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Approved For Release 2000/08/07 : CIA-RDP96-00788R000901040001-8

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 LXXX

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) This session contains several remote viewer impressions which show target correlation. The remote viewer was able to relax and concentrate very well. Ambient room noise was minimal. The actual viewing time was relatively short but as the interviewing continued, during the drawing phase, the viewer's images seemed to become more clear and distinct. Basically, the viewer described an "L" shaped peaked-roof building approximately 30 feet high and 65 feet long with a few windows. The viewer's descriptions of the front of the building is distorted but does include a white triangle or wooden border surrounding a dark area. He also associates the colors red or deep brown as the basic color of the building. There is also hedge-like shrubbery and grass at the target. The intersecting paths (sidewalks), one of which leads to the front of the target, are also easily recognizable at the target.
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 is a photograph of the target site.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION LXXX

TIME

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

PAUSE

#66: #14 and #36 are out at the target now. They are observing the area. They are interacting with the target. Look at the target with them. See what they see. Feel what they feel. Sense what they sense and describe the target to me.

PAUSE

+05 See the area with #14 and #36 and describe it to me.

PAUSE

#31: I saw. . . of a . . . image of a green bushy things.

#66: That's fine. Just give the broad general descriptions of the area. You said you see something green now, go on.

PAUSE

#31: (Mumbling)

#66: Fine.

PAUSE

#31: All of a sudden the white strips through it.

PAUSE

(Mumbling) other side.

PAUSE

#66: Okay. Tell me more about the target.

PAUSE

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#31: (Mumbling) another white.

PAUSE

(Mumbling) I don't have anything on the sides.

PAUSE

#66: Focus on #14 and #36. Focus on #14 and #36 and describe their position relative to what you are seeing.

PAUSE

+10 Describe what you see.

PAUSE

#31: Okay. . Ah . . Ah. . I want to . . say a (not audible) of white. Two vertical white things. Big and round. They sit up. How high - (not audible) on a white line. One on top of the other. Going up to the white round things.

I'll say there's rails on each side. Something on the end of the white things. They are horizontal. They're dark. They're skinny and they're round.

PAUSE

+12 #66: Describe the size of this object.

PAUSE

#31: Its a (mumbling).

PAUSE

#66: Tell me where you are in perspective to what you're seeing.

PAUSE

#31: I'm inside. (Mumbling)

PAUSE

#66: And from the side, how large is . . .

#31: It was fifty feet long. Its long.

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PAUSE

+15 #31: I'm just not there #66, its not like I had them.

PAUSE

#66: Do you want to try to draw what you have?

#31: Let me try to draw some and then maybe I can try again to get something out. My first . .

#66: Can you see all right?

#31: Yeah.

PAUSE

#31: Something like brush out in this way.

Damn! I think my drawing's getting better.  
Ha ha ha

PAUSE  
(DRAWING)

That is all I have really of any significance.

#66: Okay. Tell me a little bit about what you've drawn.

#31: Right. This is . . Here in the foreground, let's say, this is my first thing, this was a green hedge or a green, big thing, long. Okay. And it was as though I was looking over the hedge into a lawn, right. And somewhere out of my view on the right here was where this white. . this was white; it was like a white walk. Somewhere out of my view is where this white walk came out and intercepted this white walk going this way, okay.

#66: Okay. I think these two things that you call walks or white things there. . .

#31: Right.

#66: Intersect off of the drawing.

#31: Yeah. They're off. But I never saw the intersection.

#66: All right.

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- #31: But its. . the angles are like they should be there.
- #66: All right.
- #31: And at the end of this walk, was . . let me get rid of these, because that was later. . was this fleeting image of this front part of a building or something. Some sort of a structure.
- #66: Okay.
- #31: I want to say that there are three of these (STEPS). Okay, not two. Three walks up, two columns, white and I don't know what kind of cap (not audible) and then this peak part. Now, this isn't the only building. This is merely the pasod or the front or whatever. This is a part of a building but I can't tell you what the rest of it looks like. That's why I drew these lines out here dotted on the sides because this was just the center, like a main entrance door.
- #66: Okay. Okay. Now, do you, did you perceive at any time the . .
- #31: That's the whole shot. That was one total thing.
- #66: Okay, do you perceive the "outbounders" in this scene at all?
- #31: No. I don't seem to be able to perceive the "outbounders".
- #66: Okay. That's fine. I just wanted to know. Okay. Okay. That was the one scene that you saw.
- #31: Yeah. Then what I tried to do was put myself on this white strip here and try to get down to this thing to examine it more closely, okay.
- #66: All right.
- #31: So then I just ended up with a . . okay. . those are round of course.

