we got nine in a row correct with Keith Harary, and the next time we tried to do that, it didn't work and it was really a failure of the judge - which was me, uh, because Harary said, "I see a zoo with details" and I said, "No, that's not it, it's actually a little race track with racing cars." And in the target pool of four things, there was a zoo and a little racing car thing, so it made it very hard. With little experience, this was the first thing I had to judge. I never did any judging, and I guessed wrong. Because we had done nine in a row, our investor was very enthusiastic, so there was a lot of money riding on this second series. Numerous things were changed. Unfortunately. We were in sort of a financial bubble at that time, rather than doing good experiments. We should not have had the interviewer being the judge, because we know that there's problems with that.

Debra: So many people think that if a trial fails or an experiment fails that it's the remote viewer's fault - they're not looking at all the different factors of the judges that target the photo selection. There are so many factors that go into this. But one of the questions I have is, let's say you take away the experimental design and you're just using remote viewing for practical application, was there -

Russell: I have to finish going through the Hella experiment. She said, "I see motion. There's something moving." I said, "That's very interesting, can you draw anything corresponding to that?" And she drew some arrows: one following another. I said, "Okay, let's take a break." Usually I do these experiments doing three sessions with three breaks and a summary. So she

took a break and then I said, "What else is there to see? Is there anything in addition or different that comes into your awareness?" And she said, "Well, it's like water going down to a dark trough. But this trough has holes in it." I said, "Well that's interesting. Can you make a drawing of that?" And she did that. We took a little break for a few minutes. The idea is you take a break so you can clean the slate. So we came back and I said, "You had a lot to say about this. Do you have any overall feeling for it, about what this place is?" And that's when she famously said, "Well it's squares within squares within squares." And she drew that, and that turned out to be a very close match to what the place actually looked like.

Debra: Now, if you hadn't been there with her, let's say she was in a room by herself and didn't have you to say "can you sketch that" or "can you turn around and look over here", but you just sent her into a room with no help, what do you think would've happen? Would there be a difference in how well she could report?

Russell: There would be no result.

Debra: And why is that?

Russell: Because I handled all the analytical parts of the experiment for her, she just had to lay there and talk into her tape recorder. She had no responsibility for any

of the mechanics of the experiment except telling me what she's experiencing. And then from time to time I would hand her a clipboard and say, "draw whatever you're seeing" and then I would take away the clipboard. She didn't have to worry about "am I getting a good answer?", or "am I doing what they want?"

Debra: So, essentially you were acting like one lobe, or one part, of her brain?

Russell: Exactly! That is exactly what I was doing. Remote viewing represents the bicameral part of the brain. I'm doing all the analysis to the best of my ability and she does the non-analytic direct experience. If I wasn't there, if I just put her in a room and said, "You've got ten minutes now or fifteen minutes now; I'd like you to make a description of where Hal is sitting", there would be no way for her to actually do that because she wouldn't know what to do.

Debra: Would you say that's true for most of the people that you were providing that function for as well?



Russell: Ingo's a professional psychic, so Ingo doesn't need any help. Ingo has been working hard all of his life to learn how to do what I've been describing. Pat Price was a natural psychic, but I sort of set the stage for him. I kept asking him "do this, do that, take a break, do something else". Price was a functioning psychic. He functioned in the world as a psychic person. He knows how to turn on the ESP switch. But, in the laboratory, we want things a little more structured, because I was sort of the intermediary for the CIA. It's like going to the Delphi Oracle. You've got the guy who comes in with a question to the Oracle, then you've got the priest who deals with the Oracle, and the priest is the one who talks to the Oracle and then tries to make sense out of what she says. The priest is the one who questions the Oracle, and that was my job.

Debra: Wow! Russell Targ, the Priest. (Laughter) I like that. You know, it's pretty astonishing the way you are laying this out. So what would you then say to people that have an interest in remote viewing today, maybe they've shown some promise with their abilities but they don't really have the benefit of having you act as their priest, or the left side of their brain. So is this where training and perhaps what Ingo discovered? I know people don't need to go through all of the training or follow his method, but is there some value in having something in writing if you can't have the benefit of Russell Targ? Sitting there with you, day after day.

Russell: Well, it's easier than that. If two people decide to work together, if you could find a friend and you have the friend put an object in a bag and come to your house and say, "I have an object in the bag, it's a quite interesting object. I know what it is so I can send it to you by mental telepathy or you could visualize what I'm going to show you in a little while. Make a little picture or two of what you think you're going to see in a few minutes. You can have them do that with some breaks and then you open the bag and show them the object, which will probably correspond moderately well with the object. And you do that a couple of times and then you show up with two bags and you mix them up on the floor, and put one on the table and say, "There's something interesting in this bag. I do not know what it is. You see I do not want to teach you to read my mind; I want to teach you to experience the world. So we've got this bag here with a paper clip on it, I'm going to put it on the floor because I don't want to teach you to try and look into the bag like Superman. So this is not an exercise of looking into the bag, I want you to look into your awareness of what we're going to show you in a little while, which happens to be the object in the bag. So in this case, I'm not sending it to you by ESP, you can directly see what the target is; which would be direct clairvoyance or you could look into your immediate future and see what am I going to show you in ten minutes at the end of the experiment and I put an interesting object into your hand. So, we've got a target identified, make a little sketch of what you see remembering that I don't know what this object is." And they'll draw something and you'll say, "Well that's interesting. Could you look at it again and see it what it feels like in your hand, for example? Could you tell me

about the color or the texture or the material? Turn it over in your hand, did something new show up?" And then you get a succession of what Ingo called "Aesthetic Impact" of how the object actually interacts with you as you turn it over and look at it. And then you show the object to the person.

Debra: And would you say that that is really important, the aesthetic impact? Where the person is really experiencing it as if they were touching it and as if their body was in contact? How important - I know Ingo thought that was very important, and after someone would have a sense like "the sun is shining in my eyes" or "the building's bigger than me", as if their body is there, how important do you think that sensory experience is?

Russell: It's very important as long as they're not guessing. You see, you don't want the person to get fixated on the wrong target. My psychic said, "I could smell the animals, I can see the water on the ground." See, he was going on a whole analytical trip to the zoo which he knew quite well and he could tell me all sorts of incorrect things about what was going on, but these were things that once went on when he was last there, so he gave me a very heartfelt aesthetic description of an incorrect place.

Debra: Oh no! So his mind kind of just got locked into that and then from his memory and who knows, maybe a part of him was connecting but it was connecting with the zoo, not the correct place.

