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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 XVII

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a 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) The remote viewers impressions in this session showed a moderate degree of target correlation. The principle shortcoming in this session is RV "noise" generated by the remote viewer himself in an attempt to analogize his target images with memory and fantasy. The remote viewer was in a very good mood prior to the session. He was able to relax and set aside all other concerns of the day and concentrate on the task at hand. The remote viewer was generally satisfied with the results of his session. He understands the problem he had with analysis and feels that he will have to undergo a learning process to overcome this.
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 XVII

TIME

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

PAUSE

#66: Okay, #10. . . #6.5 and #8.5 are approaching the target now. . . They are observing the area. Look at the target with them. . . and describe the area to me.

PAUSE

#10: . . . Seem to be . . . a . . . tall. . . round . . . look like tall, round objects.

#66: Okay.

PAUSE

#10: Might be trees or something.

#66: You don't have to tell me what they are just describe. . . the area.

PAUSE

#10: I get a . . . like a . . . triangle. . shape. But they are rounded. The edge or corner to the point of . . . the break.

PAUSE

#10: I had it but I lost it.

PAUSE

#10: I don't know. (Long sigh)

PAUSE

#10: (not audible)

PAUSE

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+05 #66: You are doing very well.

PAUSE

#10: I kept getting an image of a . . . diamond ✓  
. . . shape.

#66: Okay.

PAUSE

#66: Describe your feelings about the area.

PAUSE

#10: I keep seeing things that a . . . They look  
a . . . (not audible) feelings.

PAUSE

#10: I . . . I just felt tired. . . (not audible).

PAUSE

#10: It seemed like colors (not audible).

#66: Describe the colors to me.

+08 #10: The colors are green and blue. . . A little bit ✓  
of pink or some color. (not audible). I'm  
going to extract it. Different things. I get  
the colors of different shapes. . . (not audible).

PAUSE

#10: (Not audible) . . . . . of something. . .

PAUSE

#10: Right here where I stand, where I'm looking at  
. . . seems to be almost like a puzzle.

#66: That's fine. That's fine. Just describe what  
you see. Its not necessary to figure it out,  
just describe what you see.

PAUSE

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#10: (not audible). . . . It looks like a gray . . .

+10 #66: Describe your target impression.

#10: Ah. . . that's. . I kept getting different . . .  
a. . . configurations. Small things. And then  
the colors seemed to keep changing on me. . .  
Like a blue-green . . . and then I get something  
dark and gray. . . That's all. Its almost like  
being in the . . . emergency room of a hospital.  
Bad feelings about it.

#66: Describe your feelings.

#10: It feels like death. . . like a cemetery. . . or  
sick. . or. . maybe a . . . jail or something.  
And, other things come in -- the cars. . .

PAUSE

+12 #10: (Not audible) perspective of it. . . Squares. . .  
Something like a blue affect. Deep, dark blue.  
Very, very (not audible). Humph!

PAUSE

#66: Let yourself move back away from the blue so it  
falls into perspective. Just move back away.  
Step back away. And let it fall into perspective.  
Describe what you see.

PAUSE

#10: I get the impression that the a . . . target  
would be inside.

#66: All right.

#10: The blue and . . . like I was telling you, an  
impression of something of water or what. . .  
Huh. . . I can't (not audible). . .

PAUSE

#66: Describe the location of the outbounders.

+14 #10: I get the impression they are at a building, a  
hospital or something. . . or they are near some-  
thing (not audible). . Different shapes.

PAUSE

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#10: Like they might even be in a museum. Art gallery. Some place where there are pictures.

PAUSE

#10: I keep getting two. . . morbid (not audible).

#66: Describe these places to me.

PAUSE

#10: They are something. I can't quite tell what they are. They look smooth. Very smooth. Rounded corners. Like a cube. Or something. I could only see this part of it. It could be the corner of a sidewalk.

#66: You don't have to tell me what it is, just describe it to me.

PAUSE

#10: (not audible)

PAUSE

#10: I'm just getting the feeling of inside. (Not audible). . . outside (not audible).

