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Approved For Release 2000/08/07 : CIA-RDP96-00788R000900890001-6
ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 31 Jul 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LXXVII

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 did not seem to correlate with the target at all. The viewer managed to maintain a relaxed and cheerful attitude even though the noise level before and during this session was absolutely terrible. There was some sort of a military ceremony taking place across the street. There was a marching band that was very audible and the 12 cannon salute was unnerving. The noise from outside was soon drowned out by the noise level from within the building; such as, gardeners working underneath the window, someone whistling and loud talking in the hallway, very loud and sharp footsteps overhead, dropping toilet seats, slamming of doors and lastly low-flying jet aircraft. The viewer stated that he had difficulty in maintaining concentration and a point of focus several times during the session due to distractions. The target for this session was a police headquarters. The outbinder spent most of his time inside interacting with the desk sergeant. Post session feedback provided by the viewer at the target location indicated that he felt there was no target correlation.
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. No photographs of this target were taken because the outbinder wanted to avoid suspicious behavior while loitering around this police headquarters.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION LXXVII

TIME

#66: This will be a remote viewing session (edited for security reasons).

PAUSE

#14: All right #24.5. Its now 10 o'clock. #66 is at the target location. Go out to the location with #66 and tell me what you see.

PAUSE

+05 #24.5: (Not audible)

PAUSE

(Not audible)

PAUSE

+06 I see dark shapes, round in the front. And on the, on the left side of an "L".

PAUSE

+07 (Not audible). Overhang (not audible) slanted roof. Gentle, gentle slant. Just over edge of the "L". Not a big, not a big overhang.

PAUSE

+08 I see a . . a . . I see a post. Up and down, behind me. (Not audible)

PAUSE

+10 #66 is on the other side of the "L".

PAUSE

I see a light wedge. . . peak. . on the other side of where he is. (Not audible).

PAUSE

+11 Posts there and that sticks out more.

PAUSE

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+12 #24.5: What are you doing, #66?

#66, what are you doing?

There's glass inside. Looks dark. Looks like its solid on the bottom. (Not audible)
It seems under this wedge.

PAUSE

+13 There's something on the right. I'm seeing it in twos. Two columns. There's something dark on the right side. I'd say like a . . . There's something dark standing by the right column. 3½ feet to. . . There are white things out front. Something's white. I think the columns are square. Not like the other column, the first column and that's round. These columns are square. There's something not white, next to the column. I don't know what it is. Its something white out front. In front of the. . in front of the (not audible).

PAUSE

(Not audible) or not. (Not audible) sticks out (not audible).

PAUSE

+14 (Not audible). . Its odd to say, he's kicking with his toe against it. I want to say, he's kicking it. Tapping it. . . with his toe.

PAUSE

I want to say an "M". Letter "M".

PAUSE

Oh, okay.

PAUSE

+17 I see a big. . a what (not audible). . long thing. . fairly (not audible) permanent overhang. White under overhang. (Not audible)
I'll try to go in.

+18 I'm going in a glass door, push bar. Metal push bar. There's a bar on the glass door. (not audible). . And I. . it was lighter on

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the right side. Up high in the corner
along that wall.

PAUSE

I want to focus that.

PAUSE

(Not audible) Ha ha ha

#14: Its now . . .

#24.5: Ah. . Ah. . I'm so close and yet I can't get
in there. Ha ha ha

+20 There was this band marching down the aisle
and I knew I'd gone too far. Ha ha ha

PAUSE

#14: Ha ha ha

#24.5: I was over the edge.

PAUSE

#14: Its 20 past the hour and #66 has left the
target area. You're free to stay on if you'd
like to.

#24.5: I was just getting. . trying to get my focus
back. I haven't got anything around the inside
of the. . where I went in, except that feeling
on the right. About it being light and high up.

PAUSE

Let me draw some, huh?

#14: This seemed to be a good session.

#24.5: Well, I don't know.

#14: Would you like a little more light?

+21 #24.5: Yes. I was going to try to do my thing and
then that lawn mower started up - that was
the end of it.

I'll have to go in series. I'll draw the
composite when I'm done, I guess.

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PAUSE

#14: If you need any help, I've got some notes.

#24.5: Okay.

The first thing I said was I saw an "L". Which was that and then with a vertical line. Okay. And then round dark shapes on the left which were like bushes. Okay. Then I tried to resolve this. So, what I think I did was I moved over on the other side of these things. So I was closer to this wall. And what I got the feeling was like this was like out in the light, here. And the feeling that I got then was, to draw a proper perspective, let's see, would be like I was standing alongside a building. . there. . (not audible). . I can't get the perspective right.

PAUSE

Okay. That's more like it.

#14: (Not audible) quiet things (not audible). .

#24.5: Yeah. Everything's overwith. The lawn mower drove off. The band is marching off the edge of the earth.

#14: At exactly 1021. Got the elephant upstairs that was tap dancing.

