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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 30 Jun 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LV

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 viewer's impressions showed no correlation to the selected target with the exception that there is a playground located adjacent to the entrance to the target. The remote viewer seemed very relaxed during the session. His concentration appeared good and he was not disturbed by ambient room noises. He seemed to be having a good remote viewing experience. It is of value to note that this target has been used before by another "beacon" and was mistakenly chosen again by the "beacon" in this session. The area described by the remote viewer is a target which was previously used by this "beacon" in another session.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to 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. This session's protocol was modified in that a randomly generated, pre-selected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, preselected target the "outbounder" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
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 LV

TIME

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

PAUSE

#7.5: Its now time to reach out and expand your awareness beyond the confines of this room. Time to reach out to the target area for today and be at the target area. #11 is at the target area. #11 is now at the target area. Let an image of #11 form in your mind. See #11 before you. Be at the target area with him. Look at the target area. See what #11 sees. Feel what #11 feels. Describe the target to me. Relax and concentrate on the target. Concentrate on #11. When you have an impression or image, describe the target to me.

PAUSE

+05 Describe what images come to mind.

PAUSE

+10 Describe your images to me.

PAUSE

+12 Its time to describe the target area.

#10.5: I'm moving. Back and forth. Gliding.

PAUSE

#7.5: Go on.

PAUSE

+14 #7.5: Tell me more.

PAUSE

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#10.5: (Not audible). . . . space.

PAUSE

Grass.

#7.5: Okay. Tell me more.

PAUSE

#7.5: Describe. . .

#10.5: I . . .

#7.5: Go on.

#10.5: Angle (not audible) metal.

#7.5: Describe . . .

#10.5: (Not audible) against the metal (not audible).

#7.5: Describe your position (not audible).

PAUSE

#10.5: I'm in the open.

#7.5: You are in the open. Are you up in the air,
on the ground?

PAUSE

#10.5: The ground.

PAUSE

+16 #7.5: And where is #11?

PAUSE

#10.5: Walking away.

PAUSE

#7.5: Where is he going?

PAUSE

#10.5: (Not audible). . . Looking at something.

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PAUSE

#7.5: See what he sees. (Not audible) You can see clearly as he can. Describe it to me.

PAUSE

#10.5: (Not audible).

PAUSE

#10.5: I'm level.

PAUSE

#7.5: And where does it go?

#10.5: (Not audible). . . level goes down.

PAUSE

#10.5: Wait a minute.

PAUSE

+19 #7.5: Describe what you're doing now.

PAUSE

#10.5: Trying to focus better. Wait . . .

#7.5: Okay.

#10.5: Some trees.

#7.5: I didn't hear you.

#10.5: Some trees. Big trees.

#7.5: Um hm.

PAUSE

+21 #7.5: Are you alone at this area?

PAUSE

#10.5: (Not audible) there's little people.

PAUSE

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#7.5: Stand under the trees. Stand under the trees and look at this area. Stand under the trees and look at this area. As you move under the trees (not audible). . . The objects that you've described are going to fall into perspective. See them quite clearly as you (not audible). What (not audible).

#10.5: (Not audible.)

#7.5: Is this a happy place?

#10.5: Yes.

PAUSE

#7.5: Is there anything that is out of this area? Look around you, is there anything that doesn't belong here? (Not audible).

PAUSE

+23 #7.5: Tell me what you're doing now.

PAUSE

#10.5: Looking.

PAUSE

#10.5: (Not audible)

PAUSE

#7.5: (Not audible).

#10.5: Relax and focus.

#7.5: All right. (Not audible) need.

PAUSE

+26 #7.5: Relax and concentrate. Listen to my voice. Relax and concentrate now. I'm going to guide you. Relax and concentrate. I want you to go back under the trees and look at the area. As I talk to you move back under the trees and look at the area. See the area quite clearly (not audible). So that you understand more about this area. So that you can see it more clearly. As I talk to you, move very slowly

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up so that you might have a different perspective of this area and see if (not audible) Relax (not audible) Look down and see the things (not audible) as they fall into perspective. Very clearly (not audible). A little higher, 30 feet off the ground; forty feet off the ground and now you're fifty feet off the ground. Everything is very clear and you can see it (not audible). Focus (not audible) and see (not audible). I want you to remember everything you see. Concentrate on it very hard. Till you're satisfied that it looks very well. I want you to sit up and draw for me what you see.

