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INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

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

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION C7

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) The viewer's impressions show little or no target correlation. The only things that may relate to the designated target (a carpet store) are the drawings of cylinders which might represent rolls of carpet. The viewer was so busy analyzing and organizing his drawing, he had no time to relax and concentrate on mental target images or impressions. He was hyperactive throughout the session. He was undisturbed by ambient room noise, which was loud, because he was so involved in processing what he perceived as target data. At times he did not respond to the interviewer for the same reason. This viewer is trying to figure out how to do remote viewing. He will have to become more goal oriented and less means oriented for target correlation factors to increase.
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.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION C7

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

PAUSE

Its now time to relax and concentrate. Focus your attention solely on today's target. #11 is at the target location now. He is observing the area.

PAUSE

See the target with him.

PAUSE

#44: I'm not sure about this one, but I've got an image which . . . has the same general curvature as the bow of a ship. It appears to be made out of metal. I'm going to do an "A" and then I'm going to draw a "B" because I'm not sure whether it was doubled or not.

PAUSE

"C". . . If you have a bow of a ship it would appear to be as I've drawn it at "C". I'm not saying that that is what A and B are, but I'm beginning . . . Ah, an example of kind of double curvature that I'm aware of. And then the metallic shape in an "L" over in here someplace is where the anchor would be. I don't see a shape like that but I'm just trying to get a sense of scale or perspective. . . to the perceptions I got.

PAUSE

This is a better image than the first one.

PAUSE

I want the "B" labeled upside down because I . . . my perception of the thing (not audible). It has the sense of having a railing. It has a

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plate on it, identification plate. Name sign, name plate, whatever. If you were at a place that had a . . . display of some sort. The display might be fenced off and on the fence you might have a flat. . . I get the sense of a flat metal plate. It appears, however, to be light in color; on the metal plate you might have a description of what the thing is and I've indicated a sense of words in red because that's an analytical description.

PAUSE

+05

That drawing at Number 2 appears to be down left of where #11 is standing and looking. It appears that he is standing next to this fence like . . . but for some reason he's looking to the right. I don't know how to draw this one in plan view but I think its important so I'll try to (not audible).

PAUSE

Okay. Draw a straight overhead view. If the fence was here. . . and the plate is here, which I indicate my square here on this long rod. . . then #11 was standing and looking obliquely to the right in the direction indicated by the arrow. What I don't understand is why he's not looking over the fence.

PAUSE

#66: Pay attention to where he is and not where he's looking. See what you get in that idea.

PAUSE

#44: Okay, I'm having trouble because I'm aware of a fenced off area right out here on . . . Oh, I don't know the name of the street. But, its got that missile display in it. . . and its a flat area and its got a fence around it and there's probably an identification plate someplace around there. So, I'm having trouble clearing that out of my mind. I don't think that's the target area. But I got an immediate analytical correlation between the two but I'm having trouble dumping it.

PAUSE

Would you ask me a question again please?

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#66: Okay. You said before that #11 was looking out at something. See if you can't ask yourself or pay attention to perhaps right where he's standing rather than what he's looking at.

PAUSE

#44: I get a flat area. It seems to be outdoors.

PAUSE

+10 I'm still getting a sense of green grass.

PAUSE

What the heck?

PAUSE

I'm having trouble fixing the image that I'm drawing in 3. . . Try to cut again at 4. I'm getting a cylindrical pole which is really bothering me.

PAUSE

Just keep that one for the time being.

PAUSE

Okay, I got what appeared to be two cylinders projecting through a metal plate. Immediate analytical impression is field gun where you have the shield and the breech slanted down towards you. I would be standing at the breech end of the field gun and the cylinder. . the recoil cylinder and the gun tube projecting through the shield. Those are all analytical expressions for this very crude drawing that I've done. I'd like to do a better drawing. Because the way I've drawn it is not exactly the way I saw it. I think part of the problem is because I'm looking through the shield . . as if the shield is transparent.

PAUSE

That's no better. The drawing in "A" is the first drawing; the drawing at "B" is an attempt to clean up the drawing and make it appear more accurate. The drawing at "A" is a better drawing. More clearly. . annotates the perception that I got.