#66: Okay. Well, let's work on that now. Work on that. Concentrate very hard. You . . . say that you feel like you're inside. . .

#10: Um hm.

#66: Okay? . . . Get that feeling very strong. Very strong inside now. Now as I talk to you, you are going to move outside the target and you are going to move up in the air. Just a little bit up into the air. But you're going to move outside the target. . . So, as I talk to you let yourself go up into the air. . . Up and over the target. . . Over the target . . . Up over the target. . . A little bit higher. . . Not too much though. Just a little bit higher. Now, look down. Look down. Let it become clear. Concentrate and look down. And describe. . .

PAUSE

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#10: (Not audible). . . but I get confused when I look at it. It really don't seem to mean anything.

#66: That's fine. You don't have to worry about what it means. That's fine. That's good.

PAUSE

#10: There were colors (not audible). . . But, I can't seem to get up and stay there. Just keep coming down.

#66: Okay. Describe. . . your images. When you were outside.

PAUSE

#10: (Not audible). . . round (not audible) top. Sense something like a (not audible) toy or something, I don't know. I don't seem to get anything; its just blank.

#66: Okay, they have left the target now. They've left the target.

PAUSE

#10: Very confusing.

PAUSE

#10: That. . . I was thinking of a . . . circular. . of connections. This was like a cone of some kind. A fan-shaped cone. (not audible). . but round shaped. Diamond shape. This is the one that's confusing. I could not identify it with anything. It was just there. And then I would see other shapes which seemed to be joining in on it. It was like a rounded cube of some sort. And I could only see, at one point this side or this side. I couldn't see back here. The impression was like. . . a tall. . . that appeared to be in a. . . at first I got a tear type form . . . You know, it looked like a . . . like a (not audible). . . effect. (Not audible). This came in right after that. . . Initially, I saw. . . a . . . tall trees. You know trees. . . all of a sudden. Like

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flashing through the trees. (Not audible). .  
I. . . Appear to be dense. Tree level. (Not  
audible). . . I. . . at first I saw a. . . what  
appeared to be headstones in a cemetery. (Not  
audible). . . Then I thought, well maybe I'm  
not morbid, it may be a hospital room, emergency  
room, hospital. Near a hospital, near a jail, or  
some place (not audible).

#66: You got negative feelings about the area then.  
Are you saying then that . . .

#10: These didn't seem to be in the same area. They  
seemed to be different. Disassociated with what  
I . . . I kind of got two. . . completely  
different impressions (not audible). . In One,  
it seemed less.

#66: Okay.

#10: It was there for a while. I saw a . . . what  
appeared to be a skull or a shape of a skull.

#66: Um hm.

#10: And then I left the area.

#66: Okay.

#10: And then I started picking up the colors. Whites,  
blues, greens. Even some. . . a. . . dark, very  
dark blue. If you were looking down in some deep  
water.

#66: Um hm.

#10: A tank or a pool. But I couldn't see what it  
was in. I could never get the shape of it. I  
tried looking back at it and I just couldn't . .  
When I moved away from it, it just kind of dis-  
appeared.

#66: Okay.

#10: I couldn't get it in something. I couldn't get  
it in a container. It was just there. I could  
look into a very vivid color. . .

#66: Okay.

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#10: (Not audible)

#66: Okay.

#10: The different shapes kept appearing. Even beyond the impression was only for a second as if I were approaching to the end of a very bright light somewhere coming from a dark area.

#66: Um hm.

#10: It was like going through a tunnel. And I saw the light and it kept getting lighter and lighter and then it disappeared (not audible).

PAUSE

#10: (Not audible).

#66: Okay.

#10: Because these things were (not audible). My attention kept being diverted. And then this would come and go, come and go, come and go. And, as we figured out, I was getting an impression of several different things and I could never really tie it in. (Not audible) Like that cube of some sort. It could have an awning over it. This could be a tiered building. This could be gravel. I couldn't. . . all I could see was this circle. . .

#66: Um hm.

#10: And, generally, they kept a . . . the same things kept coming back. Very strong (not audible).

#66: Okay.

#10: (Not audible). . . I couldn't . . . it was a very large part of a trail. . .

