

~~SECRET~~

ORCON/NOFORN

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

~~SECRET~~

This document is made available through the declassification efforts
and research of John Greenewald, Jr., creator of:

The Black Vault



The Black Vault is the largest online Freedom of Information Act (FOIA) document clearinghouse in the world. The research efforts here are responsible for the declassification of hundreds of thousands of pages released by the U.S. Government & Military.

Discover the Truth at: <http://www.theblackvault.com>

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION C3

1. (S) This report provides documentation of a remote viewing session conducted for training purposes to enhance a remote viewer's demonstrated ability.
2. (S) There appears to be some target correlation in this session. This was the remote viewer's first session since returning from SRI International. He was a bit anxious and had trouble getting started because he couldn't seem to relax and concentrate sufficiently to develop adequate imagery. After considerable effort, however, he was able to resolve images in which he had some confidence. Room noise was minimal and it did not disturb the viewer. The "beacon" individual stood in the parking lot outside the Montgomery Ward shopping complex for part of the "on-target" (OT) time and part of the OT time he went inside the main store. The viewer was apparently unable to track the "beacon" once he left the outside area. The viewer perceived his perspective as being outside and focused on what looks like the automotive center.
3. (S) The protocol used for this session 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.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION C 3

TIME

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

PAUSE

#14 is at the target site now. He is observing the area. Let yourself relax, concentrate. . focus yourself on #14. As #14 looks at the target, looks around the area, simply look at the area with him and describe the area to me.

PAUSE

#10.5: Its going to take a while. I should have had a longer cool down, I think.

#28: We've got plenty of time. Just take your time. Got lots of time. Just relax. Just relax and concentrate.

PAUSE

#10.5: I don't see . . .

PAUSE

+07

I'm seeing a . . its a (not audible) and its long square and its open in under it. And the impression I had it was up on posts. Not big round, big posts, but little posts like poles.

PAUSE

I feel the poles don't just go into . . they sit on something that's white and oblong. They're . . . They stand on something that's white and oblong and flat on top.

PAUSE

Coming in clear. I'm starting to feel better.

PAUSE

+09 #28: Focus on #14.

~~SECRET~~

~~SECRET~~

#10.5: Mmmmm. There are at least two things in under it that. . . One seems to be in the middle of this flat thing. . and under it. Like it sits on a white oblong thing too. It seems to be white on the bottom half and it seems to be clear on the top half and then there's one at the other end. The feeling was that it was the same thing. The one at the far end. But there's not one on this end.

PAUSE

I'm starting to feel better now; I'm starting to get it back.

PAUSE

+11 Ah, there it is. Now I've got my light show, stand by.

PAUSE

I tried to clear.

PAUSE

+12 I see like a . . looks like a round, low white thing that stands up and its got something linear and dark and frazzled sticking out of it.

PAUSE

Vertical. Its a vertical object.

PAUSE

#28: Describe your relative position.

PAUSE

#10.5: I want to say that's on the end of a vertical plane. I have the feeling of red or ocre and on the right. . That's on the left and on the right into that, I want to say that there's. . Hmmmm. . . two white boxes, man sized, on the right. They seem to be three dimensional. The plane is two dimensional.

On the bottom there's a white stripe. There seems like a white stripe on the face to me that is the end of a horizontal plane, but there's the front edge of the horizontal plane. But that white stripe is the front edge of it. I think the top

~~SECRET~~

~~SECRET~~

edge of that horizontal plane is also red.

PAUSE

+14 #28: Are you alone at this area?

PAUSE

#10.5: I'm outside.

PAUSE

Ummm. . . No other. . . No people around, but I detect motion. I feel motion, I think. I want to say I feel motion behind me. But not human motion. Its . . I have a peaked roof over the square bay. I don't know where it is and. . its white. The front of the . . the front of the . . . and under the roof is a bay.