Russell: Right, because he was an experienced psychic he then said, "You know, that's not the place, it's really something entirely different" which he then described correctly. But as an inexperienced judge, I said "well you've got this whole aesthetic impact, and generally the first thing a psychic sees is the most valuable". So, I incorrectly said, "I think he's gone to the zoo." And then he was extremely angry with me. He said, "I've done all this work and you still don't trust me, I told you the zoo was not the right answer! How could you choose the zoo?" And that was basically the end of our friendship and the end of the showroom forecasting.

Debra: Oh no! Well remote viewers can get very sensitive about things like that. But you know that brings up an interesting...

Russell: Especially when there's a lot of money involved!

Debra: Oh no! How much did you lose over that one?

Russell: Well I didn't, but the other person lost in the six figures.

Debra: Ouch! I can only imagine! But, do you think - I just had this experience because I was serving as an interviewer or monitor for a student - I tend to just be my own remote viewer and not really monitor people too much, but, she was having an analytic overlay of a circus tent and I knew it wasn't going

to be a circus. But because of what she was describing, it was most likely a building. And because I had realized at that point in my mind I had it solidified as the interviewer that she must be describing a building and then she went into this whole description of a building. It turned then that it was totally wrong, the target was of Crater Lake. It was a photo flying over Crater Lake. So was it possible that I got the wrong idea in my mind similar to what you were saying, and then perhaps telepathically she went to where I was going - to a building that wasn't even there?

Russell: Well, that's a multi-part question. First of all, Crater Lake is like being in a building. If you've ever been to Crater Lake, Crater Lake is a small lake surrounded on all sides by 2,000 ft. high mountains; so its not unlike being in a tent for example.

Debra: Interesting! I've never been there, so I didn't know that. And the photo was aerial, up high so you just see more of a round circle, so that could have been part of the problem because she was actually trying to send herself to the location. Very interesting.

Russell: Now, I will often have the experience of going to the place with the person. So if they have a problem, I can try and help them. For example, the CIA once targeted Hella and me, this is a demonstration of ability task: "Can you tell us what, can you describe Premier Brezhnev's office in the Kremlin?" So we know we're not in the cornfield, and we're in a building. Can you describe that. So Hella and I are in our little workroom, and she said, "Well I'm walking down a hall and everything is red color. At the end of this hall, there's a door with an arch over it, and the door is covered with red leather, held in place by brass upholstery tacks."

So I'm already salivating because I know that that's a strong identifiable, unique object. And I said, "Can you go into the room?" I had the idea she'll just drift in, and she said, "No the door is closed." So I said, "Okay, I'll open the door." And she said, "It's dark in the room, they're 8 hours ahead of us." So I said, "Okay I'll turn on the lights, we can look around and see what's there." She said, "Well on the right hand side, there's a really big desk covered with glass, and on the left side I think I'm looking out on Red Square. And by the way, behind the desk there's a door on the wall: there's a wood panel wall."

I said, "Okay, why don't we open the door and see what's there." And she said, "Well, there's a flight of stairs going down." So I said, "Well, what do you see as you walk down the stairs?" She said, "I see a computer bay: lots and lots of computers."

And at that point I began to get frightened, I felt vulnerable being in the depths of the Kremlin, like who knows what kind of psychic countermeasures you're going to find. So I said, "I think we've got enough, let's get out of here." And two years later I was lecturing at Premier Brezhnev's office and they said, "Did you want to see anything?" and I said, "I'd like to

visit Premier Brezhnev's office". And everything she saw was correct. The red door with the brass upholstery tacks, the windows on the left and the desk on the right. I did not ask what's behind the door.

Debra: Well that's just incredible that they let you into the office and that you actually got that confirmation. Do you think she did so well because you would, in the future, end up getting that confirmation as far as your feedback? Do you think there was some connection to that?

Russell: That's a very interesting question. I'd never thought of that! The first question after that was, "Was she still alive?" and the answer to that was yes. Hella was still alive.

Debra: So she did get that feedback, and you were able to share that with her.

Russell: Let's see, I was there in '84 and she died in '99 so I must have given her feedback on that. I don't remember giving her feedback, but it was quite likely because I was in touch with her. See, I went to Russia after the program. I couldn't go to Russia during the program because I had top-secret clearance. I left the program in '82, and I went to Russia in '83 and '84. See, my daughter was with me - I think it must have been '84.

Debra: You really have an astounding memory for these dates and places! I mean, were talking, what, 30 years ago or more! So, I know we are almost out of time...

Russell: The only things that really etched in my memory, because I'm doing magic. So it's like, Bobby Fischer was a great chess player, happened to be my brother-in-law, and he could tell you about every chess game he ever played through his whole life.

Debra: Wait, he was your brother! Bobby Fischer was your brother-in-law?

Russell: Yeah.

Debra: He was married to your sister?

Russell: I was married to his sister.

Debra: Wow, that, I never heard that before! Is there anything you could tell us about that? What was he like in person?

Russell: Well, he gets bad press. In person, he's humorous, very intelligent, interested in what's going on. Amiable, sort of a little self-serving, like President Trump, everything circles around him. After he won the championship, he stayed with us, but he had gotten into a very anti-Semitic way of thinking, and we eventually kicked him out because we didn't want him talking that way around our little children. There are reasons why he would be anti-Semitic, which I don't want to go into now; I don't want to put it on the tape.

Debra: Yeah. Well did you ever play chess with him, yourself?

Russell: Um, I once played with him a blindfold game, and he beat me without problems, swiftly.

Debra: And I'm assuming he was wearing the blindfold and not yourself. (Laughter)

Russell: We were in different rooms. He was eating lunch in a different room and I was playing with both sides. But that reminded me of another version of chess, where each person has a full chess set in front of them but they don't see where the other person moves. So, you've got a referee who is on the move, and they'll then say to the other person "White has moved". And you keep track of your moves and try and figure out where the other guy moves. And it's quite an interesting and playable game. And he didn't like that, because I would capture his pieces and he would say, "Where did my bishop go?" and they'd say, "Well, Russell captured that".

Debra: He didn't like that too much, huh? (Laughter) Are you familiar with Darren Brown? He does all those YouTube videos. He's a mentalist and his name is Darren Brown. There's a video where he's playing against eight or nine chess masters, and he beats them all, all at once. And basically, he does it, they're all at different tables, and he memorizes the moves that one makes at one table and then he copies that and makes the same move at the next table and then somehow by the end, he's beat everyone. It's pretty phenomenal.