I didn't get any feeling. . I was looking along the side here so to see, you know, as I was trying to go down there, but I didn't see anything; it was all just grass. And my . . . I felt that it was just open lawn. That there

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wasn't anything really there to look at. I had the. . I had an impression that there may be little flowers planted along the side of the walk. Some sort of . . different coloring. But I couldn't tell if it was a solid strip or if it was just in blurges or, I'll just write colors along the left side. I don't know about the right side.

#66: Okay.

PAUSE

#31: Okay, that was 2. I tried to get myself farther down there into it. And I ended up with. . Then, I ended up with again the same doggone figure. Let me go over to another page so I can draw it larger than that. And get the right proper perspective because I was trying to get in close. Then I ended up . . that's even too large (Mumbling).

PAUSE

Okay. These steps.

#66: What color was this thing that you are drawing?

#31: These are white.

#66: Okay.

#31: I had the feeling that outside here was red. Or burnt brown. Okay. But the pillars are white. This I wanted to say was a deep color in the middle. . this is up until now. When I saw here was a white triangle, okay (reference the peaked roof).

#66: Um hm.

#31: And its dark in the middle. And what I want to say is that it is white. . bordered around it. Okay.

PAUSE

And I had the feeling of. . how do you draw these things? They're not round; they're flatish round. Its oversized. Buy anyway, they're handrails or something.

#66: Did you perceive them as having a function then,

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those handrails?

#31: Yeah. But I told you they were dark and round. I'll tell you what I said. I'll stick with what I said. One on each side.

PAUSE

And I want to say that the building is "L" shaped because I had. . where am I, one, two or three.

Okay.

#66: Um hm.

#31: I can't tell you how wide the bloody thing was.

#66: Okay, is this A, what you're perceiving as some sort of overview perspective or what?

#31: Yeah. Yeah. From the top down.

#66: Oh, okay. I can see where your roof peaks then okay.

#31: Okay. There's the other walk.

#66: Okay.

#31: I can't do that. All I can tell you is this.

#66: Okay.

#31: If there is a . . okay.

#66: Okay. Is there a feeling for the building or the atmosphere of the building.

#31: No. Not really. I don't. . . No, I don't really have one. I tried to stay away from anything that would. . Maybe that's the idea. I got the . . If I got one thing that was an atmosphere of books, it was an atmosphere of books as I already said it.

#66: All right.

PAUSE

#31: Okay. I got the atmosphere of quiet and tranquility. Didn't see any hustle and bustle going on. . or anything like that.

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#31: Didn't get any feeling of traffic or anything like that when I was . . . you know, my first view or anything like that. I just got the idea that it was just sitting there.

#66: Okay. Well, would you. . . How do you feel about this? You've made the comment before that you didn't feel like you were there.

#31: I was starting to lose it later on.

#66: Okay, but these images. . .

#31: When you asked me how large the building was, I started to lose it.

#66: Okay.

#31: That, what I tried to do then was to like go here to see how. . . you know, to try to get some feeling for depth of this thing. Because for some reason I couldn't get away from these front. . . the front capitol or pillars or whatever you want to call it. So anyway I tried to go to the side. So I did get a view from the side but there's nothing worth drawing from it. Because by that time I don't know what I was doing. Six.

#66: But at the beginning here you. . . do I understand you to say that you, you, these images were. . .

#31: Good. This was good, okay.

#66: Okay.

#31: Okay.

#66: Okay. The one, the first drawing was the perspective of the two . . .

#31: Right.

#66: . . . whites and where you felt you were behind some hedge or something.

#31: Right. That was good. I say, this was good.

#66: Where you're trying to move. . .

#31: Where I'm trying to move down the walk to this, this structure anyway.

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#66: Um hm.

#31: And then I think Number 3 was good.

#66: Where you were closer to this structure and . . .

#31: Yeah.

#66: . . . perceived some sort of handrail?

#31: Closer into the handrails. But after that I began to lose my focus. The reason I got this overhead shot at Number 4 is not because I tried to do it, but it was as though I just was drifting away from the target.

#66: Okay.

#31: And then, the Six was a side shot but that was after you had said. . that was after I . . you had said, you know, try to determine what size it was.

Oh, wait a minute! One thing I tried to do was. . I was up here up front first, that's when you . . that's when you first asked me what size it was. And I would say, what I tried to do is go . . go up the peak, you know, to try to get some estimate of how high this thing was.

