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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

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

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LXVI

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) The remote viewer's impressions during this session had some correlation to the target. The viewer was so relaxed during this session that the interviewer was convinced that the viewer had fallen asleep. This was not the case, however, and the viewer started describing his impressions after being into the session for ten minutes. The viewer stated that he was confident about this session and was satisfied with the post-session target inspection.
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.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION LXVI

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

PAUSE

#11: It is now ten o'clock. #28 is at the target area. Join #28 at the target area and tell me what you see.

PAUSE

+03 #11: (I think the subject is sound asleep!)

PAUSE

+05 #11: (No response yet.)

PAUSE

+10 #11: (Still no response.)

PAUSE

#11: Find #28 and tell me what you see.

PAUSE

+11 #10.5: Outside. Outside.

PAUSE

Light. Curve.

PAUSE

Green inside.

PAUSE

(Not audible).

PAUSE

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#11: Find #28. Tell me what #28 is doing.

PAUSE

#10.5: (Not audible)

PAUSE

#11: Place yourself thwere #28 is and look straight ahead. Tell me what he sees.

#10.5: (Not audible)

PAUSE

(Not audible) white.

PAUSE

(Not audible)

PAUSE

#11: Go back to where #28 is located. Look to your left and tell me what you see.

PAUSE

+15 #10.5: Green hill goes up (not audible).

PAUSE

#11: At #28's location, look to your right and tell me what you see.

PAUSE

+18 #10.5: Dark. . dark. . white. . flat.

PAUSE

(Next five phrases - NOT AUDIBLE)

#10.5: Cool front, Cool, Dark. Front. Clean. (Not audible).

PAUSE

#11: Okay, #28. . .

#10.5: (Not audible). . .

PAUSE

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#11: #28 is probably leaving the area by now. But we can stay at the target and look around and tell me what you see at the target area.

PAUSE

The beacon has found the target and directed us to it. Now we can stay.

PAUSE

Do you have a feeling of other people or activity at this target?

#10.5: Um hm. (Not audible)

PAUSE

#11: Are you still at the target?

#10.5: Um hm.

PAUSE

(Next four phrases - NOT AUDIBLE).

PAUSE

#11: Would you like to draw some of your images?

PAUSE

#11: I'm sorry.

#10.5: Okay. Thanks.

#11: Would you like a little bit more light.

#10.5: Ah. No. This is fine. (Not audible).

PAUSE

#10.5: Two was a . . . One was just that shape. That was right after you kicked me off.

#11: Okay.

#10.5: And then Two, #11, was I'll say it was a . . . I don't know about this. I don;t know about that yet. I can't. . .

#11: What you. . If you felt something and weren't

3  
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sure about whether it was there or not, what I do is normally draw a dotted line to indicate that I felt that it may have continued on.

#10.5: Yeah. I don't know. I don;t know if it was a circle or what but it was this curve thing.

#11: Okay.

PAUSE

#10.5: It seems like this white curve thing, with a white edge around it, is ground level.

White edge there. Ground level throughout, green. And inside was . . .

PAUSE

And the third one, you asked me what was ahead. What was in front. Oh, this is dark. And the third one, and you asked me what was ahead. . .

#11: (Not audible) dark.

#10.5: Yeah. Just darkened up.

PAUSE

I got the feeling of pull.

PAUSE

When I was close to . . .

PAUSE

I said it was a building or something. A tall thing with the magical overhang again.

#11: Ha ha ha. It could very well be an overhang.

#10.5: I don't know.

PAUSE

And a curb like that. And you asked me what was on the left. What I had on the left was like a little hill. Not that steep. Okay, this is grass at the top. . . with a building in the background.

PAUSE

4  
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#10.5: Ah. . I want to say that there is something up here. Somewhere between the top of the hill and this building in the background. Or rails. Something in there.

#11: Um hm.

#10.5: Okay.