PAUSE

TURN OVER TAPE

PAUSE

#10.5: Hmmmmmm.

#7.5: Feel like you need a little bit more light to draw?

#10.5: Yeah.

#7.5: Okay.

#10.5: This was really funny.

PAUSE

#10.5: Number One's (not audible) pick-up sticks.

PAUSE

That's movement.

#7.5: Do you want to explain to me a little bit as you draw?

#10.5: This is the first one that I had. That is. . not there. Maybe there, but I don't know. I didn't have that supposition (not audible). It was like a seesaw. Up and down movement. Okay.

#7.5: Okay.

PAUSE

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- #10.5: The next one I had was several moments later. Movement that way.
- #7.5: Um hm. This apparently looks like a side, side sense of motion as opposed to an up and down sense of motion?
- #10.5: Right. This was up and down and this was up and down but this is back and forth like this.
- #7.5: Okay.
- #10.5: In this . . . um . . . well, what looks like an inverted "v".
- #7.5: Right.
- #10.5: That's two. Three was something large and dark.

PAUSE

And round. Oblong. All right.

PAUSE

And it sits in the corner of something - the front corner of something. That is, is square. And it sits in what would be the forward corner of something. And this is like a frame. And this is dark. And this is, these things, whatever they are, are white. And this is like sandy. But this is ground level. Okay. And this is up. How do I want to say this?

- #7.5: From what perspective did you see this?
- #10.5: From - call it from ground level but at, say, 20 feet or 15 or 20 feet so that I was looking like this and it was going off in the distance.
- #7.5: All right. Then you have a feel for how large that is, then what you've drawn.

PAUSE

- #10.5: Um. Not really. I think this is about eight. . .
- #7.5: Is this a small object or large round shape?
- #10.5: No. Its a large ground level, full-scale type thing.

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#7.5: All right.

#10.5: This dark thing is . . I'd say it is . . 5 feet.

PAUSE

#10.5: And along this thing I would say that it is . . .
15 feet. But that just disappears in the back-
ground. I have no idea.

#7.5: Okay.

#10.5: (Not audible)

PAUSE

Then I saw, I said metal frame. What I perceived
it to be was - I'll call this four - I was trying
to get #11.

#7.5: Is this when you were talking about a ladder
(not audible) is this before?

#10.5: This is before the ladder.

#7.5: Okay.

PAUSE

#10.5: I felt as though he was leaning against this thing.

PAUSE

Okay.

#7.5: Some sort of metal frame structure?

#10.5: Yeah. Metal tubing. Circular tube metal.

#7.5: Uh huh.

#10.5: Tubing is better.

#7.5: Um hm.

PAUSE

#10.5: I'll call it four inch diameter like that.

#7.5: Um hm.

#10.5: Okay.

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#10.5: And he was looking at. . . that way. Okay.

#7.5: Um hm.

PAUSE

#10.5: Then it is sort of unfortunate, but then I was struggling. These were my first four and they were my first four good solid fleet. . . but fleeting impressions. Then I started doing some analytical overlay.

PAUSE

What happened then was I had him, Ha ha, I had him in the (not audible) I was saying that he . . . I was thinking that he was in the 5. I'll just write this.

PAUSE

#7.5: (Not audible)

#10.5: Analytical overlay begins playground at Ray Street and 2d Cavlary. Okay.

#7.5: Um hm.

#10.5: This being a compilation. This doesn't fit. But I had that in the middle of it. But that's a teeter-totter, swing, that's some sort of a sandbox which is not existent at the analytical site.

#7.5: Um hm.

#10.5: And that's a horizontal ladder.

#7.5: Then this is different than the ladder, right? Okay, you . . .

#10.5: (Not audible) about the ladder. Now. No.

#7.5: Okay. That's something else.

#10.5: This, this continues on.

#7.5: Is there a horizontal ladder at this other place?

#10.5: Yeah. At this place there is.

#7.5: There is at this playground?

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#10.5: Yeah. Which was first, the chicken or the egg?
I said something about "open", I think I said
that.

PAUSE

I'm trying to think of where that was in sequence.
One, Two, Three. . Let me write in here "Motion".

#7.5: Um hm.

#10.5: Write in here "Motion." Okay, well anyway, then
I was, then I had . . what did I have. Then I
had. . I want to make sure this is right.

PAUSE

#7.5: When were you seeing these things?

#10.5: This was right after the (not audible). I was
I was . . .

