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ORCON/NOFORN

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 XXXVIII

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 show a low to moderate target correlation in this session. The remote viewer had some trouble concentrating. He was distracted by ambient room noise and there were other activities of the day which influenced his ability to concentrate and focus his attention. He was somewhat confident that he had "hit" the target.
3. (S) The regular protocol (See GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated) was modified for this session in that the remote viewer was requested to conduct his viewing precognitively.
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 XXXVIII

TIME

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

PAUSE

#7.5: We've talked before about doing some precognitive work with you and we told you that this time we would try to do that. So that's what we're going to do. So we'd like you to tell us now before we select a target, before we've gone to the target what today's target is. You can start whenever you'd like. The tape recorder's running. When you are through describing the target, then we will go generate our random number and go get the envelope and then proceed to the target. . . with an idea of arriving at the target 2 o'clock or at least 2 o'clock being the assigned time, okay?

#19.5: The three of us are going to travel to the target?

Okay.

I'm going to do this the way I normally do it. It just amounts to closing my eyes for a minute, and then sketching what I see.

PAUSE

I see something that looks like a ladder type affair. It's like two double lines. I see the lines in the center.

PAUSE

And I see what looks like a . . . some form of a wall-like structure that's kind of flat on the top. . . It has things like water running this way and falling off the other side as if you can see through it. This is a solid but you can. . . Its like the water is falling over this way.

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#7.5: Okay. I want to make sure I understand you. You say that there's water there or it looks like water.

#19.5: It looks. . . It looks like water. It looks like water. It might be some kind of screening or something, I don't know.

#7.5: Okay.

#19.5: But that looks like water.

PAUSE

There's something else there but I'm having trouble picking out what it is. Its kind of complex.

PAUSE

#7.5: Is it outside or inside?

#19.5: I'm not sure. Its a . . I'm not sure. Let me see if I can see whether it is outside.

PAUSE

Its outside.
Something like two large openings.
Rounded edge. And back in here its very dark.

PAUSE

There's a . . a thing that's something like a . . something like a . . bush bench.

PAUSE

To the front of that, was like a .
. dark arch.

PAUSE

#7.5: Describe your location.

#19.5: I'm all over the place. These arches are like in a series. . . with some kind of a pole type affair.

PAUSE

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#19.5: I get the feeling of grain. . stranded. .

PAUSE

Ah. . . I'm trying to find something that's really identifiable. I'm getting like bits and pieces of different things.

PAUSE

There is a . . . There's like a . . . like a bunch of triangles. A whole bunch of triangles all fastened together. I get the feeling like these are garages for some reason.

#7.5: Are you looking at a scene?

#19.5: Yeah. I'm like in a general area and I'm just kind of, I don't know, its just figure eights . . . the area, this looking. Getting like . . what appears corners of objects or side views of objects. They are like bits and pieces that don't make any sense.

PAUSE

Dark windows. Dark squares like windows. Three across and three down. They are dark. They're real dark.

PAUSE

I'm trying to see if its a building. Its a building. Its very, very large. I get the impression that there's something there that's very large. ✓

#7.5: Are you comfortable there?

#19.5: At the target?

#7.5: Um hm.

#19.5: Yes. Its hot. I see what looks like a . . like a hole with a comb in it.

PAUSE

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#19.5: Two real. . . large things, like this. I don't know if they are buildings are what they are but there are two very. . . they are standing side by side, one's shorter than the other.

PAUSE

I'm trying to go back to this. That seems to be something significant.

PAUSE

Its like sweeping a sidewalk. Damn!

PAUSE

See, this is part of the ladder. These two items go together. This has got a . . kind of a bend to it.

PAUSE

And the ladder is like to the side. That's what. . I don't mean to keep saying its a ladder but that's what it. . most closely translates to.

PAUSE

Now I see a . . very definite overhang. Some walls.

#7.5: (Not audible) to them?

PAUSE

#19.5: That's a roof that goes back.