PAUSE

You asked me what was on the right. The right was dark in the foreground. . the edge of the dark and like grassy, flat. And then somewhere in the background it drops off. Down the side of the hill. Flat. Open. I'll just say grass is there. And then I just . . curves away.

PAUSE

And then. . . its not a high hill. A slight hill. And then it continues on in the distance. If I was to put it all together, it would look like this. Something like this anyway. How do you draw a hill?

PAUSE

I don't (not audible).

PAUSE

These are like contour (not audible).

PAUSE

Somewhere up here it was (not audible) less. Then it comes two because I started in the middle. Somewhere down here is the curve thing. This from left to right. Somewhere down here is this curve thing which is Number 2. This is Number 4.

#11: You might even want to put an "X" approximately where you felt you were standing at the time.

#10.5: Well. Okay, well then let me start here. Two would be here. And then for Four I was like right down here. And Four. Five I was here in what would be the foreground on the other side of this - dark foreground.

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#10.5: This is this white curve. And then here it just . . then what did I have, I had the dark . . . and. . this is the edge of the dark.

PAUSE

And then down here is the down slope. Flat. And then. . gentle slope.

PAUSE

I went inside the front of the thing. And I . . all I had was its white. . its um. . How do I draw this damn thing now?

Let's see, here's a clue. This is the entrance. Which is behind me so I can draw that. I was like standing in a corner. Oh Boy, draw a floor plan of that. (Not audible) in the right perspective. Okay. I had the feeling that there were people in there. But there were seats. Okay. Rows like bench seats or rows of seats. They were padded seats. Padded benches. Or seats. And that there were several pilars going across and the room but these seats you know were amongst them. What am I doing here. (Not audible). Okay. Goes back here there was some more.

PAUSE

And this was all white. The floor of it was all white. And these are colors, which would look, in perspective, from where I was standing, then they're yellow or tan.

PAUSE

And this is all earth tones. These are like a light brown. What's my number? I got six. This should be. . this is 7. But 8 is, let me put it in perspective if I can. (Not audible) background. Pilar in the foreground. And then like a . . here. . Okay.

PAUSE

Over here in the back here like hidden behind this one is the end of one. Whoops!

PAUSE

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#10.5: This wall goes off - shooting off that way.  
White tile is what I want to say. With spots.  
Again, this side of the wall goes down and  
this is an interior wall. And that's a disappeared  
corner.

PAUSE

#11: Can you think of anything else?

#10.5: No.

PAUSE

#10.5: There are trees around this place somewhere.  
I didn't put in here. Like this is the building  
front. Okay.

#11: Um hm.