#7.5: . . . under the trees, or . .

#10.5: Yeah. This was close to, close into the tree.

#7.5: We're definitely taking a playground turn. We're
definitely drawing things from a playground.

#10.5: Yeah. Sure. I don't know. That's why I wanted
to say Five. That's when all this stuff began.

#7.5: Okay. Does this become Six?

#10.5: And this tree. . Yeah this would be Six. And #11
had been here. I said he was walking away?

#7.5: Um hm.

#10.5: I was here. I was looking this way. #11 was
walking that way toward a tree, a big tree.

#7.5: Um hm.

PAUSE

#10.5: And there the problem is again, site familiarity.
Analytical site familiarity, you know, I . . So,
to continue on, Seven. I had what would have been

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to show you this . . . that's a teeter-totter there, swing there, this (not audible), there's a tree. I was here. #11 was walking. And here. . . over here, in this, past this picture up here is where the ladder is, which is, what'd I say, bubble ladder up and a bubble down or something weird like that.

#7.5: I didn't understand that word. I didn't know . . .

#10.5: Its a slide.

#7.5: The ladder up. And I didn't know whether you said metal down, or . . .

#10.5: And I had him; didn't have him in it or on it, but had him, what it is is a . . . How do I do this?

PAUSE

Okay.

#7.5: Oh, you're trying to draw the swirling slide that's located at that playground, as you've seen it before. You want it the slide that does around in circles?

#10.5: Right.

PAUSE

#7.5: Now, at this point, do you think you were seeing pur imagery or do you think this is overlay. How do you feel about this imagery?

PAUSE

#10.5: I just don't know.

#7.5: Is this an NSA syndrome thing again?

#10.5: Well. . .

#7.5: Do you have any feel for it one way or the other this time?

#10.5: I know that its definitely different from here. These were fleeting - these I think were good.

#7.5: Okay.

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#10.5: And this. After that, I don't know. And that's why I kept saying . . I was trying to get back to #11, because I was afraid that I was getting off here.

#7.5: Okay. So 1 through 4 seem to be . . .

#10.5: Best.

#7.5: Untainted.

#10.5: Yes.

#7.5: And then from then on you don't really understand.

#10.5: Right.

#7.5: Okay.

#10.5: Right.

PAUSE

This will be . . I don't know what that is.

PAUSE

And he stood out here and looked at it.

PAUSE

#7.5: Okay. How about when I asked you to go up in the air?

#10.5: Well. . .

#7.5: Were you successful?

#10.5: I was successful, but by this time, you know, I was . . I had overlayed the hell out of it so all I was getting was an aerial view of this map, you know?

#7.5: Okay. So by this time, you talked yourself at least into, this was the particular playground so you got real good imagery of that particular playground which you happen to remember?

#10.5: Right.

#7.5: All right.

#10.5: Do you want it?

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- #7.5: Yeah, if you can just give me a rough sketch on how you saw it laid out.
- #10.5: You asked me if there way anything unusual there of course you know, I'll put 9 up here.
- #7.5: Okay, now, did you get anything that there's anything unusual there.
- #10.5: No.
- #7.5: Well, at this particular playground that you're talking about, I've driven by there many times and there is a big white truck that's out of place parked over to the left side of the playground. You know, it isn't a kid's thing to play on.
- #10.5: Um hm.
- #7.5: I was wondering if there was some clue that we could come up with to identify this.

PAUSE

Within your mind now, you don't know whether this is memory trace or not? But obviously you were describing this area.

- #10.5: I made a point of (not audible) or whatever the hell it is, basketball court. And I wanted to put a skateboard ramp at one end of it. Ha ha. Which has been there. Over here is where. . .
- #7.5: Where are the trees in the playground?
- #10.5: That's the tree line there. I was going to build it around the way I had it. I had the teeter-totter and swings.
- #7.5: Um hm.
- #10.5: I had. . I guess sort of (not audible) swing. . Tree. . Slide, right. And that's all I had was these three things. One, Two, Three and the tree.
- #7.5: Um hm.
- #10.5: I mean, I know that there's supposed to be a lot of this stuff in there. But I didn't push it because I

