

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 XLV

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 during this session showed little correlation to the target site. The remote viewer felt that the last minute change in on-target time had no material affect on his ability to concentrate. However, he was concerned that the interviewer was upset since the last minute change may have impacted on results obtained earlier in the day. The remote viewer felt that the results obtained from this session were good and was very anxious to "discover" the location of the "beacon".
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
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 post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XLV

TIME

#28: This will be a remote viewing session. The target in this case will be #100. (Edited for security.)

PAUSE

#20.5: Okay, #44, you realize that the target change has taken place so they moved it up. So, its time now to focus on the target and #100 is at the target location. He's reviewing the target and the surrounding area. Look at the target with him and describe your images and what you see. (Edited for security.)

PAUSE

+02 #44: Something like a dome shape. I'm looking down on it. Have the feeling of being . . up in the air, but no too high and looking down onto a dome shape. I don't think its a round dome. I think its parabolic.

#20.5: Um hm.

#44: And I seem to be getting a cross . . .as if I am above in this area, then looking down. I don't see this as a hard line. But then I'm looking down into an area that's like this. And there is. . this shape. It has a cross. As if its two intersecting arches. But it seems to be a whole dome with the arches intersecting here. I don't. . see a hard base. . . to it.

#20.5: Um hm.

+05 #44: It does not appear to be transparent. Its possible that it might be a fountain where this a source moving down to one big. . . it might be a situation where you have a fountain and then a fountain and then a fountain that are forming crosses. I don't get the sensation of motion. But that is one possible configuration.

PAUSE

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#20.5: Yes, that was good #44. We're five minutes into the session.

PAUSE

#44: The first sensation felt like it was out of doors. Not inside. But somehow sheltered.

PAUSE

+07 A bench, but not a clear picture of a bench. That is against a low partition. Not a long bench. Perhaps like a banquet in a restaurant or food place. Food service kind of. Its not a sharp picture.

#20.5: Um hm.

#44: It doesn't feel necessarily . . .

PAUSE

When I said food service, I tended to do an analytical thought, fiberglass, easy to clean kind of bench, but it doesn't feel like that. It just seems to be a softer surface than that. But not upholstery. Example: Wood is a more softer material than fiberglass but still hard and not upholstery.

PAUSE

I'm going to try and shift again.

#20.5: Um hm.

PAUSE

#44: I keep getting a thought that goes back to Number One. I wonder if it might be plexiglass. This may be analytical, but it might, to go with the thought in Number Two, if it were a fast-food kind of restaurant place, this plexiglass kind of thing that goes over a salad bar. I'm going to try and dump that thought so I can get it out of my head.

#20.5: Okay.

PAUSE

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+09 #44: I have the sensation of people around and a noise level.

PAUSE

#20.5: Tell me more about the people and the noise level if you can.

#44: No.

PAUSE

#20.5: Okay. You're doing pretty good so far.

+10 #44: Mark time. I think he's sitting against. . . Okay, I feel like he's sitting down. I'm tempted to say at a table, but I'm afraid that's analytical. I'll put the table in parenthesis. But I did have the feeling he's sitting and not standing.

#20.5: Okay, well, you just report what you see, we can sort that out later. As far as. . .

#44: Quiet!

#20.5: . . . your mark time, its ll after the hour.

PAUSE

#44: Now. . . .

PAUSE

+13 I'm trying to get outside.

PAUSE

Damn! I've got a very hard analytic overlay and I can't get out and get it away. . and see.

PAUSE

+14 Okay. I'm standing, looking up at something. And it appears to be a narrow point (not audible) triangle. It comes down . . . If I'm standing on the ground looking up at this thing. . . it seems to be doubled. Why, I don't understand. It comes down part way and it has a bend in it. Okay, we're going to call this Three.

PAUSE

That's too narrow. The triangle base continues but. . . and then there's a doubling of the thing. This is interesting, my eyes are blurry . . .

#20.5: Um hm.

#44: So I'm more or less gesturing with my hand.

PAUSE

Now, if I'm standing then I'm standing head high somewhere around in there. Looking up at that shape. It might be taller than that yet.

