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INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

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

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LXXXIV

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 remote viewer's impressions during this session correlated with the target very well if one uses only the viewer's sketches to guide him. The viewer's verbal description is very weak compared to his drawings. Although this viewer is seldom bothered by the ever present noises that constantly filter into the viewing room, today was an exception. The viewer was distracted several times during this session by outside noises. The viewer did not seem to be able to maintain his usual concentration and focus during this session. The remote viewer began this session relaxed and with confidence of success. At the conclusion of the session he appeared mildly disturbed and was no longer confident about the results.
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.

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PAUSE

Let me focus more.

#11: Okay. Go back to the . . .

#24.5: Distractions.

#11: Go back to the big white square. Look around and describe the surroundings.

PAUSE

+19 #24.5: Wall on the left. Wall with a box. Long. You can see in it. Corner. . . with a wall in front. Funny shape. Door. Low door. Big square hole. Another room on the other side. Black in the middle of the room. Dark. Its bright in the room. I feel a light gray or a light green rug in that room. Hall on the right. Stairway on the right. It goes up.

PAUSE

+22 I don't feel good about this. I feel as though its familiar so I may have messed it up.

PAUSE

+23 (Not audible) watches. Trinkets. Back to glass case. On the right. A line on the floor, dark on the otherside. Light in the front. A wood wall. . with curved places in it. Up high in the back. I feel gold. Glass. Its curved things from the dark with stuff in it. Okay. The glass thing has a . . glass thing has a bend in it but its sharp - 90 degrees. But it stops before the wall. The place is long. (Not audible) more in the middle.

+25 Three tiers. Long things with more stuff on them. Three tiers. Square bottom. A break and another one. In the back on the right is a door. A big hole, no door. . into the back. Darker.

PAUSE

+27 The back is round too. The back wall along to the hole. Its narrow and skinny.

PAUSE

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#24.5: Jesus! I don't know what I've done. Ha ha ha

#11: Ha ha ha

#24.5: I just don't know what I've done.

#11: Well, go ahead and draw it.

PAUSE

#24.5: I have to go through this in two stages and the reason is because I stopped in mid-stride. One: Because when I started being concerned about where I was, it was too familiar, I stopped. And then I tried to get back to the . . . anyway. I had this. . . The first thing I had was a . . . I'll take a right. . . I'll break it right down to just what I got.

Okay, let's just look at this as being. . . you know, an area that I can see in. And this was white. And I had the impression that I was looking down on #66 from an angle and off and so to draw this out of proportion he was standing in the middle of this thing. Right. So his legs were real short. You know, his legs were real small and everything. And his body just got much larger you know, because he was here. Or a person anyway. I don't know if it was #66. A person.

PAUSE

Being looked down at. . . from above angle. Two then was. . . this white thing was big and was square. Not perfectly square but squarish. And I had the immediate impression that there was stuff along the wall.

#11: Are you still up above looking down?

#24.5: Still up above, yeah.

PAUSE

Then. . . I got. . . These were glass. . . Well, these were the cases. These were like cases. Okay. And I'm going to call them glass because I could see in them, but. . . or see through them. I thought that they could be looked through. They might just be open boxes or something. Then I had what I think was here. . . but I don't know. Three was . . . was this. . . Oh. . . Okay. Was this

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glass. . or this case. . one of these boxes.
Okay. Damn it. Was one of these boxes and it
was an angled perspective and I had a figure.
Right.

PAUSE

Was leavning over it. Okay.

PAUSE

Okay. Figure was leaning over. Over the case
looking in. But the case is . . .

#11: 3½ feet.

#24.5: No. Its not that big, its only like . . this
is out of proportion. This is only I'd say
30 inches. Okay. But its long. I'd say that's
six feet. Okay. And then. . I'll think of where
I was, what was I doing. Okay, and I wanted to
say. . . Okay. No. I think. No. It'd be a
different short for me to do that. Let me go
to 4 then. The. . a case. . has - how would I
draw this thing to show it right?

PAUSE

And in here would be another one. And here
would be another one.