PAUSE

And spokes of a wheel. Has something to do with this. But I . . . like pieces coming out. Looks like part of a wheel or a fan blade or something. And that's also like that.

PAUSE

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#19.5: There's a row of something. . that recedes. They are metal and they recede away, like this. Somehow. Definitely metal. And connected with this . . I see a lot of white.

I still see those two big objects. They appear to be big. I don't know what they are.

#7.5: You don't have to tell me what they are. Simply describe them a little bit more

#19.5: Dark blocks. These are just dark blocks. . And. . .

PAUSE

#7.5: What goes on at this area?

#19.5: Ah. . .

PAUSE

Some kind of utility. I keep thinking heat plant. But that doesn't. . . that's not quite what it is. Some kind of utility.

PAUSE

(Not audible) repair of some sort.

PAUSE

That's all I can . . all I can get out of it.

#7.5: Let's go back a minute to the bench and see if you can't get the bench image again.

PAUSE

#19.5: Okay.

#7.5: Okay, now. I want you to tell me where the bench is located in relationship to the other objects or where its located in the area. Perhaps, sit on the bench and tell me what you see when you sit on the bench.

PAUSE

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#19.5: I . . . a . . . To my rear right is a building.
To my front I just see a wall.

#7.5: A bench that faces a wall?

#19.5: I see concrete.

#7.5: Okay.

#19.5: Bright, white concrete.

#7.5: Okay.

#19.5: And. . .

#7.5: Describe what's on your left.

#19.5: Parking lot. Big open area. Fence. I see
fence and. . . I just feel like there's cars
there.

And a blue box. Blue box and a fence.

PAUSE

#7.5: From where you are now; stay right where you
are now; and tell me where the ladder object
is.

PAUSE

#19.5: Up higher. Its to my left and its up higher.
Its up high on my left.

#7.5: Okay. Fine.

#19.5: Somehow its fastened to that. . to that circle
and cone.

PAUSE

I can't get any more than that.

#7.5: Okay.

#19.5: I'm having a lot of trouble concentrating today.

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#7.5: Okay.
Is there anything you think you want to add?

#19.5: No.

#7.5: Do you want to try for an overhead?

#19.5: Ahh. . .

#7.5: Think about. . . Use the bench as your focal point. Think about the bench and go up above the bench, using the bench as the center of the scene. Up above the bench.

PAUSE

As you back away, let the pieces fall into their positions.

PAUSE

#19.5: I'm looking down. . . right down on the top of the cone. The cone sticks up in the air.

PAUSE

#7.5: Back away further so you can describe the cone's position.

PAUSE

#19.5: Some kind of roof. But not quite. Its like its part of the roof but its not really the roof. To the rear of the bench, the left rear of the bench. I sense as part of the building. . . (not audible). I can't tell if that's (not audible).

#7.5: Tell me about the archways.

PAUSE

#19.5: I don't know. I can't find those.

#7.5: That's fine. That's fine.

PAUSE

#7.5: How about the six windows? Three in a row by three in a row.

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#19.5: Well. . .

#7.5: Do you see them in your scene now?

#19.5: I'm not sure those aren't a design.

#7.5: Okay.

#19.5: Like. . . This is definitely a design. Some sort. . . Just a pattern of triangles. I'm not sure if that isn't also a design.

PAUSE

#7.5: What about this thing?

#19.5: I see some kind of a . . metal or flat edge. This part's round. And its connected to another piece, well, designed the same way more like a bolt and that's connected to another piece of metal the same way. Some kind of a reinforcement type thing. Its all kind of interconnected.

TURN OVER TAPE

#19.5: That just has a . . like a mini-line, shimmering appearance. Although I don't sense that that's water. Its just like a . . its like thousands of wires going over something.

#7.5: Where is it in relationship to the other objects?

PAUSE

#19.5: I don't know. its inside.

PAUSE

Its outside. But its inside of something. Its inside of a silver can. Like a can. That's like in here. Silvery water. Something shimmering like its falling over. . this. Like a low wall of some sort.