+15 #20.5: Um hm. We are fifteen minutes and 10 seconds into the session.

PAUSE

#44: I missed that.

PAUSE

+17 Okay. A roof shape that I don't, can't understand. I'm not drawing it from the same perspective that I saw it as. But it feels. . it feels roof. I don't know how to explain that.

PAUSE

I guess it feels roof because I'm looking up at it and the surface is dark.

#20.5: Um hm.

#44: Might be . . Oh, I can't. . understand how this does it. It goes off in another direction at the same time. . and curves over here as well. Drat. This section may be analytical. But I have to put something to hold up that side. I can see, I can feel this curve.

#20.5: Um hm.

#44: So we'll put an "A" on that. We'll put an ? on that. I feel good about that and I feel good about that. I feel good about that and I feel good about that. And this is dark. And that this repeats.

PAUSE

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Now for the purposes of . . . yes, this would get to be Four. Two, I can give you a plan view. . . of something.

PAUSE

+20

As if this is an exterior wall. And I had the feeling. Okay, of a bench there and a bench here and I had the feeling that I'm backed up in the corner here.

#20.5: Um hm.

#44: And I had the feeling that the target subject is further out than I am and I'm going to put a table there and letter that table "A". Because I'm not sure that the table was there but I had the feeling of a bench along the wall here. It may have been a longer bench and he may have been further over here. I'm not sure.

#20.5: Um hm.

#44: I'm labeling the two circles, possible positions of the target as "T" which strangely enough stands for target. I had the feeling that there were people, not in the immediate area, now where were they? "P", "P" . . . back in that area. I'm concerned about the possibility of this being analytical.

#20.5: Um hm.

#44: And I will make a comment that . . . unfortunately a lot of fast-food restaurants are made out of the same. Unfortunately, if it was a fast-food restaurant, fine all well and good. If it wasn't then the whole thing got very analytical because of the position of the benches and the fact that there were people here and I had the feeling that the drawing at Number One. . .

#20.5: The dome?

#44: Yes. Is located in that area.

#20.5: Um hm. But you think that you are inside here?

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#44: Inside there, yes. Let's see. Okay.
Now I thought when I first saw Number One,
that I was outside looking down at it.

#20.5: Um hm.

#44: And I'm not sure . . well, I can still go back
and see that shape. I had an order of magnitude
about it. That might have been wrong.

PAUSE

Okay. In the sense that a shiney surface like
plexigalss has a shimmer to it and in the sense
that a fountain has a shimmer to it, that's the
kind of surface that the Drawing Number One has.

#20.5: Okay.

+21 #44: Its not a dull finish. Its not a slick, smooth
finish. But you could describe a smooth spray
of water as also being slick and smooth.

#20.5: Okay.

PAUSE

#44: I can't do any more about Number One.
Number Two is a plan view. I've described that.
Number Three: Number Three would be made out
of metal and I'm not certain I had the feeling
of warm color, red, orange or yellow. Red,
orange or yellow. Warm color and metal. It
might have had something to do with a sign.
But I think that may be analytical based on the
fact that I'm standing outside and looking up at
it. This was after I tried to go outside.

#20.5: Um hm.

#44: Number Four looks like a roof.

#20.5: Okay. Good.

#44: That's all she wrote.

#20.5: Could you recall how you got from the outside
inside?

#44: Not without being analytical, no.

#20.5: Um hm.

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#44: You asked me the question, "Now tell me about the rest of the people?" after I had started to try and shift my focus to outside and I was in the middle of moving. But, I moved diagonally if I was able to, what I was trying to do, I'll put an arrow on drawing at Number Two. Ah. . . I tried to put an arrow. I will try again. Put a drawing of an arrow at Number Two of the direction that I wanted to go in.

#20.5: Um hm.

#44: Everything seems to be tied to motion back and forth in that direction. It seemed to have started out on the axis and then pulled back through the axis. No, wait a minute!

Now, there was a . . . I made a mistake. Either that or that damn drawing flopped. All right. Because the bench . . . let's label this "X" because I don't remember where it fits. The bench that I saw . . . was in this . . . No, that's not right either. "X" mark Two. Mark One. The bench that I saw was in this relationship. That's better. And had some kind of a wall partition behind it.