These are shelves inside the case. Okay. And
the shelves have, you know, Mmmmmmm. . . stuff
on them. I'll just call it stuff. Just any. .
small. . with . . with items. With stuff in
them. Okay. Shelves in the case with . . this
isn't yet the gold and the gold and stuff, okay.
This is just shelves in case with things sitting
on them. I'll say on display. All right. Then.
After all of this, then I got. . how do I say it?
Then, I tog the thing that made me worry about
my situation. Okay. Then I got the, I'll label
it - I'll tell you precisely what I. . what I
ended up with. Okay. Second floor landing,
outside Command Group office.

#11: Okay.

#24.5: And that's sort of what bothered me. Okay. So
here I went back down to the square and I ended
up with no equipment or anything. That's what
really threw me. I went back down to the square.

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I ended up with . . . that's wrong to draw that there. Okay. And I ended up. . . Ha ha . . . with . . .

PAUSE

This is coming back, in perspective. Okay, this isn't going sideways in perspectives. This is coming back in perspective. That's the wrong angle. I want to just draw this thing here. Okay. This is, this is, you know what it is, its the side of the stairway. Okay. This is white, white, white, and in . . . carpet line. . . and in here its light. Light in here. Dark object in here. (Not audible) Okay.

#11: Um hm.

#24.5: And. . . here would be 6. I got something other than the sides of this. This is what's really a curious thing for me. As 6 looking that way is . . . and then,

PAUSE

Okay. How do I want to do this thing here?

PAUSE

But. . . from where, from where I started here, this was supposed to be on the right. That's what I can't figure out. This was supposed to be. . . feel leaning over glass case looking in on right side. Supposedly, in the live perspective. Depending on where I was winking to would have been over here, this case on the right, right.

#11: Um hm.

#24.5: So, to put the whole composite together, then, if I am to rely on that part as being valid and the Command Group as being valid. Then that means that there's a glass case here somewhere. I'm just going to draw it in in a dotted line. Okay.

PAUSE

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But then, this is when I said to you, you know, I said, something's funny here. I'm off the beam or whatever words I sued. That's when because I knew where I was. I said its familiar. Right. And so, because its familiar, I was afraid of it because I was afraid of it. So for my learning experience let me go on to what I got. . after that. Which this may be entirely true. And I may have fabricated the second part.

#11: Right.

#24.5: Okay. So Seven is going. . Seven is after conscious acknowledgement of familiar target.

PAUSE

Then I got back to . . Okay, then I got - how am I going to do this properly? Seven. Then I got, Okay, end up with the same glass case. Okay. I had that thing; it was looking right. Now, its screwed all up. Okay, the top of the case and the front of the case. . okay, that's 90 degrees but it doesn't look like it in the sketch. A dark line here. Light on this side. Dark carpet. And shortly behind it then, I got as though this was a sales counter. Okay.

And . . . a little shelf.

#11: I think we better flip the tape here before we run out.

#24.5: Okay.

TURN OVER TAPE

#11: Okay, we're back on record.

PAUSE

#24.5: Okay. These are the long curved things behind this sales counter or whatever it would be. And this has stuff in it. Okay. These are like dis, dis . . what would it be an enclave?

#11: Um hm. Something like that.

#24.5: You know. Dark wood paneling. These are dis. . I'll call them display enclaves. Okay. With stuff on shelves. And in here like are the shelves right. And at this point, the shelves took on . . have gold and glass, jewelry and

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stuff. Okay. And then trying to go to the back which was to 8, I ended up with . . . This is the counter. Its amazing what perspective does to you. And this is the back wall. Okay. This is dark. In here is . . this is like its a back passageway into the back storeroom. The only. . . the main thing here is that I got now was that its taking on a more rectangular shop shape. And that here are these three tiered things. Okay.

PAUSE

Does that look pretty good there?

#11: Um hm. At least to me anyhow.

#24.5: They're free standing almost like an ice palace or something. You know, very, very modern glass-everything clean and sterile and all the rest of it. And meanwhile over here is the so-called standard display. Okay.