And its dark inside. But I only see one, one dark square in there. The front face of it is white though. And I had the feeling that I could look through the dark and into light on the other end as though there might be open on the side away from me, inside.

PAUSE

+16 Something extraordinarily tall for the area.

PAUSE

I feel its super tall. White. And cylindrical. But it tapers at the top. Tapers down - small at the top, big at the bottom. Bottom is not. . I feel the bottom is square but the thing that sticks out of it is round and it tapers up.

#28: Where is this in relationship to the other. . .

#10.5: I don't know. I had the feeling that it was like overlooking this over whatever the hell it is. This rectangle thing I first started. That I could see in behind it as though I was looking at it . . it was on the other side of this fat rectangle from me and I could . . . and like out from its far corner but then I got a quick close-up of the base. It seemed different. And I want to. . There's
+18 a. . I want to say there's a fence somewhere in there. I can't really put it all together. I don't really feel . . sufficiently removed from the target to try to do an overhead. I'm afraid I'll fill

~~SECRET~~

in the blanks but somewhere in there, there's a long. . . there seems to be a long fence that is

PAUSE

I think its the standard hurricane type, four foot . . it seems to be butressing. . on the other side of it, it seems to be butressing against a rising green curve. And, I wanted to say that its . . a set in or low wall of some sort which like maybe makes the whole thing six feet high instead of four feet high. Let me clear again.

PAUSE

#28: Describe to me again some of the first images you had.

PAUSE

+22 #10.5: Black shingle roof. I have the feeling of black tar paper type stuff. Gummy in the sun. I got a feeling of a projection on the side of structure. A roof. A roof line continues right straight down and overhangs as projection farther down. . than the rest of the structure is the roof line.

PAUSE

The top of the roof, the roof center line is straight. . . all the way to the other end. I want to say that there's another projection on the back or the other side. The roof line also overhangs but this is open somehow. The projection on that other side of the structure is inclosed. This one is open.

PAUSE

No. It is not a continuous roof line on this side. Its a separate roof line, its below, its like a little back porch. . with a separate roof dropped below the roof line but the little roof of it is the same stuff. Its this black gummy stuff. Squares. And it seems that that back roof has got two tapering sides on it so that it goes up and then across. It doesn't seem like its very big. It . . just seems like it only projects maybe two or three feet.

PAUSE

~~SECRET~~

~~SECRET~~

#28: What goes on at this location?

PAUSE

#10.5: Grease and oil. Its kept nice, but I . . .
feel that its hard work. Its a place of work.
Mechanical. Not of any. . Not much of anything
else.

PAUSE

That's . . . I don't know. What do we do in
the building?

PAUSE

I don't know.

#28: What's happening now? Right now, what's happening
now?

#10.5: Ummm. Its rather quiet. Not a lot of . . . Not
a lot of anything. Its . . Somewhere I get the
feeling of a curving window. Like its curving
away from me. Inside that curving window, I see
. . . I feel like there's all sorts of junk against
the wall. The wall is not too far away. The wall
is only . . I want to say a counter on the left
with something black on it. Black rectangular.
Dark. Counter or something square on left bottom
and then something on top of that and then the
junk goes to the right. But that . . that's only
about ten feet deep from the window to that junk.

PAUSE

#28: Are you ready now to draw some of the things
you've had?

#10.5: Yeah.

PAUSE

I don't know. I don't know. It took me about
darn near seven or eight or nine, ten minutes
I guess in order to get my light show.

PAUSE

By that time, I may have been too far gone.

PAUSE

~~SECRET~~

~~SECRET~~

#28: How do you feel about your images?

#10.5: I feel good about them, but it just seems like I had to work an awful lot. I was working through. . . that's why I didn't . . . I was working through.

PAUSE

You know. That's why I didn't want to draw or didn't want to try to get an aerial layout of the thing because I was, you know, trying to take what I got and not put it together.

PAUSE

Now, how do I draw this thing.

