

~~SECRET~~

ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

*R-003-79
copy 1 of 1 copy*

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

GRILL FLAME

~~SECRET~~

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXII

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 viewer's impressions during the session showed a moderate degree of target correlation. The remote viewer was unable to completely relax physically. His concentration was only slightly impaired by ambient room noise. The remote viewer's motivation was high prior to the session and he was confident he would do well. All participants were enthusiastic during the whole session.
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.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXII

TIME

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

PAUSE

#66: #20.5 and #25.5 are now at the target location. They are. . . observing the target. . . Look at the target with them. . . and as you do, describe the target to me.

PAUSE

+05 #66: Describe your impressions to me.

PAUSE

+10 #66: Let yourself perceive the target area . . . Describe it to me.

PAUSE

#24.5: Hmmm.

PAUSE

#24.5: Ahhh. . . Hmmm. . .

PAUSE

+14 #66: Describe the target to me.

#24.5: (Not audible). . . Ummm. . . Can't develop . . . any where. . .

PAUSE

+16 #66: Concentrate and focus. . . and tell me about the target.

#24.5: Ahh. . . I . . .

#66: Go on.

PAUSE

#24.5: Ah. . . white. . .

PAUSE

~~SECRET~~

~~SECRET~~

#24.5: And its on . . . right.

PAUSE

#66: Tell me about it.

PAUSE

#24.5: Its white. . . Umm. . .

PAUSE

#66: Describe the shape to me.

PAUSE

+18.5 #24.5: It's ended. . . Try again.

PAUSE

#24.5: Going by . . .

#66: Continue.

PAUSE

#24.5: Well. . . railing. . . something. . . rails. . .
. . . Hmmmm.

PAUSE

#66: What is behind them?

PAUSE

+21 #66: Tell me about your images.

PAUSE

#24.5: Open. . . or high. . .

#66: Okay.

PAUSE

#66: Is the target inside or outside?

PAUSE

#24.5: Ummm. . . . both.

PAUSE

2
~~SECRET~~

~~SECRET~~

#66: Okay.

PAUSE

#66: Let yourself do more than see the target.
Let yourself feel the target. . . Describe
your sensations to me.

PAUSE

#24.5: I . . . try. . .

PAUSE

+24 #66: Relax and concentrate. . . and describe your
feelings to me.

PAUSE

#24.5: Ummm. . .

PAUSE

#24.5: Hmm. . .

PAUSE

+27 #66: Tell me about the target.

#24.5: All I have. . .

PAUSE

#24.5: Was a light. . .

PAUSE

#66: Go on.

PAUSE

#24.5: Pink, or . . .

#66: Okay.

#24.5: Brown, or gray, or dark . . .

#66: Okay.

PAUSE

~~SECRET~~

~~SECRET~~

#24.5: Long. . . Long building. Longer than wide.

#66: Okay.

PAUSE

#24.5: (Not audible) . . .

PAUSE

#24.5: Huh. . .

PAUSE

#24.5: Wall . . ah. . .

#66: Describe the color to me.

#24.5: Orange. Sandy colored.

#66: Okay.

PAUSE

#66: Describe the inside to me.

PAUSE

#24.5: Ahh. . .

PAUSE

#24.5: I don't want to get too far off here.

PAUSE

#24.5: (DRAWING) That's an overhang there. But, I had the feeling that they were walking along the front of a building or something. This is the first one. And the next one was, like they had gotten here. . . looking at it, this way. . . So that they had . . . It was very peculiar. . It was like. . Let me do it this way. So that, this end, they just arrived at what was the corner. This is a building. And this is a walk. . . And this is nothing. Okay? Like they just. . . they didn't go around the corner of the building. They just stopped. It was like somebody had just cleaved it. And this is still. . . this overhang is still there.

~~SECRET~~

~~SECRET~~

#66: Um hm.

#24.5: But there was open space out here. You know, its not, not grass, it was like parking space out in here. Dark, okay?

