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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL78
REVIEW ON: March 2002

GRILL FLAME
NOT RELEASABLE TO FOREIGN NATIONALS

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION 866

1. (S/NOFORN) This report documents a remote viewing session conducted for training purposes only.
2. (S/NOFORN) Post session analysis of the target viewing revealed little or no correlation. The viewer was disappointed. He was disturbed by ambient room noise during the session. Training goals (RH TGT descriptors) were adequately achieved to a degree.
3. (S/NOFORN) The protocol used for this session is detailed in the document Standard Remote Viewing Protocol (Local Target) by Harold E. Puthoff and Russel Targ, November 1978.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings and narrative made by the viewer. At TAB B are photographs of the actual target site.

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TRANSCRIPT

REMOTE VIEWING SESSION 866

#66: This will be a remote viewing session for 0900 hours, 24 February 1982.

Focus your attention now on #72. Focus your attention solely and completely on #72. #72 is now exploring today's target. Explore the target with #72 as you describe the target to me.

PAUSE

#25: Metal post stuck in the ground, angle feels.....

PAUSE

#66: Report.

#25: I saw a sort of vehicle.

#66: Go on.

#25: A person on a train.....engine. Vague outlines of a train engine.

PAUSE

#66: Tell me about #72.

#25: I don't get nothing. Impression I have 'im standing in front of this train that's all...like posing.

#66: Tell me about your position of observation.

#25: Ah...it's not clear....ground level...few feet away in this room (mumble) in this room.

#66: Describe the area directly in front of you.

#25: Tree line, no leaves...level across the horizon.

#66: Closer to you...10 feet away?

#25: Grass...rocks.

#66: Describe the surface on which you are standing.

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#25: Road.

#66: Describe the area to your rear.

#25: A road, T-intersection, T intersection.

#66: As you stand from this position of observation, from here describe the direction of #72.

#25: Southwest.

#66: Face #72 now and describe the area surrounding #72.

#25: Woo-, wooden buildings...low level, one story, two story.

#66: Describe architectural style of building.

#25: Square.

#66: Describe #72's present activity.

#25: He's standing over.....

#66: All you need are one or two word descriptors. Just relax. Watch #72 and describe. Relax.

#25: Standing on a surface, a hard surface, looking down to a little ditch, a ravine like.....

#66: Ask #72 to tell you about the target, and describe his response to me.

#25: Image of a horse.

#66: Say again.

#25: Image of a horse.

#66: Okay. Ask #72 to show you more images of the target.

#25: A bunch of squares. Get image of railroad tracks now.

#66: All right. I have no further questions concerning the target today. However, I would like to provide you the opportunity to explore and comment as you see fit. Do this now.

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#25: I don't see nothing else. Put the tape on hold.

#66: Okay. Be prepared to draw.

(SEE TAB A FOR NARRATIVE)

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TAB

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REMOTE VIEWING SESSION 866

#25: Okay. Drawing 1 is just a, just a vague impression of what I thought was a train or some sort of vehicle. At first it appeared as a vehicle and then it was a train, and then I saw #72 standing in front of it like I have depicted in that simple drawing.

Drawing 2...is the first thing I saw which was the metal rod on an angle sort of sticking in the ground or sticking into something here where I have drawn the line underneath there. This was really thick and heavy...thick and heavy metal rod. I don't know what it was. Then that turned into vehicle.

#66: Number 2 became a vehicle?

#25: Yeah, yeah. And later attached to this were wheels but I can't draw that. If I draw it it will look like a canyon and I don't think the target was a canyon. I think that was overlay. I was doing that in my head. So-----

Drawing 3 was, was where I thought I saw #72 standing at the asterisk on some asphalt surface with some grass...down here...grassy area..... and it was lower elevation sort of a drop off here to indicate that. Back over here was the squares.

#66: Upper left of drawing 3?