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- #7.5: Okay, that's. . I want us to take note of that. Its interesting at this time, you and I know that there's a building there, there's a truck there.
- #10.5: There's a building here. But I didn't see that truck there.
- #7.5: You didn't see them?
- #10.5: No.
- #7.5: Okay. Okay.
- #10.5: You know. What I was trying to do was not fill in the plugs that I know should go. I was trying to get what was there. What I . . what was coming to me.
- #7.5: Okay, well. . .
- #10.5: Like I know there should be a little merry-go-round there. I know that there should be another swing set. I know that there should be the parallel ladders there. Over here in this corner; parallel bars. Which I did not get at this time.
- #7.5: Okay.
- #10.5: I went around like that and that was there. I know there should be another slide there and then there's the building there and everything else. But you know, I just didn't . . I didn't want to fill in what . . .
- #7.5: Okay. Well, we've got an awful lot of data here obviously enough that we can verify. Is there anything that you want to add before we go out to the target?
- #10.5: No. Yeah. I was trying to think here, one place I had him in an open field. Or an open area. Just walking.
- #7.5: Um hm.
- #10.5: And I can't remember where it was. Whether it was before this or whether it was after these two motion things.

PAUSE

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But its hard to describe because it would just be an open area. Of any size. Could be any size. Could be 50 square feet; it could be 150 square feet. But it was grass. I'll just say a grass field.

PAUSE

#7.5: And is there anything particular in that grass field; any object (not audible) that you noticed?

#10.5: No. No. Just blank.

#7.5: Okay.

#10.5: But you know, then too, it could be something farther out in my. . of what I perceived with #11 walking.

#7.5: Okay.

#10.5: He could have been walking across the grass to get to something for all I know. Okay, that's all I can relate too.

#7.5: All right.

#10.5: But these are the ones right here. This was an up/down that was definite side-to-side. This thing. . . if anything, so.

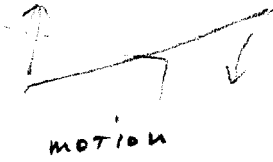
#7.5: Okay.

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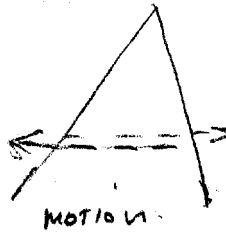
TAB A