PAUSE

What did I have. I had . . . okay. This should probably be a little smaller there because it was in the distance. Okay.

PAUSE

They are like islands okay. (Not audible) islands. Nope, in here, I've . . . this peculiar layout is that. . . layout I have is that in this one and in this one. . . is where I had this funny and this one up here is where I had this funny thing.

PAUSE

All right.

PAUSE

The bottoms of these are white and this is white. And this is open. But structured. Okay. Structured open. That's the best way I can do to describe these two little things that are in under this . . . that are tucked in under there. That was first.

#28: I see. Um hm.

#10.5: Feeling. First. That's white and I wasn't actually looking at it from this perspective, I was looking at it in under like that but in order to get the roof line in and everything that's the way I have to draw it.

PAUSE

~~SECRET~~

~~SECRET~~

Two was . . okay. Okay. And this is letting in like three dimensional thing and this darker I called it, I forget what I called it, irregular or something like that sticking out of it.

#28: Um hm.

PAUSE

#10.5: Okay. Three then. . but what I think is that thing.

#28: The same as Number 2?

#10.5: The same as Number 2 but put it along a horizontal plane of ocre was the feeling.

#28: Ocre?

#10.5: Ocre. . Brown, burnt brown, red brown, burnt red brown type off color. And I had the feeling that on the right end of that plain were two white man size boxes.

PAUSE

No. They weren't boxes necessarily. They were just simply two white man sized frames in the . . in two dimension. Okay. That's all I got. I didn't get them in three. I have to watch myself.

PAUSE

Then that . . out from it was this white stripe. And this was a horizontal thing. Also . . Ocre. And this was a vertical plane. That's three.

PAUSE

And I'll put a little Figure 2 in that one on the left side.

PAUSE

Then I had this, I forget where I got the . . . forget what order is . . you'll have to check against the transcript. Three, Four. . I got this . .

PAUSE

And there's dark. I called it a bay. An oversized door. Okay. But this thing. . and it was dark inside.

~~SECRET~~

~~SECRET~~

PAUSE

#10.5: All right. The thing is that there was light peeping through the right corner or along the right side. So I'll shade it like that. And I had the feeling that it was framed light.

PAUSE

Okay. And that I could go right through that and there was something on the other side of it.

#28: Okay.

#10.5: Then, I had the feeling of a very tall. . I'll draw it and then I'll position it on that because I remember you asked me where it was . . .

PAUSE

Okay.

PAUSE

I really got to relocate that so I can use the full side of the paper.

PAUSE

I'm just going to do the same thing; I'm going to put it right over here. Tapering at the top. The lines. . the lines are, you know what I'm trying to draw.

PAUSE

Okay, this is round and this is square. Round is the way you spell round, okay. I'll relocate that number over there so. . I wanted to say that Five was in the background here. Okay. So on Number One I'll put in Five here but it was on the far side from this . . from that view. Okay.

#28: Um hm.

PAUSE

#10.5: Then. . um. . Six was as though I was just peeking down the roof. How do I describe this one?

~~SECRET~~

~~SECRET~~

This here would be the center peak line. Okay. Its fairly . . . there that's the way to draw it. That, see that. Okay. That overhang continued down like that. Okay. But that along the back of it there wasn't really that much. That was my impression of a roof line. Okay, as though this was overhanging something down there. That's when I talked about the other end. And this is the dark, I wanted to say, gummy. Okay, but on the back of it. . . there is this type of a thing. Here is on the back or the other side of it. And there is . . . How would I do that? This is tilted, can't believe it and flat on the top. So I'd end up with a line like this; a line like that. Following a perspective and a line like that. Okay.

PAUSE

What I'm trying to get across is that its not part of the roof line like this, its down below the roof line like its a little back porch roof or something that's separate from it. But its also black.

PAUSE

Oh, okay. First Seven, what I'll do is I'll draw. . . Okay, that's what it looks like say from looking at it from the front.