#25: Yeah, yeah. Where the squares, and they were, I say squares but they were just geometric shapes. None were triangles. They were all, had four sides though, squares and rectangles. I don't know what this is over here, but I have a feeling that that's there, it's just something like a pipe suspended.

#66: Okay. Why don't you write that in there. I can't tell from your drawings so if you'll just label it.

#25: Before I got the image of horse, I think horse is associated with these squares.

#66: Okay. Tell me about your experiences of trying to have #72 tell you about the target. Tell me about the experience you went through when that happened.

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- #25: That was simple. I just said, you know, what is it that you want, you think I should know about the target, what's the most important thing for me to know or report, and I assumed by that he understood that I meant greatest correlation. You know, or that I understood that. I don't know if that has anything to do with #72. That's when I got the horse. And, after that...I wiped that clean just to see what would appear next and squares appeared next. It's funny. I was expecting the horse to come back to me. And, this was just an impression of this shape...land and something lower, and something suspended.
- #66: Tell me about the perceptions of a train that you had and your feelings about that.
- #25: Yeah. I had a really difficult time today with noises...external ...and I thought after I saw a train I heard a train later. And, I said, well that is probably...the train has been produced now by the external noise which subliminally affected me somehow, and caused me to see a train or imagine a train. Because I heard one. So, I'm just guessing. I think that it's overlay, because of the noises that I heard.
- #66: Okay. Anything else?
- #25: Uhuh(negative). Confidence level for this is not very high. Because I felt like I was here more than there. In here in the room more than there. And, I think that was because of the noise.
- #66: Okay. If you had to give me some really broad rangegeneric descriptions of the target, what would you have...those five things or four things we always talk about.
- #25: I can never remember.
- #66: Well, they're not a specific list. It's just the idea...what do you have here. Do you have land mass, oceans, what type of land mass do you have? Do you have mountains, islands or water? What do you have there? Do you have an inside target or an outside target? Do you have a man-made target or a natural target? Things like that.

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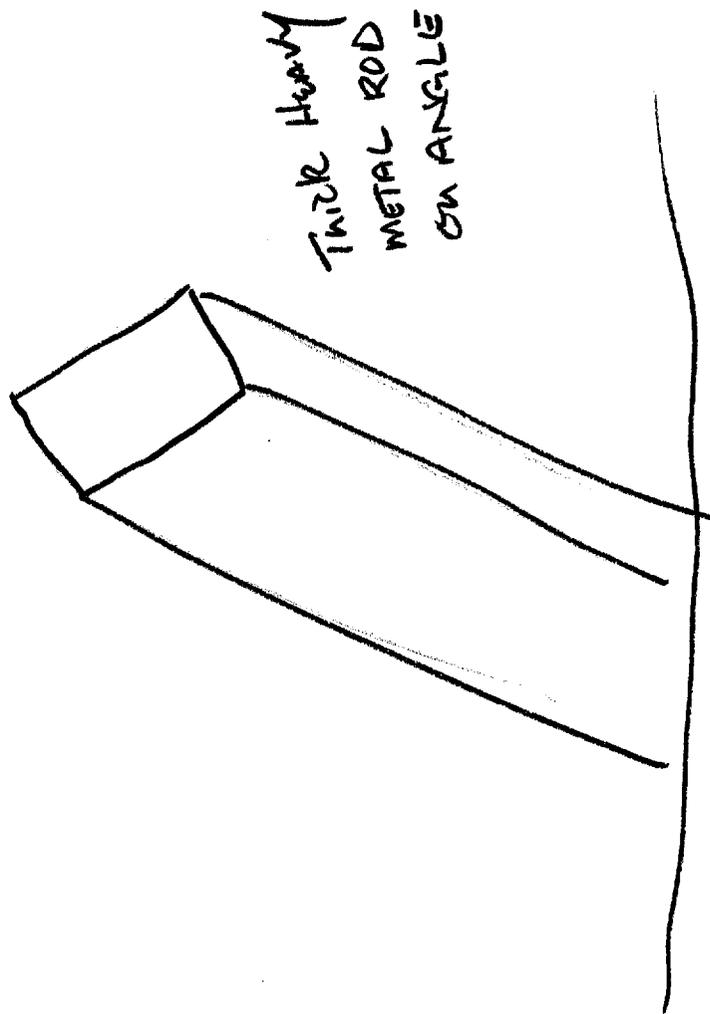
#25: I think the target was man-made. I think it was an outside target. I think that...it was nearby ...that's all I can think of. That's all I know about it or feel like I know or can guess at.