#66: Okay.

#10: My initial impression was that I was looking at a, you know, a store window with a lot of little things. I'm looking at some paintings and maybe those paintains (not audible) the bright vivid colors. . . . But it was kind of (not audible). . . I did see colors. I had that impression imprinted

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on my mind. But the other thing. . . was very busy like. . . (not audible). . . all white. Almost like a stepping back and start all over.

#66: Um hm.

#10: The same thing kept coming back. . . I kept trying to get a fix on an overview. But, I couldn't do it. I could not get to the point . . . once I got. . . when we were talking to go up. . . I got way up. I mean I was flying around a very tall building.

#66: Yeah.

#10: I was thinking, I can't see up here. I gotta get back in and then I was back in (not audible) so.

#66: Okay.

#10: I could have been . . . I couldn't. . . (not audible).

#66: No. That's fine. That is not part of the exercise. To tie it to something to make sense out of it. All you were supposed to do is report your imagery and you've done that very well.

#10: I would think that I could, you know, perhaps tie it in to something on my own. But. . . it was very. . . a. . . the colors were so vivid though. I was really amazed. At how blue the blue was and the greens.

#66: Well, you've done very good here. Is there anything else you want to add?

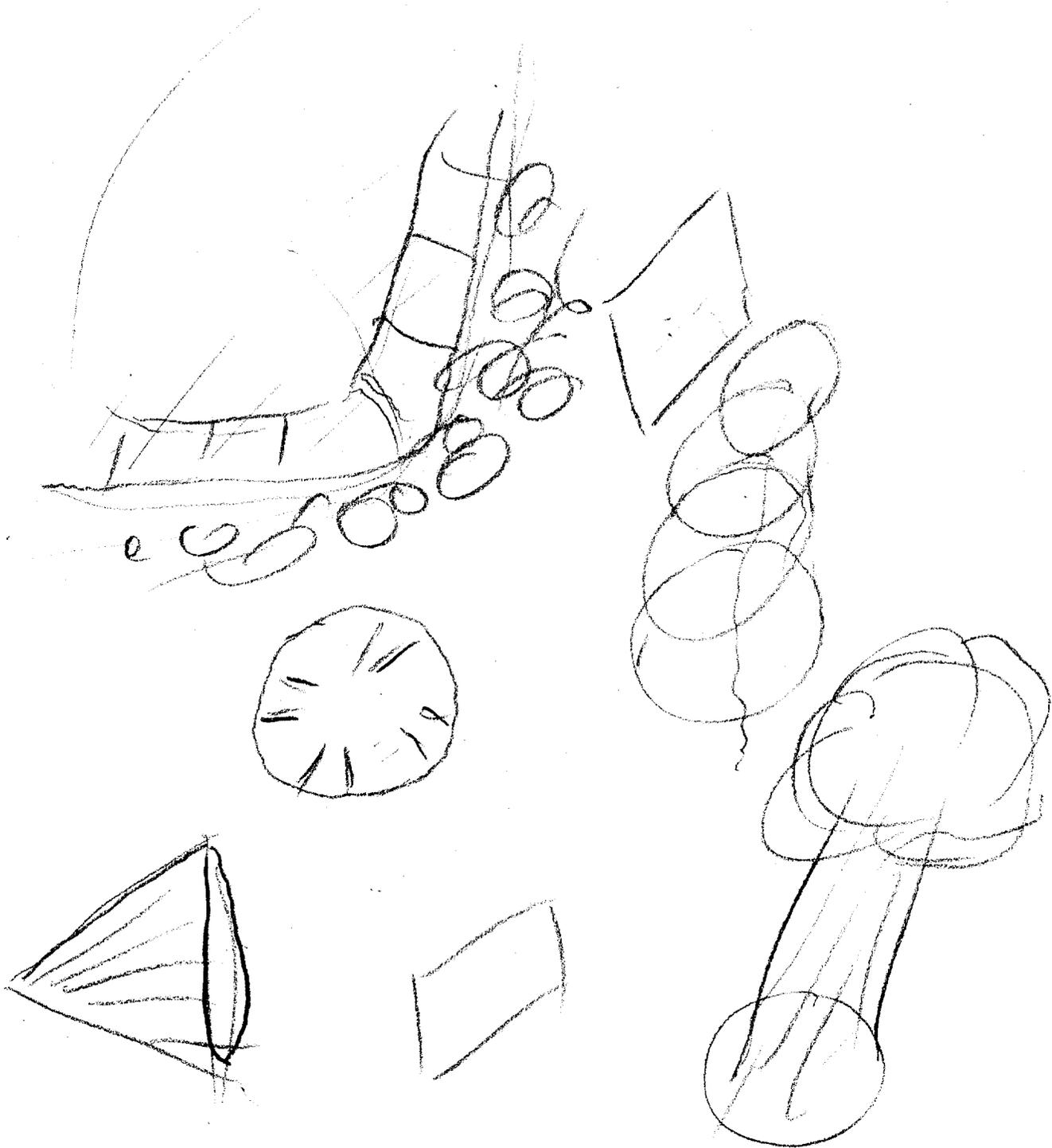
#10: I'm just concerned about the cemetery. I don't know anything about a cemetery (not audible). . . (not audible). . . incarceration. . . or something, I don't know.

