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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 30 Apr 99
EXTENDED BY: Director, DIA
REASON: 2-301-C(3)(6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION VII

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a selected remote viewer to the protocol which will be used in the remote viewing training program at Stanford Research Institute (SRI), Menlo Park, California.
2. (S) Remote viewer descriptions showed only minor correlation with the selected target. The remote viewer experienced a great deal of "noise" from his imagination. The remote viewer stated prior to the session that he had a serious personal problem which was foremost in his mind. The remote viewer wanted to conduct this session even though he had this personal problem. During the session he was able to relax and appeared to be focusing his attention on the task at hand.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION VII

TIME #28: This will be a remote viewing session. (Edited for security.)

PAUSE

#28: Okay, #6.5 has arrived at the site and is observing the area right now. Look at the target with him. Describe the area to me. And, sketch what you see. (Edited for security.)

#39.5: It seems like I'm looking down or out. Like a I keep getting the impression of a railroad track . . . something long . . . it seems wider on the end that you're standing at. Slowly goes (not audible) to the other end. Maybe a road or tracks.

#28: Okay, you don't have to tell me what it is. Just describe what you see and sketch it out if you'd like.

PAUSE

#39.5: Things are jumping in and out.

#28: Can you describe what its doing?

#39.5: It just seems to be going off into infinity or something. Very long two sided. (Not audible.) block, slanted.

#28: Okay.

#39.5: And a lot of things jumping in and out. (PAUSE) All of a sudden my mind is cluttered.

#28: Okay.

#39.5: And it seems to be like a lot of things.

PAUSE

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#39.5: Things keep jumping in and out. As if it were a very busy place. So many things.

#28: Okay, just relax and concentrate; its necessary to relate to me the things that you see or draw them down. Just relax and concentrate. If there are many things at the target area, work on them methodically, one at a time. Just relax and concentrate.

#39.5: There is kind of a fairly large structure.

#28: Okay.

#39.5: Its like a roof coming this way. It seems to be a commercial, warehouse type; big. (PAUSE) There is so much there, I can't sort it out.

#28: You've got lots and lots of time. Just relax and concentrate. . . . Let all the pieces of the puzzle come together.

#28: That's good, relax.

#39.5: There's a corner and some buildings (not audible).

PAUSE

+07 #28: You are doing very good. Just let it come.

PAUSE

#39.5: Something circular. I can't, don't know what it is but its circular. (not audible)

#28: Remember, you don't have to tell me what it is. You just have to describe it and you've done that. That's very good.

PAUSE

#39.5: So much stuff.

PAUSE

+10 #39.5: I feel like I'm almost going to create something here. And it may not be what I think it is. It seems to be (not audible). (PAUSE) I can't seem to shake this long, narrow field of view.

PAUSE

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- #39.5: My mind just seems to be getting awfully cluttered. A lot of stuff. I saw quantum, I see circles, I see what appears to be, again, this long, narrow, (not audible). . . . Something circular, protrusions; and (not audible)
- +12 #28: Okay. #6.5 is at the target location. Perhaps you are too close. Back away from the target. Take a look at it from a different perspective. Let yourself back away from the target and describe what you see. Describe the area to me.
- +13 #39.5: There are some . . . There doesn't appear to be as much activity around it (not audible). I get the . . . um. . ., I see tall, towering trees, something tall (not audible). Hmp. I see a cross. I can't associate what it is, but its a cross or something with a stick at the end. A church cross, an airplane, plants. Something. . . a cross (not audible). Cross roads. . . a cross. (not audible)
- #28: Describe to me your location in relation to the target.
- #39.5: Um. . I'm back. I'm behind here. Looking down at everything. Just a low angle shot. I seem to be here and the target is here. I'm looking at it from whatever this is. It could be a road, it could be a railroad track (not audible). . . I feel like I'm at a railroad station. Ha ha. It doesn't seem to make any sense.
- #28: Okay.
- #39.5: Trains. . . (not audible). . anybody on trains.
- #28: Okay. You are not supposed to tell me what it is. You are supposed to describe it. And you are getting very good at doing that. Let's move to a different perspective now from where you are right now looking at the target. Let's move from a different perspective and get an aerial view. Describe to me the area. Describe to me the area from overhead.
- #39.5: I keep getting this long, . . . #6.5 must be hungry. . . McDonald's came into my view. . .
- #28: Can you give me an aerial idea of what it looks like?