#28: Okay.

PAUSE

#10.5: J U N C K . . . junk! Ha ha ha Come on left brain, junk. Ha ha ha ha

PAUSE

Said it was junk. It looked . . . um. . . Then this was ten feet to what is a . . . in the foreground a curving window. I didn't get any bottom base plate or any bottom rack or anything like that I was . . . I had the feeling I was up maybe eight feet looking sort of gazing into this room. Okay. Okay. I'll just draw the line there. Its as though this is glass in the foreground. I'll say clear. . .

#28: Okay. Anything else you want to add?

PAUSE

~~SECRET~~

~~SECRET~~

#10.5: No.

#28: What's your confidence level?

#10.5: Except my . . . by this afternoon I want to try a little more cool down. I thought I could just snap back into it but I couldn't. It took me a little bit longer.

#28: Okay. You want a little more cool down time?

#10.5: Just to get me reorganized I guess.

#28: Okay.

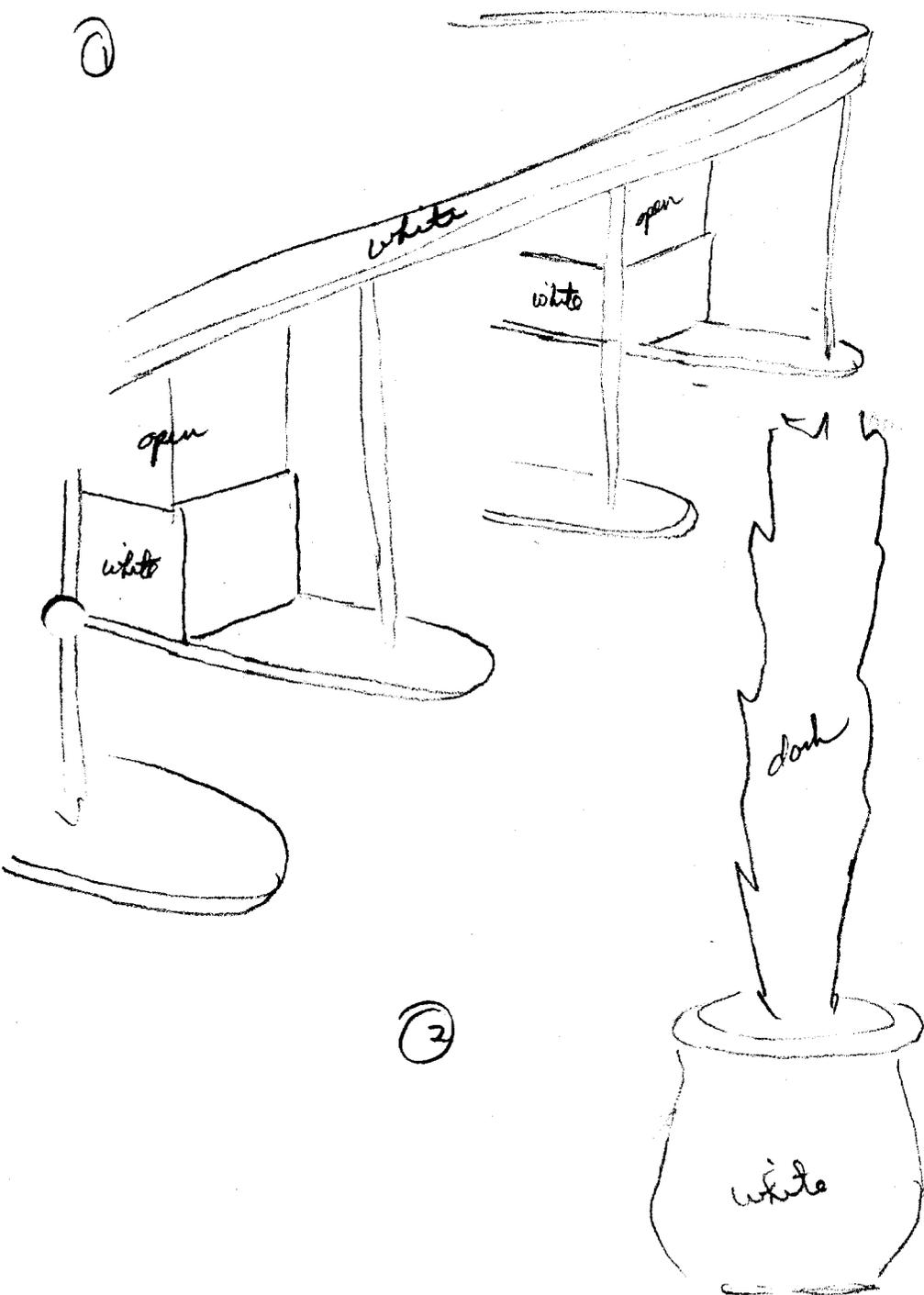
#10.5: Change of environment I guess.