#66: Okay. Good. Okay. Fine.

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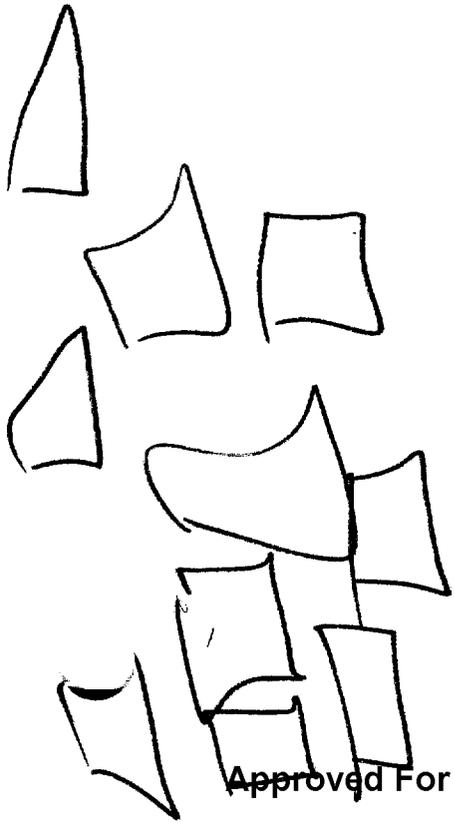
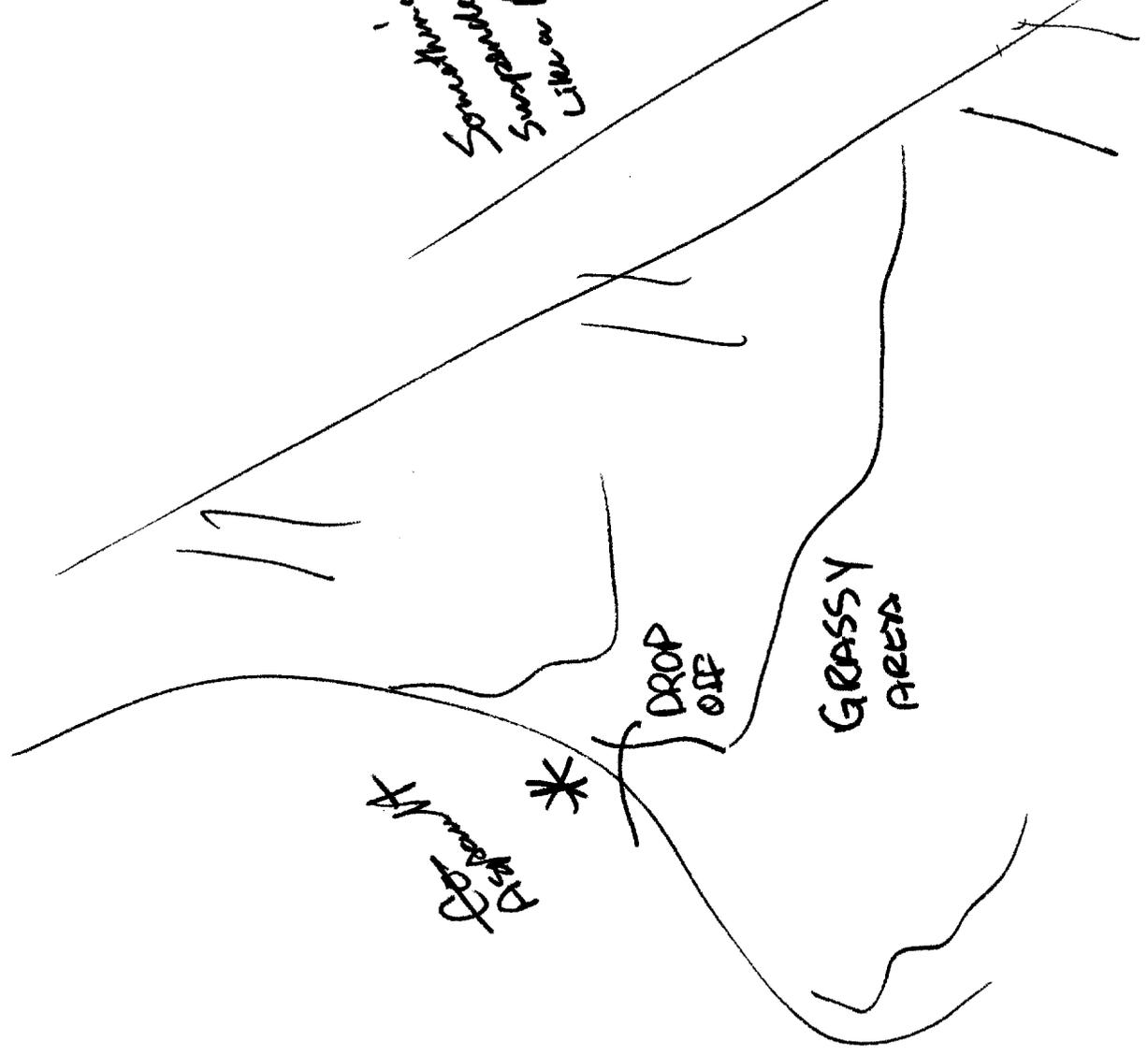