PAUSE

#24.5: That was it, to start with. Then, when you said to try to feel, you know, and everything . . . I ended up with a look like this. This was last thing. . That was the first thing. But I had a lot of, a lot of difficulty. Again, I tried not to fill in the plugs from, you know, fill in the blanks from imagination. And, when I got to this point, when I got to this point, where I tried to put them someplace, and by the time. . when I got to this, that's when I started having trouble trying to put them in a place that I knew. Okay? So, I drop. . I ceased that. And then, of course, started over again, you know. And towards the end, I ended up with, what did I say, longer than wide, flat on the ends, dark roof. . .

PAUSE

Okay, this is . . . this is your. . . tilting. And um. . . I said that the wall was longer than wide, right. And there's something sticking out of the front of the darn thing.

PAUSE

That's the shape of the building. But from an aerial view, we end up with . . . no that's too close. . . Like that. That's like. . . That's the flat part there and this I don't know. But this is a protrusion of some kind. And I want to say that its got. . . that we make a flat roof. . . I'm just going to leave it blank. I don't know how that comes up. . But there's a front on the face, I think. You know.

#66: Okay.

#24.5: And that's all I had.

~~SECRET~~

~~SECRET~~

- #66: Okay. Did you get a feeling as to whether the target was inside or outside, or . . .
- #24.5: When I said both, it was like a place you could go into. Whether they were in it or not, I didn't have them in it. The first time I had them was here. #20.5. . . they were walking this way. #20.5 on the right. And #25.5 on his right. Okay. Coming this way. That's smaller than scale. I mean, you know. But they were walking this way. They walked down this thing this way, went back to the end, turned and walked back.
- #66: Um hm.
- #24.5: That's when I lost them. That's when I started filling in. . . a place, you know, sort of manufacturing a place that I knew.
- #66: Um hm.
- #24.5: So that's when I stopped that.
- #66: Um hm.
- #24.5: And where this came from I have no idea. But that's . . . that was later. I tried to cleanse my mind of previous things and I tried to start over again with them. Using #25.5 as a beacon that time.
- #66: Um hm.
- #24.5: And, that's when I got this impression. I can't. . . but all of this is just from a distance. . . up.
- #66: Um hm.
- #24.5: Then. . . then I started having trouble with it. So, I just got the basic pattern.
- PAUSE
- #24.5: This is Three.
- #66: Okay. Is there anything else you'd like to add?

PAUSE

~~SECRET~~

~~SECRET~~

- #24.5: Well, to, when I started to pull this, ah. . . could be totally wrong. But the left brain, the analytical side said two things. The analytical side, Oh, I also threw in, didn't I say something about rails?
- #66: You said, a railing and then a rail and I asked you what was on the other side of the rails or what was behind the rails.
- #24.5: What was behind them? Well, when you said what was behind them, that's when I started looking behind them, not the rails.
- #66: Fine, fine.
- #24.5: Ha ha ha. . .
- #66: That's fine. Um hm. . .
- PAUSE
- #24.5: I want to say something funny, like a . . . I can't fill it in, I don't know what it was.
- PAUSE
- #24.5: Like that.
- #66: Okay. Tell me what this area meant to you.
- #24.5: It meant to me, a . . . store front. Okay? So it was a store front. And this. . . this could very well be the same place. Out of proportion. This is the end of the store, right here. And the sidewalk into the store is there under the overhang. I just didn't . . . Just this parking lot. You know, it doesn't fade gently into the distance. Its just the end of it. And these, I don't know what the purpose, what these things are. . .for, or anything. But its a store front.
- #66: That's what it means to you?
- #24.5: That's what it means to me. And when I got, this. . . God damn pencil. . . won't write now. . . I wanted to say that, yeah, that it was a . . it looked like a store front. With an overhang, parking lot, open area. This is

~~SECRET~~

~~SECRET~~

like a walkway, its raised and elevated like . . . This is elevated. . . And this is like a . . . um. . . parking area. . . Like a black top is all.