Russell: That's very interesting. So he must be a chess player in addition to being a mentalist. He's not doing this blindfolded, I presume.

Debra: No, he's not. He's just showing that he could beat several of the best players in the world all at once. I'll send you the link. It's pretty cool, I'm sure you'd enjoy it. Well, we don't have a whole lot of time left, so I just have one more question and then Michelle has a few questions for you.

Russell: Well, I have something that you should know. Our work at SRI worked very well because we had very talented people and we had some good ideas about how to work with them. So I would say that for naïve people, an interviewer is very important to show people the moves. So after they've learned the moves, then they may not need an interviewer. And the other thing to know is that, Marty Rosenblatt is now doing very, very well with the Silver Forecasting because he now has a couple of people who individually are scoring in the 65-70/75% bracket in binary trials. So that's what he's shown through what must be 15 years of work, is that you can't make any progress unless you have really talented people. He has the idea - very democratic idea, that everybody has psychic ability and that people want to play, and he would set up groups with lots and lots of people. For a period of time they would do very well and then they'd crash. But if you work with people who actually have ability like, Hal and I chose six people from a big group of army folks, and they continued. Joe McMoneagle was one and uh, I can't remember right now the other. But, the army people continued their ability. Are you

still with me?

Debra: Yes! Michelle and I have done a lot of work with Marty and his organization and we've had some pretty good runs too. So yeah it's exciting to see what's happening now.

Russell: The secret to his success right now is that he's working with very talented people. So if you've got people who can score 60-70, you can make a lot of money. If you've got ordinary people hovering around 50, they will have occasional "hot-runs" and then they'll crash and you lose all of your money. So there's no secret as to what targets you should use, how you should do it, if the people are not innately out on the table of distribution. It's not going to work because you can't average noise.

Debra: I agree with you right there. Here is another question. I've watched a video where you were monitoring or interviewing Hella, and I felt that you were going into a trance state yourself, and maybe that's what you were talking about before; of going to the target location with her. But I was like, "Russell looks like he's in a trance." You know how you get this feeling when someone's in a deeper state? Would you say that you were aware of that?

Russell: I'm on this side of the trance, but I would drift in and out of a remote viewing state. See, I'm operating a tape recorder, I'm taking notes, I'm watching the time. So I am pretty analytical but I would certainly - if she starts to say something that sounds analytical then I will announce her taking a break now.

Debra: So you would really help her to get out of the analytic part. Maybe trance is a strong word, but when you say "remote viewing state", you know, somehow maybe saying "getting into the zone" or "getting into the flow", but I just felt that.

Russell: I described the thing in Brezhnev's office. She says, "its dark" and I say, "I'll turn on the lights". I'm pretty much with her that whole trip. In a certain sense you can say that we were both having an out-of-body experience traveling through the Kremlin together, and when she needed the lights turned on or the door opened, I would do that for her.

Debra: So you really had to be intimate with her each moment. You couldn't be sitting there while she's doing it and thinking about your taxes.

Russell: No, no. I'm always very close with anybody I'm leading in remote viewing. I'm really paying very close attention to what they're doing, even if it's somebody, some army officer across the desk, because I know that I really have to listen to every word he says, even when I don't know what the target is. I've become very skilful at discerning whether what the person is saying sounds like remote viewing. I can give you an example of that. Jeffrey Mishlove got his Ph.D in Parapsychology as you know, and during that period he was very interested to see what we do at SRI. So we sent Elizabeth

Rauscher off to hide some place. And I was sitting with Jeffrey and I said, "Well, Elizabeth should be at her target now. I have no idea where that is, of course. What comes to view?" And Jeffrey said, "Well it looks to me like Macy's." So that sentence communicated to me, first of all, he's not doing a remote viewing. What he's doing is taking an analytical guess based on a flash that he got. So I rudely said to him, "Come on, Jeffrey, don't tell me about Macy's! Let's take a break. Tell me what you're experiencing that makes you say Macy's. What images do you have that make you say that?" And he said, "Well I see something like a bunch of coat hangers on a rail, and they're one after another after another." And I said, "Well that's very interesting; can you draw that?" and he then made an excellent drawing of the Pedestrian Overpass, which was where Elizabeth was hiding. That required me to know that Macy's was not the answer to the remote viewing trial.

Debra: And how did you know that? Did you know that logically?

Russell: It's never the answer, because I need him to tell me about his experience, rather than to name a department store.

Debra: So naming it...

Russell: People think that they can name it. They say, "I know what that looks like. The S.P.D. Parlor; that looks like the airport." And indeed it might look like what you're naming it, but it might be something entirely different. If somebody said, "I think I'm inside a tent", I would say to myself, "Well, there is an awful lot of things that sort of look like a tent." I'd say, "Let's take a break, tell me what you're experiencing that makes you say "tent." And all kinds of things could come to mind. They could say "a tent," it could be indoors, outdoors. There are many tent-like structures in the world that have nothing to do with a tent. You want to be very vigilant against the person flipping into analysis, especially early into the interview.

Debra: So really, to sum this all up then: it really is very important what the interviewer is doing. You're pretty much saying that you can't just take a brand new person into remote viewing and not give them a monitor or give them anything. You need to give them at least a monitor or some instructions of how to proceed.

Russell: You need an experienced monitor to steer them away from analytical overlay.

Debra: That's important because sometimes you do hear people say, "Oh well, you know people don't need training". You know I'm an advocate for instruction just because a lot of times people don't have the benefit of a trained monitor, so the idea of instruction would then be okay. Well, what do you do when you get into having to learn how to recognize analytic overlay yourself when it's coming up. It's hard. But that's what Ingo did over time. So would you say - would you agree that if you don't have the benefit of a monitor and you can't find a friend - that having some guidelines to get yourself out of it

when you hit it, you know, if you can be diligent about your own inner processes, would you agree that that could be the next best solution?

Russell: I have the idea that it would be tough to learn remote viewing from a book.

Debra: Did you find that over time maybe in the end, Hella or some others like them may not have needed your guidance as much towards the end? So, in that case, some learning did take place?

Russell: Joe, for example, was ready to march off. Joe McMoneagle was a unique, outstanding person. Yeah, he used a monitor in the army. He doesn't do it anymore.

Debra: How many years would you say he had a monitor?

Russell: Um, well, he had a monitor for six trials with me, and he got five out of those six in first place matches. So he was independently significant in 1 in 1,000 in six trials, which is really outstanding. He then went back to Fort Meade and the protocol was to work. I'll guess that he worked for another year with a monitor because I know Skip Atwater was working as a monitor. Skip studied with Ingo so Skip knew what remote viewing was. Skip was the manager of the Fort Meade program with all of those viewers. All of whom I had trained with as a monitor there, so all of them had an idea of what remote viewing sounds like.