#24.5: Ha ha ha

#14: Whistling Jim in the hallway.

#24.5: Yeah. Ha ha ha

And this will be like that. Its sort of like the intersection of the "L" in here. This "L" okay.

And then the bushes would be over here on this side. See, because now I was standing on the left side of the buses. So that was that. Okay. And this then would be. . actually the . . the overhang would begin to take some shape there because that's on the other side. I'm looking this way now. This is where I am.

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#24.5: And under here, right, but this is out in the light and this is in under. Okay. Like I'm standing in a hallway outside a building or something. This is a wall. A wall.

PAUSE

So, the first thing I did, I think, I might be a little messed up. . . which one I did first was I got the contour of this thing. . of the overhang here. . is just sort of a slight. . Its not real, its just a couple. . maybe 20 degrees slope. Okay. This is the roof. Okay. That's up here. That's sort of like the roof slope all the way around. But then Four, I was here and I turned around. Four I was looking out the other way, so I had the roof and the wall and the walk. Okay. And this was where I wanted to say this post was. I got the feeling that was on the end of the building too. Like there wasn't much past that. So, I'll write "open" back here.

PAUSE

And then I asked where in the heck #66 was. Okay. And I got the feeling that I was . . let me draw a little miniature here. Okay. And that's the slanted roof. Perspective is a little long there, but that. . was the light "L". Okay. Its like I was here. I was near the bushes and I was looking like over the bushes over to here. Okay. This would have actually been like looking this way to Five. And this is the roof line.

PAUSE

That's what really faked me out is because there was this thing. So here we have this thing, right. I want to say these are square pillars. Something standing here. And back here is the building. I don't know what goes on here. I don't know if there's something in the end of the building or if its in the middle of this thing or where.

PAUSE

But I'll draw that back. I don't know what the roof looks like here. I wasn't up here I was

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down. . I was down in this area. Sort of in under this white "L" or whatever it is. And there's glass in here. And the door or a door or something; a shape. . is silver, metal frame. Silver, metal frame. Okay? And its got this bar on it or this push thing, whatever. Silver with horizontal.

PAUSE

Okay. And that's one. It could be two. I don't know what the story is. I just noticed that. But there are windows. . at least windows in under here. Well, okay.

PAUSE

When I first looked at it the whole front looked glass. But that was when I was looking from out here in the lot. Okay. But I . . . whatever is out front, I don't. . I shouldn't say lot, but Ummmm. . . I seem to remember. . or feel. . I got him kicking something and I got it something like say as an example this curbing in front here. . . would be him tapping it with his toe, like going like this. Only it was his left foot. It was his left foot.

PAUSE

#14: Let's see, about the same time you saw him kicking something, you saw the letter "M".

#24.5: Yes. I don't know where that comes from. I'll write that down.

PAUSE

And that was during Five. Okay, then I tried to go in.

#14: Somewhere along the line you had the feeling that something wasn't right.

#24.5: No. White. That's what it was, white! There's something white along the front here. And I didn't want to make it into something. So, I just. . I had the feeling like it was either. . it could be two things; it was a white strip painted on the ground, okay. Or there were white elephant, or you know what I mean, big parking blocks.

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#14: Right.

#24.5: So this is something white. I had the feeling it was not the curb. But it was something like a white painted on the ground or like a line of white parking blocks. Paint or blocks. But I didn't want to build it into parking blocks though. That was when I was saying something white out front of this, of this square pillars.

PAUSE

Seven was only an interior view of . . of where I was and the only thing that I have to say is that its dark, its dark inside.

But along the wall on the right side. . let me just sort of draw this to show. . this is all green or whatever, okay.

PAUSE

It has. . there's not much to go on. . Its right when the band started marching.