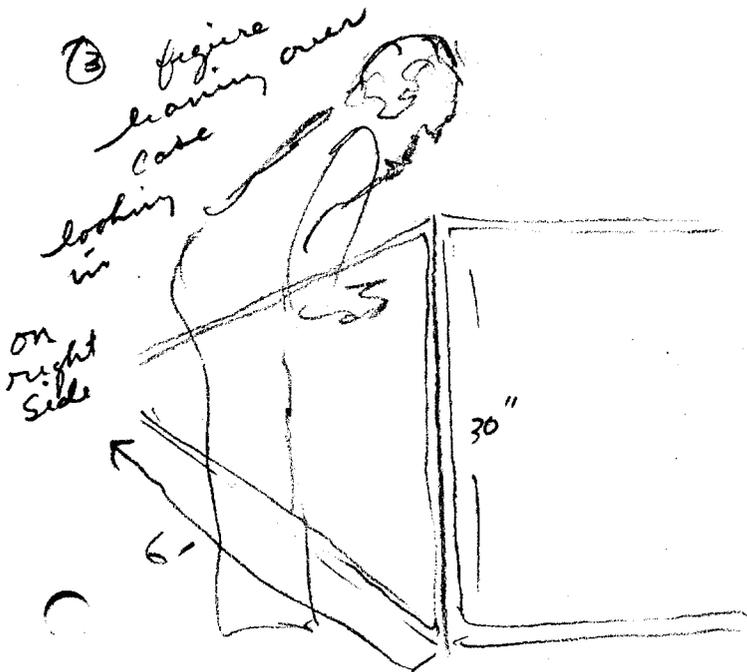
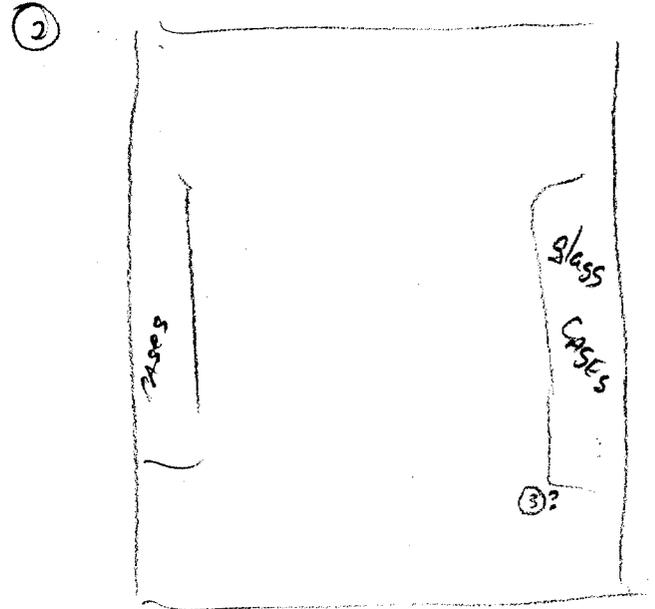
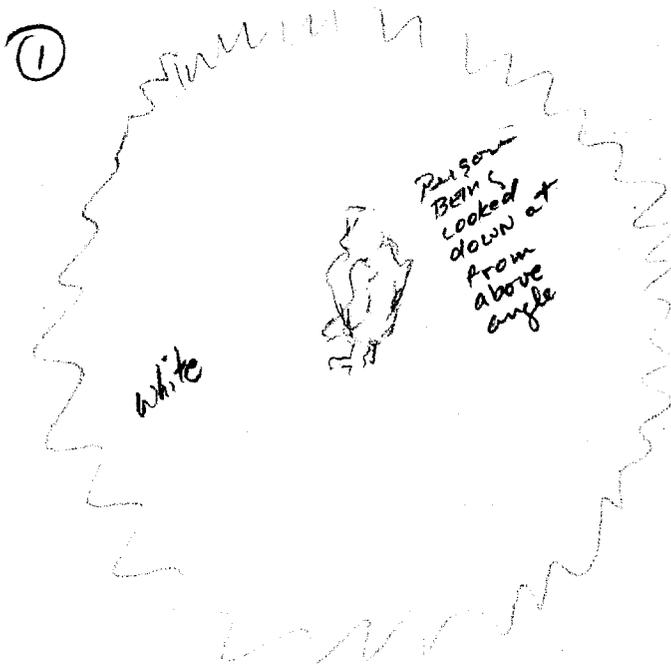
#11: Um hm.

PAUSE

#24.5: I'll write in the back here, storeroom. This certainly could be a lesson in . . .

