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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)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LVII

1. (S) This report provides documentation of a remote viewing session conducted for training purposes to enhance a remote viewer's demonstrated ability.
2. (S) The remote viewer's impressions showed no objective target correlation. The remote viewer was able to relax very well and was not disturbed by ambient room noise, which was minimal. He expended a great deal of effort to "behave" during the session. So much so, that his motivation to do well at remote viewing was not at its peak. The remote viewer thought that he had done well until he visited the target site after the session. He was not discouraged by his lack of target correlation and looks forward to more sessions.
3. (S) The protocol used for this session was a modification of the protocol detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated preselected target was not used. In lieu of a randomly generated, preselected target the "beacon" simply chose a site which, in his opinion, was unique and identifiable.
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 LVII

TIME #28: This will be a remote viewing session.

PAUSE

#20.5 is now at the target site now. This moment they're looking at the area. Taking note of the target. Look around the site with them. Focus your attention on that area.

#15.5: Hmmm. Really an odd object. This first image. Something appears to be snapping and jumping as if a filament of a light bulb would. It appears to be tin. Two low towers. I've got no sense of scale for this thing. Low. Now I'm drawing a multiplicity of lines. Because the form that the wire takes as it snaps back and forth is many of these low curves. But its a real sense of motion. And then through the distance into the background there is another object which I'm going to circle and pull out as if its a detail. I'm going to try to.

PAUSE

And that's a sense of a rectilinear solid seen in the distance. And, its got a curved element on it. Now, Im tempted to say, that its something like a radar screen mounted on a van. But I have not got the sense of scale that I usually associate in seeing things like this.

PAUSE

+05

Okay, the second object is drawn and it is three rectangular solids in relation to each other as indicated. Two flat; one vertical. There appeared to be. . . They appeared to be in the juxtaposition of a bench. And the same proportion of a bench. But I appear to be up in the air and looking up in the air. Order of magnitude. . Ohhh. . . higher than standing, so call it eight to ten feet. I'm putting "X" in the air and say

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ten feet above ground. Now, immediately added something to that. So I'm going to do a drawing and label it 2a. Because I think that the second drawing is analytical. Where I had the same perception of the thing being in perspective. But then there is a wall composed of something like bricks. Fill in later. That has a curve to it. I can see the top of that curve. Let's see (not audible) down like this. This (not audible) . . . There.

PAUSE

+07

I'm still up in the air looking down. I'll call this Drawing Number 3. I'm up now, I'm up . . . I seem to be up a little bit higher. Order of magnitude, ten to twelve feet above the ground and I'm looking down on a shape that I don't have any particular understanding for except it looks like a sheet metal duct entrance air intake.

PAUSE

Three. Perspective is pretty close. Shiny and metallic. (Not audible). Or light colored. Put down light blue with a question mark. So, if they're up in the air and interacting with the target, then the target has to be . . . The target would seem logical to be the thing that they are up in.

PAUSE

So, I think that you would like to have me look around and see if I can see something of what it is that they are in or on, right?

#28: Do you feel that you are in or on something? Or are you simply in free space?

#15.5: No. I have the feeling that there is a mechanical process for getting where I am. And I'm towing along behind them like a balloon.

#28: You haven't reported to me that you are seeing them.

PAUSE

2

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#15.5: Hmmmm. That's an interesting observation and a very good one, #28.

+09 If I'm not there I don't know where I am.

PAUSE

I'm going back and checking perception. For the perception to see if I can get a definite feeling of #20.5.

PAUSE

I just . . . I guess the answer to the question is when you tell me that #20.5 is at the target, to go and see if I can be with #20.5, that seems to be. . . that's what I'm supposed to do. So, I have a sense of being where I'm supposed to be. I don't know whether that answers your question but that seems to be the best answer that I can give you. I don't. . . All right. Would you write down and ask me this question afterwards, please. I don't want to cut you off, but I don't want to lose the target time either.

Just drawn a drawing. Unless its important, is it important in the session?

#28: No. Go ahead.

#15.5: Okay, because that's a philosophical kind of thing.

+12 I'd like to get back to where I was. Okay. Latest perception is of a wall which appears to have some solidity to it. I'd say poured concrete because it seems to have the vertical striations to the left by a mold pattern. And above that there appears to be a pipe as if the pipe is a handrail that is above the wall. And I have the feeling now that they've left the high place or at least that I have left the high place and now I've
+13 gone down magically to a lower place.