Now, when you said, where are they. Or when you said, look behind them, . . .

#66: Um hm. Then you looked behind the outbounders.

#24.5: I was looking, yeah, well, by that time I was somewhere else. I had lost the outbounders.

#66: Um hm.

#24.5: And I was still concentrating on this overhang and that's when I started the rails and you said look behind them and for some reason, I had them in the parking lot, which is logical, and I looked behind them, suddenly I was out in the parking lot here. Like out in front of the building is all. Now, I looked behind them. But there was nothing but more out there. It was like they were, they were out here looking this way at the building. And the building was to my back and I was looking past them and there was nothing out there.

#66: Okay. So you were kind of going out set, looking behind them.

Am I understanding you right? You're saying you were. . .

#24.5: I was looking behind the outbounders and not behind the rails.

#66: Okay.

#24.5: But I was inching away from the building.

#66: You were looking away from it.

#24.5: Yeah. And that's not this building though. 'Cause I'm not sure what this is. This space, using this, let me put in a 2a.

#66: Okay.

~~SECRET~~

~~SECRET~~

#24.5: Ummm. I'll just draw it from what I . . .
This is where they. . . that's where I was
. . . and . . . that's, we'll just use that
line for being the edge of the sidewalk and
everything else. And I had the feeling that
they were let's say, out here. Okay?

#66: Um hm.

#24.5: And this is like front. . . And when you said
look behind them, I looked this way.

#66: Um hm.

PAUSE

#24.5: Okay. And I misunderstood. I was thinking of
the outbounders and I just was interested in
these rails and I just automa. . .

#66: Fine, fine.

#24.5: I just mentioned them and then I got rid of
them.

#66: That's fine.

#24.5: Then I looked behind them, and this is just
open. Open lot. But I looked that way. It
was at ground level. But I looked that way.
But I didn't recognize any cars or any clutter
or anything peculiar about it. It was just
nothing out there.

#66: Um hm.

#24.5: You see. But at the same time, I was still
combating this analytical thing that put me
in a certain place. That I wanted to try to
stay away from. So, maybe, I got the impres-
sion of openness and turned off the thing that
said parking lot. Saying, if I'm in front of
a store, there should be cars, so I turned
that off and just said nothing.

#66: Um hm. Do you have a feeling about any
particular store that you were in front of?

#24.5: Yeah. I had a feeling. Do you mean which one?

~~SECRET~~

~~SECRET~~

#66: Um hm.

#24.5: I had a feeling it was the one down at Laurel.

PAUSE

#24.5: What the hell is the name of it. It was not at the Laurel Shopping Center. The one just before you get there. Just before you go through that last red light and you go up over the hill and down the one and its on the right. And there's a self-serve gas station, a parking lot, there's a big long shopping center and then there's this one store like a Zayre's or whatever that's set off like in the back. You know what I mean?

#66: Um hm.

#24.5: That's what I was fighting.

#66: You were trying to keep that out of . . .

#24.5: Yes. I was trying to keep that out of my head.

#66: I understand.

#24.5: And that's when I stopped and then I went back to this. So if anything is legit, this may be it. The most legit.

#66: Well, we'll just have to wait and see. That was a . . . I think that that image there, Number Three is it?

#24.5: Yeah.

#66: It came out after target time. But that doesn't necessarily mean anything. We'll just have to go find out. Okay?

#24.5: Okay.

#66: Anything else to add?

#24.5: I didn't go. . . I couldn't get down as neat as I did that other Saturday morning there. There was just a little bit, you know, just enough distraction to keep me out of it, I think.