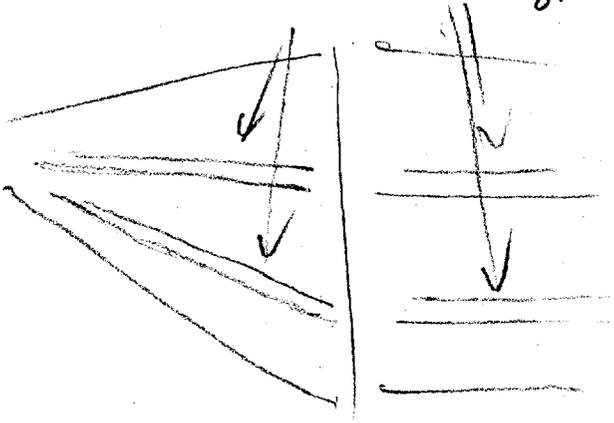
TAPE STOPPED.

TAB A



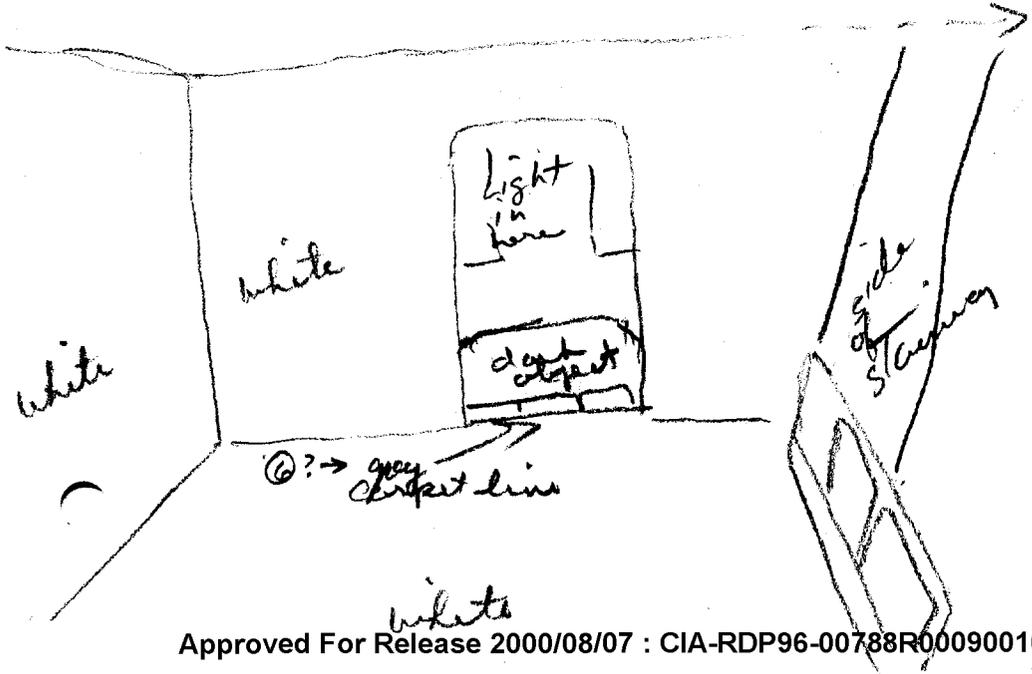