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#7.5: Okay. Now there's one last thing. What about this thing that you drew that looks like an overhang. Is that there at the target?

PAUSE

#19.5: I don't know now. Its . . . It has something to do with the target location but I'm not sure if its part of the target or not. I just had a strong feeling that you and I and #6.5 were standing right here. Kind of looking out among the . . .

#7.5: Okay.

#19.5: You're not going to get anything else except long hairs.

#7.5: Okay.

#19.5: I'm sorry.

#7.5: Do you have anything else you want to add at all?

#19.5: Ahhh. . .

#7.5: You didn't give me any colors this time. Have you got any feeling for color?

#19.5: Green and white. These are some kind of metal objects in a row. They are all identical and I get the feeling, the strong feeling of white when I look at them.

#7.5: Okay.

#19.5: And. . . green for some reason I associate to the arch and the bench. And this is silver. Some kind of silver can. And these are black. These are dark and these are dark inside but its like two openings. And I think that this with the spokes and this with the ladder and this with the can are significant.

#7.5: Okay.

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#19.5: That's. . . And this is significant to the whole (not audible). And then the two patterns apply. I can't . . . for some reason the bench and this and the overhang don't make any sense.

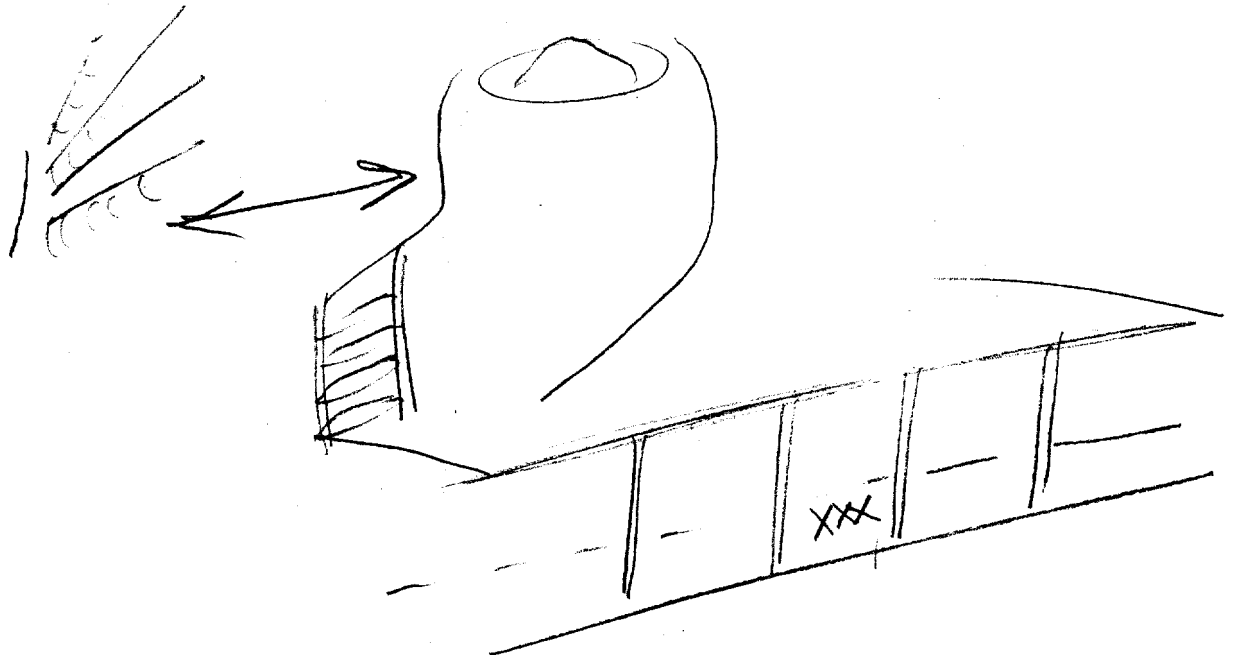
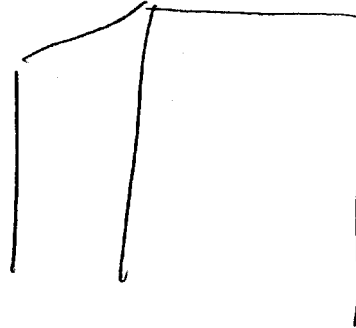
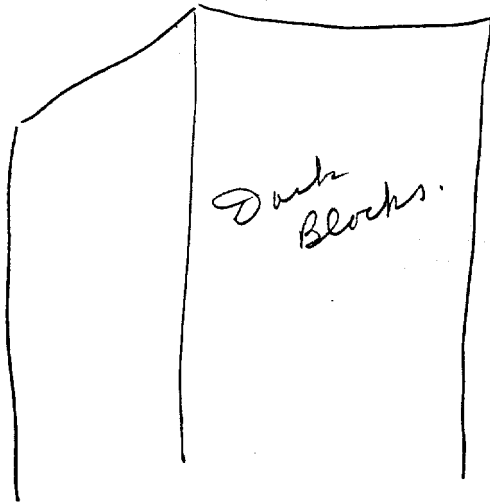
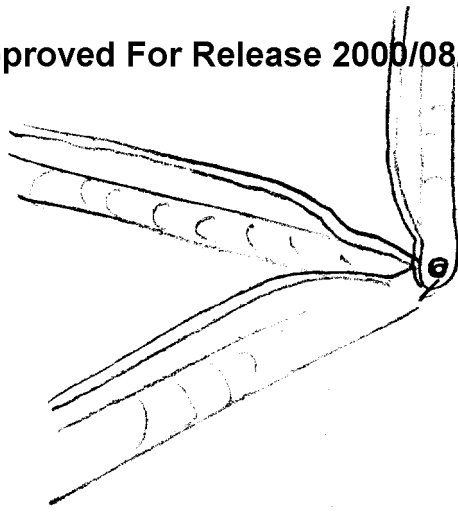
PAUSE

