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INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

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

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXVI

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) Target correlation in this session was low to moderate. The remote viewer's verbal descriptions are more representative of the target area (a horse race track) than are the drawings made by the remote viewer. The target area was closed to the public during the time of the session. The target area is very large, covering many acres. The remote viewer impressions are not limited to the particular area of the target visited by the "outbounders".
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.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXVI

TIME #28: This will be a remote viewing session.(Edited for security.)

PAUSE

#28: #31 and #29 are now at the target. . . They are looking at the target. . . observing the area. . . Let yourself relax. . . concentrate. Simply look at the target with them. . . and describe the area to me.

#24: I see a tree with white blossoms; slightly pink and white blossoms. It looks to me like there are a lot of them.

#28: Okay.

#24: I keep seeing that.

PAUSE

#24: Like the side of the road, a whole grove of those trees.

PAUSE

#24: I'm getting, ha ha ha, I see a tunnel. . . that I . . . read something, anyway, I see sort of a . . . sort of tunnel.

PAUSE

#24: Its dark at the end. Its arched. . .

PAUSE

#24: Now its as though someone is coming out of this tunnel. I see those trees again. . . a maze of these sort of white blossoms.

PAUSE

#24: I'm really getting strong images of those trees.

PAUSE

+05 #28: Describe. . . the position of the outbounders.

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- #24: I don't know what you mean.
- #28: Where. . . are. . the outbounders. . in relationship to your image.
- #24: Well, I saw the . . . When I first saw that tunnel, I don't know, it was like looking down a very long . . . but it didn't recede. . . it was the same perspective, the same shape all the way through. And then, suddenly, I got an image of like coming out into. . . out of the darkened hall. . . through an archway where it was light. Coming out of that and seeing this. . . these trees.
- #28: Okay. When you look at the trees. . . describe your position to me.
- #24: About the same as I was just describing. On the ground looking into the trees. Now, I'm sort of going up. . . where I would be level with the blossoms instead of down by the trunk.
- #28: Good.
- #24: And now, I'm above them.
- #28: Good. Look down and describe the area.
- #24. Ha ha. . . Ah. . .
- #28: Concentrate now. . .
- #24: Yeah. . . I see above them as though I were in a helicopter, a low flying helicopter, on this big grove, almost like a forest. A grove would be a better description of it. Um. . . let's see now, I'm way above them. Now I see. . . like a park area.
- +07 #28: Okay.
- #24: I got a group of trees. Of those trees, those white trees that, you know, that I'm talking about. And, . . . there is a flat area and then clumps of trees. Like a park. I'm above them now.

PAUSE

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#24: I'm losing it.

PAUSE

#24: That's all I'm getting, just a . . . Its like I'm zooming in and zooming out. I was. . . The trees are very close together trees. I can't see down. I'm still above them. You know, I can't see the ground, I just see this mass of blossoms or that type of effect.

PAUSE

+09 #28: Okay. Concentrate very hard. . . and. . . in this area. . . in this area. . . locate #29 and #31.

PAUSE

#28: See #29 and #31.

PAUSE

#24: Okay. I see a . . . like they're inside looking out through glass. Its like a . . . a . . . well, it. . . yeah. . . definitely looking out through glass. Big windows. Not panes. They are looking out at the park thing, you know, where I. . .

#28: Good.

#24: The park area. . . whatever they're inside is like a . . . curved wall. And its at least half windows.

#28: Good.

#24: I mean the upper half is all windows.

#28: Describe the color of this to me.

PAUSE

#24: I don't usually get colors very well, I, I. . . I don't have a strong sense of color. Its. . . The inside of that wall was just like a darkish kind of wall. I don't get any texture.

#28: Okay.

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#24: Except for the glass. Looking out from the glass.

PAUSE

#24: Now, I see. . . I'm focusing on about three trees clumped together. Three together in a . . .

#28: Okay.

#24: Outside something, you know.

#28: Okay.

#24: I. . . I got. . . All of my images so far have been an outside park thing. Bushes, stuff like that.

+12 #28: Okay. Describe some of the manmade objects in the area.

PAUSE

#24: I see some steps, stone type steps.

#28: Good.

#24: I don't know. Four, maybe five. Its not that clear.

#28: Where do the steps lead?