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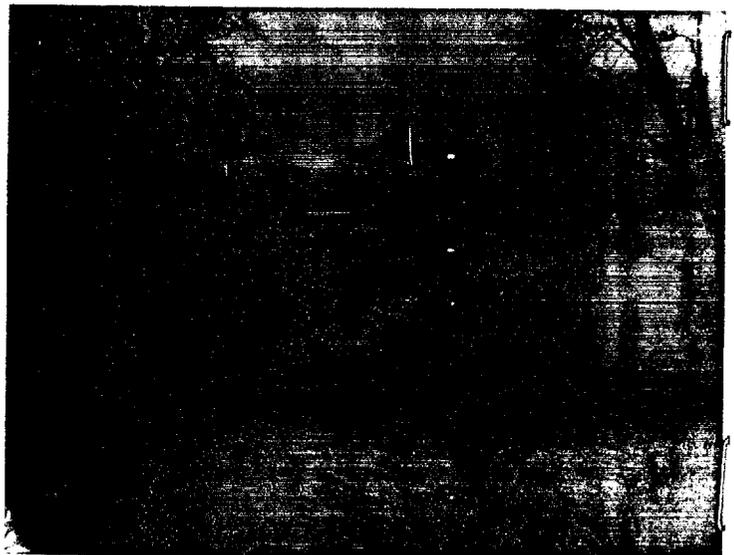
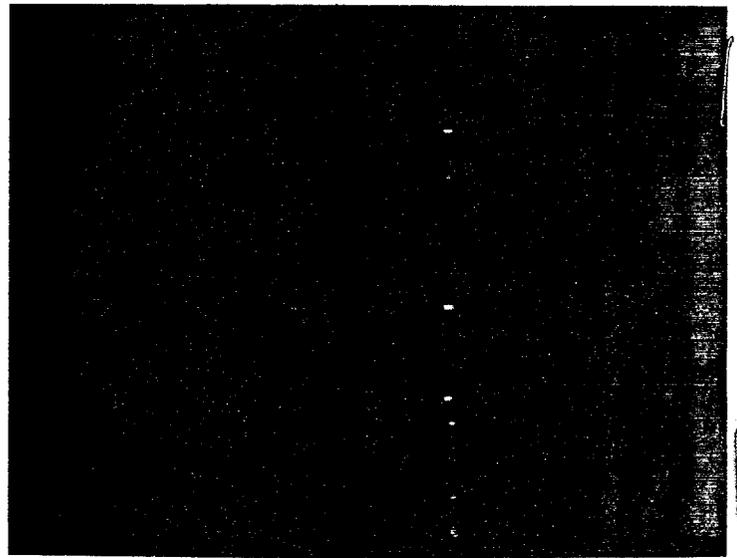
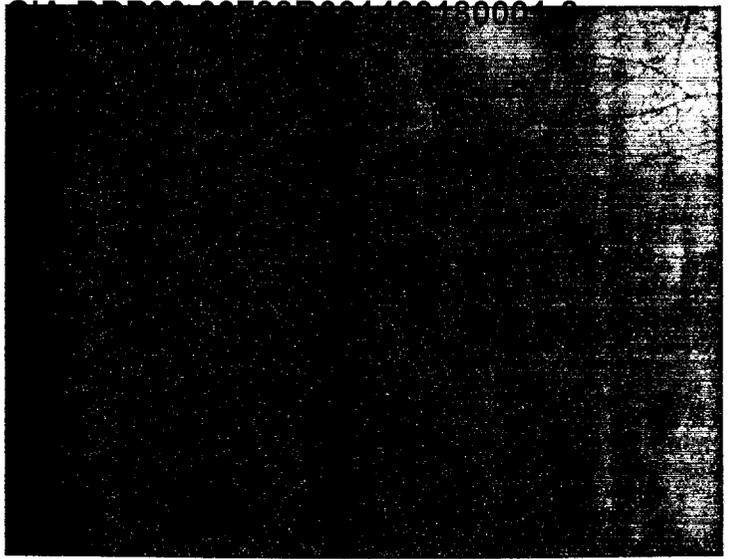