PAUSE

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To go back to your question, you asked me to move around the area. . No, would you please ask me that question again #66, I'm sorry.

#66: Okay. I was concerned whether or not #11 being at the target might be standing at the designated target and then looking out away from the target at the surroundings. In . . .

#44: Ohhh!

#66: And perhaps you might be able to look back behind him and see the target where he's standing.

#44: Oh, okay. Yeah. That makes a lot of sense. I don't know. Okay, I want to get a perception down before I lose it.

PAUSE

I don't know what the heck that means.

PAUSE

Come back and talk bout it later 'cause I just missed another one.

PAUSE

+15

I seem to have better luck drawing as I go through the sessions because then I don't forget things. And I don't get disturbed like I am now because I missed one.

We have discussed, several times, once out on the West Coast, and a couple of times here, that if you look at the . . and concentrate and focus all your energy on the target it seems to wash it out and the viewer does not get in. Which may serve to explain why I have the perception in 1 that he is standing at a point looking off to the right instead of looking directly at the target. I don't. . Is that an aswer to your question #66?

#66: Do you perceive. . . Go back to your first concept, your first idea of this railing or fence, is he standing by that fence? Did you perceive him to be standing by the fence? Did I understand you?

PAUSE

#44: Yeah.

#66: Okay.

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#44: He's standing next to the fence, next, well in the general area of this plaque like device that I have described.

#66: Um hm.

#44: He was. Now, I've gone back to the plaque like area but I don't sense him being there; he's moved away or around or . . .

#66: All right. And you said, if he's standing there by the plaque and he was looking out to the right, okay, I want you to stand in the same place but look around behind the fence.

#44: Look across the fence, that's what you asked me to do. And that is in fact what I did at 3 and 4 and 5. I'm looking on the other side of the fence.

PAUSE

#66: What goes on at this area?

PAUSE

#44: Well, I have very much painted myself into a corner, haven't I? I think its . . .

PAUSE

#66, I'd like to go back -- is #11 still at the target area?

#66: Yes.

#44: Okay. I'd like to go back to this arrow and see if I can concentrate on the sense of the target area.

#66: Okay. Now #11 will be leaving the target very soon.

#44: That's all right. As long as he's still there.

PAUSE

There's an overhang.

PAUSE

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This really should be Drawing Number 7.
I get a sense of being in a park like area.
I still have the sense of an open space. I
still have a sense of it being . . . I don't
have any sense of people being around.

PAUSE

+20 What in the hell is that?

PAUSE

#66: Okay. #11 is probably leaving the target now.

#44: Okay.

PAUSE

I think I've got enough for the sense of the
place to do a little bit more and then I want
to go back and review everything because there's
a couple of; at least one drawing that I haven't
annotated.

PAUSE

Okay. As per usual with Drawing at Number 7,
I could see the front two corners. I can see
the corner at "A" and the corner at "B" and have
a sense of this scrolled up effect or this curved
up effect as if it is a plate, piece of something,
metal, metallic, that is turned up. Now here's
another one. Appears to be an unfolded box.

PAUSE

As if you took the . . . I'm running out of letters.
If you took the drawing that is at "Y" and curled
up in the direction of the arrow, this projection
on this plate, you'd wind up with the drawing that
is at "X". And there appear to be four of the same
size. There is a sense of it being an open and
park like area. I don't sense any structures. I
had no . . .

PAUSE

. . . sense of there being any buildings.

This is . . . I'm glad I don't understand this.
Looks like a cloud lay. Shove it down; don't
worry about it. I had no sense of there being

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any buildings affixed to the area. I have the feeling that its an outdoor park. Some place probably here on Post.

PAUSE

Boy, he's just fascinated with this curled up metal.

PAUSE

If this turns out to be all not there, I'm going to be disappointed. I've looked at the same dumb things from about four different perspectives.