#24: Its like a . . . its sort of on a hill, you know, going from one level to another. Like that. Its very gradual. Its not a dramatic type. . you know, dramatic drop in height.

PAUSE

#28: Go on.

#24: Ha ha ha. This is crazy. . . Ha ha ha. Now I see. . . a . . . I had a fleeting sense of what looked like a creek. Water over a lot of rocks, big rocks, you know, sort of falling over these rocks.

PAUSE

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#24: I'm getting that image now.

PAUSE

+14 #24: Yeah. I'm seeing water. Water, like a small falls.

PAUSE

#28: Are you alone at this location?

#24: I haven't seen any other people. I don't get any feeling of movement. People moving around at all. Now, its like I'm not getting anything. All of a sudden the whole thing blanked out.

PAUSE

#24: Now, I'm getting trees again. Like looking up at trees. That leafy. . . Sometimes when you drive down a road and the trees cross over the top. Its like looking up through them.

PAUSE

With some light, you know, coming through the leaves.

#28: Okay.

PAUSE

#24: And I'm very low. Almost like lying down and looking up. Its like the tops of the trees are very far above me. Higher than trees normally are.

PAUSE

#28: What do you feel?

PAUSE

#24: I'm not getting any feeling for the place. For such (not audible).

#28: Tell me about your senses. Hot. Cold. Touch. Soft. Hard. Smell.

#24: Nothing.

PAUSE

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#24: I'm getting shapes but I can't articulate; they are much too. . . I'm worthless. Its very busy whatever I see. Now I see like a log. A big log. Wow. Its like a chipmunk's view of a log down on the ground looking at it this way.

PAUSE

#24: And then I see something like a lot of straw on the ground. I'm looking down.

PAUSE

I keep seeing that log. Like a fallen tree.

PAUSE

I'm seeing that straw again. Its like very dried grass. Big clumps of it. Big area of it. Somewhere.

PAUSE

I've got a feeling now that I'm in a dry area. I mean an area that's arid. And I see a lot of brown, like borwn, like that straw. Brown is a dominant color. Light tan color.

PAUSE

+21 #28: Describe your relative position to me.

PAUSE

#24: Well, I am . . like above it. Not way above it. Maybe five, six feet above it. And I'm sort of I'm seeing it at an angle like a 30 degree angle. I'm seeing a lot of . . too busy to sort out what I'm seeing. (Not audible). A lot of stuff.

PAUSE

+22.5 I feel very cold, right now. (Not audible). . Damp. Cold and damp.

PAUSE

That feeling's gone.

PAUSE

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#24: However, I'm still in some kind of an outside area. And its as though my mind is popping back and forth to these various places. But its all very morphis. Bushes and stuff like that. Its nothing. . a . . you know, I'm not getting any sharp images at all. And I vary from right down on the ground to sort of seven feet above it.

PAUSE

So I'm getting different birds-eye views, or . . animal and birds-eye views, I guess.

#28: Okay. Fix an image in your mind now. Go up about twenty feet. Go up about twenty feet and look down. And tell me when you've got that image.

PAUSE

#24: Okay.

#28: Okay.

#24: I see a . . a . . .

#28: Hold that position.

#24: Yeah. . . My. . . My mind isn't staying on it.

#28: Yes. You must be in control of your position. You must be in control. Stay up there about twenty feet. You must be in control of your position.

PAUSE

When you've got the twenty feet, tell me.

PAUSE

#24: Okay. I'm above it and I seem to be going around. I see those steps again. Again, its the a. . .

PAUSE

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+26 #24: Well, it faded, but I had it. Its like three or four steps. They are slightly rounded. Its almost a natural formation. Or they were made to look like a natural formation.

#28: Okay. Now, remember you are in control of your position now. You have to take control of your position and not just zip around wildly. You take control and move up to 100 feet next. Move up to 100 feet. Let the scene fall away underneath you. Let it fall away. Get it into perspective. When you're up about 100 feet and its falling away. . . away from you.

PAUSE

#28: Concentrate. Describe the area.

PAUSE

#28: Push it away. Push it down. Move up. . .

PAUSE

Move it away. . .

PAUSE

#24: Its brown. Brown. I'm way up. But its not (not audible). Brown and some green. Ah, green, like a natural green. Foilage of some kind. There's a flat. . . Its a flat area, basically.