~~SECRET~~

~~SECRET~~

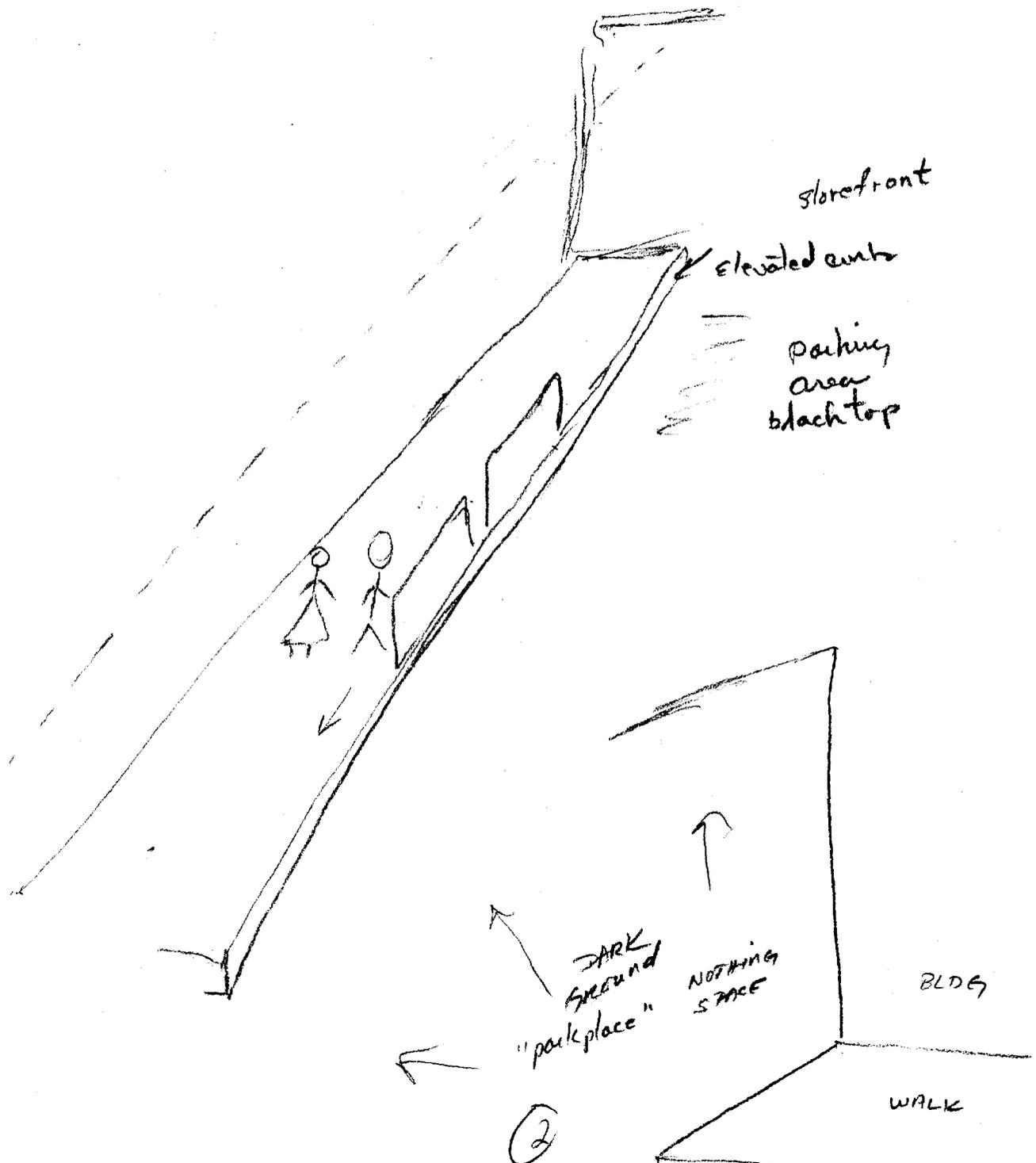
#66: Okay.

#24.5: You probably noticed as I was talking I
wasn't in as much. . . Okay.

I guess that's it. Right.