Debra: So, it sounds like it was a combination of your own expertise, what Ingo picked up from you and then you might have picked up some things from Ingo, and then Skip learned from Ingo and then he was monitoring Joe, so Joe got the benefit both of what you and Ingo brought to the table so to speak, until he was ready to just launch on his own.

Russell: Ingo was the one who told us the words about analytical overlay and that analysis is a problem. I had never heard that before even though it was in Warcollier's book, Mind to Mind. He understood all that in the 40's, but I had not read that yet. But, it totally registered. Once Ingo started talking about mental noise, I totally got that, like the prepared mind. As soon as Steve Jobs saw the user interface, he couldn't wait to get himself out of there and build that. He just had to see it on the screen to create Apple computer; he didn't need any further - he was a prepared mind. He just looked at us and said, "Let me out of here. I know what the future looks like." And Xerox closed down P.A.R.C. and Jobs created Apple.

Debra: Just as soon as he had that vision. So what would be the analogy there, then?

Russell: You've got to have your viewer understand the problem of mental noise. That you're looking for, as soon as you want to name the thing, you've got to take a break. It's not that you're on the wrong track, but once, uh, you were asking me before, "What if they were by themselves?" Well, if Jeffrey

was by himself and saw Macy's, he would be stuck. He would be anchored to Macy's. It requires somebody to say, "Okay, that's interesting, lets take a break. What are you experiencing that makes you say Macy's?" It's not rocket science. You just have to pry them off of the stuck places.

Debra: Yeah, and I love that expression: "it's not rocket science", coming from a physicist.

Russell: I mean, I've done this with Art Bell, for example, and George Noory, where they would have an object and I'm sitting here at my desk and I'd describe their object and my desk was full of interesting things. I'd just close my eyes and look for something that's qualitatively different than anything I have in front of me, some new interesting three-dimensional object.

For example, I was once sitting at my desk at SRI just before I left because I had a very boring task. I was spreading the numbers for my program on a spreadsheet on my computer, and it was pretty hard for me cause I don't see well, but that's what I was doing. And I get a phone call from a woman who said, "You gave a very nice talk at my house." (A wealthy house in Hillsborough), and I said, "Thank you. I was happy to be there." And she said, "But I've lost my tennis bracelet and my husband will kill me if I don't find it! Can you help me find it?" And I said, "Well, I actually don't know what a tennis bracelet is. Can you tell me what I'm looking for?" And she described this circlet of diamonds, platinum ring with diamonds set in it and she said, "I have no idea where I could have lost it." So I just turned my chair around away from the screen, to look at the plain wall in front of me and closed my eyes and I said, "In your property, is there a place where you've got two 4x4's painted white, about four feet away from each other in the grass? Just two posts painted white." She said, "Well, yeah by my back door there are two 4x4's marking a path out of the house." And I said, "Take a look, I think it's near there, I've just had a flash of this thing", which I wouldn't normally say. I mean, it's a very unusual thing for me to get a picture of these two 4x4's with pointed tops. The image just came to me. And she came back in five minutes. "Oh thank you so much!" She didn't say how could I thank you, cause I could have probably thought of something. She just said, "Thank you very much. It was right where you said."



No cool down, I just turned my chair, closed my eyes, took a couple of deep breaths, and looked for something interesting that popped into my awareness.

Michelle: Can I ask a question? Have you ever heard of "The Black Pearl"? I heard about it in a meditation about letting go.

Russell: "The Black Pearl", maybe? Yeah, I sat with Swami Muktenanda in 1974. He wanted to know if I saw the black pearl in remote viewing, which I did not. He also wanted to know if we could affect people's behaviors at a distance. I told him that there is a lot of evidence for distant mental influence on living systems.

Michelle: Because I was told that you have to kind of shed every single thing you know to be a good remote viewer. That was the statement that was told to me: To shed everything you know and think you know, to become a good remote viewer.

Russell: I wouldn't say that. I wouldn't agree with that. You have to quiet your mind. Being a meditator is very helpful because it gives you access to the "off switch", which many people don't have. If you can't stop the ongoing chatter, you can't do a remote viewing. It's a signal and noise problem. It's really noise management. You've got to get rid of the environmental noise. You've got to get rid of your analysis. Remote viewing... see, we talked to a famous terrible person, Sid Gottlieb, who was in the CIA, who invented or who ran the MK Ultra program, and he thought it would be cool if we could give LSD to our remote viewers. This is in '72 so it was an amusing idea for me. But I

already knew that remote viewing was an intellectual task, not necessarily analytical, but you needed your functioning in order to separate the signal from the noise. The whole process in remote viewing is to separate the signal from the noise, like when you meditate, no matter how good of a meditator you are, all kinds of junk is going to pop up into your meditation because that's the way it is - it's seeing things come up. And in remote viewing, you've got to be aware of the things that are going to come up that have nothing to do with the target. So you've got to recognize the signal and recognize the noise and take a break, or let go of the picture. If you get a picture of the Macy's department store - which is a big analytical thing - you

know that that's not the target. Or, it's not yet the target. If you describe, "I see a brick building. I see arches, a big piece of glass, this reminds me of Macy's," well Macy's may appear at the end of 10 minutes of remote viewing because you've described the bits and pieces of Macy's. But if you come in with Macy's, it's most likely, never is the right answer.

Debra: So what happens at the beginning of the session is different than what happens at the end; you would look at the data or perceptions differently, or at least the naming of things differently.

Russell: If the person comes in naming something, I would assume that he's screwed unless he starts over. Because once you have a strong analytical hook into something, it's very hard to undo that. I often would tell people before we would start. I would say, "Is there anything that you should tell me before we should start this session? Has anything happened to you that we should debrief before we start the session?" And they might say, "Yeah! I was almost run into by an orange Volkswagen", Joe McMoneagle once told me. And I said, "Good. Lets get rid of that orange Volkswagen and put it right on the top of the paper and call that an AOL." So I had mentioned that for a long - I don't know if I've ever told anyone that, but we would always, with the army people especially, we would always debrief any kind of analytical overlay that you would come in with.

Debra: And that seems like something that Ingo incorporated into his work. I know that he would make that suggestion that people would have to declare what it is they just dealt with and anything bothering them or distracting them... That makes sense. But Michelle, you had a question that we had discussed before Russell had joined us. Do you remember that one?