PAUSE

Its just not sharp images at all. Its . . there's a flat area and like trees on either side maybe or something on either side that I call trees. .

PAUSE

#28: Describe your position now.

#24: Well, I'm not holding it as well as I . . . was saying. I'm up above it, but I keep seeing things going around like that. What I'm seeing was (not audible) I'm seeing but its not clear.

TURN OVER TAPE

Road, just natural curve, with trees and bushes and. . .

PAUSE

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- #28: Okay. Now, remember the steps you saw before?
- #24: Um hm.
- #28: Okay. Fix a picture of those steps in your mind.
- #24: Okay.
- #28: Have you got them?
- #24: Um hm.
- #28: Okay. Now go stand on the steps. Stand on the steps facing down the steps. Put your feet right down on the steps facing down the steps. . . And describe the area.

PAUSE

- #24: Ha ha.

PAUSE

White, I'm seeing white. It is like a statuary of some kind. I think its in and out. . .

PAUSE

It definitely is in white. Its a white something that's been built. The shape is not clear. It goes from statue to something. . a. . . long and flat. Upright. Like a wall of some kind.

- #28: Describe your position to me.
- #24: I'm. . . well, I think I'm at the top of these stairs looking down. You know, its not that far away. This, whatever this white thing is. Twenty feet or forty feet.
- #28: How tall is it?

PAUSE

- #24: Darn. When I first saw it, I would have said twenty feet in the air.
- #28: Okay. Go back on the steps. Back on the steps. This time go down to the bottom of the steps, turn around and look up the steps. Look up the steps. What is at the top of the steps? Look up the steps and describe the area.

PAUSE

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#24: I'm seeing a bright light. I'm not sure I'm at the bottom of the stairs but I just suddenly got an image of a really bright light.

PAUSE

#28: Focus on the stairs now.

#24: I'm not getting the stairs.

#28: What do you see now?

PAUSE

#24: Well, its just a lot of (not audible).

PAUSE

#24: Now, I'm seeing bushes again. These are bushes, small bushes. Tree, small tree. Flowers. . . (not audible) these orange things. .

#28: Okay.

#24: Very strong images of that. I'm not sure where I am.

PAUSE

#24: Now, really strong of the flower. .

#28: Look down at the ground and describe the surface to me.

PAUSE

#24: I see this parkway. Wow! This. . a . . its a long pathway and I saw I was standing on the pathway except it seems like I'm above it somewhere. It curves slightly, its like a pathway through a garden. A very scuptured garden, you know, artificial (not audible). Um. . like I'm walking along it. Now I'm above it. And its. . Now I see a woman going down those stairs. .

#28: Describe her to me.

#24: Those stairs are a lot different. Suddenly, they are really huge and big. You know, broad. And its like they go nowhere. They just keep going down, down, down. She's got a white, a

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white pants suit on, dark hair, glasses. . .

PAUSE

#28: What is the position of this area?

#24: That I'm looking at now?

#28: That you're looking. . . what is the relationship of the position to the total area?

PAUSE

#24: Well, I can't keep my mind on any one thing. But it just sort of goes everywhere. I. . . Now, I'm back looking up at a tree. Now it seems like a circle of trees and I'm looking up through a big open area up to the sky and I'm (not audible) very low.

#28: Okay.

PAUSE

#28: You've got a great many images now. Would you like to draw some of them. See if you can't record them. Practically.

#24: Okay.

#28: Can you remember all of those?

#24: I'll (not audible). I don't know.

PAUSE

#24: The first was the tunnel. I don't know. I just suggested that because I've seen some other reports like that. But it was definite arch like that. Okay. And it was dark. . . (DRAWING)

The second was coming out very bright. It was as if looking down and then suddenly I got this coming out into very bright area and I saw this coming through here and right out here were all these trees. And I guess I was above it because I just saw this mass of like cherry blossoms, that color.

#28: Okay.

PAUSE

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#24: I got a lot of black and white images. I've done this before. I only get flashes of black and white.

#28: Okay.

#24: I don't know what that means.

#28: Well, there were a lot of colors you described.

#24: Yeah, I did see. . Yeah. But. . . I'm not sure of the sequence. Then I saw these steps. I was seeing them at an angle. I was above them. Natural steps. There are about four I guess. It was very gradual, like a slope, you know, and these steps went down from one level to another.

#28: Okay.