#66: I originally . . after that, then I tried to get you to focus on your relative position to the thing so that you could judge based on your size or your position. How big it was.

#31: Um hm.

#66: Did you say something bout 60 feet or something?

#31: That's this here. What I can't tell you is because of the way I was looking at it, I can't tell you if that is the 60 feet or is that the 60 feet, okay.

#66: Okay.

#31: You see why. Because I was looking at it from the side out here and I didn't tell . . .

#66: Okay. Because its an "L" shape you don't know (not audible).

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#31: I'll tell you right here, my view does not have an "L" shape on it. Its just a . . . that's it.

#66: Okay.

#31: I don't know if that "L" shape is hidden in here or if its something farther on.

#66: Okay.

PAUSE

#31: I want to say there's a few windows.

#66: When you were looking at it from the side, right after I asked you about the size of it, . . .

#31: Right. Okay.

PAUSE

Okay. So what I. . I'll draw it on this sketch but its actually here. I'll write 60 feet in so you know where, 65 feet I think I said. Either of these two lines could be the 65 foot dimension.

Okay.

PAUSE

#66: All right.

#31: Either just the straight part of the building or also the perspective that would include the back of the building which was "L" shaped towards me.

#66: Because it. . am I hearing you to say that that point it became like a two dimensional . .

#31: Right. Rather than 3. I don't remember seeing, I don't remember seeing anything other than a two dimensional and not only was it only two dimensional but I could - I could perceive no depth. Okay. So because of that I don't know what. . .

#66: All right.

#31: See I got the "L" shape from the overhead. But from the side view, Number 6, I didn't get any contour of . . .

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#66: All right.

#31: Of it being "L" shaped. . or not.

PAUSE

I say 30 feet high for the front view. That was because I was trying to drift up and down.

#66: Are you saying that it felt or are you perceiving as seeing a long ways as you were trying to drift up? What is your scale of measurement? How do you determine that its 30 feet?

#31: It felt like it.

#66: Okay. Is there any way you can explain your feelings to me. Any more than that.

#31: No.

#66: I'm trying to identify now. . .

#31: What was I using as a . . I think if I was to say the scale what I was using was this thing on the right side. If anything was being used as a scale measurement, and I moved up away from this.

#66: The handrails, you're talking about.

#31: The handrails, yeah. If anything gave me a feeling for relatively or relative size there it was this handrail thing. And then by moving, just by moving see because what I did was I moved up to the peak and then came back down. And just by moving up to the peak and coming back down I said its about thirty.

#66: Okay. Fine. All I wanted to do is insure that we identify that with how you come about to that so that we can validate that later and if that looks good to you, you know that technique works.

#31: And the same thing goes with just the figure 65. . just happened to come into my head when I was sitting here trying to look at the side of this in response to your question of how large it was. I don't think I tried to be too analytical with it, it just came in.