~~SECRET~~

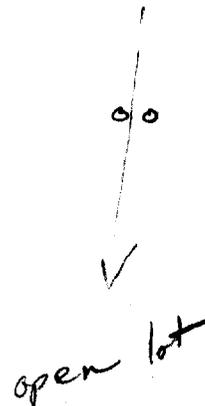
TAB A



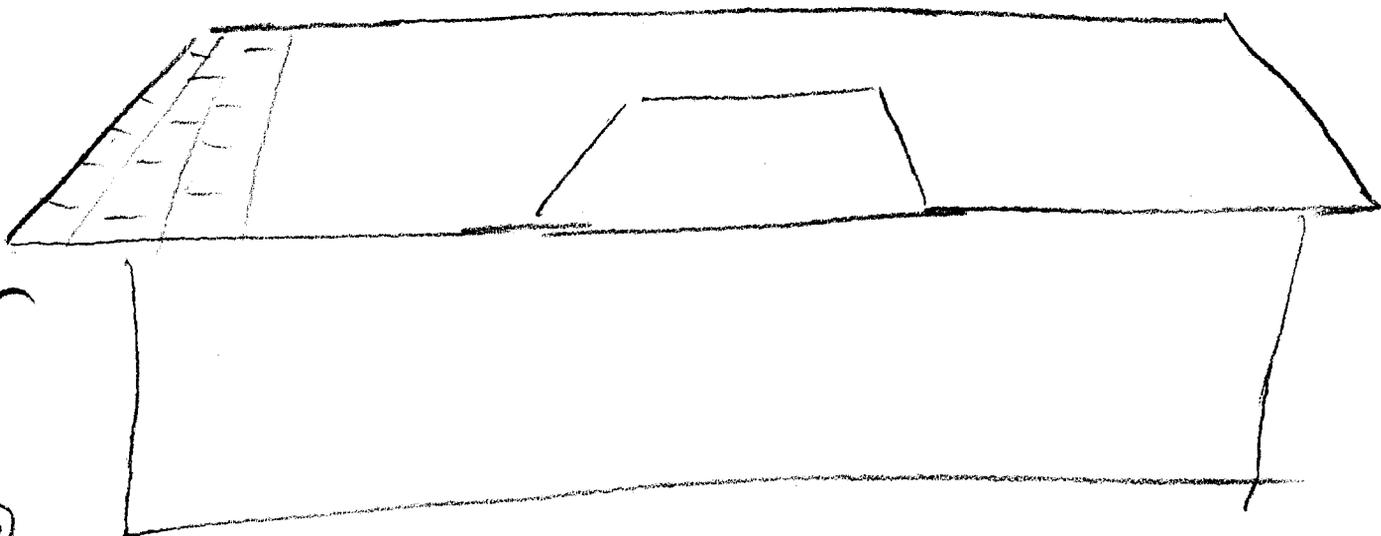
"Look behind them"