PAUSE

+25

By now, you're beginning to wish that I would finish at least one sentence. The typist is going to be crying by this time. Okay. I had the feeling that I was in an outdoor kind of display, kind of like a museum; not the missile down here but maybe an artillery display that I'm not familiar with . . . that I don't know about. Didn't get a sense of there being mechanized equipment unless it was the Drawing that is at 3. I know that there are park like places here on Post and I know. . . I have a sense that there are displays of this type here on Post, so I'm going to say that its probably . . . or analyzing, say that its probably at Fort Meade. That there is some place on this Post that is a display of various types of hardware, field guns and things like that.

I got a sense of it being a flat park like area with some fencing around. Keeping people from climbing on the field guns which seems to make the Army nervous. And patting them and things like that. I had the sense that there is at least one tree that provided shade.

PAUSE

In the area. That's back to the left. Back to the left and behind the immediate area where #11 was.

Did I finally answer your question?

#66: Yes. Um hm.

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#44: I'd like to go back and go through the series that I did and see if there's any questions that you have and make sure that I've gotten down all my perceptions.

#66: Okay.

#44: I think I beat Number 1 to death. Order of magnitude on that is that is quite large.

PAUSE

The corner here I would estimate to be at least 12 feet above the ground.

#66: Twelve?

#44: Yeah. At least 12 feet above the ground. Now, I got a glimmering that there were two plates as at "A" and at "B". "C" is just an analytical sketch.

The drawing at Number 2 was odd. I had the feeling that there was rectangular block low down something like a tombstone with a railing through it. The first perception that I got of the object was that it was lower down and gray. The second perception of the object changed plain and changed location. So, it may be that there are two objects and may be that there are two different flat brick-a-linear items. But I had the sense of there being words on both. Explanative words. And the

Humph! The long rectangle that projects through the cube at "A" may not be a railing, it might be something in the nature of a planter. All I see is a dark line. But the drawing at "B" is definitely a plate on a railing.

Three is a cylinder, a long tube like cylinder, . . . that's projecting away from me and appears to have a curve to be projecting past a curve. Now, an analytical quesstimate on that is that its pole. . . Almost certainly. . Now, wait a minute. I was going to say almost certainly made out of metal but it has the same size correlation as telephone pole. Could it be a toy? I don't know. Some kind of a giant jungle jim thing. Its possible. It has the same correlation though to me, analytically, as the gun tube projecting over

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he front fender of a tank would have. Where you have a curved front fender and you have the gun tube projecting out from the rest of the tank is not drawn but is off to the right.

Ya da da da.

Four is the same as Number 3 except drawn further around clockwise, no counterclockwise to the right. Moving to the right so that the tube appeared to be projecting away from you more and is thus more for shortened. Fatter. Its too fat as I've drawn it.

Five was two cylinders projecting through a plate. Now, one of the things. . one of the. . Let's see, I've tried to draw this twice unsuccessfully.

One of the things that if. . . that suggested itself to me was a scroll as the toro would be and why its projecting at an angle through a plate, I don't know. I had the sense of a two . . cylinders being in relation to the rolled scroll. I've indicated that that is Drawing "C". Up at the top corner of the page.

PAUSE

Six I never described. Never (not audible). It is a ball on the top of a pyramid and I had the feeling that it was . . Now, this is the same kind of a thing that I've seen . . carved out of stone in. . .sandstone someplace, I don't know where or when. But it would be the decorative top to a post on a stone wall. You have the wall coming in and you'd have this cap at the top of the thing. Had the same sense of order of magnitude to be 12 inches on the base of the pyramid.

#66: Okay.

#44: It felt like stone. With the exception of the ball at the top which. . the ball, the sphere appeared or felt to be smoother than stone would normally be.

Seven, I had the feeling that I was back underneath either a curving roof or a tree. I had the feeling that there was a curving dark surface above me as if I was standing back or moved back underneath a tree. Or had walked. . no it was behind me, darn it. Still behind me. From the area in question, I had moved back and that this curving surface was

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back over my left shoulder. Wouldn't be too disappointed if it was some sort of a shelter but I don't think it was. If I had to guess, I'd guess a tree. I have no explanation for the drawing done on 7. I just had the sense of several of these curving shapes as if you had a metal pipe that was rolled up in various places and various ways.

PAUSE

Is there anything else that I can do for you?