#24: Some kind of stone.

PAUSE

They were. . . It was like a curved kind of shape. It wasn't a real definite shape like you'd see on a building kind of step.

PAUSE

That pathway was incredibly sharp. It was like a. . I was above it too. It was a wide pathway. It curved slightly. . bushes. . there was foliage on both sides. Heavy foliage.

PAUSE

There was white. I'll put these pictures over here. Is that (not audible) ?

#28: Yes.

#24: The woman was on this. . was eerie. . It was. . It was very symbolic. It was like a. . just a wide. . I don't think I can even draw it. It was wide, white area. It was like a steps just going down and she had on white; she had black hair and it was like a Jackie Kennedy sort of shape. You know, long hair, glasses. Walking down these stairs. These steep stairs. And they were

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like white. I don't think its marble. But its that real bright white steps you see some places. Stone steps. And there was like a white. . surrounded like a white backdrop or something. She was just walking down. Like. . .

#28: Do you think that's symbolic?

#24: Oh, I think its unrelated probably to the remote viewing thing. I. . . That would be my gut feeling about it. Just sort. . .

#28: Okay.

PAUSE

#24: Yeah. Symbolic is something. Rather than seeing something.

#28: Okay.

PAUSE

#24: Well, I'm looking out through the glass. That came in here somewhere. That was a very strong image. The strongest images I got were that, looking through the glass at some trees. And it was like a. . .

#28: Looking from the inside out?

#24: Yeah. That was in the beginning, like you said where are they?

#28: Yes.

#24: Looking up they were on the inside of this enclosed area looking out through this glass. . some kind of park area. And I got the impression that this . . . what they are looking out, this wall was slightly curved, just slightly. And it was very heavy on glass. It was like the idea was that you could see out. Of it. I don't know. But it was a lot of glass. Just one pane or two to stabilize the glass. Sort of thing.

PAUSE

(Not audible) Here is a park of some kind.

PAUSE

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- #24: That was a strong image. This pathway was a strong image. The steps were a strong image. And coming out of this tunnel. . (not audible).
- #28: Um hm.
- #24: (Not audible). . I just got the idea of being outside and that log was a strong image too. (Not audible). These are not sequential. It was like a fallen tree. And I was like right here looking down at the tree. Log sort of thing. Like I was (not audible).
- #28: Um hm.
- PAUSE
- #24: And it was at an angle. And it sort of just receded.
- #28: Um hm.
- #24: Those were the strongest images I got. The rest of it was just (not audible).
- #28: Okay.
- #28: Do you feel like there's anything else that you want to add. Any impressions about the target, any feeling or senses that you haven't related that you. . .
- #24: The only perception I got was like a very cold and damp. At one time as though I was going down to a grade or something. Down into a tunnel or down into a. . (not audible). . If you go down into areas that are like a . . caves, you know, you get that cold, damp feeling. Its the closest to it. I sort of had that feeling at one. . I think I said that, I'm feeling very quickly and then it went away. I felt sort of going down into a damp area.
- #28: Um hm. Okay. Before you mentioned you did see a . . a . . . you had a fleeting image of a . . some water of some kind.
- #24: Yeah. I did. Yeah. Kind of like a brook.

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#28: Okay.

#24: I couldn't draw it. It was big rocks. It was mostly the boulders were the dominant image. Big boulders. . . and a very shallow brook. Small little creek would be closer probably.

#28: Okay.

PAUSE

#24: And the water is just barely trickling over them.

#28: Okay.

#24: That was very quick. I lost that.

#28: Okay.

PAUSE

#28: Is there anything that you feel that you'd like to add?

PAUSE

#24: This was my strongest. When you. . . The time I felt that I was most there, was when you said where are #31 and #29?

#28: Uh huh.

#24: Okay.

#28: So that was inside. . .

#24: Inside when they were looking out. Inside this . . . I don't want to use the word tunnel, but it was like a narrow area with glass on one side. That was the impression I got and they were looking out.

#28: Okay. Now. You haven't told me very much about this thing. Other than you saw them inside something looking out.

#24: Um hm.

#28: And at this point, that could be almost anything. Could you go back and think about that area some more and give me some more information about it?

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#28: Or could you give me an impression now as to what you think that is?