Well, its not exactly a #29 sketch, but. . . I'm curious, this thing really does puzzle me. I don't think I could add any more to it.

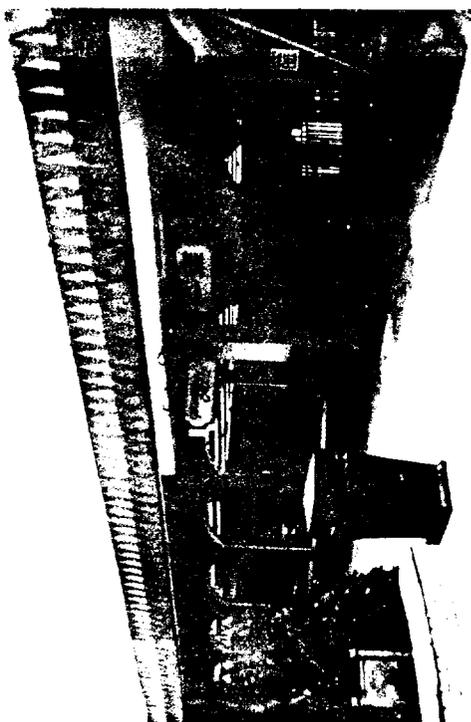
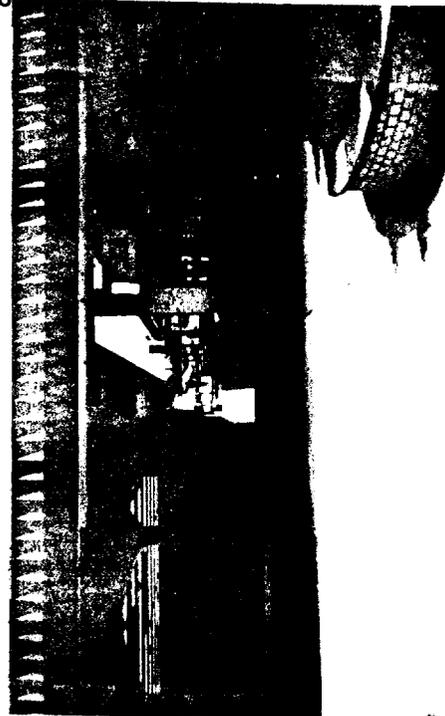
#66: Okay, then that'll do it.

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# TAB A



# TAB B



# TAB C

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POST-SESSION INTERVIEW  
REMOTE VIEWING (RV) SESSION XVIII

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected Remote Viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #10 was generally happy with the results of this session. It provided him with enough feedback to validate his experience. He wants to do more sessions so that he may improve his "resolution" and learn to avoid analytical interpretations of his mental images.
3. (S) #66 and #10 seem to work well together. #10 expressed his appreciation for the participation of #66 in his experience because he felt that #66 helped to guide him in the remote viewing process.

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