#20.5: Um hm.

PAUSE

#44: Didn't see legs. Didn't see feet. I'm aware of the fact that there is space underneath it but I didn't see anything supporting it. Well, I will indicate with a dash line that I'm not certain whether that wall continues on. The bench had a (not audible) length. And that I'm not certain whether this continued on. This is the bench that I described as being made of . . . Well, I questioned the bench as to whether it was made out of a hard material like fiberglass but it didn't feel like that.

#20.5: Um hm.

#44: The question asked was to whether it was colored. And I can't . . . didn't get a sense of color.

#20.5: Where did you sense that you were in relation to that. . .

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#44: I just crumpled up a drawing because it is not one that I wish to have considered because I drew it from the wrong direction.

Where did I, what?

#20.5: Where did you perceive that you were seeing this? Where, where were you in relation to that bench?

PAUSE

#44: Are you asking me if I was inside or outside? Or are you asking me where I was in relation to the bench? Obviously, I was standing here.

#20.5: Okay.

#44: Like that.

#20.5: Okay.

#44: Quit!

#20.5: All right.

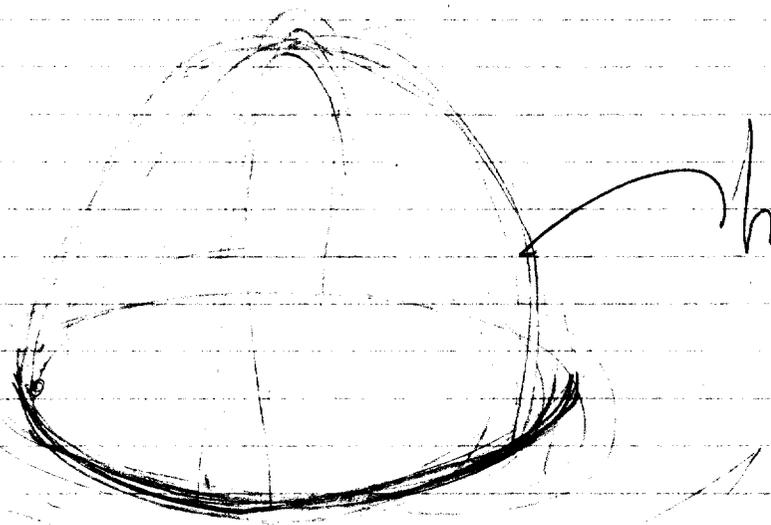
#44: #20.5 just asked me a question which I shall endeavor to respond to. He asked me as to whether I had a feeling as to how many people were with #100? The answer is I guess involved with the way I work that is that I target on an individual and while I feel that #100 is . . . was by himself, I'm not certain that I would have noticed anybody else. I did not get the sensation that there was anybody else immediately with #100 but I had the feeling that he was there by himself, being quiet and concentrating on the space as an outbound subject usually does. I had the feeling that he was giving it a good concentrated try. I did not get the feeling that there was a period of time where he was interacting with other people around him. Such as if people had been there talking to him, he would have been doing.

Stop again.