PAUSE

#24: Well, it was some kind of a structure. . and it was long, like a building would be. I mean it wasn't a car or I didn't get the feeling it was a car they were looking out a window. It was like a. . . almost like an arcade area with a glass top. Except I didn't see the top, I just looked out the side.

PAUSE

Um. . . There might have been benches along the side. I had a very, very fleeting glimpse of benches on the side. A wall. Big windows. As though it were made to be an observation room of some kind.

#28: Okay.

#24: I'm afraid now, I would just conjure up a description of the room. That was the impression that I got at the time.

#28: Okay. That's your raw data as it was. Okay. Is there anything else?

#24: No, except a couple of times. But again, this might be something else, is I got this very bright flash of light at one time. Like a . . well, in a movie, if you see a God head, you know, they shine this bright light. It was that kind of a bright, flashing light.

#28: Okay.

#24: That was it.

#28: You said that to me when you were around the steps and I asked you to look up the steps and you said all of a sudden I got a. . .

#24: I don't remember when it was. I don't know that I ever positioned myself on the stairs. I never got a vision of the steps.

#28: Okay.

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#28: Okay.

#24: But, it was . . . okay, it was at that point.

#28: Well, yeah, it was when you were working towards that anyway. When you first mentioned this bright light.

#24: Okay. And the hyacinths. Is the hyacinth this long, orange flower? Okay, I got a very strong image of that.

#28: Okay.

#24: I think that was when I was on the stairs also. If I recall it.

#28: Okay, well we'll see. Okay, anything else?

PAUSE

#24: Before it started; are you interested in that?

#28: Sure.

#24: I kept getting a picture, this was a very strong, this was a very conscious image but still it kept flashing in my mind, of a black diamond. I'm not sure what that, oh, the street sign is a black diamond.

#28: Um hm.

#24: Um. . . I thought it said STOP LIGHT but that's not right. It didn't say STOP LIGHT. It kept flashing (not audible).

#28: Um hm.

PAUSE

#24: And I didn't see it after getting to the target area.

#28: Okay.  
Was that immediately before we started, or. . .

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#24: It was. No. Not immediately. It was probably  
. . . Oh, let's say, it was five minutes before.

#28: Okay. Okay.

#24: It stayed too.

#28: Okay.

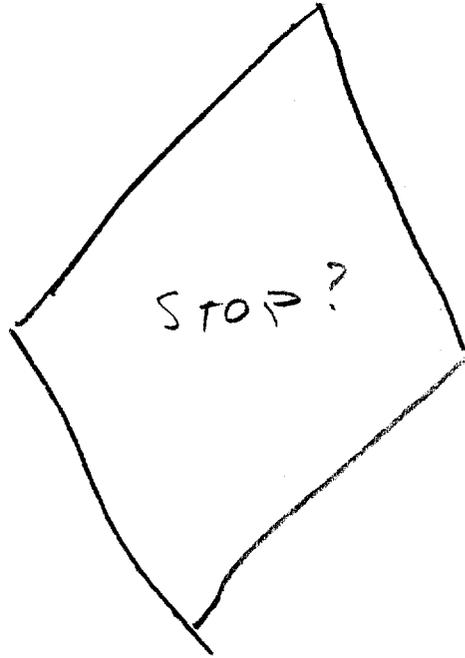
#24: I can't think of anything else. That was  
dramatically clear, anyhow.

#28: Um hm.