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#39.5: Not very good. I can't seem to get the proper perspective with an aerial view. I haven't . . . I seem to be looking at it from a lower angle.

#28: Okay. Okay. If you are comfortable down at the low angle, lets work with that. Okay. You are looking at it in a long angle and you see this perspective going out in the distance here.

#39.5: This is (not audible) busy out here.

#28: You're standing back from there?

#39.5: Yeah.

#28: Okay. Now, when you get the image clear in your mind, then tell me. Tell me when its clear in your mind.

#39.5: Okay.

+16 #28: Now, let your consciousness go down to where its busy. Let your consciousness go down there. Move down there and describe the area.

#39.5: The only; the busy part could be a lot of little things, you know, around; a (not audible) of vegetation or something. Its not like a group of people as they are; a group of buildings busy; its just little things. Um. . . .Running on both sides of this long narrow impression I had. Um. . . I can't get that out of my mind.

#28: Okay, can you move down. . . .

#39.5: I'm trying to shift my attention over on something else to . . . ah . . . but I can't seem to get this thing out of my mind.

#28: Move down into the busy area. Let your consciousness move down into the busy area. When you are there tell me.

#39.5: That's pretty difficult. I can't seem to get a. . . (PAUSE) . . . I can't seem to get (not audible) down there to stay in back. (PAUSE) Okay. I seem to have settled down on the ground and into the area. I'm no longer looking at it from up top side. I'm down looking at it straight ahead now.

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#28: Okay.

#39.5: And, I'm trying to move towards the busy area.

#28: Okay.

#39.5: A very vivid picture has just emerged in my mind.

#28: Okay, describe what you see.

#39.5: I'll have to use names. Its the only way to describe it. It looks like trees. And beyond the trees there seems to be a structure coming up as if I were approaching a trestle bridge or something. Its out of my sight except I'm catching the corner of this gleaming, like aluminum or metal, bright metal. All I can see is the corner of it. I can't see over the trees to get a glimpse of what it really is. It is as if I'm approaching a railroad bridge or a narrow bridge - a trestle type.

#28: Okay.

#39.5: Its very clear.

#28: Okay.

#39.5: It may tie in with this long narrow path, I've drawn.

#28: Okay.

#39.5: But I can't quite seem to get to it. It came in very, very clear and now its . . .

#28: Okay.

#39.5: . . leaving me. . .

#28: Get the tree image back in. Where you saw the trees very clearly; look back in there

#39.5: Okay. I feel like I'm going back to where I started. I'm right back to where I started.

+20 #28: Okay. Go stand under the tree.

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#39.5: (not audible)

PAUSE

#39.5: I just can't imagine it.

#28: That doesn't matter where it is. Just tell me.

#39.5: I can't seem to tie the (PAUSE) . . . Its gone. . . I lost something. . . Back, beyond the tree, this is, I got this crossing. A girder or structure of some kind and then the trees or whatever they were obscured this thing. (not audible).

#28: Okay. Okay, its now twenty minutes past the hour and #6.5 has left the target. Okay, he has left the target now. You can continue to look at the target if you'd like or you can stop now.

#39.5: I'm looking at another point here.

#28: Okay.

#39.5: Again, this very busy thing I'm getting here. This could be some type of a structure.

#28: Just draw images.

#39.5: Okay. Cause that's the one thing that kept sticking with me. The others all came and went. (not audible) If he's at McDonald's Ill shoot him. As an artist, I'll flunk, but . . .

#28: Okay, so that will do it, huh? You gave me some very good images. That's very, very good. You are very good at disciplining yourself. You are very good.

#39.5: I see what you mean about getting anxious about them getting back here.

#28: Uh huh.

#39.5: Some of this stuff, I didn't. . . didn't feel comfortable with. It looked like maybe I was looking at a water tower.

#28: Um hm.

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#39.5: But I could get this broad, I mean elliptical thing with appendages of some kind.

#28: Okay.

#39.5: This is; one thing that came to mind was a cross. I felt I was looking at a cross. But then I couldn't figure out what kind of a cross. It could have been anything that had a "T" shape to it.

#28: Okay.

#39.5: At first it looked like a regular religious cross.

#28: Um hm.