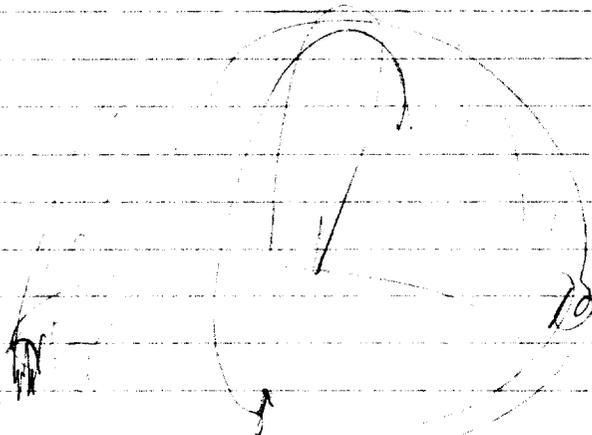
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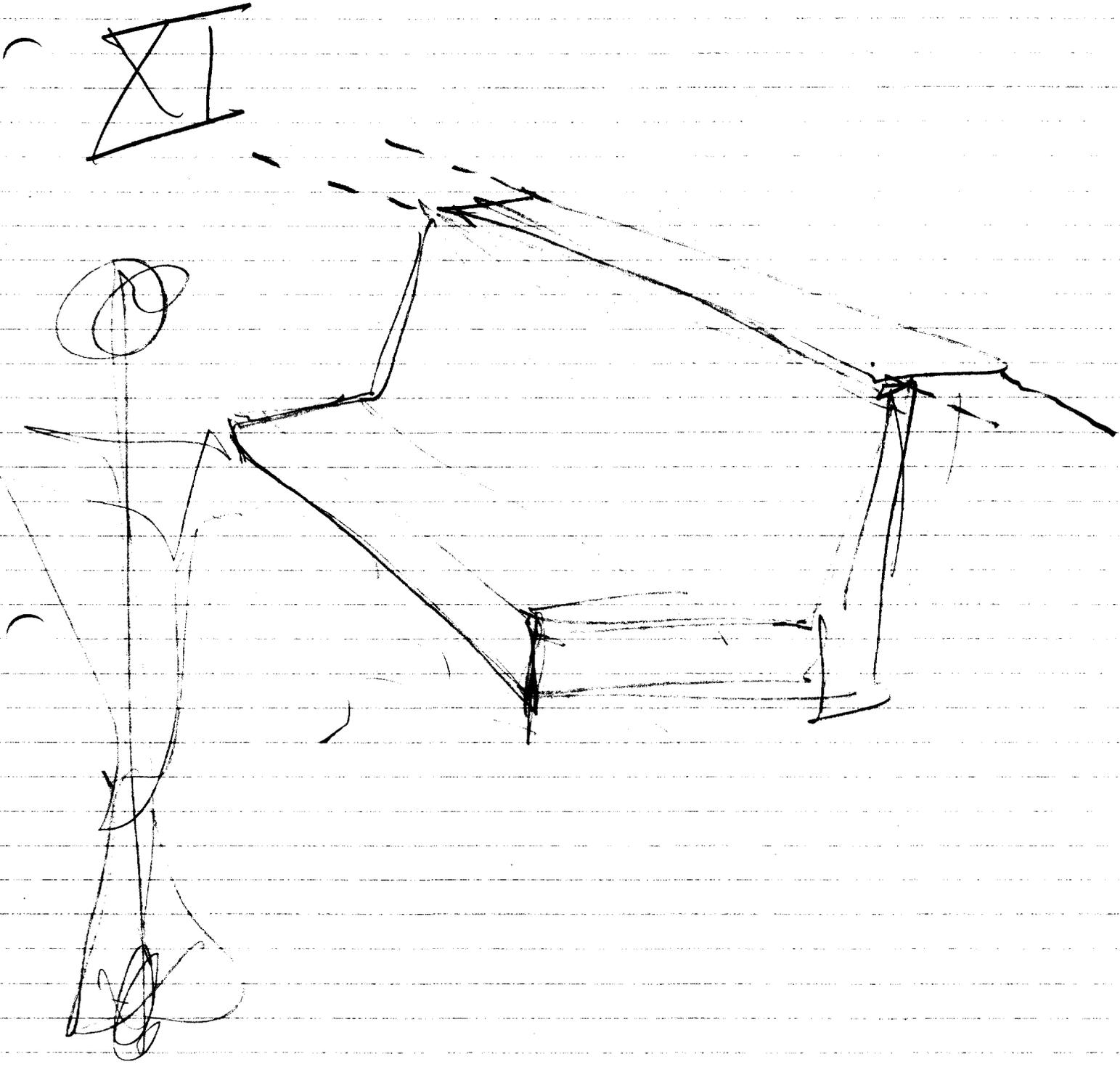
TAB A