Michelle: Well, I was thinking about the fact that Art Bell passed and I started thinking to myself, not that I'm saying this or anything or whatever, but I knew that we were going to be talking to you and I wanted to kind of ask you, how you would want to be remembered? I know that's kind of a morbid question, but I think that it's also important because it brings out the most important things that you have done in your life that you want to impact. Like a big, huge, strong message.

Russell: I'd say that I had an insatiable curiosity, like the elephant's child. I don't take anything for granted. I always have more questions. Whenever I go to a lecture, I'm the one who has the most questions.

Debra: Yes, we've noticed that! (Laughter) We've noticed that at the conference, you always ask a question after every talk.

Russell: Because I'm always trying to find out, "What is the thing they haven't told us?"

Michelle: Right. That's what we want you to do, tell us - what haven't you told us?

Russell: Well, the thing that interests me most right now is my dreams. I'm interested in precognitive dreams. I mean precognition is certainly a big part of remote viewing, because you can often describe what you're going to see for feedback. And that's often helpful. Or you may have a precognitive target. With the Silver Forecasting, you don't get to see the thing until afterwards. The ARV is straight precognition. In my dream life, I remember my dreams pretty well. And I have to learn to separate the anxiety dreams and the wish-fulfillment dreams from the dreams that are bizarre or unusually clear. So for example, I still have anxiety dreams about college where I'm going to be examined and my worst dream is an examination on the blackboard and I can't see it. I had a replay of that recently. I'm in a movie class at Stanford and they sat us down in one of the little lecture theatres and there is a guy that looked just like my nemesis at Columbia who was a teacher that didn't speak English very well, and everything was on the blackboard and I couldn't see it. It was a terrible re-stimulating of that bad experience. So if I have a dream about examinations, I know that that's an anxiety dream. But if I have a dream that is unusual and has bizarre elements and is unusually clear, then I will tell my wife about that and she can enter that into the figurative "big book", and I get credit for it if it's correct. Because you've got to separate. If I told my wife every dream I had and some are correct, well that wouldn't be very interesting. But, I've learned to separate out those that have unusual elements.

So, two days ago I had a dream where I was invited to Esalen Institute where I've been many, many times. I taught there for 40 years, so I really know it well. And I was invited to join a circle in the big house, and I couldn't do that because it was \$1,500 admission and I didn't have that money to pay admission. So I woke up and thought all of that is really quite bizarre and realistic. And I told my wife about it, and then, by 10:30, I was sitting in front of my big monitor here and a guy, I can't remember his first name, who's making a film, sent me the film he's made and it opens with a circle sitting in the big house, including me. And I haven't been to Esalen since 2012. And there it is on my screen and there I am in the circle. I actually felt shocked when I saw that picture. It was really a shock of recognition, right out my dream!

Debra: And you had just had that dream that night?

Russell: Right. I saw it on the screen about a half hour after I had just relayed the story to my wife.

Debra: That is pretty awesome, and what about the \$1,500?

Russell: That was just free-floating anxiety. I have a lot of dreams like that. I would say that these days, once a month, I have a quite high-quality precognitive dream about something that's going to happen a few hours after waking up or in a movie.

Debra: Do they seem to always pertain to your own life? Or have you had any that pertain to wider society?

Russell: Some of them pertain to just what's in the film. Before I saw the E.T. film, I had a really clear dream in which I used to ride a motorcycle all the time, which you may know - so in this dream I was riding my bike down the hill and across the bridge and up the other side of the hill over running water. And I thought that was pretty unusual, because it sort of had an unreal Disney quality. So that got me to tell my wife about it. And that exact thing turns out to be a famous scene in E.T. which we saw that night.

Debra: Wow, that's really cool! Well, you just brought up one of the great mysteries of the universe which is: how does Russell Targ ride a motorcycle if he's legally blind? (Laughter)

Russell: Very carefully. I'm vigilant. (Laughter)

Michelle: Let me know when you're going to be on the road and I'll just take the day off. (Laughter)

Russell: I've gotten rid of the motorcycle about 10 years ago.

Michelle: What kind of motorcycle did you have?

Russell: I had a Honda 250 Nighthawk. Quite a nice bike.

Michelle: Did you wear a helmet?

Russell: Of course.

Michelle: Oh wow! You're a motorcycle dude.

Russell: I give a pretty good impersonation of somebody who can see what they're doing. My wife was aware that I had problems reading because I'd kept my nose in the book. It was clear that I had some kind of problem, but it wasn't until we were married for a couple of years that she realized how very bad my vision was. And she said I've got to get rid of my motorcycle. "You're 70 years old!" and the argument was that if I had gotten into an accident, I would not recover as fast as a younger person. So I got rid of my bike about 10 years ago, but I rode my motorcycle for 35 years in and around the Hillsdale of Silicon Valley.

Michelle: Can I ask you a personal question? How did you meet your wife?

Russell: I met my wife in church. It's so funny; I'd gone to church because Marc Allen, the owner of New World Library, was going to be lecturing on his book. He wrote a book called, Visionary Business. And I knew that he had just published Deepak Chopra's latest book and made a million dollars on it. So I knew that he has tons of money, and I had just written a book called, Miracles of Mind and I was having a hard time finding a publisher, so I thought that Marc Allen would be a good guy to publish this. So I went. It was my church, so I went to church to listen to Paul, to Marc Allen. So I went to see Marc Allen, to put this book in his hand as he was in the front of my church. After it was done. And I was there writing down some notes and my wife Patricia saw me there, with a very shiny

silver ballpoint pen in this pretty empty church. And she just came over to say hello. I was wearing a jacket and slacks and I was sort of odd. This odd person with his nose in his notebook and this shiny pen. So she sort of came over to get a better look at "who is this apparition with the curly hair and the dark shirt?" And basically said, "Hello. Do you come here often? Are you a member of the church?" And I said, "I am a member of the church", and so was she. So I had the advantage of having a pretty girl go up with me to see Marc Allen and I handed him my manuscript and he published it and we got married.

Debra: And how long ago was that?

Russell: 15 Years. So I found my wife and my publisher in church.

Debra: Wow. Who would ever expect that to happen in church?

Russell: Well, that's what A Course in Miracles teaches. The main teaching in A Course in Miracles is to expect a miracle.

Debra: Yep! So I have a question, and just let us know if you have to go, because I know we're over time, well, we have all night, it's just how much energy you have. But, if you think to the most stunning display of Psi, whether PK, or just the most stunning thing you ever saw that still shocks you, that maybe we haven't discussed yet. What would you say that was? Like, something that you still can't believe you saw, but you know you saw it.