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# TAB A

before the area

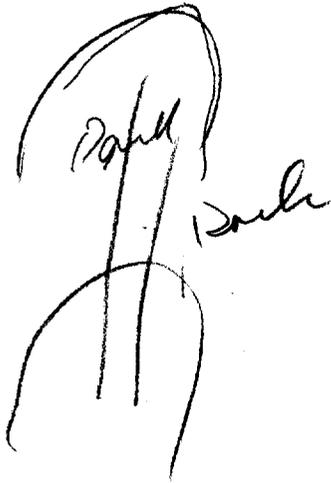


Black Diamond  
shape = Street  
Sign

cherry blossom  
color



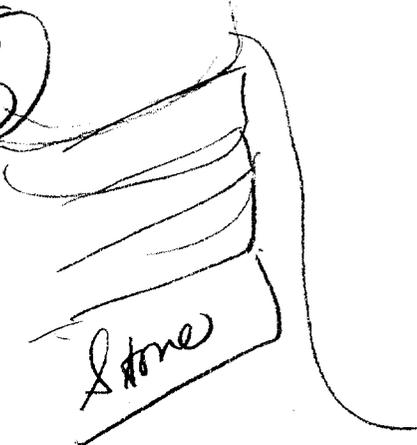
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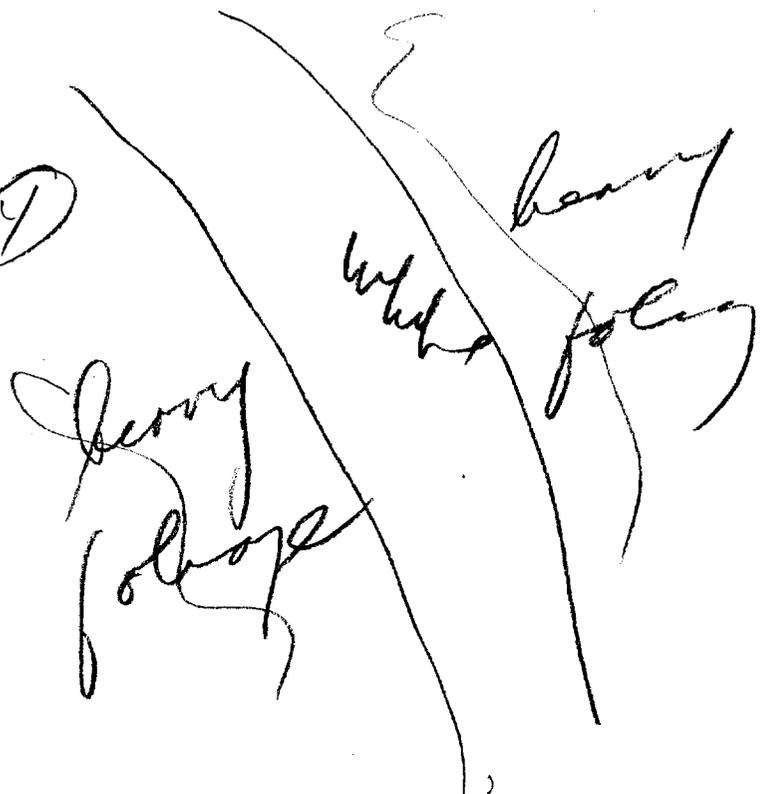
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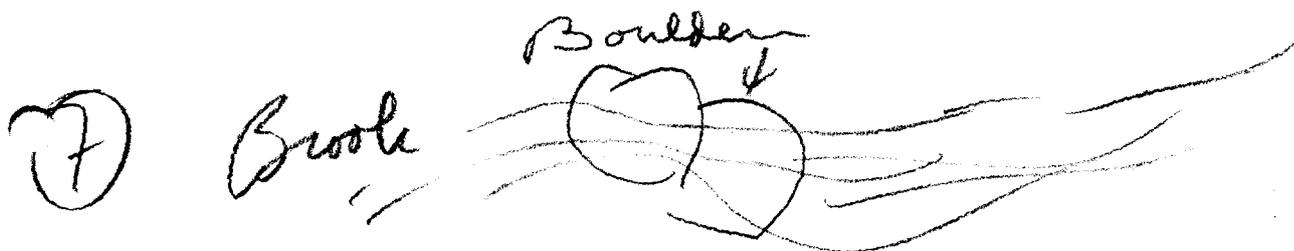
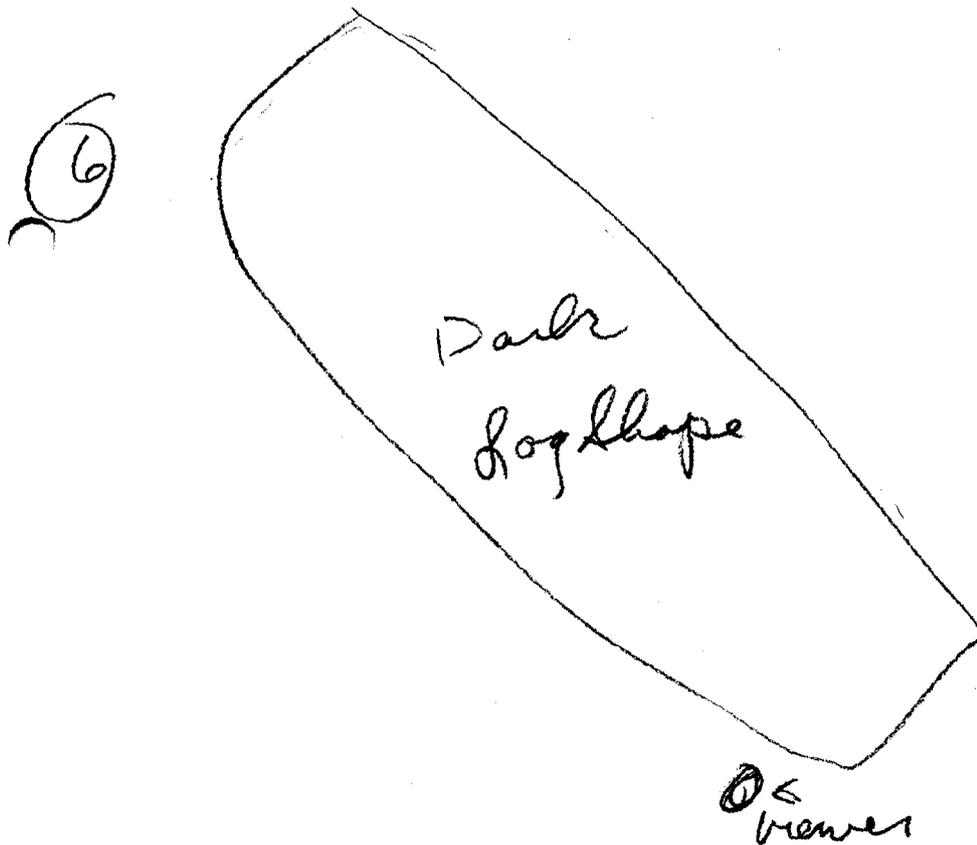
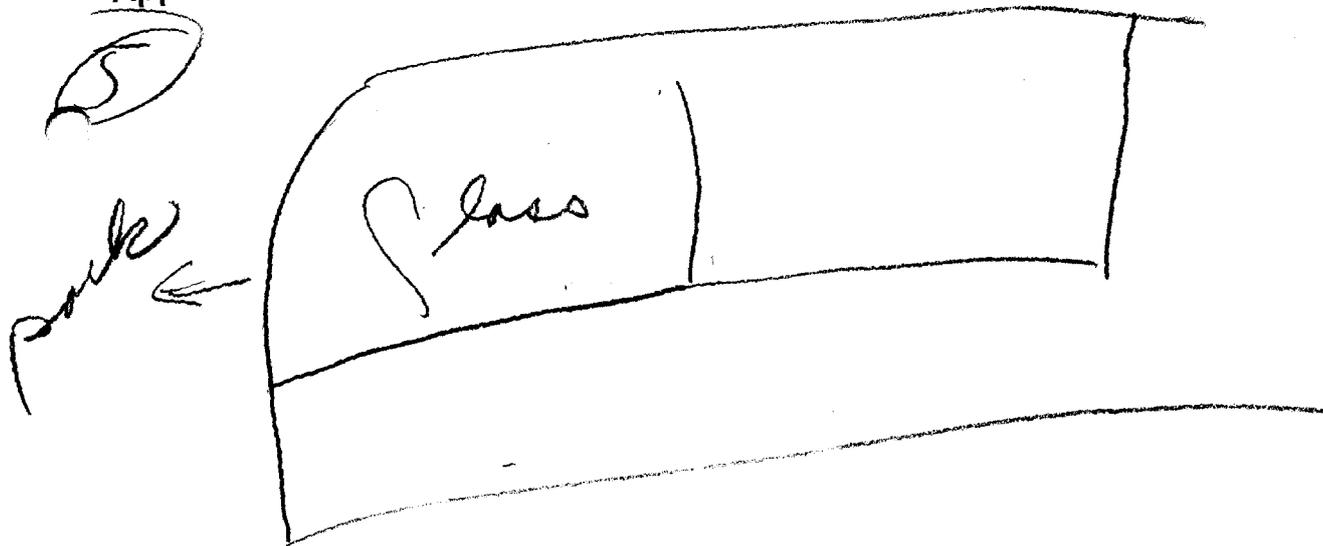