VIEWER: 44
TARGET: 100
TAPE: T-48



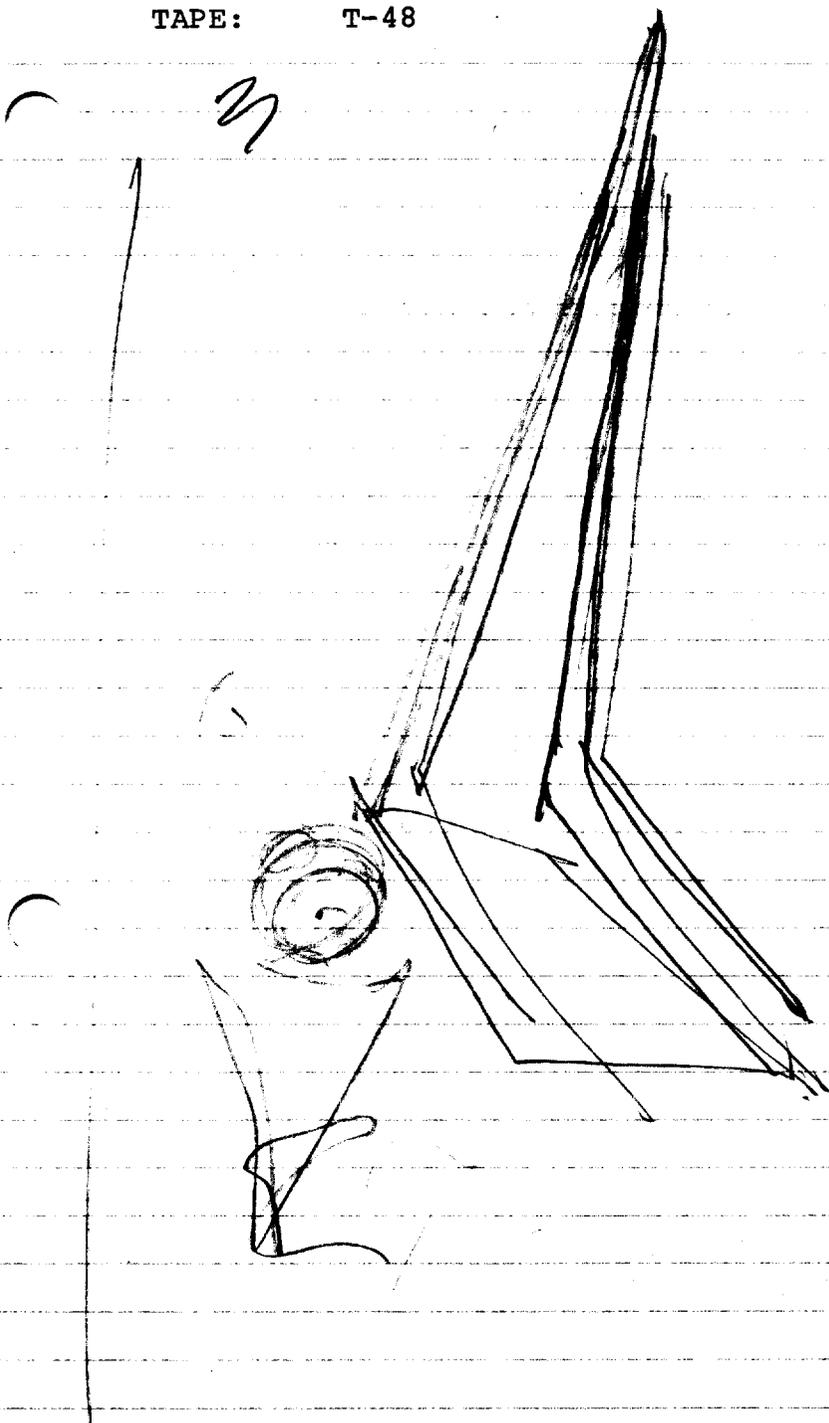
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SESSION: XLV
VIEWER: 44
TARGET: 100
TAPE: T-48