#28: Yeah. That's cool. That'll do it then.

~~SECRET~~

TAB A

(5)

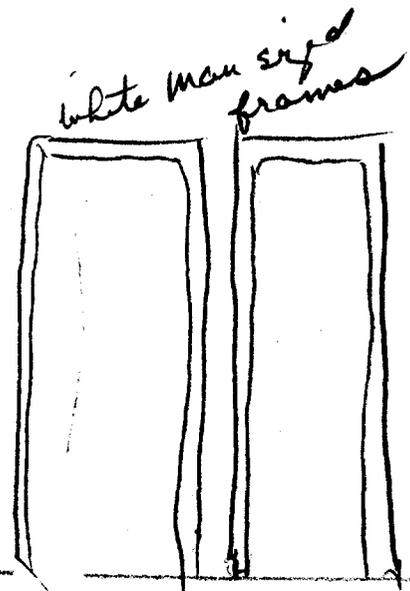


(2)

3

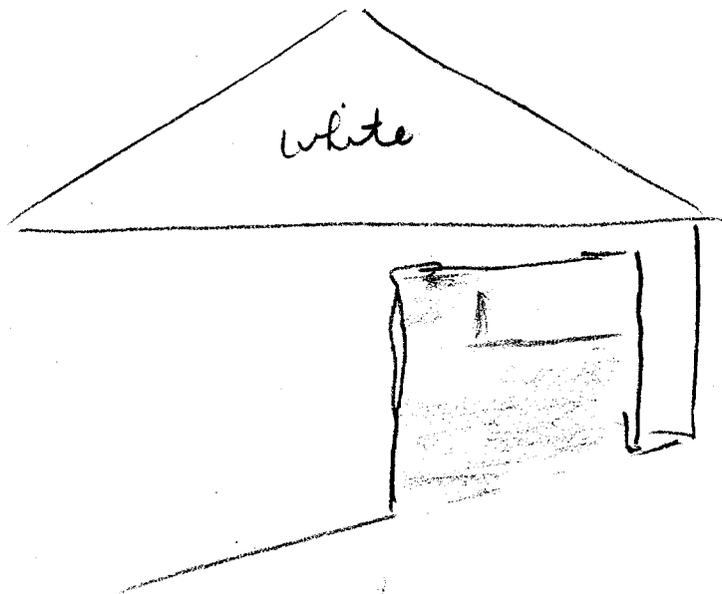


vertical plane
ochre



→ horizontal plane also ochre
white strips

④

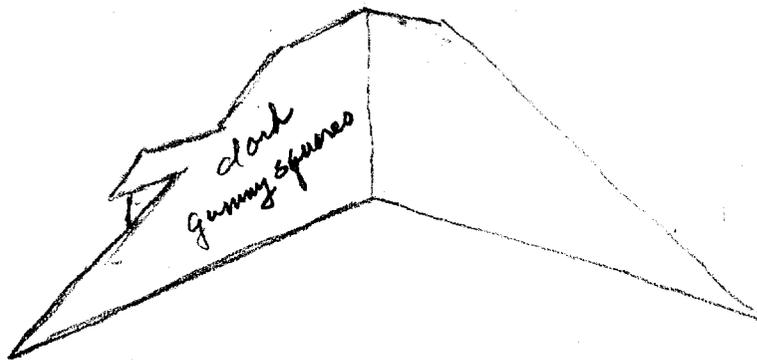