#66: No, I think that's fine. I think that you've got an awful lot of imagery there. I think that's really interesting. Is there anything that you want to add? You've given me a good overall impression of the area; you've done that a couple of times. I think that's really good. You give kind of a dump of a good overall impression. You've done that a few times. Is there anything that you think you want to add?

PAUSE

#44: Yes. Get me a different colored pencil would you please.

#66: Okay.

#44: I don't know how to explain this but the images seem to be of a different quality and I want to try and note. . . I don't know how to explain this.

PAUSE

Some of the images appeared to be as different quality than others. I don't know if I can remember.

#66: Okay. Once before you went and you put pluses and minuses on them.

#44: Yeah. That was images about which I felt good and felt bad.

PAUSE

Geez, I can't remember. This is going to fail for lack of . . .

PAUSE

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Two. . That would be Number Three. . This. . .
Two. . . This would be Three.

PAUSE

Come on brain, work! I guess. . . Hmmm. . .

PAUSE

Three, I think.

I'm still concerned with the analytical question. Continuing fight against analytical overlay and what I'm trying to do is say that there are times when I get pictures that come in. . If you had a 35MM slide projector, and you projected on a screen and you had a TV screen side by side, the images on the TV screen would be different than the image - even if I had the same picture - but the quality of the image and the sense of the image would be different. . depending on the way the image was created. That's what I'm trying to say. The way the image was created in my mind is different from one to the other and I'm trying to see if I can develop a sense of which one's right and which one's wrong.

#66: Um hm.

PAUSE

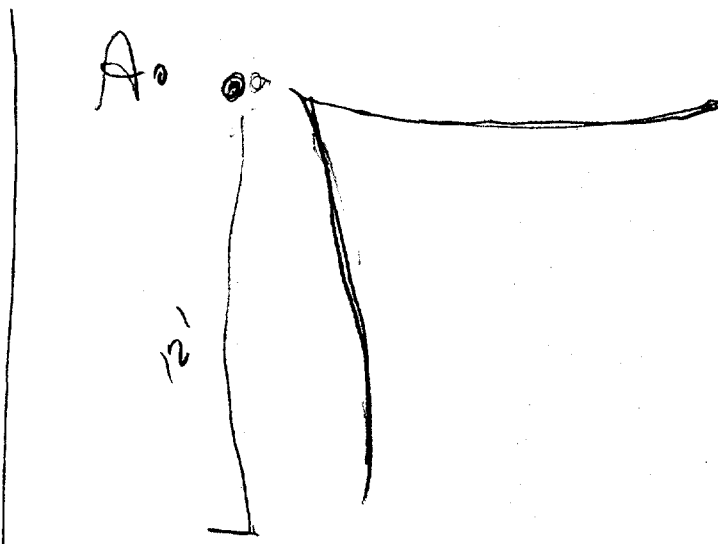
#44: (Not audible) And what I was doing with the plus and minuses was when I was trying to do that was to grade the images as to whether I thought they were real or not real. I've given up that because it doesn't work. It just does not work. I don't think I had anything else.

#66: Okay. Fine.

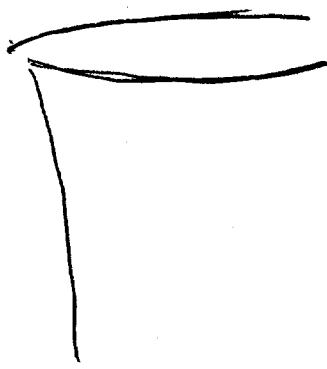
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TAB A