Okay. So. . . I would put a line, I guess that's a good idea, I'm putting a line on there that's saying normal ground level. Oh, wait a minute. And I'm putting indication that there is stairs going down past this wall. But that may be

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analytical, analytical, analytical, analytical.
For stairs. But I just have the feeling that
I have circled around and I'm putting a curved
arrow on there. That I've circled around and now
I'm going down. That I've gone down, could be
below ground level. Slightly. Not as far below
ground level as I was above ground level.

PAUSE

I'm getting a bothersome problem which is a retinal
image of white paper on the clip board. There's
nothing much to do about that except think about
it at the end of the session.

#28: Use it as a screen to project your real images
on.

#15.5: That's a very excellent suggestion. Its too
bright. My images are not coming in that sharply.

#28: Turn up the volume of your projection.

#15.5: That's a darn good suggestion. Well, I don't
know what number I'm on here.

PAUSE

+15

Four, five. . . Okay, this one I don't understand.
But I get a set of a series of lines intersecting.
From left to right. It reminds me, because they
are curved, reminds me of the completion of a shuffle
riff. You know, how you shuffle cards by going,
snapping them down and by arcing them up. Okay.
This is the arc part where the cards are starting
to settle down into one deck.

PAUSE

That doesn't make a whole lot of sense.

PAUSE

#15.5: What's the time of day #28?

#28: Oh, about quarter after.

#15.5: So, from your request, you'd like to have me
go back to square one. Okay.

PAUSE

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- #28: If I remember your first descriptions right there was something about a motion having to do with a very large (not audible) structures.
- #15.5: Okay. The first motion was something which I described as vibrating like the filament in a light bulb. The old time filament in a light bulb. I'm looking past that. I wonder if that could be something that's blowing in the wind. I had the feeling that the target was out of doors as opposed to indoors. That they were in a structure that had solidity to it. But that they were looking out. Now, taking the latter perception, then looking at this. . . at this object. . . I'm tempted to say, you know, I'm up on some kind of an observation platform. And the purpose of the target seems to be the structure that they are on. In other words, if it was a building, the purpose of the building would be the function of the building. Okay. The reason for going to this place appears to be the thing that they are on. And not a commercial establishment or something like that.

PAUSE

Although it is possible that it would be a stair tower in a shopping mall. Now, the nature of what the thing could be at this point alludes me.

Do you want to ask me directive questions about it?

- #28: Okay. Um. . . I'd like you to . . . I think that you're correct in that you may not have been able to see them because you were seeing with them as it were. And that your attention is focused on the target rather than on them. So you're seeing with them which is perfectly all right. The first question I have is are you alone at this place? Are they alone at this place?
- #15.5: Ah. . . Okay. I sense. . . I had no time at which I sensed other people being in the immediate area say, 12 to 15 foot, sphere around them. I had no feeling that there was an interaction between them and anyone else. Let me see if I see, if I come back to that. . . I don't know whether I like the first target or not. I'm not sure of this. But the second target, had a real, a more real sense to it. So, for the second drawing (not audible).

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PAUSE

#15.5: Stop it. I just don't see other people around, interacting.

#28: Do I understand you to say the others are not significant to the target?

#15.5: Not at this time. Its certainly a place that people go. Let's see.

PAUSE

No. That's analytical guess. There are no perceptions of other people at the target at this time.

#28: Okay. Now, my next question is, is this object which you described as something that you scanned on or something that you can go up in and observe and then there's a go down area and you go down to. . . Is this object area, building, structure, isolated or is it in a group of other structures?

PAUSE

#15.5: I have the feeling that I've only looked in one direction. I have the feeling that there is another. . . But I don't understand. All right. In a sense that a staircase is usually, usually only has windows on one side of it. That's hypothermize. I have the feeling that I've only looked in one direction because the other sides are blanked out or blind or something like that.

PAUSE

If there is a structure. . . Now. . . Um. . .

PAUSE

Okay. I have the feeling that I've looked in this direction and this direction and this direction. But not in any of the other directions and I think, it feels. . . I need resistance when I go back. So, I'm going to indicate that there is something - I'll label that structure "T" because I think that's the target. I'm going to indicate that there is something to the left and behind in this fashion. I ought to say left or behind. Give myself three quadrants where there is something and say I think that there is definitely

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something in two of them. The third diagonal quadrant I can't see. Does that make any sense to you?

#28: Um hm.

#15.5: In other words I think that there is something here and I think that there is something there. This is the side that the wall is on. So I'm going to annotate "W" for wall and that would be drawing number whatever it is. La ta da. Four.