PAUSE

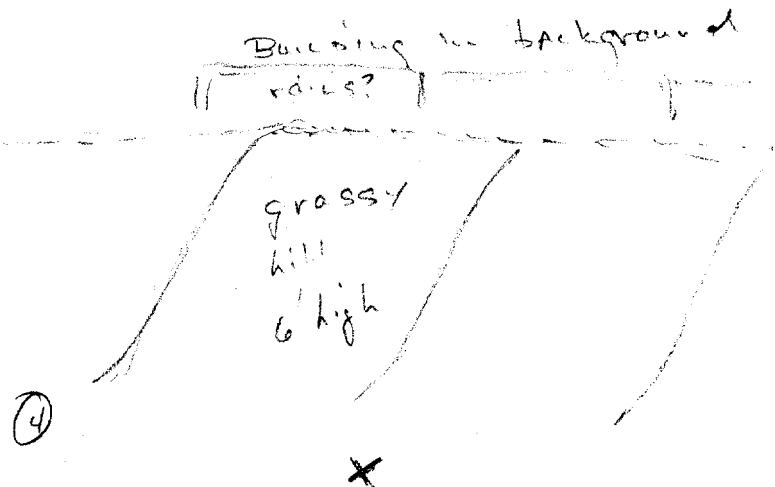
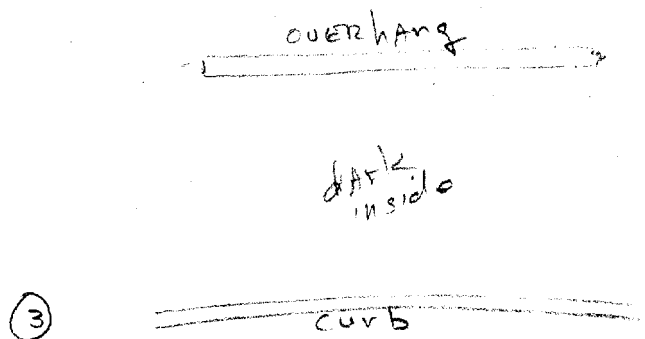
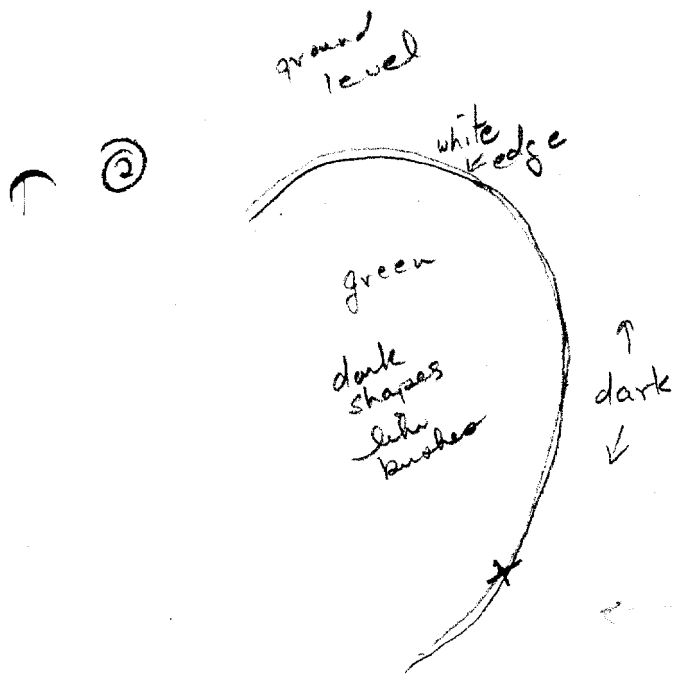
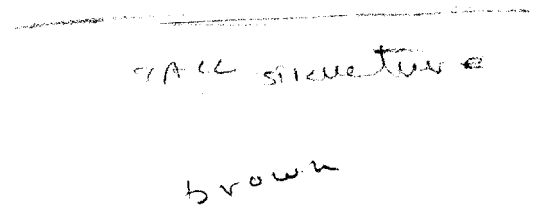
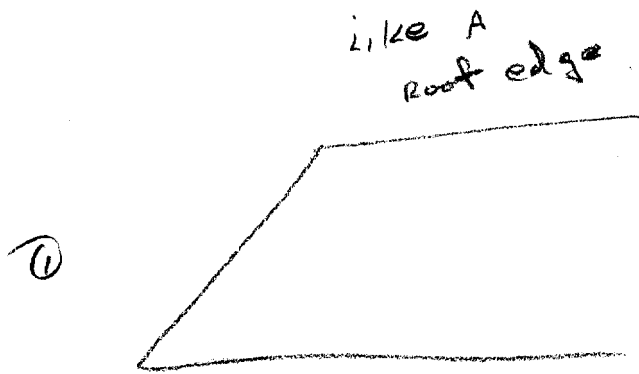
#10.5: Downside of the hill, I'll draw arrows. I say  
that on the left side of this in the distance,  
are trees. Okay. Tall trees. Like right in  
close. Okay.

That's it!

