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Approved For Release 2000/08/07 : CIA-RDP06-00788R000900010001-2

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 LXII

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) The target selected for this session was a rifle range where live firing was occurring. The remote viewer's impressions of the target appear to show no correlation with the target. The remote viewer seemed to be unable to concentrate his mental forces on the task at hand. Ambient room noise was minimal. The remote viewer was disturbed by his inability to access the target. He has done well at remote viewing in the past and was frustrated that this attempt was not successful.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to 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. This session's protocol was modified in that a randomly generated, preselected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, preselected target the "outbounder" or "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.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION LXII

TIME

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

PAUSE

#66: #11 is at the target site. He's viewing . . . what's appropriate at the target. He is one with the target. Let your consciousness reach out. . . to #11. . . and describe what #11 is doing . . . and where he is. . . (not audible).

PAUSE

#31: Hmm.

PAUSE

+07 #31: Dark.

PAUSE

#31: (Not audible)

#66: Did you (not audible). . . ?

PAUSE

+08 #66: Is #11 outside or inside?

#31: I think out.

PAUSE

#66: Okay. Fine.

PAUSE

#31: (Not audible).

PAUSE

#31: Eight.

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#66: Eight (not audible). . . All right.

PAUSE

#66: Remember the way we practiced describing things yesterday. You're doing very well. Now, just stick to that.

PAUSE

+10 #66: Do you see #11?

#31: No.

PAUSE

+12 #66: What are your impressions of the target area?

PAUSE

#31: Mixed.

PAUSE

#31: Not, not (not audible).

PAUSE

#31: Outside. . fence.

PAUSE

#31: I feel like he can't get all the way in. Something's wrong.

PAUSE

#66: Do you have the feeling that you are not supposed to go to the target area?

PAUSE

#31: No. . . Its just a long time.

PAUSE

#66: Just relax and concentrate.

PAUSE

#31: (Not audible).

PAUSE

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#31: I got all (not audible).

PAUSE

#31: I got a thing of fencing. It was when I said I got the impression I couldn't get in.

#66: Um hm.

#31: Chain link fence around this. . . a place. This fence.

#66: Okay.

#31: You know

PAUSE

#31: I don't want to draw this, so its not (not audible). I don't really want to draw anything. Just say chain link fence is what the impression . . . But with him like looking through it. There was one arm up there.

#66: Um hm.

#31: But I don't want to draw this.

PAUSE

#31: (Not audible).

#66: Okay.

#31: It leaned forward, like this.

PAUSE

#31: And the shoulder (not audible). . His hand, his fingers in through the mesh.

#66: Okay. Its not a very good picture is it?

#31: No, its not very good. Flattered.

PAUSE

#66: Okay. Tell me about these other things down here.

#31: This is a grey, brown. Its curved. I can't figure out why its curved. But this is like it was warped around something.

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#66: So.

#31: Okay. And it was like the back of a seat or something. You know. But its, instead of being just a straight seat back like this, it was like its, like its warped. Curved. All right?

#66: Okay.

#31: And that is just like a . . . that is just the impression of a low wall. . with a top on it.

PAUSE

#31: That's all I had.

#66: Okay.

#31: (Not audible) things.

PAUSE

#31: That's about it, #66.

#66: Okay.

#31: I had the impression, the distinct impression that he could not get into whatever it is he'd gone to. You know like, you know . . .

#66: He couldn't get into wherever he has gone to.

#31: Yeah. Yeah. You know, like the situation of showing up at the PX five minutes before it opens.

#66: Um hm.

#31: You know, you're just standing outside, you can't get in to do it. You know, to do what you're there for.

#66: Yes. Okay. Where was he trying to get to?

#31: Oh. That was inside this fence.

#66: Okay.

#31: Okay. Like say, maybe like one of the swimming pools or something. Not open yet. The only thing you can do is walk around outside the fence and look in at it. Do you see what I mean?

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#66: There was a . . . There was a fenced area. . .

#31: Yeah.

#66: . . . That he couldn't get into at the time.