#14: Ha ha ha

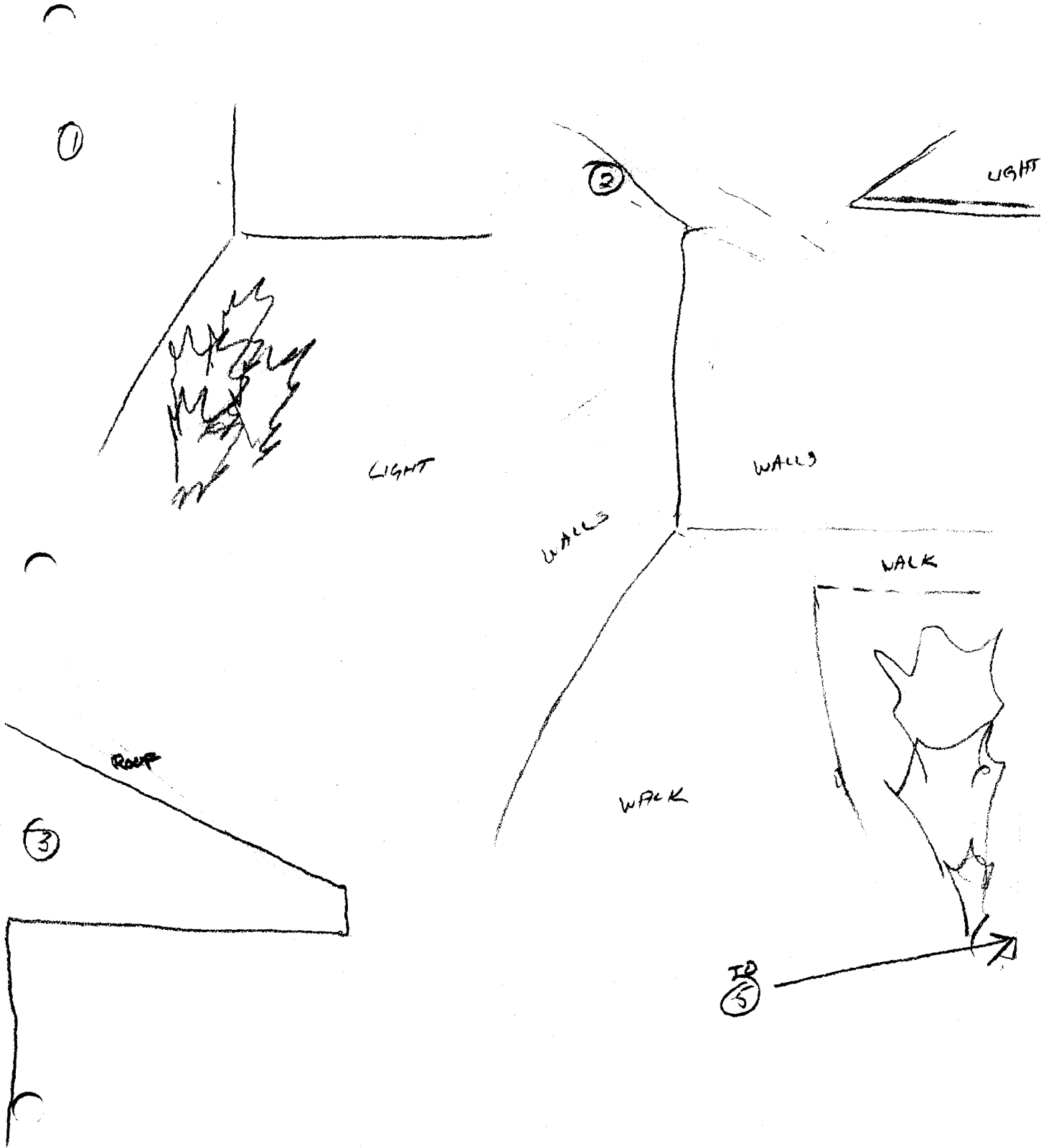
#24.5: But it was light near ceiling. Dark below. Almost as though there were some, say some hidden indirect display lights along the top line of the room. And that light petered out as it got farther down the wall and then the bottom part of the wall just got lost in the dusk.

Okay. And that's all I had.

#14: Okay. End of session.

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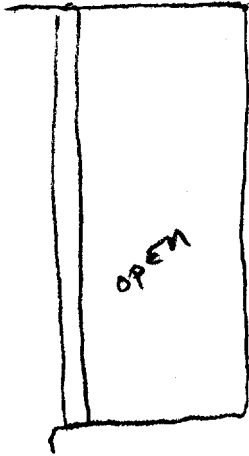
TAB A



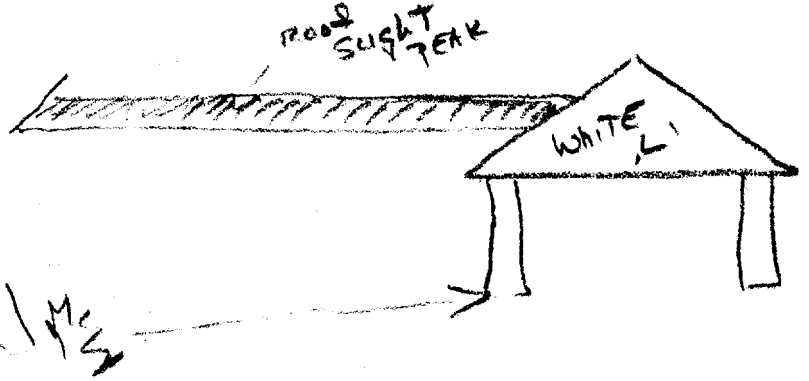
Looking to rear from #2 position

Round Post

(4)



(5)



x 1/2 m/s

(6)



BLDG WALL

CURB IN FRONT

SOMETHING WHITE PAINT OR BLOCK

door? GLASS?
SILVER METAL
frame w/
Horizontal Bar

dark
shape

SQUARE
PILARS

SAW

2 foot
TAPPING
Curb?

③

dark
inside

LIGHT,
NEAR CEILING

dark
BROW