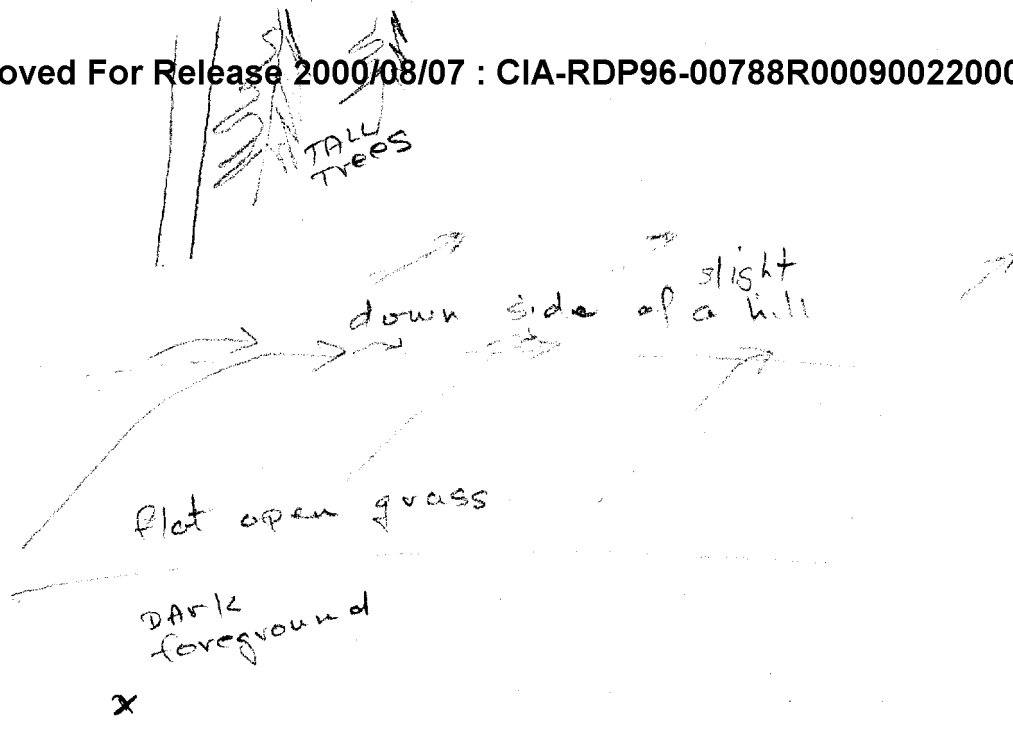
#11: Okay.

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# TAB A

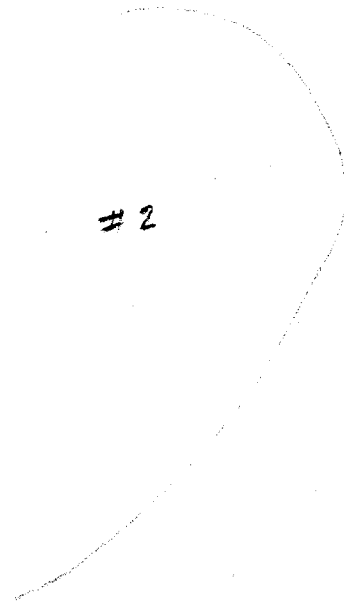
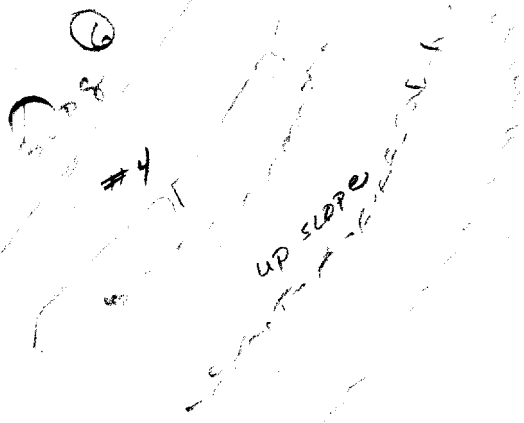