10

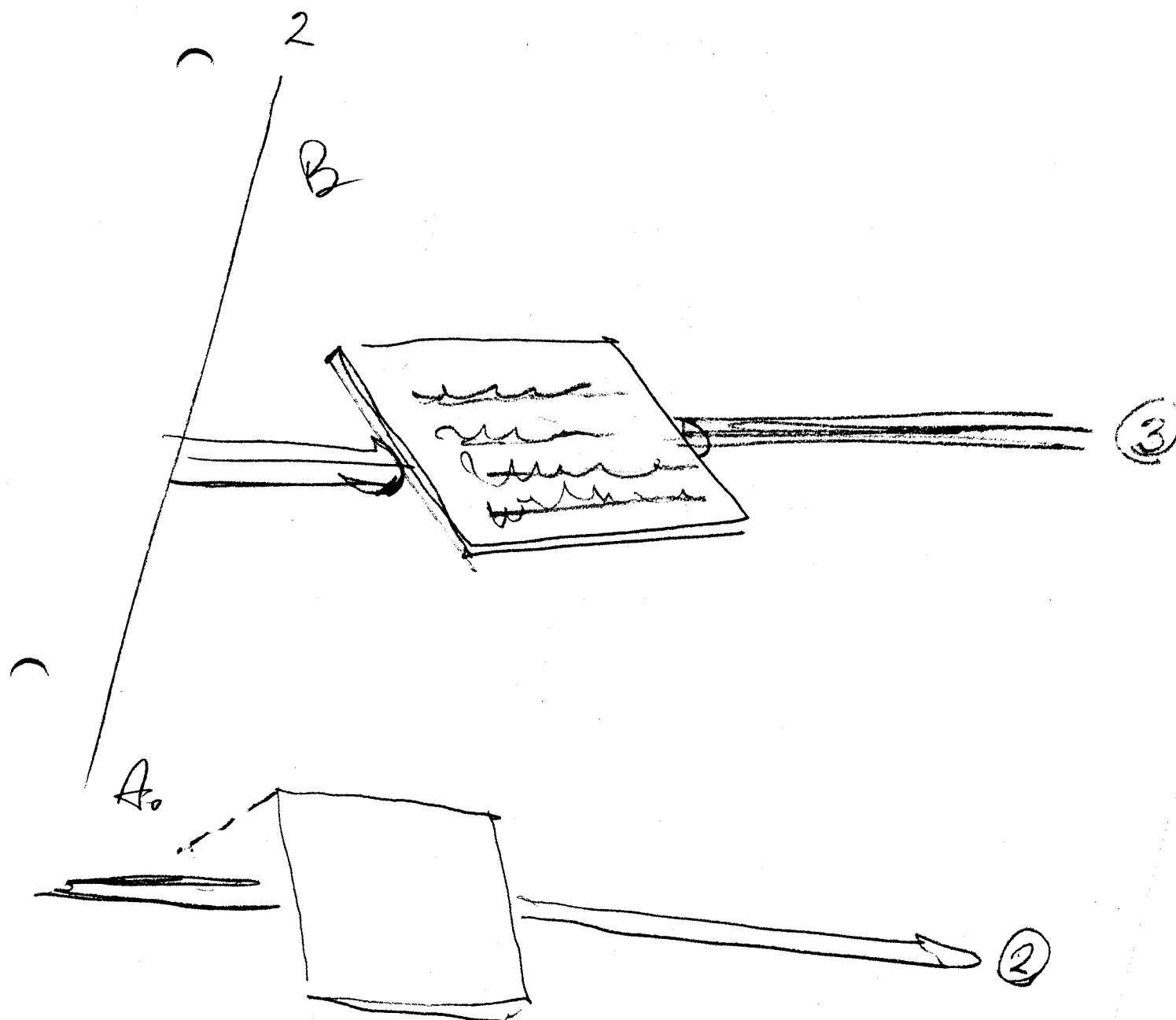


B



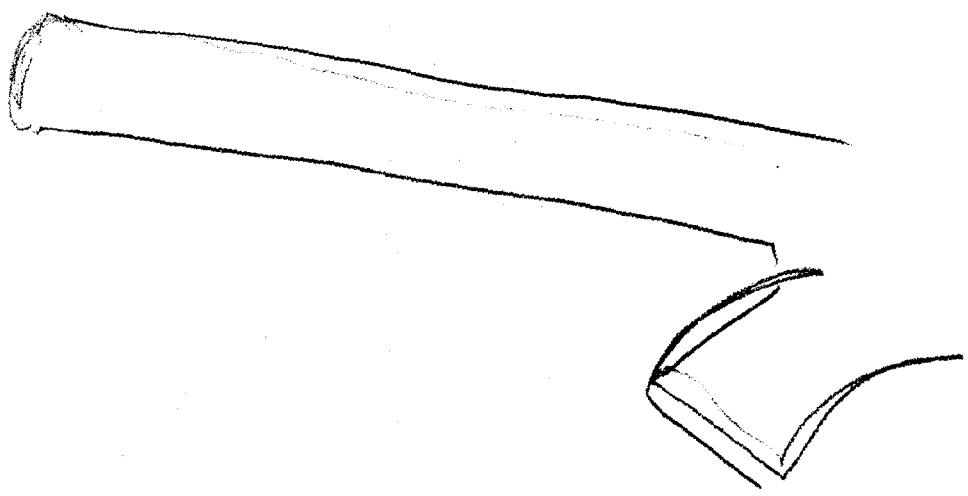
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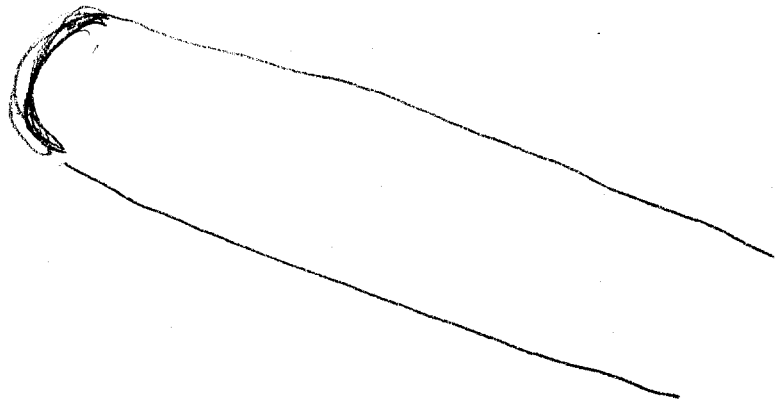
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