And the bench seems to be down in that area. Either down in that area or down in this area. So I have put two "B's" with circles.

#28: Now are they away from the target area then?

#15.5: Not, not more than six feet away.

#28: Okay.

#15.5: Okay?

#28: Okay.

#15.5: Next question.

#28: Okay, the next question is then, you described apparently what the target looks like from the eyes of the outbounders. . .

#15.5: No sir, I have not.

#28: Oh, okay. You've got. . . Spinning myself around you have described what the outbounder's are seeing at the target.

#15.5: I'm looking at it.

#28: Yes. Okay. Now what I would like you to do is alter your perspective and go out to those areas that you were looking at, for example the bench area, go out to the bench area, turn around and look back.

PAUSE

#15.5: (Whistling).

PAUSE

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#15.5: This is a mile in the sky. Guess. I'm almost positive that I'm filling in the blank with a guess.

PAUSE

All right. But just in case its not, continue the thought that I had in Drawing Number 4, there's reinforced concrete, poured concrete rather and that I have something of a stair tower that goes, that goes the usual stair tower routine. And that they were standing on different landings of that stair tower. And I'm seeing it from out and up. . . as requested by the interviewer. About, would be point about 20 feet off the ground and . . . 50, 60 feet out. I still don't understand that snapping filament.

I get a sense; I'm not sure that the drawing is accurate to the perception that I have; of the thing. I've indicated rounded corners because it seems to have rounded corners in the perception but its not a hard image. The only thing that I get a strong feeling about is that they set up boards and poured concrete in them. And I have a feeling that it has . . . it has . . . levels to it. Platforms, or as I described them, landings. Can you give me another question?

#28: Okay. I only want to ask that perhaps you get the image of the filament in your mind. Just explore this first image here for a minute. Think about whether or not that might be symbolic. Think about whether its a visual communication with some other symbolic meaning.

#15.5: Okay. The answer to your question is along the lines that. . . I get a word transmission or a thought which resolves itself into words which then resolves itself into a picture. Is that the nature of your question?

#28: Yes.

#15.5: Its certainly possible. For what you could make out of the words "arcing filament" I don't know. I can't imagine a filament, you know, would be on the order of magnitude of two to three feet long. So that I could see it in that detail. In fact I don't think its possible. But the transmission of the thought, first word was filament.

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- #28: Okay.
- #15.5: Vibrating. I think the first thing I said was vibrating filament.
- #28: Yes, you. . .
- #15.5: Now, there is another possibility which occurs to me in that which would duplicate the motion and that is something like a couple of kids standing there and turning a jump rope.
- #28: Um hm.
- #15.5: Except I didn't have kids. Ha ha.
- #28: Um hm. Okay. Is this moving filament live? Normally seen?
- #15.5: Ah, are you asking. . . If you're asking me if you can see it with a naked eye without magnification, yeah, I think so. That's what bothers me because its a large order of magnitude.
- #28: Um hm.
- #15.5: Its too large to be real.
- #28: Um hm.
- #15.5: Unless its a display of some sort.

PAUSE

I can't do anything with it other than that.

PAUSE

- #28: Why don't you take a look now at the rest of your pictures and see if they bring anything to mind that you might want to add at this point.

PAUSE

- #15.5: Ah. . . I have the feeling that there was a fence or a wall beyond the object which I have drawn in detail in Drawing Number 1.

PAUSE

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#15.5: That's really odd. I got this low arch that moves. I get the feeling that is metallic. I can't remember more of it than that.

PAUSE

Number 2, I just very carefully described as something other than a bench. Let's call it a bench. I've had more trouble with benches. Number 3, could be an air intake of an air-conditioner.

PAUSE

And the back rectangle could be the air conditioner proper. Or, it could continue. I'm not sure of that because, you know, the way something hard and shiny will vibrate at. Number 4, yeah, Number 4 is inside that stair tower going down stairs. It appears to have a handrail at the top. One of these things you can look up and see the handrail. That order of perspective.

PAUSE

Five, now five is an interesting possibility as I look at it the second time. Those could be stairs going in two different directions. This would be the front edge of those stairs that I'm seeing, you know, as you go up one staircase, you perceive the other staircase through the wall or something like that.

I didn't get that when I looked at that the first time.

Six is a plan view, overall. Indicating directions that I think that the objects are in. I had the feeling that the one was about there. That's an interesting idea.

Seven is a guesstimate of what the whole works might look like.