Russell: Well, if I was going to name something, uh, I was once doing intuitive remote viewing with Pat Price, and Hal had gone to South America, Costa Rica. And each day at noon, Pat was supposed to describe where Hal was hiding, and we, of course, didn't get feedback. He'd see a church, or a marketplace, or a harbor, or a volcano and then on day number 5, Pat didn't show up. So I'm in my little shielded room at SRI, it's 12:00, Hal is some place, Price didn't come. So I said, "You know, remote viewing is so easy; why don't I just do it?" So I closed my eyes and I saw an airport, and I saw a long airport with a building on the left and sand and gravel on the right, and ocean at the end of the runway, and that's what I wrote down. Sand and gravel on the right, airport building on the left, ocean at the end of the runway. That was that. Hal came back, and he had a picture of an airport building and another picture of the ocean and he said, "You basically drew exactly where I was." And we then got a photographer to fly down to this island of San Andres and take a picture, and the picture I have in front of me is essentially my drawing of that picture. The picture was taken from the angle that I was looking at it. So I have a picture with the airport running from the lower left to the upper right and the ocean is at the end of the runway, and the building is on the left, and sand and gravel are on the right. And I would say that that's my most remarkable contact with remote viewing because I have absolutely positively no doubt of its genuineness. Nobody could have fooled me. No possibility of error.

Debra: Yes, that's amazing that that's what it comes down to because I'm sure you've seen all kinds of amazing feats. I mean, you've worked with Ingo and Uri Geller and so many others, but when it comes down to it, you trust your own experience. That's pretty profound. Do you feel that spiritual beliefs are important to remote viewers?

Russell: Hella and I were the only people in the whole program at SRI who were not Scientologists.

Debra: Can you say a little more about that?

Russell: Probably not. Scientologists had a big interest in remote viewing, before us. I mean, Hubbard was interested in remote viewing. Ingo and Pat Price were Scientologists.

Debra: And was it just a coincidence? Did they know each other before they came in, or was it just a coincidence that all these people who had an interest had started out in Scientology?

Russell: I'll never know that.

Debra: Were you concerned there was some kind of conspiracy of infiltration, or did you ever feel nervous about them being Scientologists?

Russell: I was never nervous. Scientologists are sort of selling ESP as a part of the rewards for joining them, so the Scientologists were very excited that Ingo and Pat were doing so well.

Debra: Yeah and it's probably hard to say - you may know I've been studying Ingo's archives since they're located at the university I'm going to right now for my Ph.D. And so I go there every week downstairs to SPECIAL COLLECTIONS where his archives are, and one question I was very interested in was: what was the Scientology link? And I have found correspondence between Ingo and L. Ron Hubbard. But I haven't been able to really ascertain if they really had any knowledge about Psi or was it really more just there was an openness.

Russell: Oh no, no, no. It's a much more serious problem than that. When Pat Price did a serious project for us, where he was describing a Soviet weapons factory at Semipalatinsk, you've probably seen the nice crane he drew, and other stuff. Right after that, the week after that, the CIA hired Price to leave SRI and come live on a farm adjacent to CIA headquarters in West Virginia. And Price was then living on a farm owned by the Scientology organization. No doubt about it. And he was somehow president of something called the Princess Coal Company, which was also a Scientology organization, and this is all common knowledge and was in the paper.

Debra: But wait. You said the CIA invited him to go work for them. So how is the CIA connected to the Scientology?

Russell: We'll never know. But what we do know is that each

day after he would do a remote viewing, with the CIA, with Ken Kress, he would then have a meeting with his Scientology auditor. And he would tell the Scientologist everything in that top-secret activity between him and Ken Kress. And that's a fact. That's a known fact.

Debra: Do you think that the CIA knew he was doing this, at the time?

Russell: I don't know that but I know that he died six months later.

Debra: And is there anything you could tell us about his death? I know in one version of your film, I think I remember mention of this, but I know there's been different versions. But what do you think happened to him?

Russell: I don't know what happened. The CIA had a problem. I know that they were worried about Price. The thing in a nutshell is, what do you do when you discover that Superman is a double agent? They knew that Price could quiet his mind and read the launch codes from a nuclear weapon. And that made them nervous.

Debra: Had he done that? Or you're saying that you knew that he could do that?

Russell: He had potential.

Michelle: I could see how that could totally scare them.

Russell: So anyway, when you asked me, what do I believe? There's another thing that I believe. I believe that we forecast nine Silver trades in a row where each of them was a 1 in 4 trial. And I'm confident that there was no slip-up in that experiment, because the only people involved in that was me in one end, interviewing Keith Harary, and my broker at the other end, who had took complete control of the targets. And he was known by the viewer. He was in another place and I didn't even know him. It was done through an intermediary. So I was separated from the target and from the guy choosing the targets. So it was a double blind, triple blind experiment, so that nobody knew anybody. So I have complete confidence in the Silver experiment.

Debra: And that was just stunning.

Russell: Well, it shows that the future can be known. I would sit with Keith and he would describe the funny object that I was going to show him at the end of the week, and then the week would come and I would show him the object. That's as close to magic that I had ever seen.

Debra: And what would you say as far as your experience with Uri Gellar? Did you walk away pretty convinced that he was really doing his PK? I think I remember reading in Mind Reach, is that where you gave the example that he seemed to be able to do some kind manifestation out of thin air?

Russell: No, no. I would not testify to that. Hal believes that. I was not convinced. I am convinced that he had telepathic abilities and some kind of clairvoyant ability. Because again, in the film we show that I've just come from the safe, which neither Hal nor I could open. We didn't know the targets, so I had a double sealed SRI envelope with a picture in it and Uri was able to make quite a good copy of that picture before it left my inside jacket pocket. So I think he definitely had some clairvoyant ability.

Michelle: Do you believe in UFO's or aliens that have come to visit us?

Russell: I have no experience with UFO's. I believe in survival. I think the evidence that some aspect of a human's personality survived is correct, but I don't know anything about UFO's. I've just seen Steven Greer's film, Unacknowledged, the two-hour film on UFO's, and I know that he's devoted his life to it. But, UFO's are much more elusive than ESP. Because there is always a trickster element in the UFO's. You can never say, "I'm absolutely certain that this is true because I was there and I did it". See, that's why, when I tell you that I drew a picture of where Hal was, there's no doubt that that happened. Nobody could trick me.

Michelle: Right, because you were talking about telepathy and because I know they talk about these trans-dimensional beings that can kind of drift in and drift out, and also talk in your mind. I guess it's true you can't for sure know if it's your imagination.