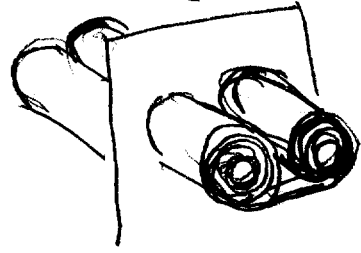


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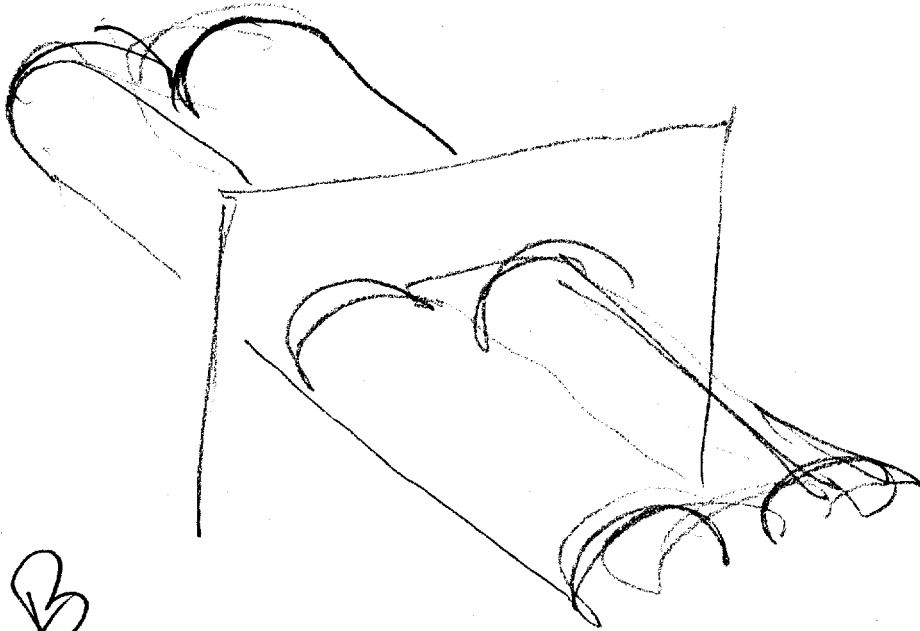
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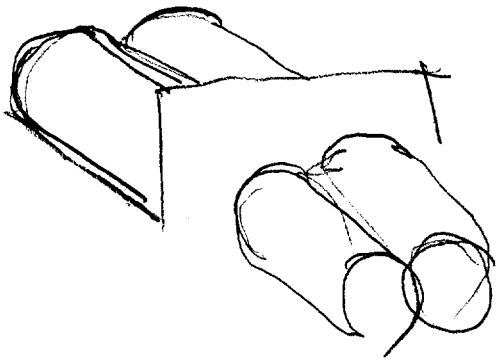