front of bldg

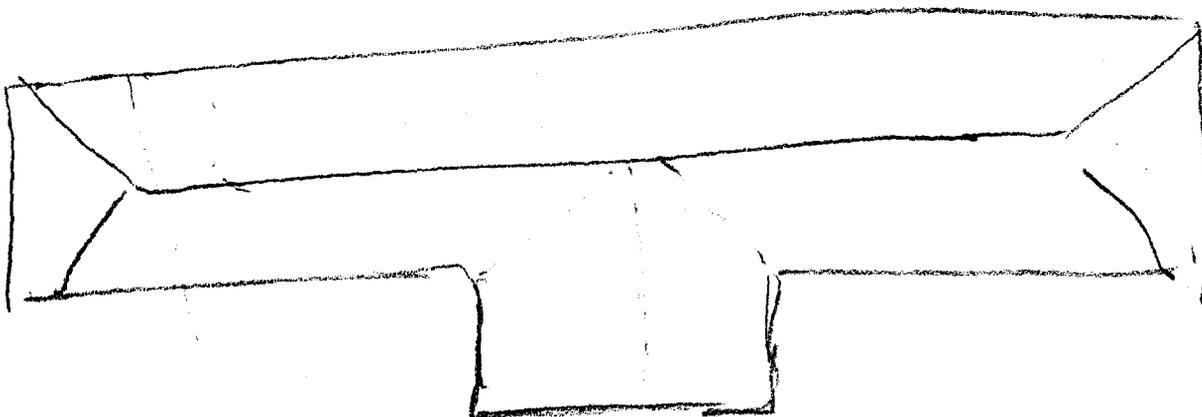
2a



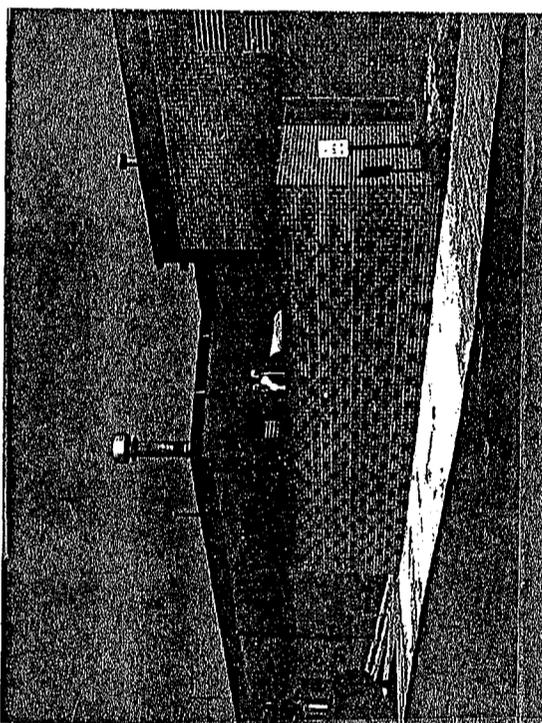
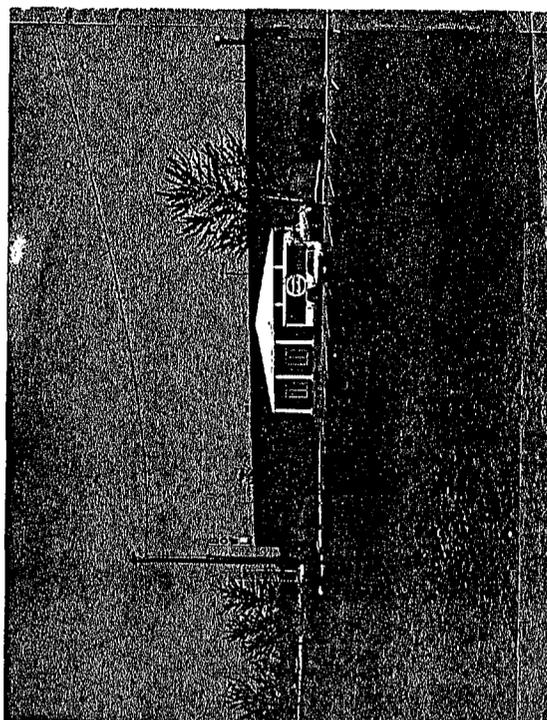
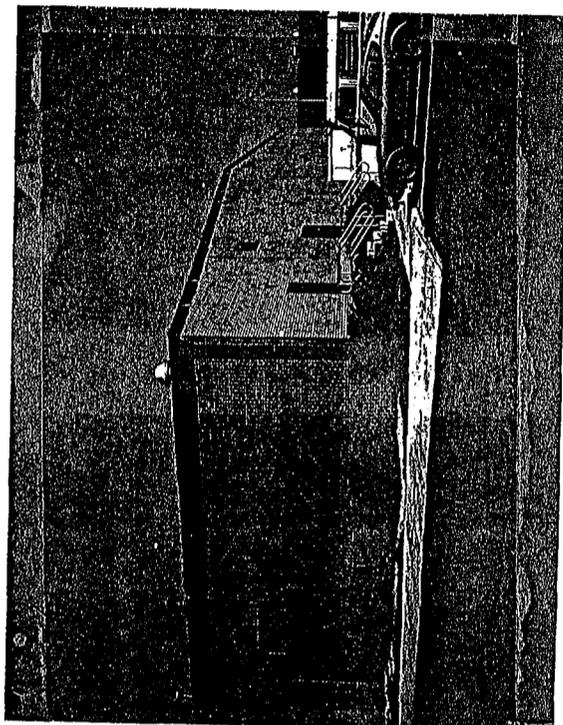
longer
than
wide