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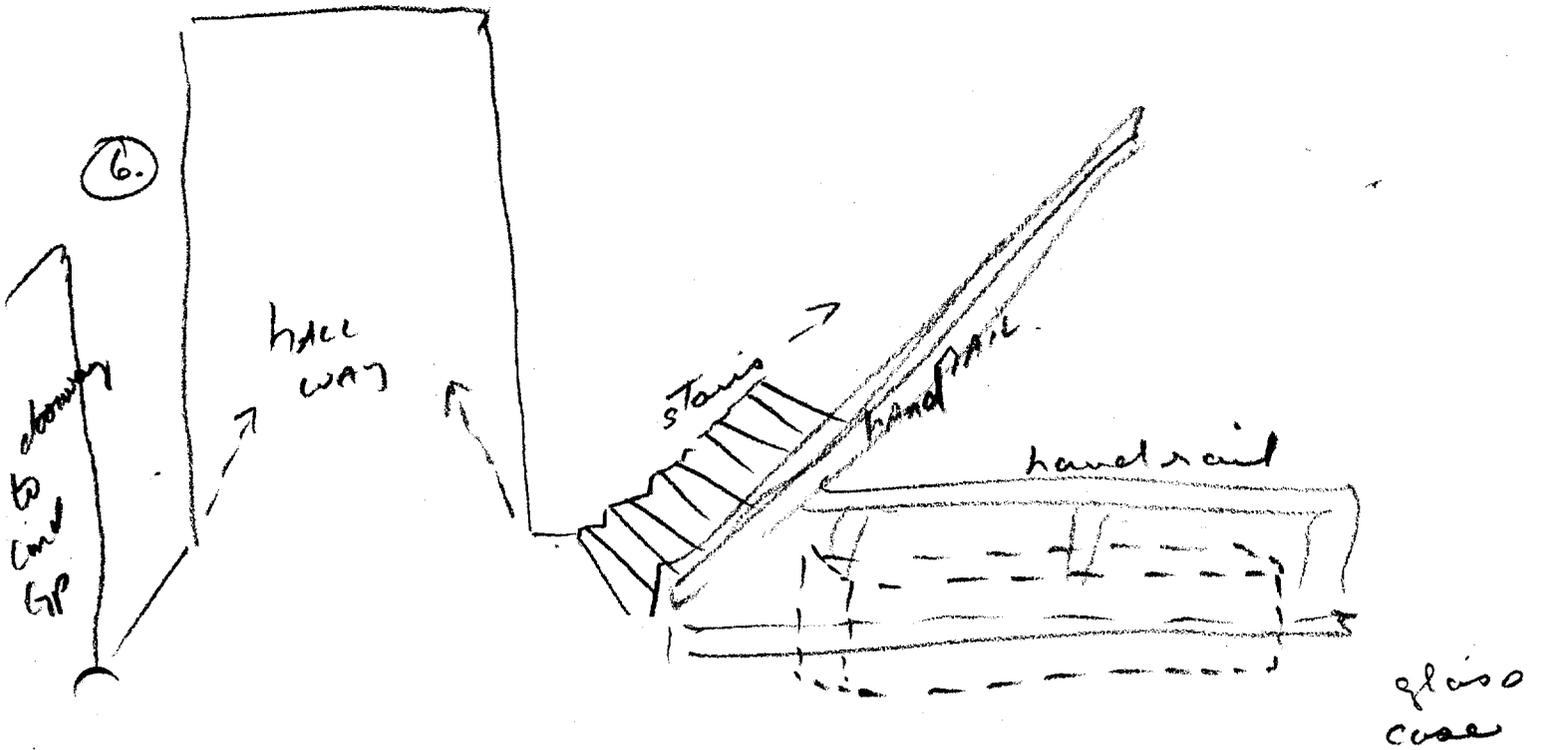
delves
in case
with
thing sitting
on display