PAUSE

I'm numbering where I think the objects relate to the target.

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#28: But you're not calling any of those objects the target. Do you think that the objects, the target itself is (not audible)?

#15.5: I think that the object is the series of platforms that you get on.

#28: Okay.

#15.5: That they have looked out from, but I'm calling it stair tower because I. . . I've got to call it something.

Four is there. Five is internal. If there is a drawing of the target at Five, the internal part of the target, Five. Six and Seven.

PAUSE

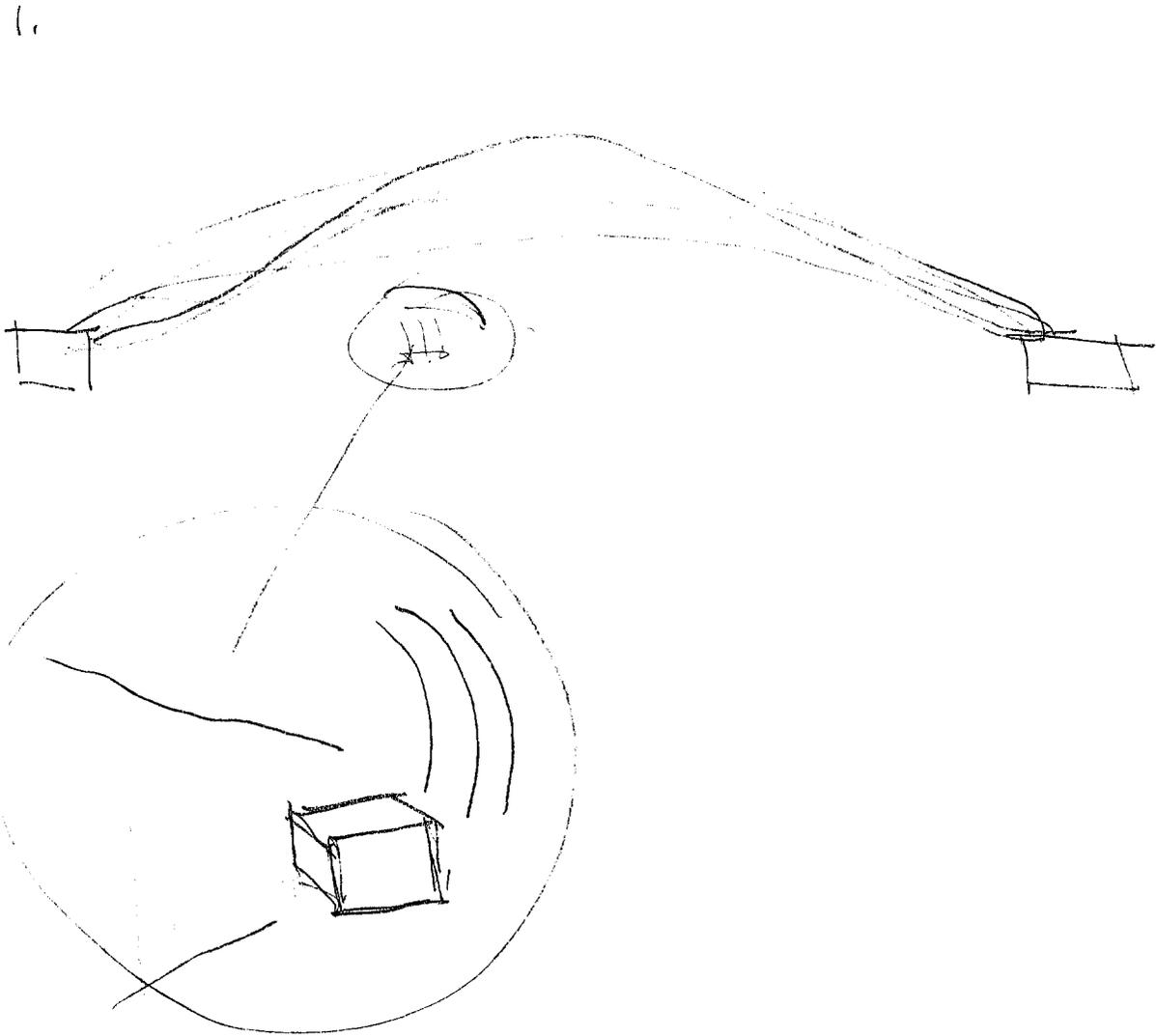
#15.5: Okay, I've indicated a dotted line on Seven because I'm out further than the edge of the paper.