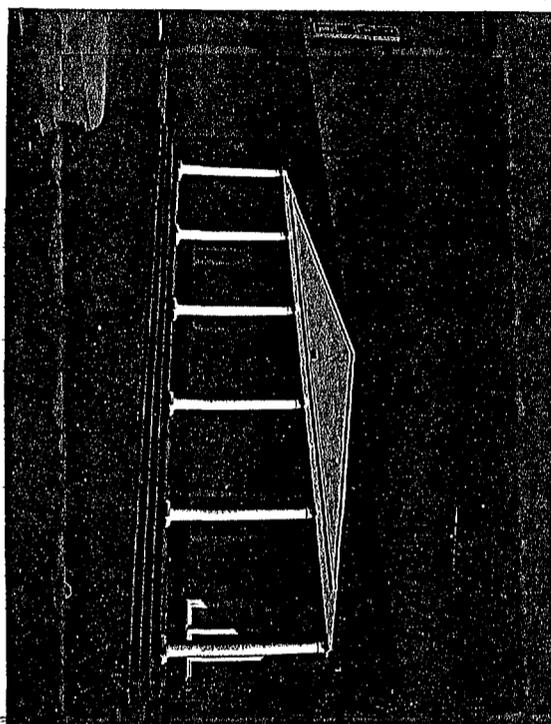
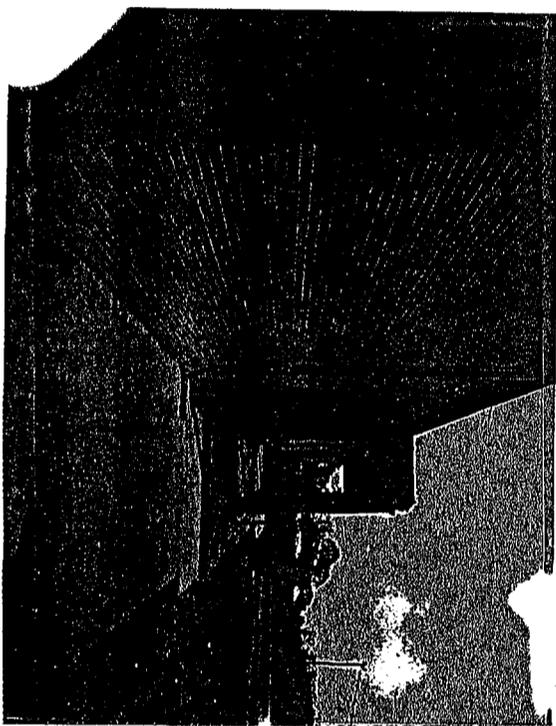


3



TAB B





TAB C

~~SECRET~~

POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXII

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) #24.5 was very satisfied with this session. He is anxious to conduct more sessions so he will have a chance to practice his abilities. #24.5 stated that he did not report all his images because he thought that some were erroneous and therefore should not be reported. Upon visiting the target after the session he found that some of what he did not report related to the target. He felt, therefore, that he should report all his impressions.
3. (S) #66 appeared to work well with #24.5. #66 and #24.5 continue to show mutual development in the remote viewing process. The session environment is a very close relationship. #66 and #24.5 are able to function adequately in this relationship and produce meaningful results.

~~SECRET~~