That's about all I can do with it.

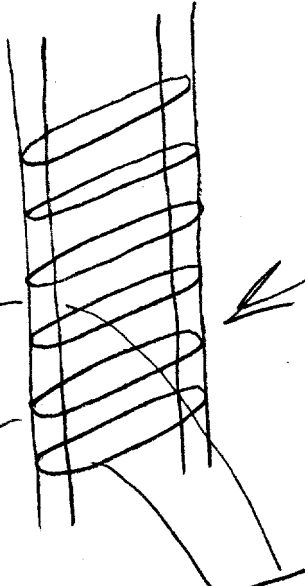
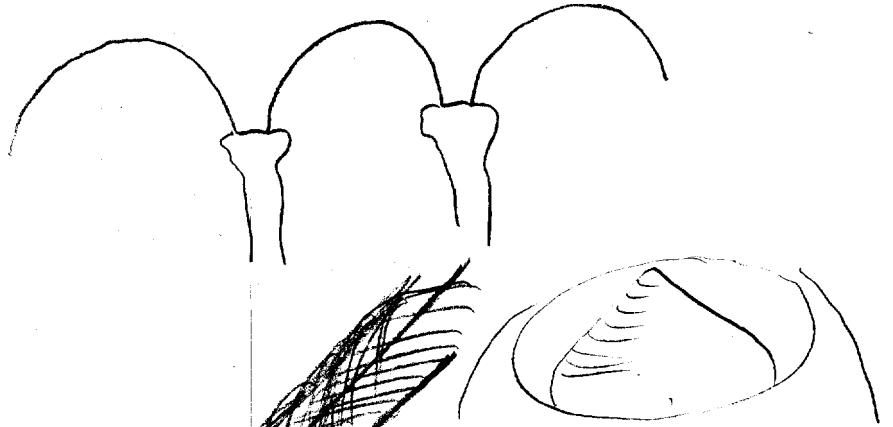
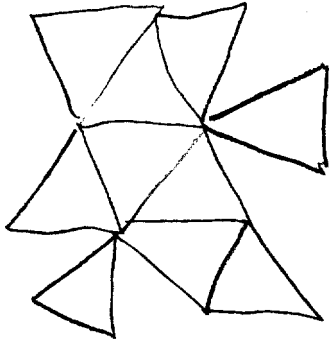
#7.5: Okay.