A



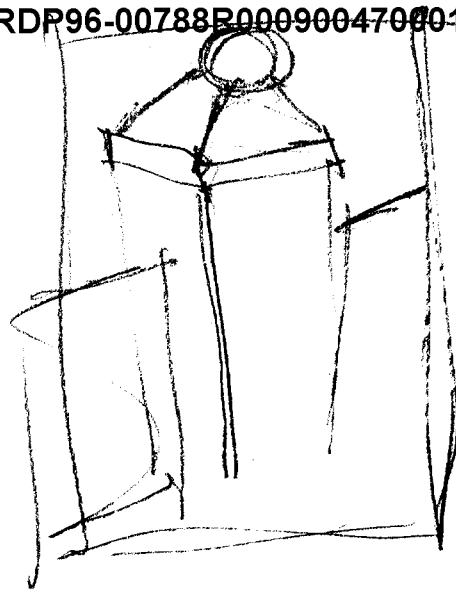
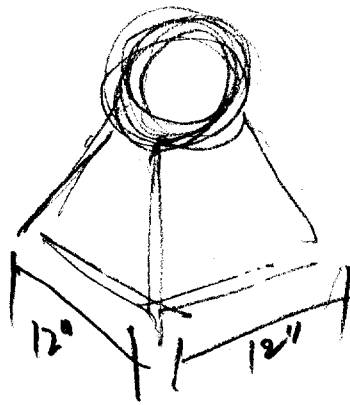
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B