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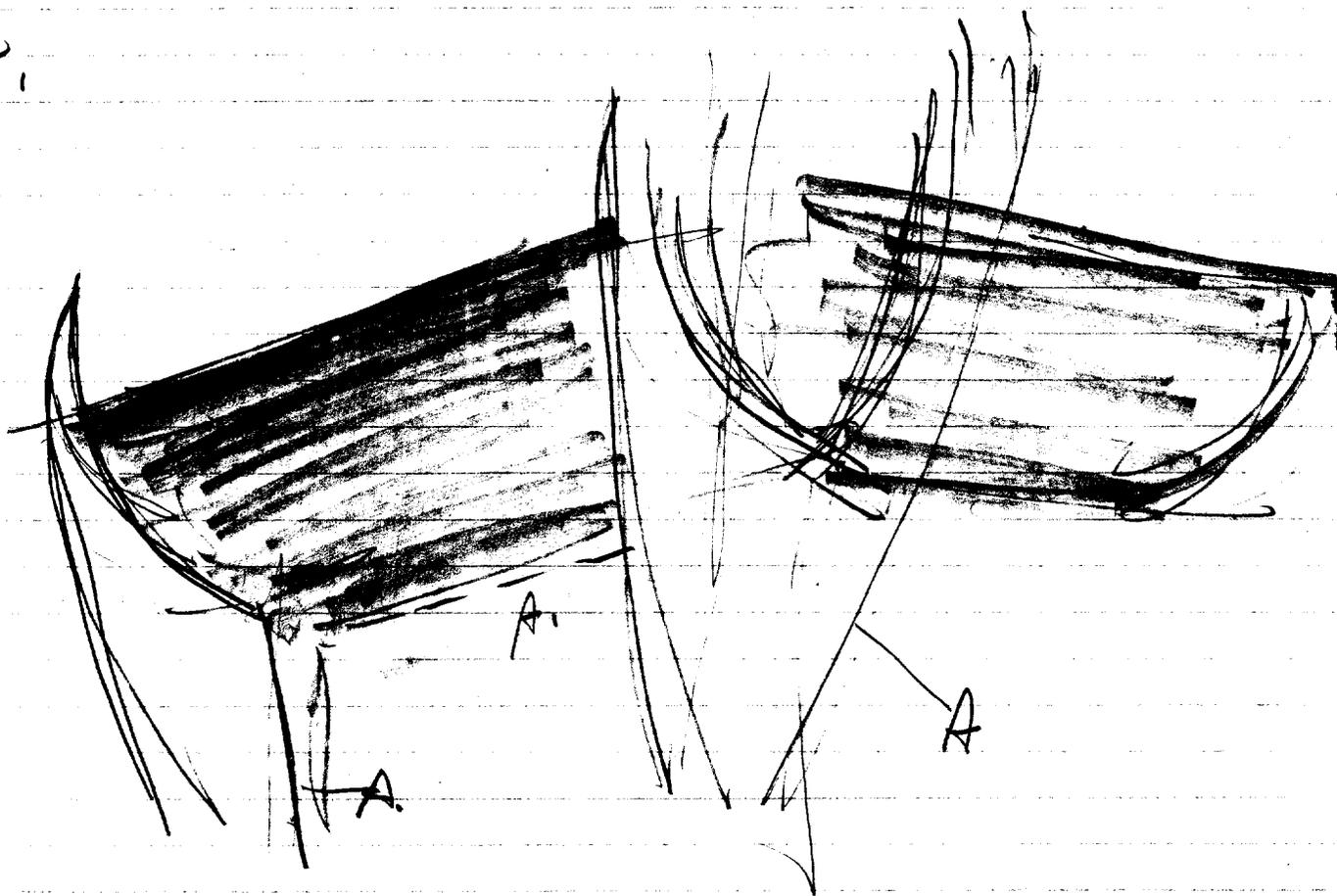