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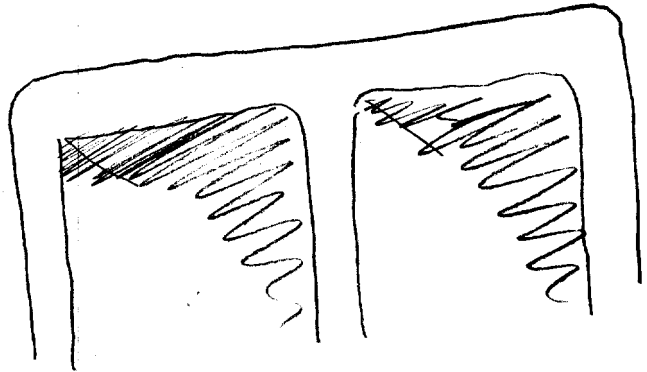
TAB A



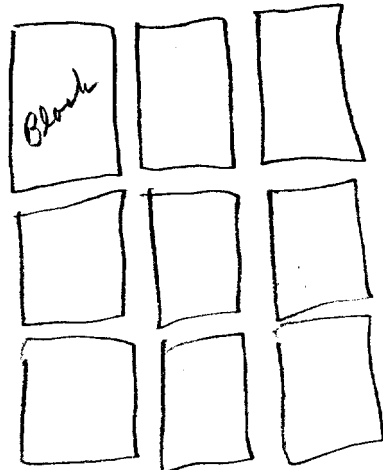
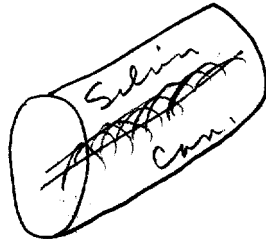
Green.



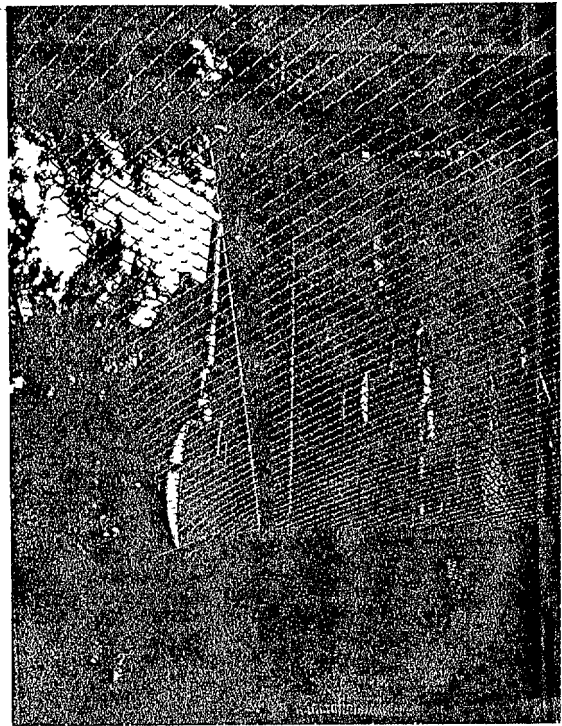
Green



Green



TAB B



TAB C

POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXXVIII

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) #19.5 was pleased with the results of his session. He was disappointed that he was unable to fit his images into an overall perspective. He enjoyed working in the precognitive mode and would like to do more sessions like this in the future.
3. (S) #7.5 was happy with the session. #7.5 and #19.5 enjoy working together. #7.5 felt that #19.5 needed to do sessions more frequently so that he can learn to fit his images into perspective.