#39.5: Then it kind of faded on out. It came back but then it looked like a crossroads. Its weird. I couldn't seem to hold that. This here could have, it looks like some type of; that's really not drawn well, its a roof line something like this as if it were, as if the roof were curving around.

#28: Okay.

#39.5: This is the front (not audible) it looks like some kind of a warehouse or a large structure of some kind.

#28: Um hm.

#39.5: I was afraid that I was getting into a guilt by association thing. Because, I thought this was a railroad; I was afraid I was looking for things that were associated with railroads and I may have been, you know. You know I'm very inventive.

#28: Sure.

#39.5: Sure, there's platforms at railroads, there's water towers at railroads, there's crossroads.

#28: You learned what that was like; to go through those feelings and having those impressions come into mind though - that's what's important.

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#39.5: This could have been, aside from being a railroad, it could have been a very narrow road coming across approaching a bridge here but I couldn't get to this point where I could see it.

#28: Okay.

#39.5: I kept getting stuck here.

#28: Um hm.

#39.5: And I couldn't get over, I couldn't get around, I couldn't get under and all I could see was this It looked like a trestled bridge you see that goes up and over and then down. I could only get the front part. I couldn't get anything else.

#28: Okay.

#39.5: I kept getting stuck at this one point. I was trying to move and I would just kind of get stuck here. I would back up and come at it again and. . . .I could never seem to get past this group of trees here.

#28: Well, that's fine. You've given me some good data. You see, we may find out that that has some meaning there that you couldn't go any further because maybe #6.5 didn't go any further when he was at the target.

Maybe that's where he stopped. And you couldn't go any further than what he was there. We'll have to wait and see. You did very good. You've given me some very good raw impressions here and you've experienced what it was like to have some imagination leak in there and you experienced what it was like to have your memory impinge in there and so you did very good.

#39.5: If he's at McDonald's I'm going to . . . so help me a hamburger. . . came into my mind. It really did. I said, Jesus, he's at McDonalds and didn't even bother to go out to the site; he got hungry on the way.

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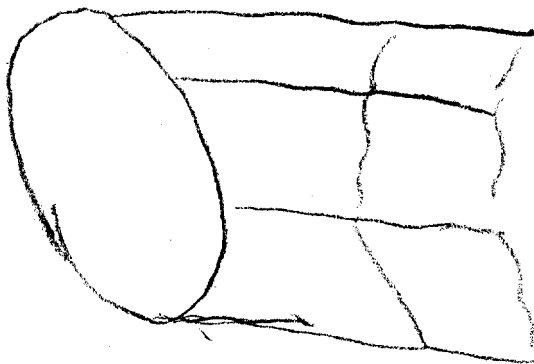
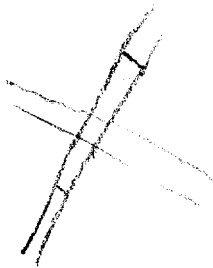
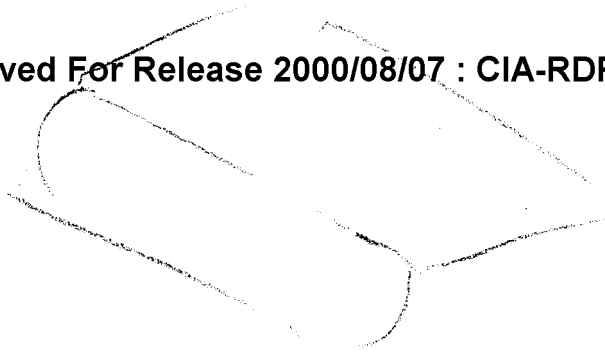
#39.5: Well, that was most interesting.

#28: Okay, would you like to go and get another cup of coffee; or wait for them to come back?

#39.5: Okay.