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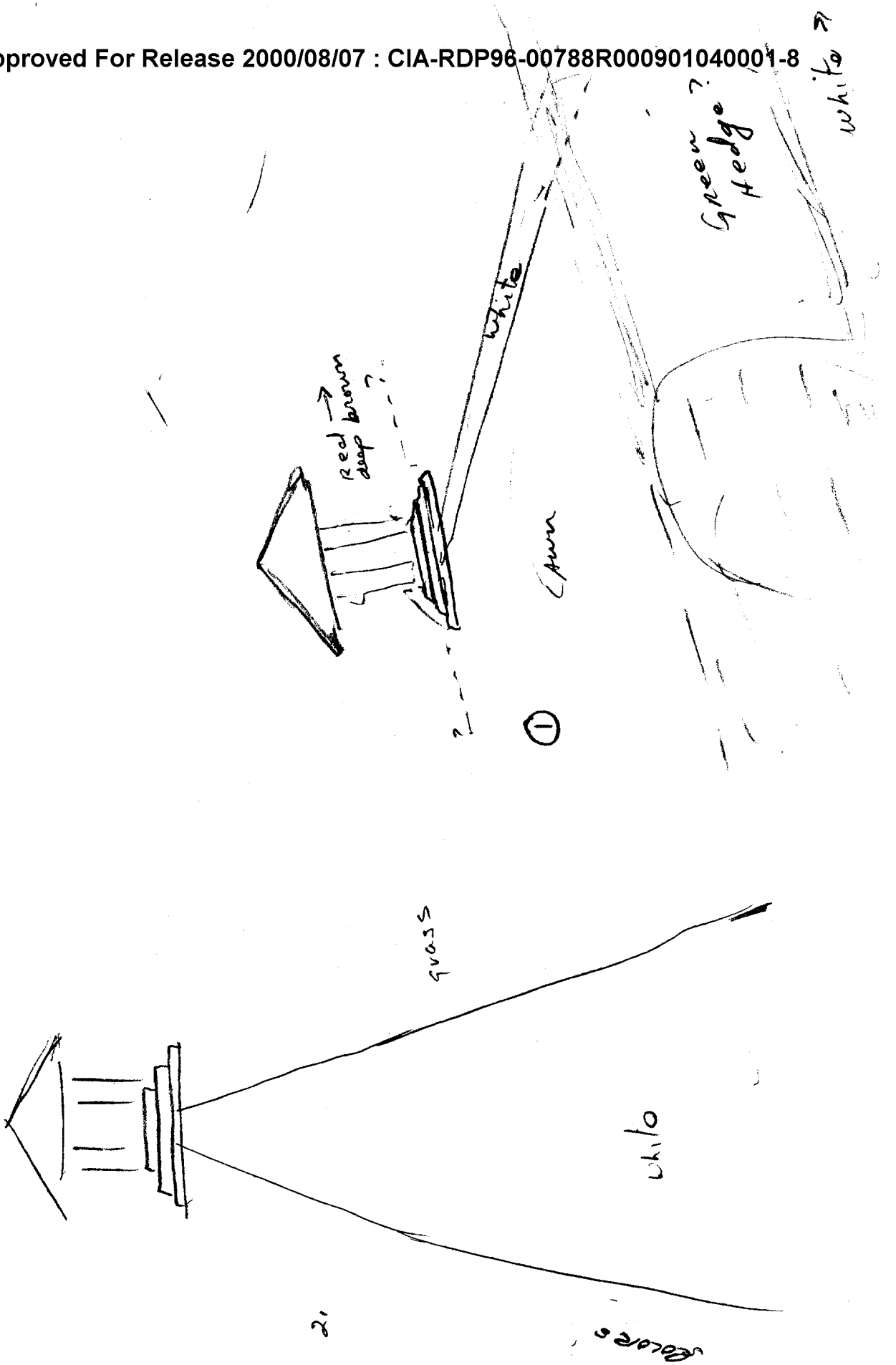
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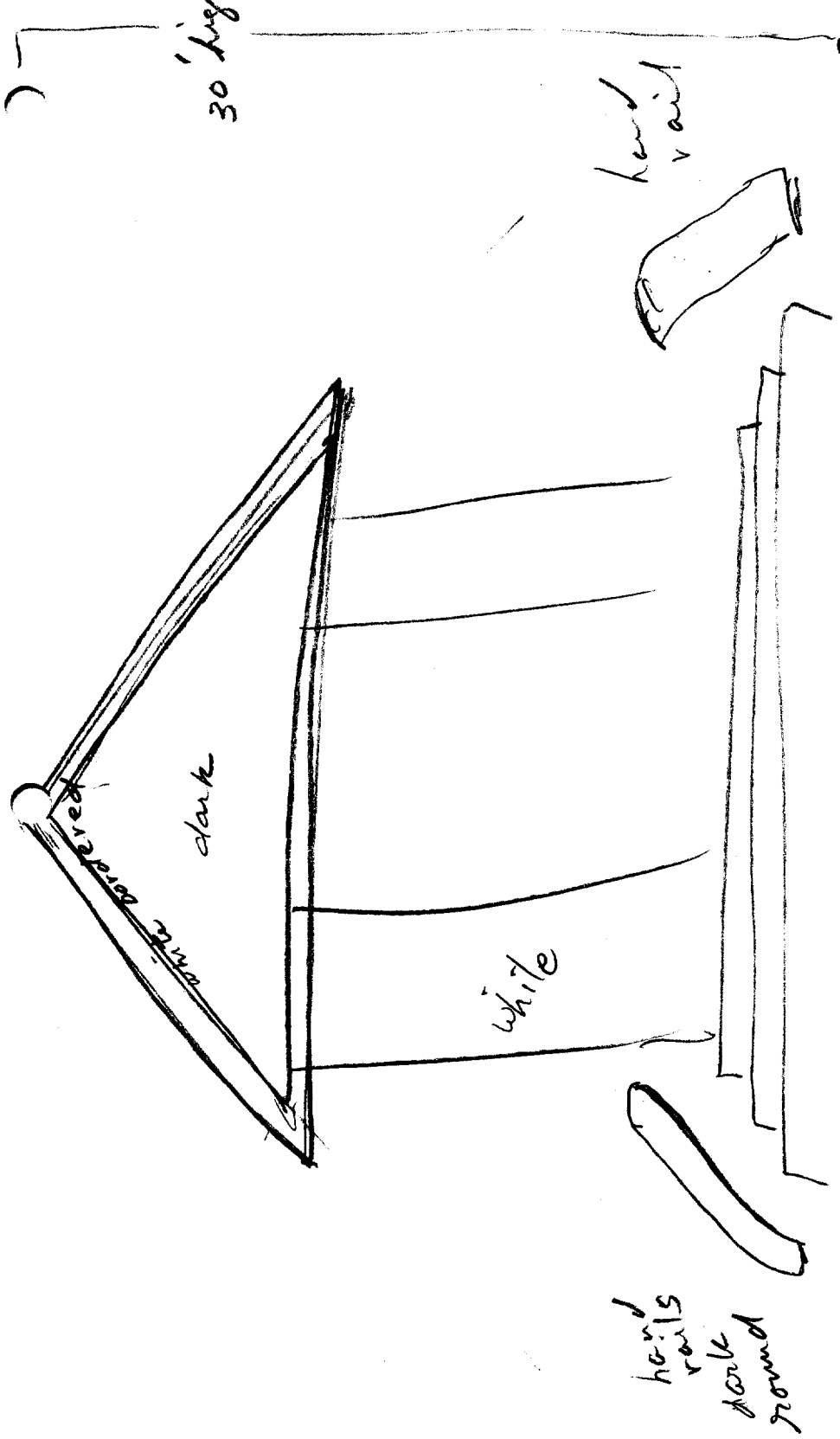
#66: All right. Fine. That's good.  
#31: So anyway, that's what I have.  
#66: Okay, well you've given me a lot of data here do you want to go look and see what we have?  
#31: Let me, I would like to draw two of these here so there's no question. Okay, that's there. That'll be this. That's the white bordered. Okay. Dark inside and then its light around it. As though it was just wood facing or whatever. Frame.  
#66: Okay, is that it then?  
#31: That's it, #66.  
#66: Okay.