5

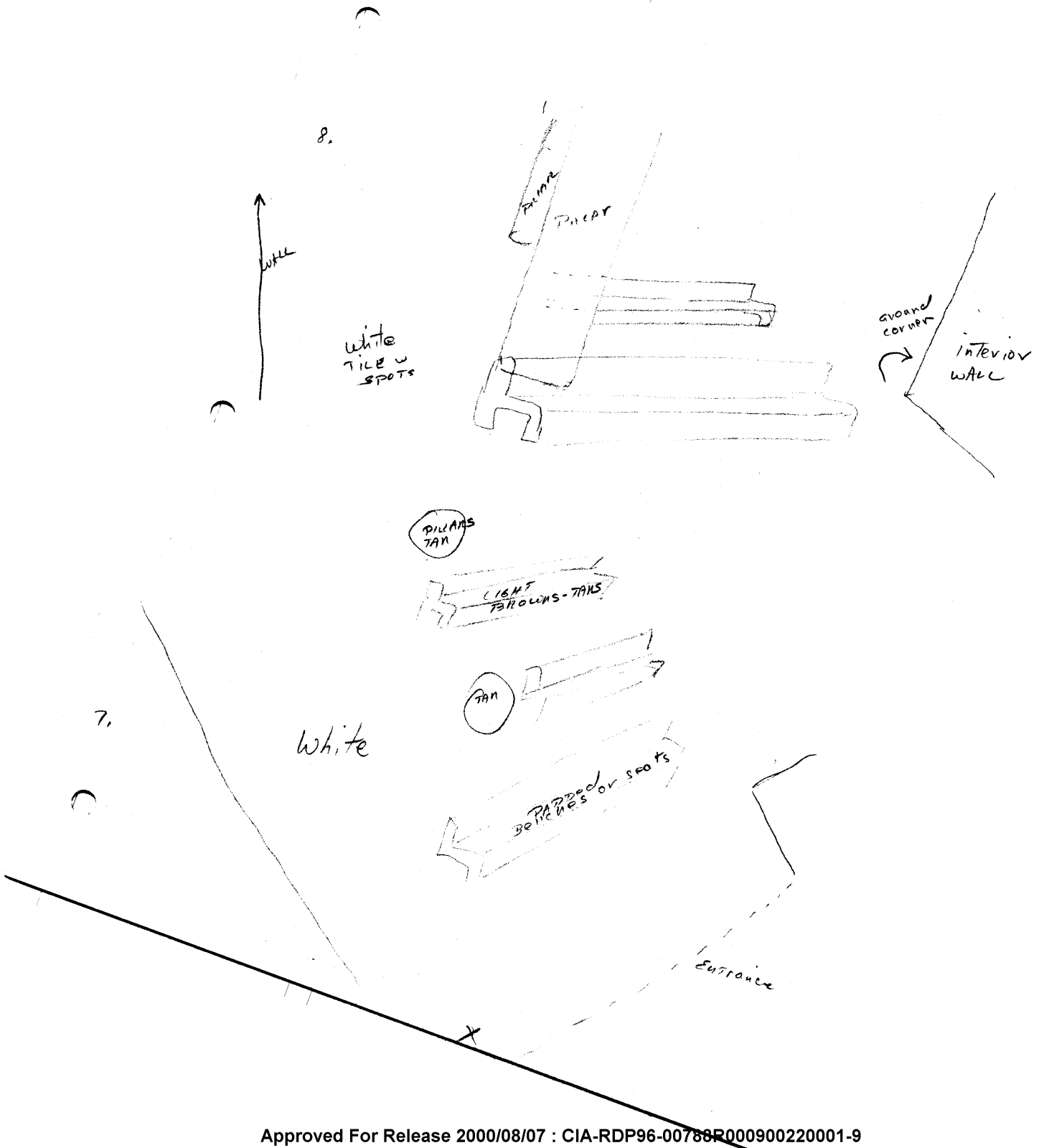


BUDS FRONT

R.



AT  
get the slope



# TAB B