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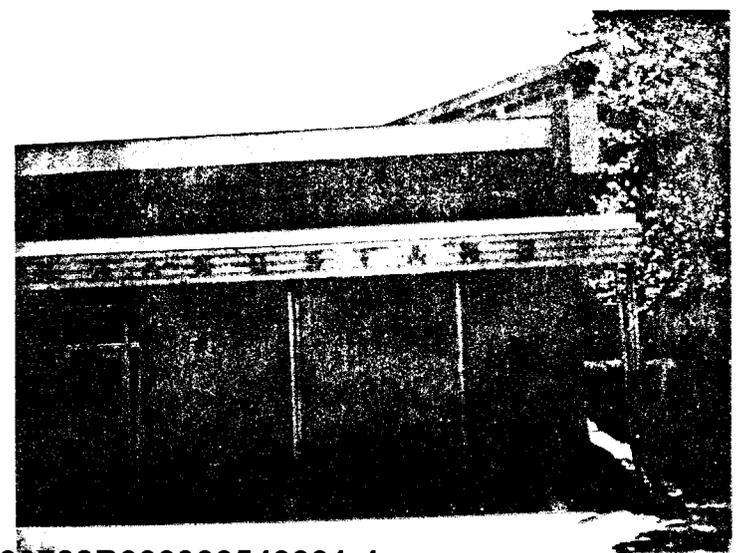
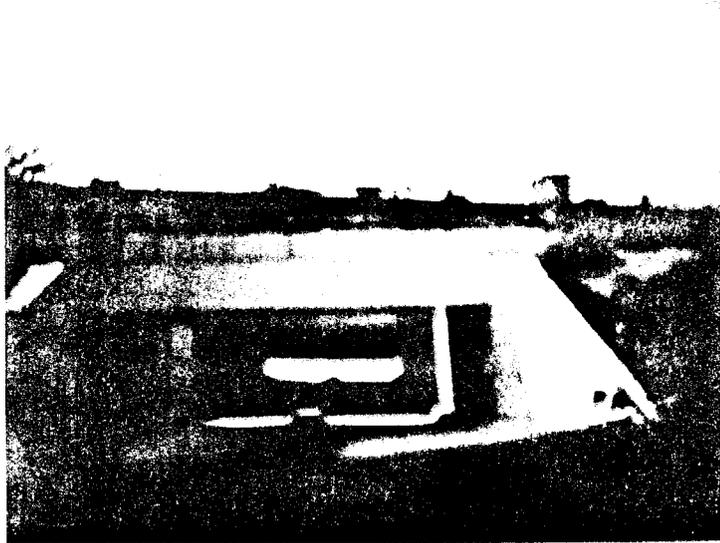
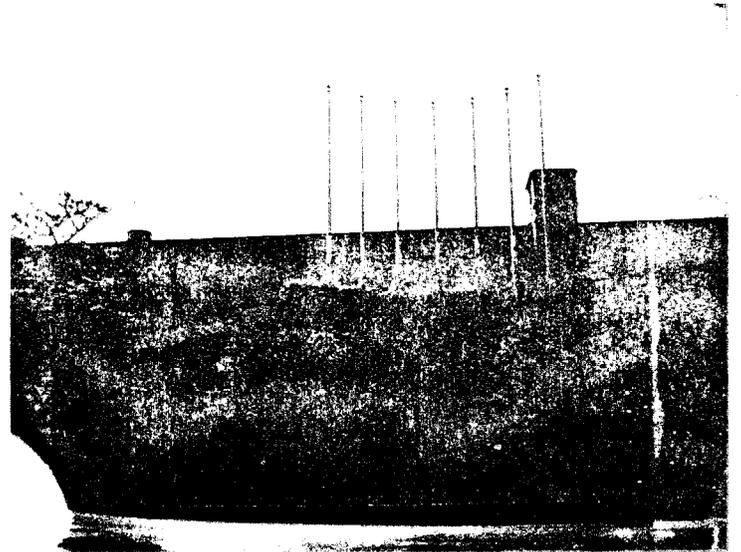


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# TAB B



# TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXVI

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 was very satisfied with the session. #24 felt that he could do much better with practice and that the key was to be able to concentrate very hard so one could control the images as they appear. #24 is anxious to try remote viewing again.
3. (S) #24 and #28 work very well together. They are able to communicate openly without reservation. They seem to have a rapport conducive to the remote viewing process.

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