Approved For Release 2000/08/07 : CIA-RDP96-00788R000901070001-5

SESSION: XLV
TARGET: 100
TAPE: T-48

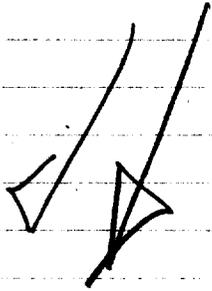
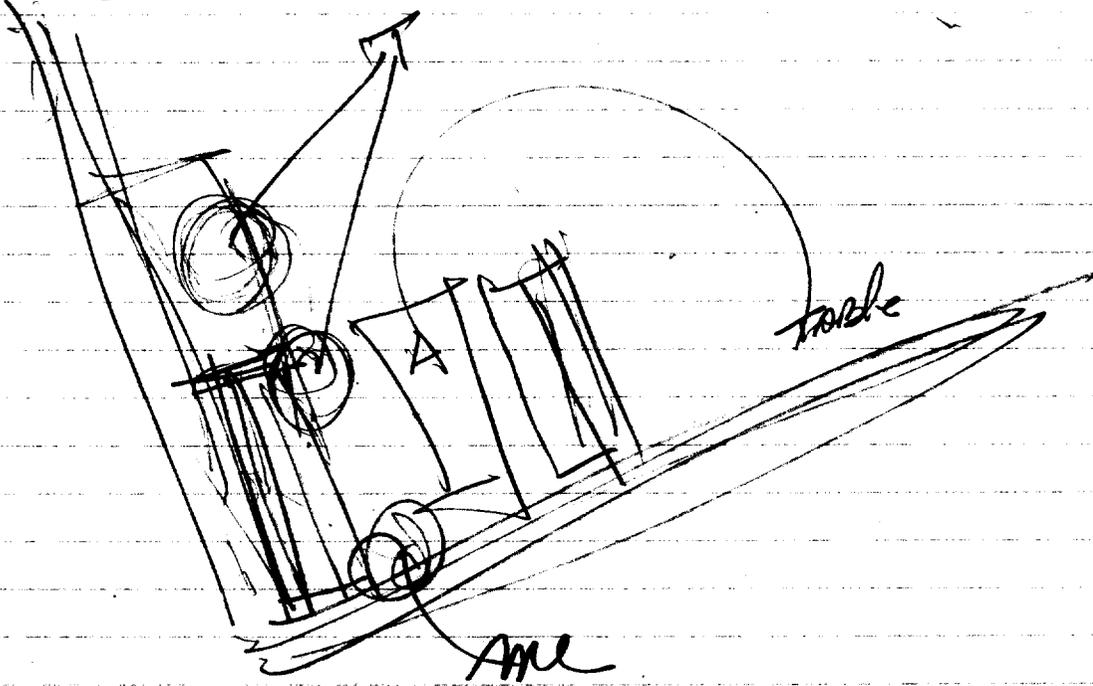
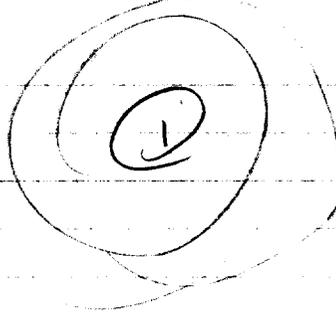
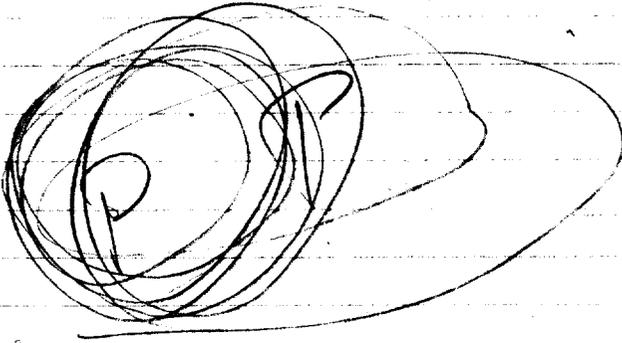
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4.



SESSION: XLV
VIEWER: 44
TARGET: 100
TAPE: T-48

2.



TAB B

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XLV

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) #44 was not unhappy with his session. He, again, expressed his disappointment in not being able to provide better "resolution" regarding the target but realizes that he needs to do more sessions to develop that ability. Although #44 and #20.5 do have a close personal relationship, this was the first session they have attempted together. Several minor interruptions were caused by #20.5 as he attempted to elicit more information from #44. Both learned from the experience and are looking forward to the next joint session.

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