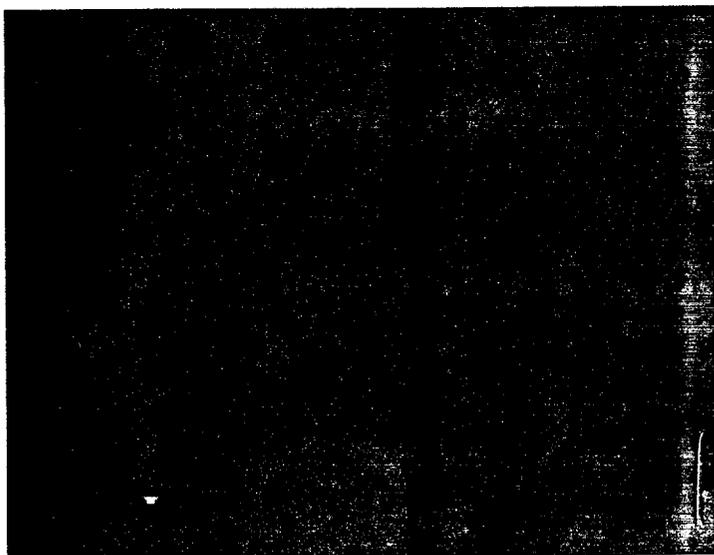
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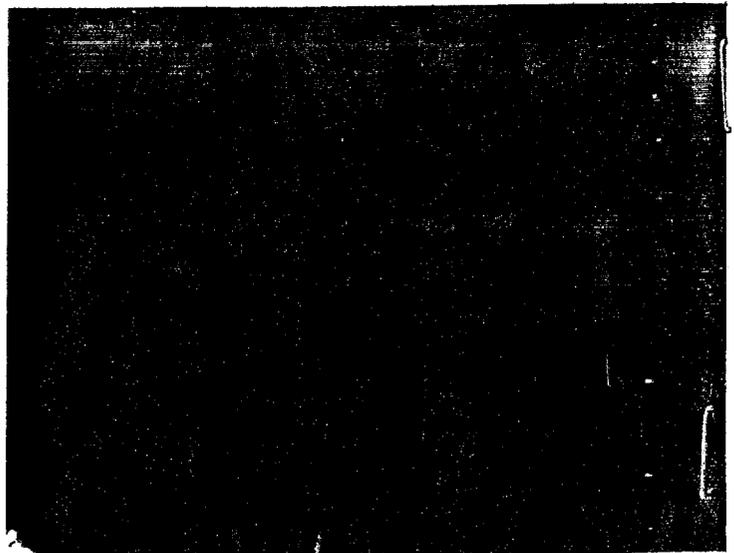
Spencer
Sunderland
Linn or Pipe