Russell: I have no experience with that. Like Alice in Wonderland, I can only believe one impossible thing at a time. (Laughter)

Debra: And if anyone wants to see your film, what's happening with it? Is it completely done now?

Russell: Yes it's completely done, and we're looking for distribution.

Debra: Oh that's great. Michelle, do you have any final questions?

Russell: I can tell you this: the CIA liked Hal a lot better than they liked me, and we reveal a little of that in the film, because the CIA was worried that I was too enthusiastic and they thought that was a bad thing.

Debra: Too enthusiastic in general, or too enthusiastic about -

Russell: About ESP. They thought I was a believer.

Debra: Oh no. Not a believer.

Russell: And of course you've got to be a believer to make it work. You can't do 10 years of remote viewing interviews if you're not a believer. They wouldn't be able to do that.

Debra: And in the end, it may turn out that you're one of the most talented psychic subjects of them all. From your descriptors to your dreams. So, your wife is keeping track of your precognitive dreams now, it sounds like?

Russell: No, nobody's keeping track.

Debra: Oh no, that would be good to keep track. I know that's work. And did you know that Michelle and I worked with Dale Graff? We just recently finished up a year-long ARV dream study where we used our dreams for ARV, and Dale was one of the dreamers, and we're done with it, and it's been written up. We'll be submitting that somewhere pretty soon, and we ended up not having quite enough trials to be able to determine statistical significance. We were only wagering \$100 at a time, but we did end up yielding \$500. We definitely had some success and it was so fun. Michelle had some great dreams, and I had a couple. Dale Graff, you know, he's just the master at dreaming photos. He'll see in the future and he's actually a pretty good artist.

Michelle: My next venture now, and my new obsession, besides remote viewing, is dream share. To set an intention to share a dream with somebody, which, of course, Debra, you and I by accident had that happen.

Russell: There's a lot of data about twins sharing dreams. Larry Dorsey can tell you about that.

Debra: Oh great. I think he might be coming to an upcoming conference.

Russell: Because Larry's a twin and has experiences like that with his brother.

Debra: Yeah, I have a twin sister too. That's how I got interested in all this stuff. Because we definitely had dreams like that. But Michelle, tell Russ about your dream, with me in it. You had that dream as part of our dream study where, didn't you say that you were dreaming about doing a remote viewing session and then I walked up and I pointed to an aspect - I think it was like a railing - in the dream.

Michelle: It was like a cruise ship or something -

Debra: There was a part that had railings on it and I told you to sketch that, I told you what to sketch in the dream and then it turned out that what I told you, that was the matching element that matched the picture, and helped us get a hit for that trial. So I thought that was pretty cool.

Russell: That's interesting. I would say if you want to dream about things you want to see the next day, start with movies. Because they found that movies are better than pictures. I have an interesting remote viewing object that you can describe right now. Something that's describable. Interesting object.

Debra: Okay let's try it. Do you have it with you right now?

Russell: Yes.

Debra: Okay. Michelle are you ready?

Michelle: What are we doing?

Debra: You and me are going to tune into whatever object Russell has right now. Let's do it. (Editors note: for this interview they are all at their own homes, talking via telephone with no visuals).

Michelle: Okay.

Debra: Might need a minute. Hang on, (Laughter).

Michelle: Okay, I'm getting something that's narrow on one side and wider on the other. And something that's wrapped around. Repeatedly wrapped around.

Debra: I think I'm getting something that's kind of something like, it may be a pale yellow color. Not bright, but a pale yellow or beige.

Russell: That's the color.

Michelle: Oooh!

Debra: Let me try to tune into it a little more. And it seems like - can you kind of pull it apart? It seems like it may be where I'm seeing a hand motion of kind of stretching something out, something kind of stretchy.

Russell: Yes. This target is kind of stretchy.

Michelle: Like a spring?

Debra: Does it kind of hang down a bit? It seems like you could .

Russell: Okay, you are seeing the target. Why don't you draw what you're seeing, because you're describing the target. This is a kind of stretchy beige target that hangs down.

Debra: Okay let me see if I can draw that shape.

Russell: Just draw what you said; you've got a stretchy beige object that kind of hangs down. That's it.

Debra: Does it make some kind of sound?

Russell: Yes it does make a sound.

Debra: And there may be even, is it possible that there is two of them?

Russell: Come on! you know what it is, why don't you just tell me?

Debra: I'm not really sure, I did just get an oval shape, but um -

Michelle: Just say it!

Debra: Is there a reason you would put it up to your face?

Russell: Yes.

Debra: You know, I don't know, I'm just seeing the impressions. Okay, let me see a clue that will really help -

Russell: Why don't you just visualize -

Debra: Okay, let me visualize it. If I was going to sketch it, it almost kind of reminds me like a heart shape, where it would be kind of roundish like two parts, you know, a heart shape where its kind of roundish on the top, a kind of oval.

Russell: What you're looking at right now is kind of heart shaped.

Debra: Okay, and tapered at the bottom. Is there anything, should I keep going?

Michelle: Is it like a coil? Or a cone shape? Or something like that.

Debra: It seems like it's pliable and are you holding it in your hand right now?

Russell: Yes.

Debra: Yeah. I'm getting the sense of seeing your hand with it, could there be a piece of metal on it? Like a little chain or something?

Russell: I'm going to have to go because my object wants to go outside.

Michelle: Your cat!

(Laughter)

Russell: Large, tan, Siamese cat.

Michelle: Oh, that is so cute, I love it!



Russell: Hold on, please.

Debra: I didn't see a cat, though. I mean, I wasn't really seeing it.

Michelle: No, not at all!

Russell: Zeno's a 20lb Siamese cat, mainly tan, and he's been with me this whole time and has decided, enough of that. I want to get out of here.

Debra: So that's funny, because we were talking about your cat before we got on the phone with you, too. 20lbs - that's a huge cat.

Michelle: That's a big baby.

Debra: You mentioned that you had done an object test like this with Art Bell and George Noory. How did they do?

Russell: I was viewing for them.

Debra: Oh, you were viewing for them. And how did you do for them?

Russell: I did just fine. I was reading the Times this morning about a woman in England who had rescued a little dog because the dog needed rescuing, and the dog just was not well-behaved. It was the only really misbehaving dog in all of Germany, and she said whenever she would take it out, people would say the nastiest things about the dog. But, her husband was ill and then the dog was a wonderful healer. It would just sit with him and was friendly and was totally attentive to her husband through his whole-long illness. And I read that story and Zeno came and found me and sort of crawled up on my chest and wanted to rub noses, and I thought that was such an appropriate thing for him to do after I had just read this article about an affectionate animal.