*IT APPEARS AS THOUGH  
THE RIVER WAS GOING  
BACK & FORTH FROM  
CHAPEL TO LIBRARY -  
WHICH IS LOCATED  
APPROX 30 YDS AWAY.  
W*

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# TAB A



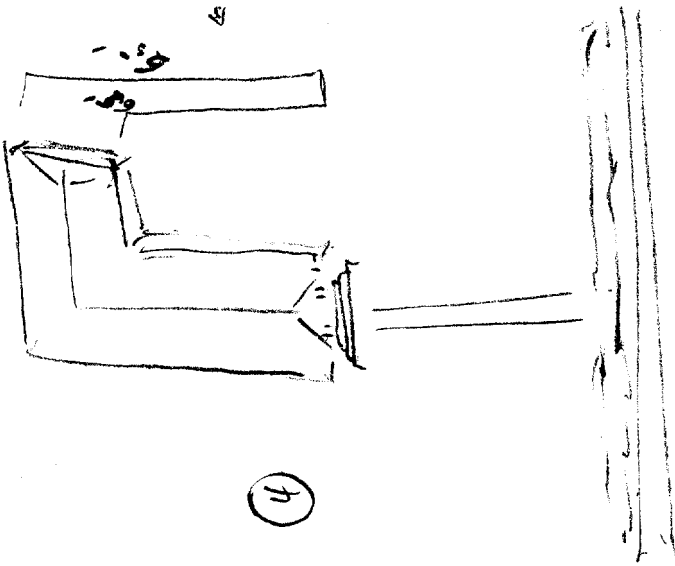


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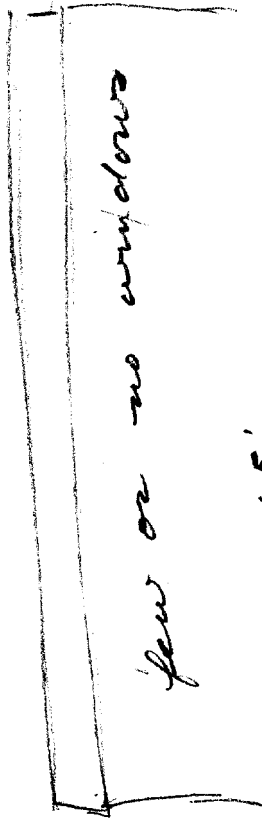


book  
atmosphere  
atmosphere  
atmosphere

(5)



(4)



65'

(6)

# TAB B