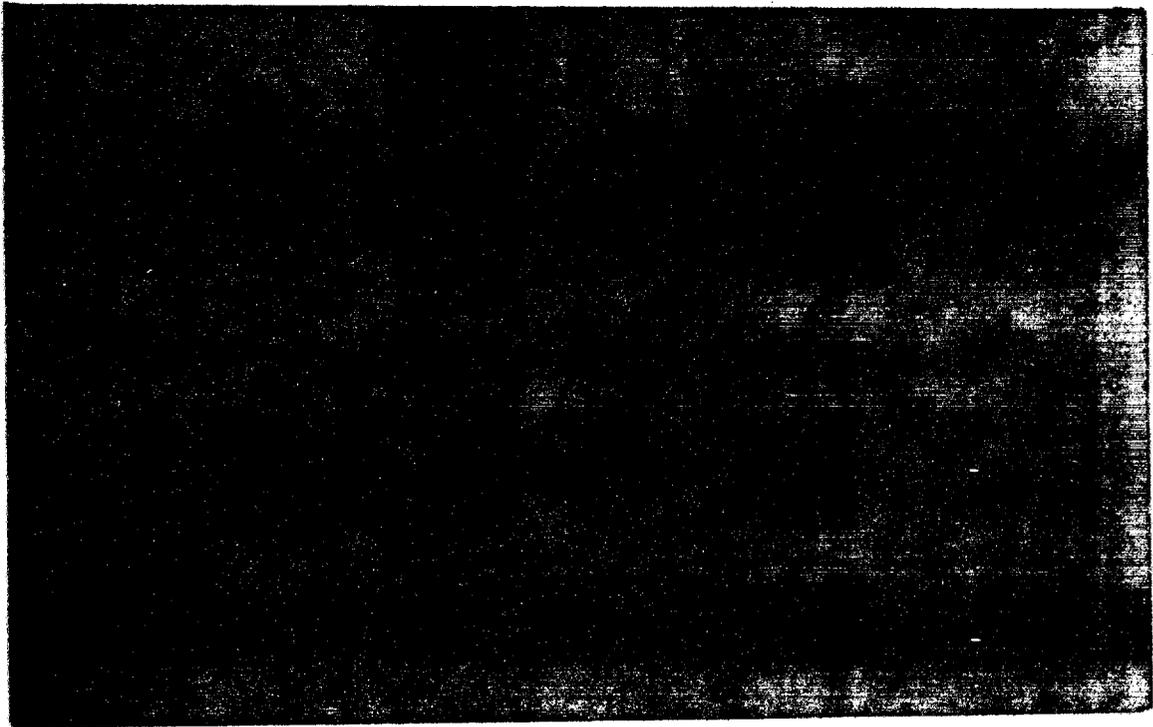


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TAKE A WALK AROUND
BURBA LAKE