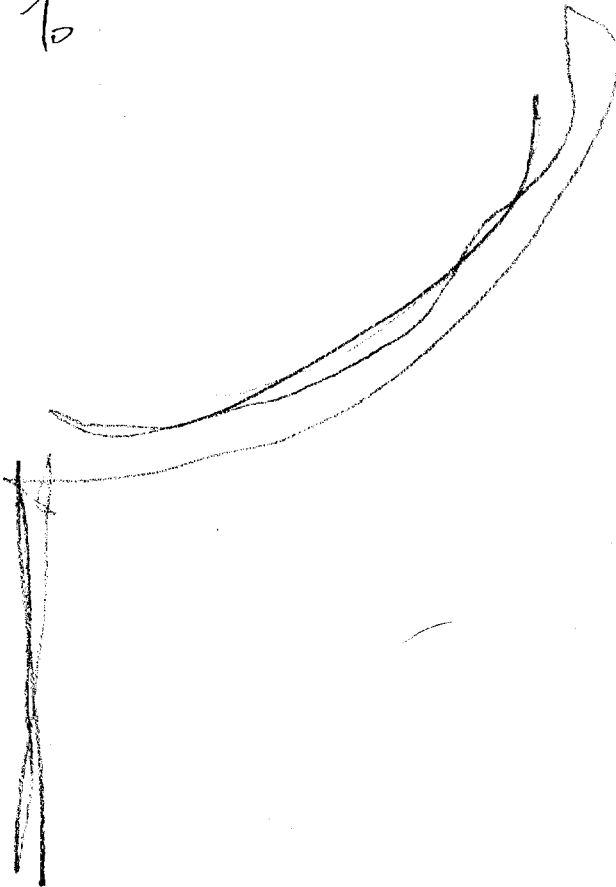


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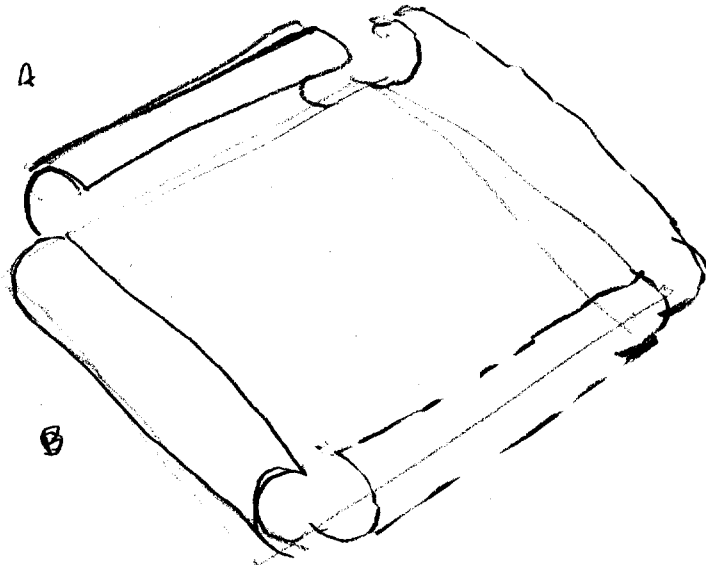


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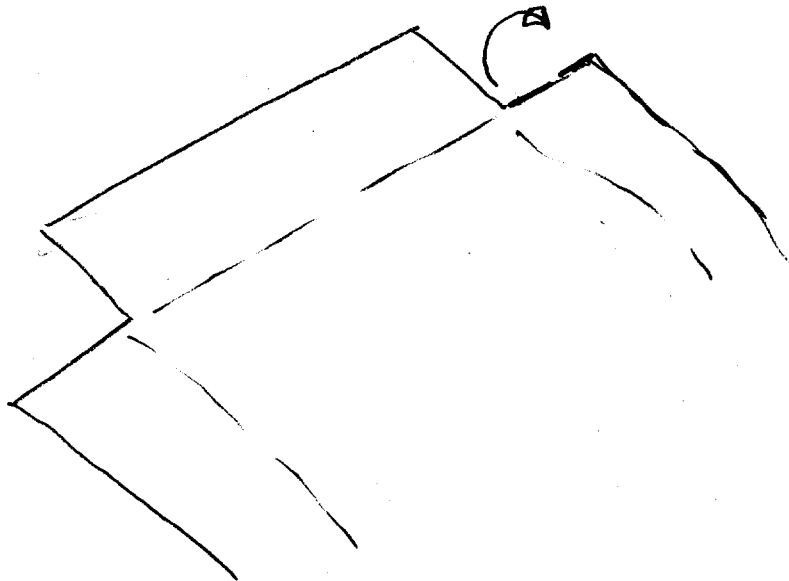
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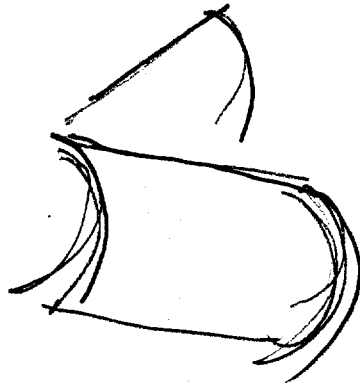
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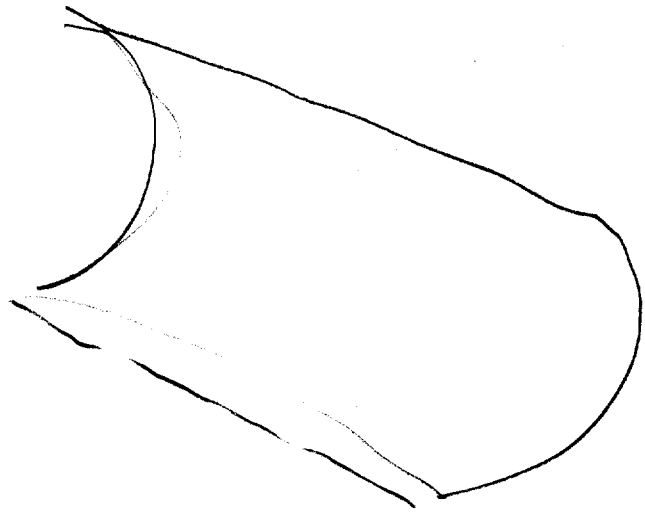
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TAB B