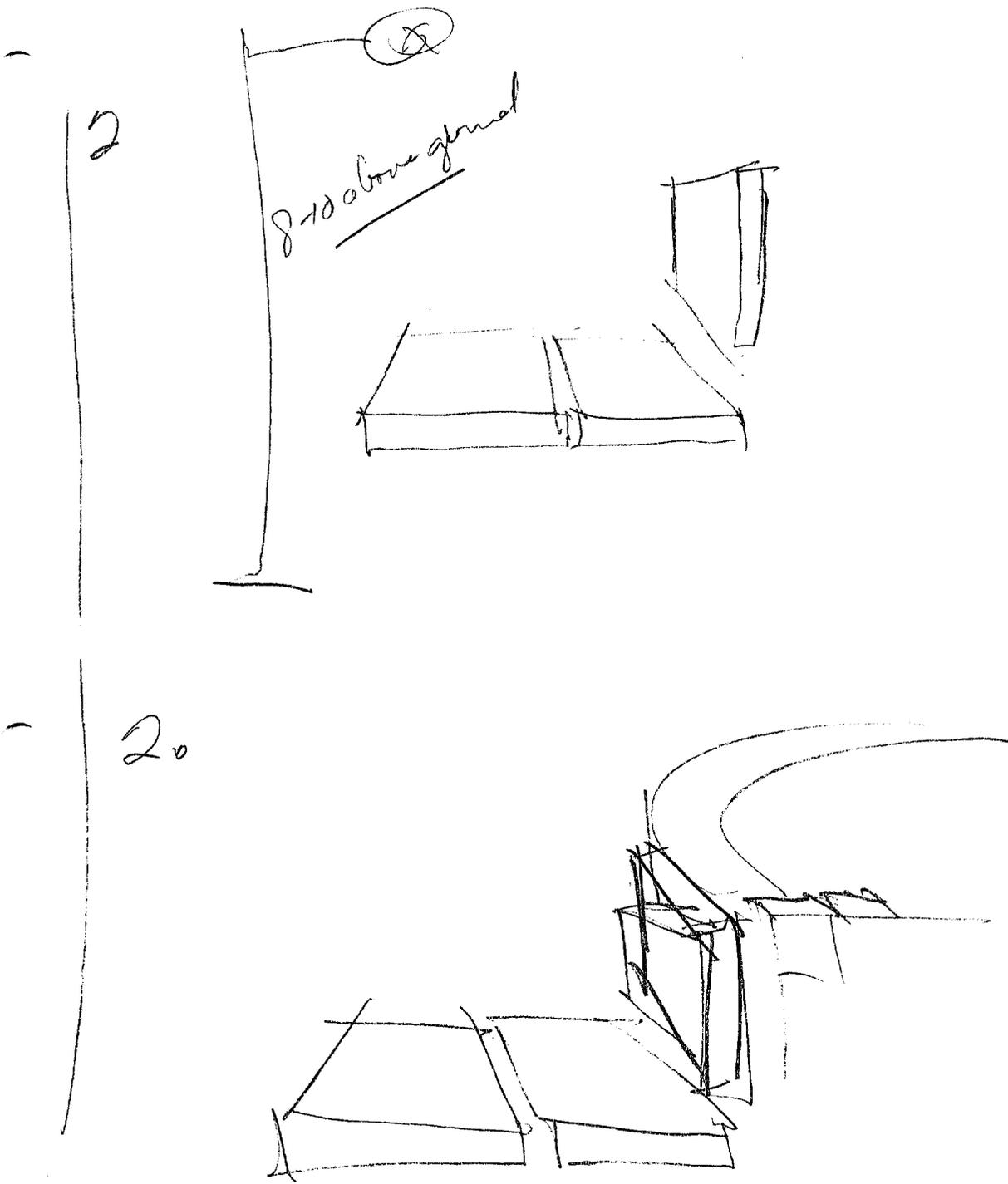
Very interesting exercise. I think there is some validity to it.