Round

⑤

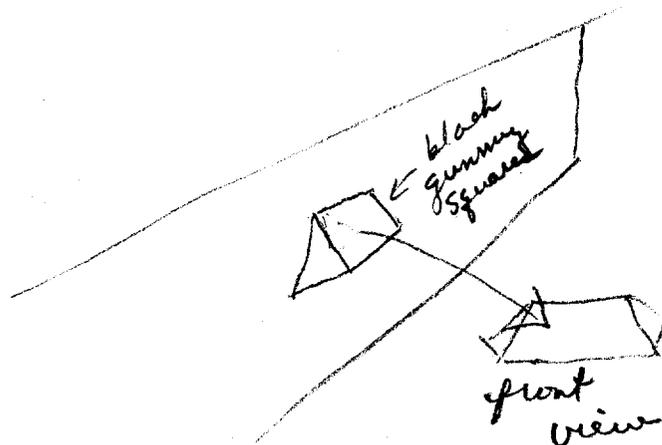
square



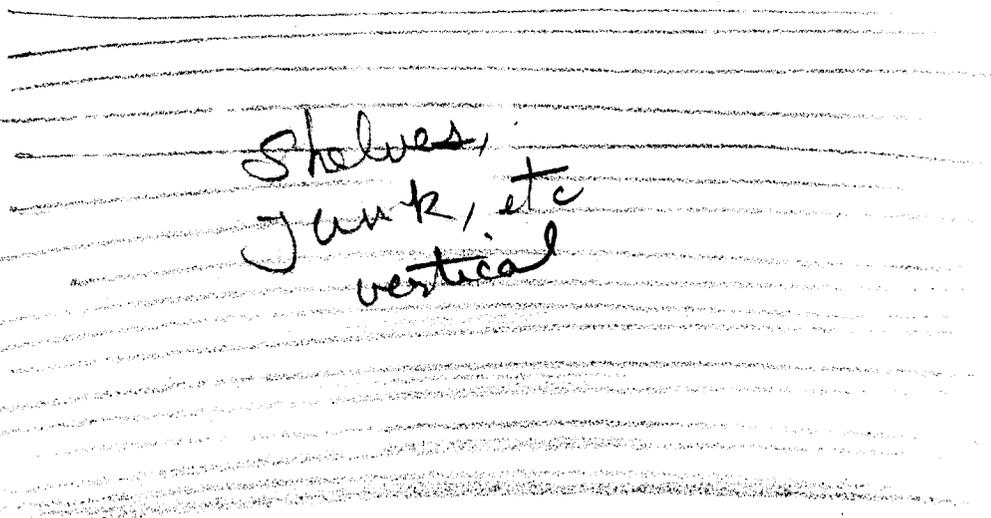
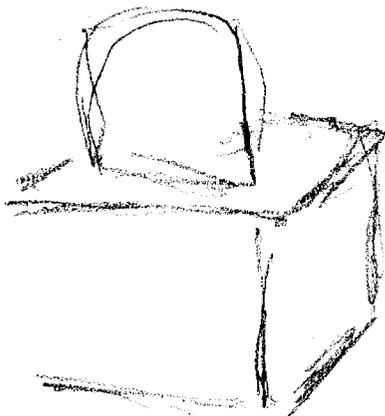


(6)

(7)



⑧



shelves,
junk, etc
vertical

10' 3"
horizontal

clear or glass in
foreground

TAB B