Debra: That is so sweet! It sounds like Zeno might be intuitive.

Russell: Yeah, Zeno is very intuitive. I have a number of stories like that where he does just the right thing, appropriate to what I had been doing.

Debra: Very cool.

Russell: I had a different name for him when we had got him, except I had realized he was then much more. I had given him Serena or some other peaceful name and eventually we got him home, and I realized he was much too intelligent for that, so we should name him Zeno after a very smart Greek Philosopher. It'd be insulting to call him "Fluffy".

Debra: That's too funny! Well, I was telling Michelle about the first time I met you was at one of Marty Rosenblatt's ARV workshops for the weekend, and you had asked me to sketch your cat or sketch a cat; because the target, if I remember correctly, was of a cat, and for some reason you asked if I could

help sketch it.

Russell: I thought you were in a workshop of mine at the Omega Centre.

Debra: No, no. It was actually with Marty. It was the very first workshop I had ever gone to. I remember it was you, and there were nine guys and myself and I was shocked that usually, you go to something psychic-related and it's all women.

Russell: Yeah, I remember asking you to draw something, but I had a sort of memory that you were in a class with me, but it wasn't my class.

Debra: Yeah, it was Marty's workshop and you asked me to draw a cat, and here was the thing: the target turned out to be a cat. And then my husband called and said at that moment - about 7 or 8 cats, (black cats), had run into our house and were running all over the house and he caught some of them, but they were feral. And so I got this phone call that cats were running all over my house right after you had asked me to sketch a cat that turned out to be the remote viewing target.

Russell: Oh! That's amazing.

Debra: Yeah! What are the chances of that? Very bizarre.

Russell: Part of living in a psychic bubble.

Michelle: Yeah! You've got to live with it. You've just got to accept it. It is what it is.

Russell: Well, enjoy it. I've had a fortunate life, so I'm very happy to be a part of this.

Debra: Yeah. It's things like that where it just defies such explanation of how these things can come about, and that's where the miracle of life really hits you. This life is pretty awesome!

Russell: And it's a miracle in which we do not yet understand.

Debra: I guess I go back and forth thinking, "Do we need to understand it? Does that take away the specialness if we did?"

Michelle: No, we have to. We have to understand it.

Russell: As soon as we understand it, there's going to be something new to understand.

Michelle: Yeah, there's more after that. It's infinite.

Russell: It's the idea that your awareness is limitless. I wrote a book called Limitless Mind. Your awareness is spacious. The whole Dzogchen teaching in Buddhism is about your spacious nature.

Michelle: Russ, what was the attitude when you grew up? Your family, your parents; what was their attitude towards this

stuff? What made you be you from your basic childhood?

Russell: I was interested in magic and cards. I played cards since I was an early teen, and I usually had very good card sense about what to do. And I got involved with professional magicians when I moved to New York because you could meet and talk with magicians at professional magic stores. I did that as a young teenager and then I used to do magic shows.

Michelle: How did your parents feel about it?

Russell: Very supportive. My father was interested in the science fiction. He was a book publisher and he used to bring me books about magic. He took me to see Blackstone when I was a young kid, the great magician. So I made the transition in high school. See, I was about 14 and Robert Rosenthal, who was a classmate of mine, a year ahead of me, came into my biology class with a deck of ESP cards, and had us just guessing the cards for a classroom experiment. And that made me totally give up magic and get interested in the real thing! So by the time I was out of high school, I wasn't doing magic anymore; I was reading ESP journals.

Debra: And would you say that your earlier experience with magic, would you say that helped you as a researcher?

Russell: Oh definitely. First of all, it made me resistant to being fooled by tricky people, and be aware of them. Made me vigilant of not being deceived. Because it made me understand how easy it is to fool people. I was a pretty good magician and it's shocking how easy it is to fool people. I had experience, you see; standing on the stage pretending to read somebody's mind, but I had already read the card they put in the fishbowl. So I would know what their question was. However, I would have the experience of knowing stuff about the person beyond what was in the fish bowl. So I was aware as a teenage magician that I was getting to supplement my tricks with whatever ESP came my way.

Debra: That really answers the question I have of so many magicians and mentalists for so long. Is there an aspect of Psi and how aware of it are they?

Russell: Well, if you're a professional magician, you wouldn't base your act on any ESP because it's too unreliable. But certainly, if you get a flash, you can supplement your act with a little ESP.

Debra: And do you think that happens a lot?

Russell: Yes, if you're in a Psi-receptive mood. I mean, you're standing out on the stage with your eyes closed, and what you're actually doing is trying to remember what was on the piece of paper that you read, but you're then open to whatever other information comes your way.

Debra: Yeah, so you're in the perfect state for something to happen. And have you talked to other magicians?

Russell: Yeah I've talked to Melbourne Christopher and to The Great Kreskin and they both said that basically you can supplement your act when ESP comes your way.

Debra: That is way too cool!

Russell: I have to go now. I'm going to lose my voice. I'm very happy to chat with you about my favorite subject. Nothing I'd rather do.

TO LISTEN TO THE AUDIO VERSION OF THIS INTERVIEW – TUNE INTO: www.psichicks.com

Russell Targ

is a physicist and author who was a pioneer in the development of the laser, and co-founder of the Stanford Research Institute's investigation into psychic abilities in the 1970s and 1980s.

He most recently authored *The Reality of ESP: A Physicist's Proof of Psychic Abilities*; *Limitless Mind: A Guide to Remote Viewing and Transformation of Consciousness*; and *Do You See What I See? Memoirs of a Blind Biker: Lasers and Love, ESP and the CIA, and the Meaning of Life*. He is co-author of *Mind Reach: Scientists Look at Psychic Abilities*; *The Mind Race: Understanding and Using Psychic Abilities*; *Miracles of Mind: Remote Viewing and Spiritual Healing*; *The Heart of the Mind: How to Experience God Without Belief*; and *The End of Suffering: Fearless Living in Troubled Times*.

His full length feature film, "*Third Eye Spies*", was released in 2019. The film's tag line is: "For more than 20 years the CIA used psychic abilities operationally in a top secret spy program. You paid for it, and now you deserve to know about it". Check out the fan page for further details <https://thirdeyespies.com>.

His banned Ted Talk now has over 2.8 million views on YouTube – help him to reach 3 million!

<https://youtu.be/hBl0cwyn5GY>