END

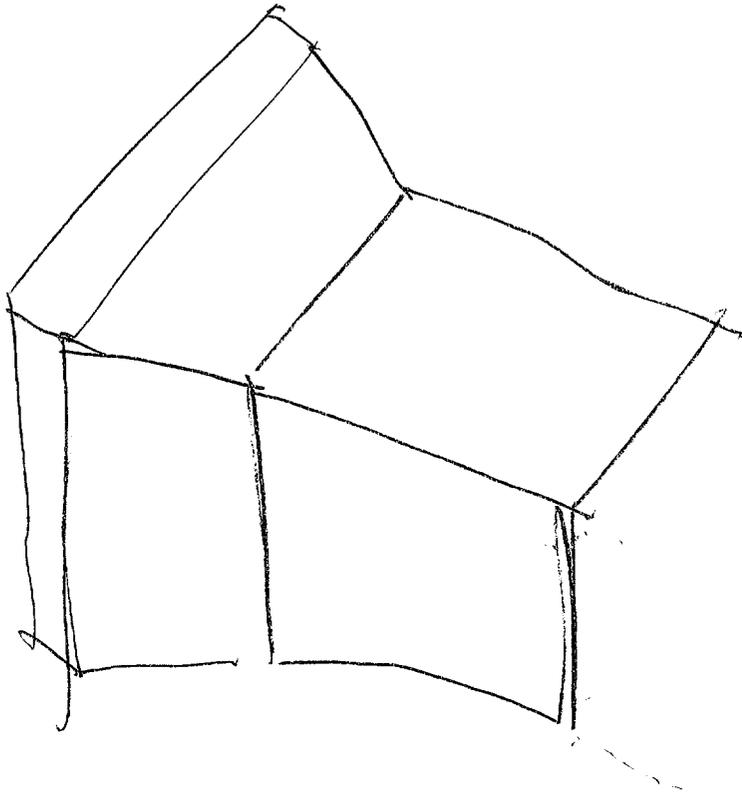
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TAB A