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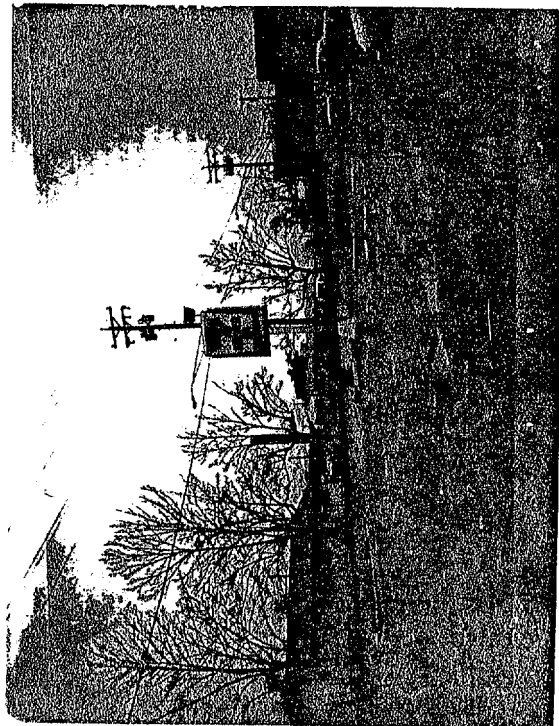
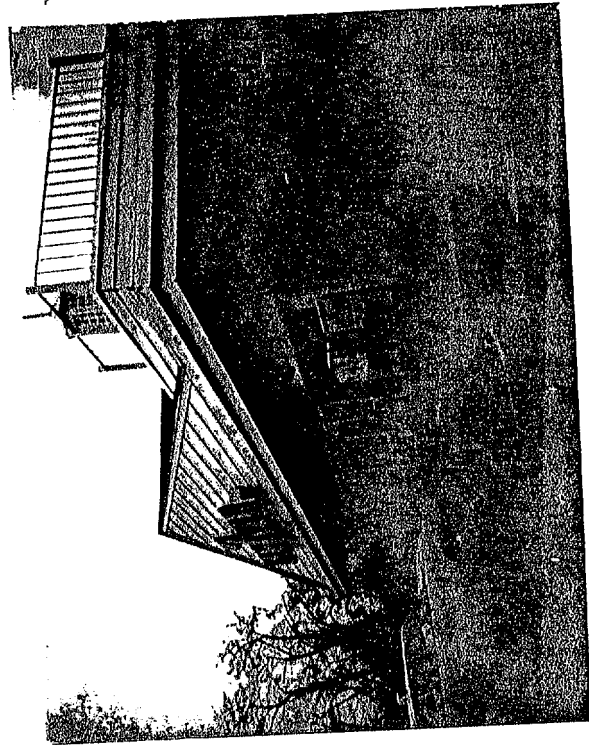
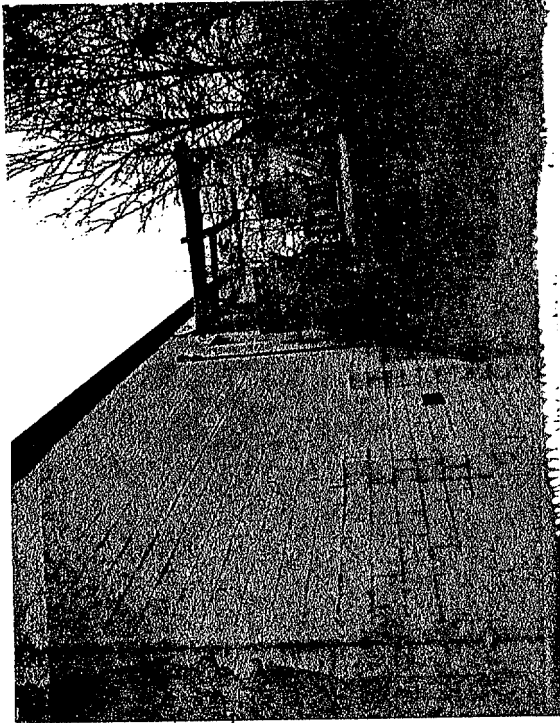
TAB A



Handwritten text, possibly a label or a note, located below the sketch of the rectangular object with a grid pattern.

Handwritten text, possibly a label or a note, located below the sketch of the small circular object.

TAB B



TAB C

POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION VII

1. (S) Post-session interviews are conducted after the completion of a session (usually the following day) to provide the Remote Viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #39.5 felt that he was unable to adequately concentrate due to his personal problem. #39.5 stated that he now understood how his imagination on analytical tendencies interfered with his ability to image the target correctly. He was anxious to try another session in the near future.
3. (S) #39.5 and #7.5 seemed to get along well together. #39.5 appeared to be very open and willing to communicate his images with #7.5.