#31: Yeah.

PAUSE

#31: Now, what's inside the area, I don't know. I don't know if its structure of if its a wood pile or if its a, you know, what it could be.

#66: How do you feel about this session? You seem to be frustrated that you couldn't get anything.

#31: Yeah. I am a little bit.

PAUSE

+25 #66: Do you want to try to work on it some more? Now that you've got this stuff down, you can dump that out of your mind and you can work on it some more.

PAUSE

#31: Humph! Why not.

PAUSE

#66: He will still be out at the target location. (Not audible).

PAUSE

I'd like to try to do something that will be very similar to what we're doing in grid coordination.

#31: Um hm.

#66: When you feel that you're ready to do some guiding interviewing work towards the target, let me know (not audible) relax (not audible).

PAUSE

#31: I. . .

PAUSE

#31: Try it.

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#66: Okay. I want you to form in your mind the area of Fort Meade. Put yourself up in the air. . (not audible). . I want you to look down beneath you . . . see all of Fort Meade. Directly below you in the center. . you see the parade ground. A little bit up from the parade ground is the officer's club. (Not audible) north. . just like on a map . . (not audible). . look down underneath you (not audible) underneath you down towards your feet and see (not audible) down in that direction. Look over to the left and see off to the left. Look back over to the right and see 175 and the (not audible) and as this image forms in your mind and is very clear, hold it (not audible).

PAUSE

You have an entire picture of Fort Meade (not audible).

#31: (Not audible).

#66: Hold that image very clearly. Becomes very crisp and clear (not audible). Now #11 is on Fort Meade . . .

PAUSE

Because you are supposed to describe the location where #11 is located. You will be slowly attracted as though some magnetic force (not audible) more and more over the area where #11's located. Just let yourself go. Let the force pull you towards #11. Very slowly, very carefully. And as the ground is beginning to move underneath you and this force pulls you towards #11's location.

PAUSE

As you begin to move towards #11, move again.

PAUSE

Now you are heading in a definite direction.

PAUSE

You begin to recognize that you're moving towards a specific area.

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+35

Its all quite clear (not audible). Now, still (not audible). Look down and realize the area where you are. Is there (not audible). You know that #11 is down there below you. Describe the area to me.

PAUSE

#31: Something's the matter. I just can't pull it in. I'm afraid. . of imagining so many things where it could be. Its not like shooting in the dark when you don't have any idea.

#66: Tell me what you imagine.

#31: Oh. I don't know. I got him in the woods. I got him in the Pet Cemetery.

PAUSE

#66: (Not audible) discipline your mind to try to turn off that I wonder where he could be (not audible). Simply except, if you can, describe where he is. Out in the literally hundreds of thousands of places he could be on Fort Meade, (not audible), place he could be, on the planet. Its still blind from an analytical point of view. No one can figure out where he is on Fort Meade. So simply disregard the thought for that I wonder where. Don't try to figure it out. Just let the images come.

*Temple
Looking*

PAUSE

(Not audible)

PAUSE

#31: (Not audible) solid. . that I can put my hand on. The only thing I'll just have to do what I said when I was . . just standing in the trees with no other landmark around. A light background.

PAUSE

And then on the bank down there near the pet cemetery, down there near the PX. You know, because of the nature of my description, I know they are not right. Because I willed this. (Not audible) hypothesis.

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#66: Based on some sort of recognition?

PAUSE

#31: No. Based on instant, instant replay. You know, that type of thing.

#66: Okay.

#31: All right, #66, I just can't . . .

#66: Can't muster the forces (not audible).

#31: I don't know what it is. If I'm not (not audible) the forces or whatever, I don't know.

#66: Okay.

#31: I'm beginning to seriously wonder about myself.

END

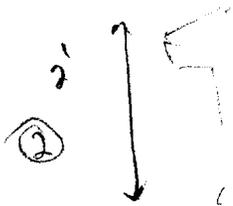
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fenced area
could not enter



mel.
looking
thru
fence while
leaning on fence

3



Grey Brown

1