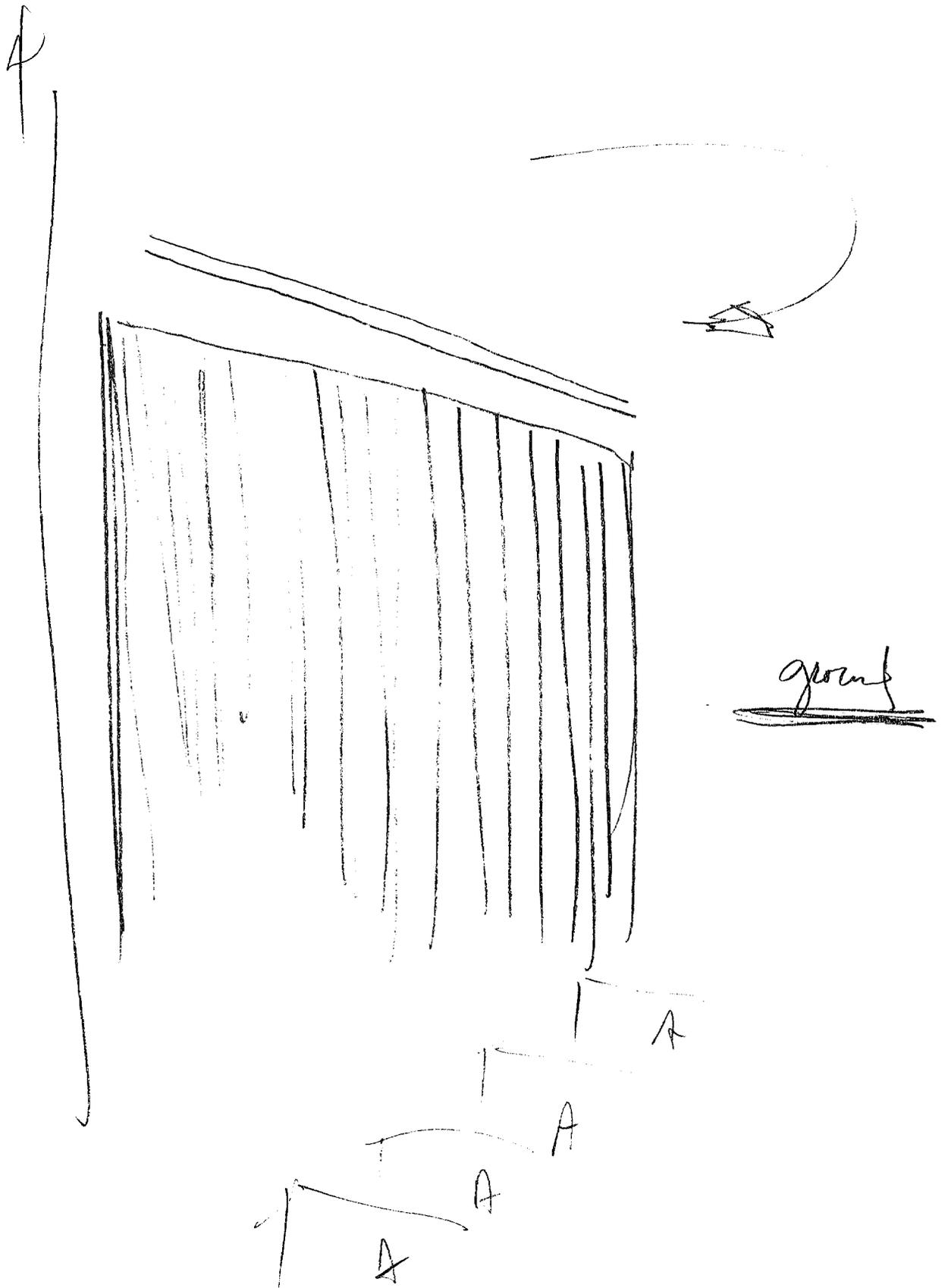


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Slim
metallic or
light colored.
Ext. Blue?