2nd low landing
outside Cust Group of

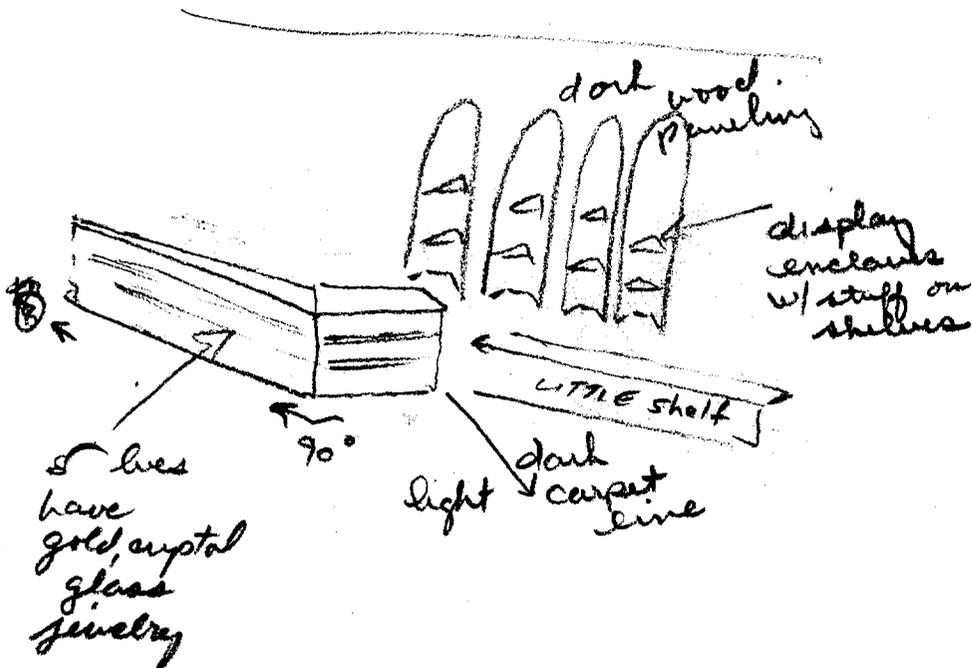
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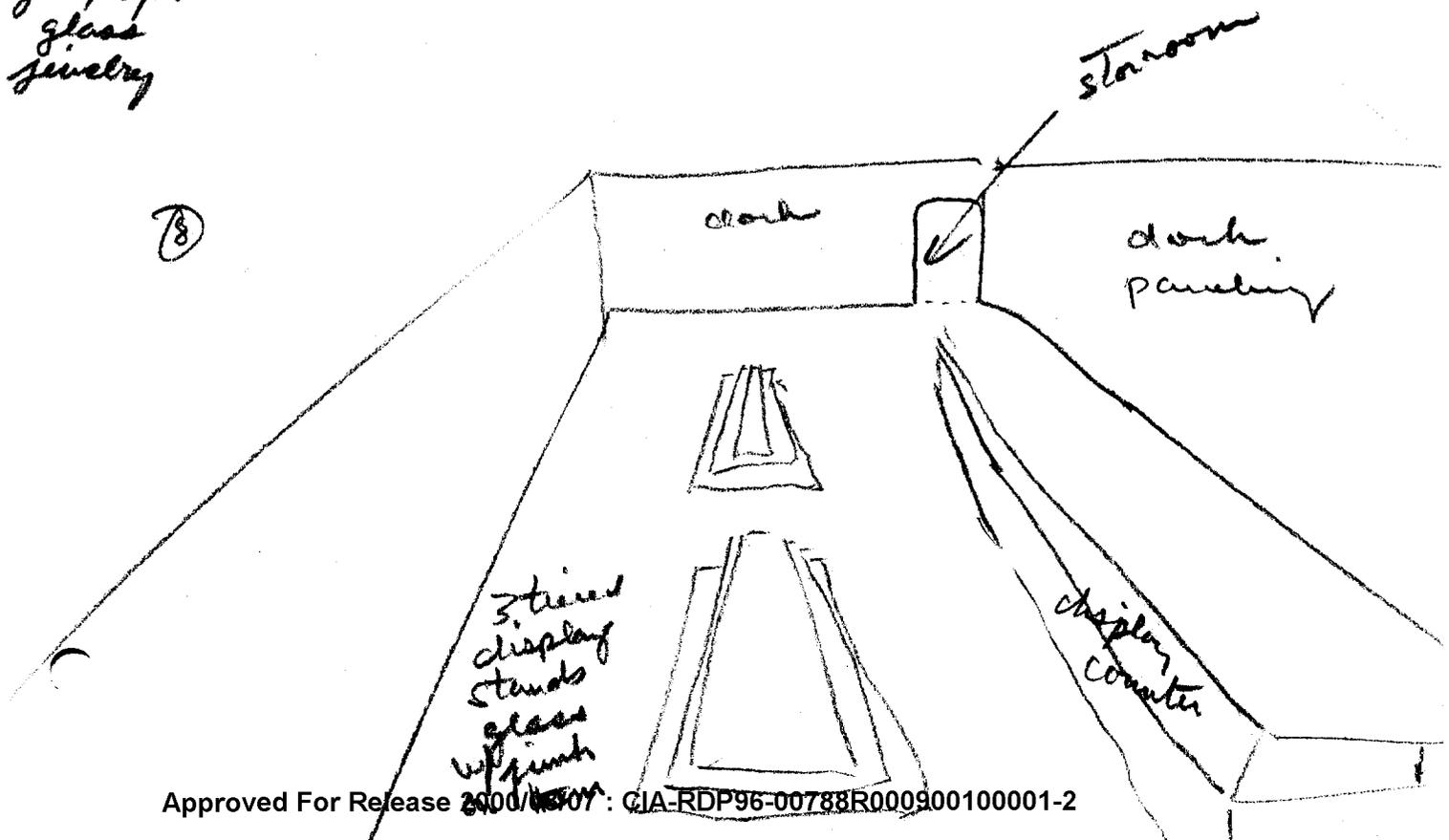


after conscious acknowledgment of familiar target

(17)



(18)



TAB B