could be a/c intake



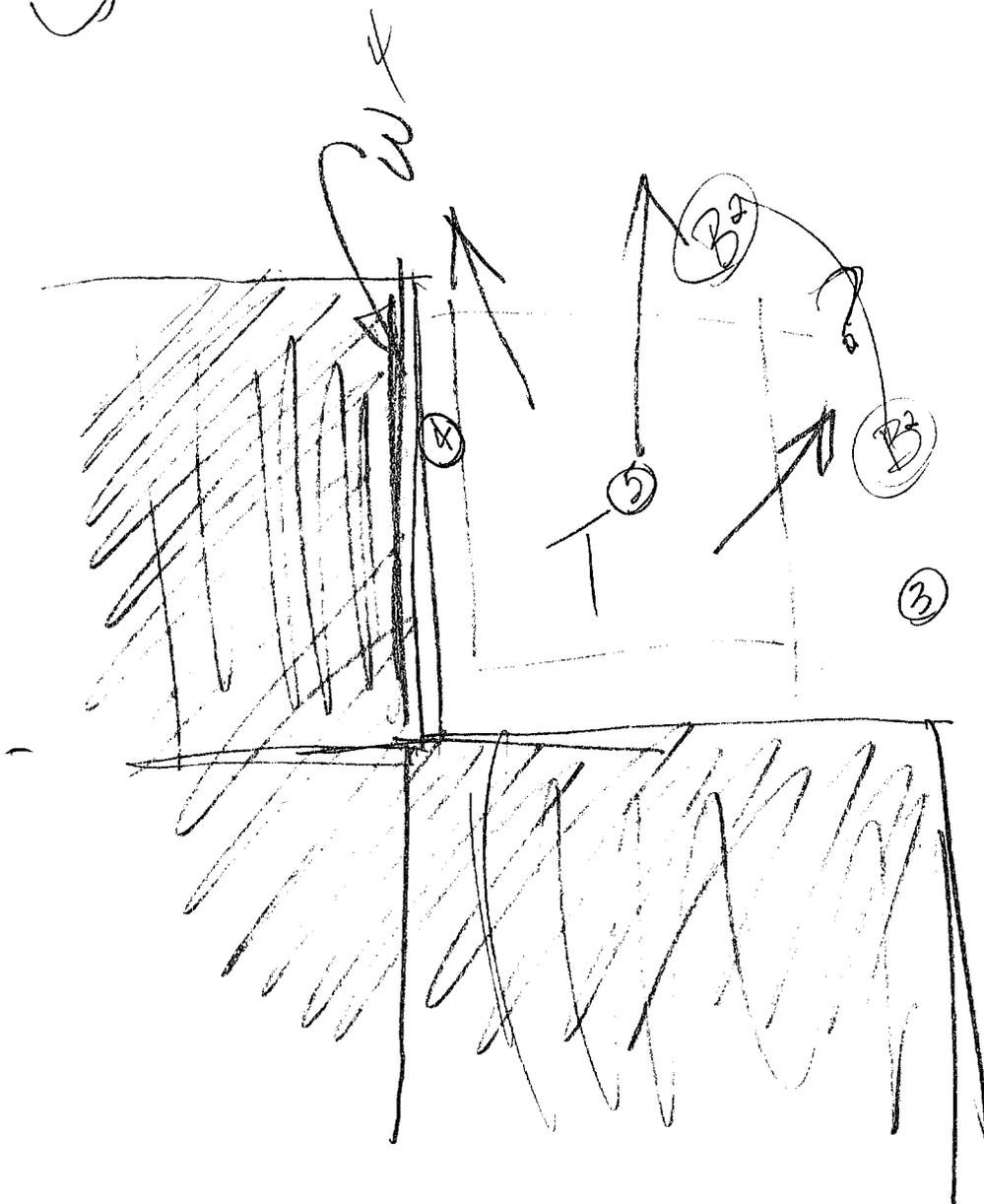
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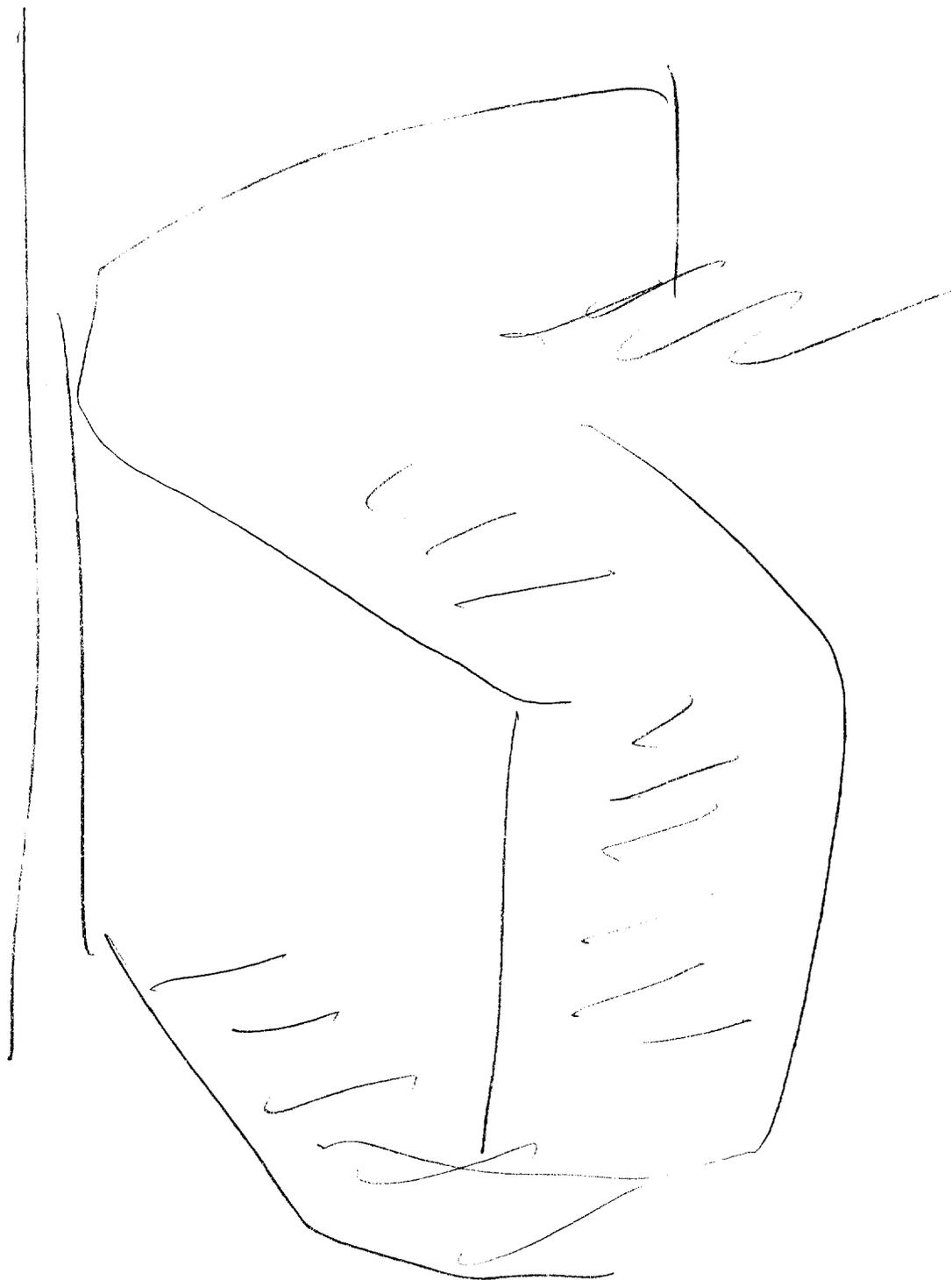


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TAB B