grass
FIELD OF
AREA
w/ #11
WALKING

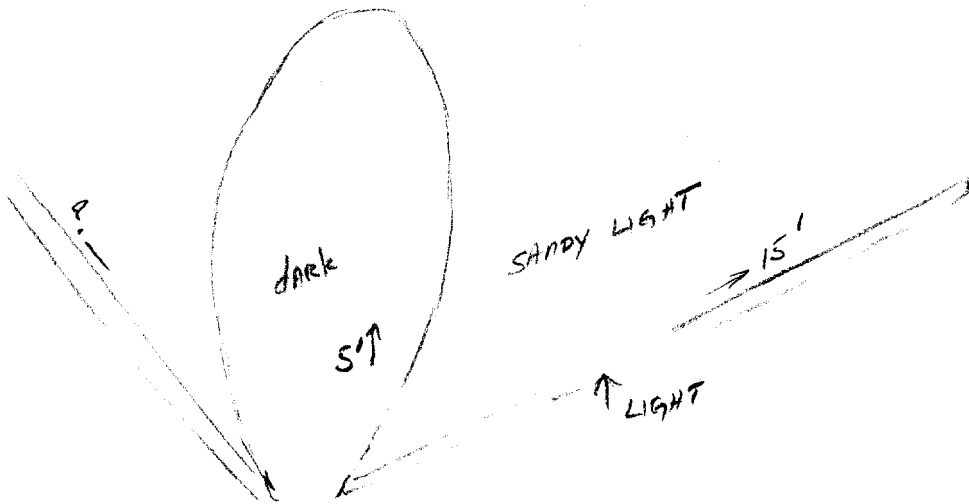
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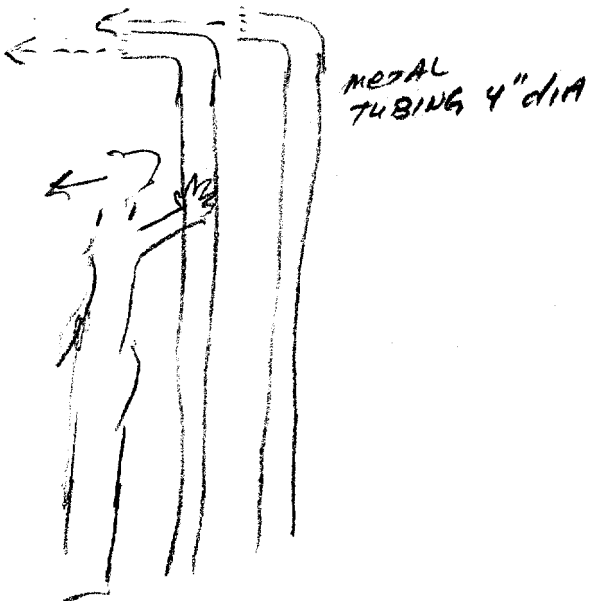
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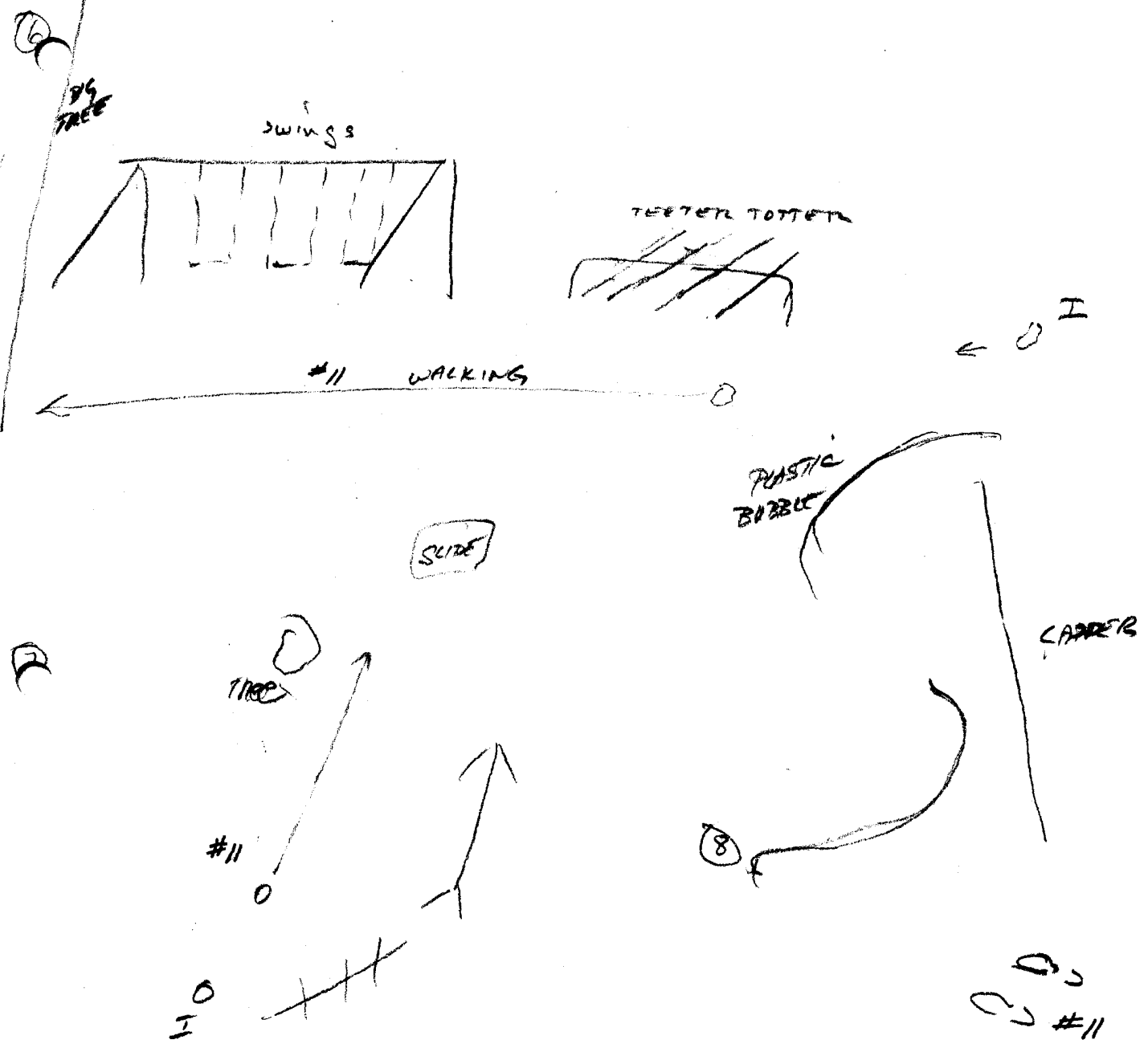


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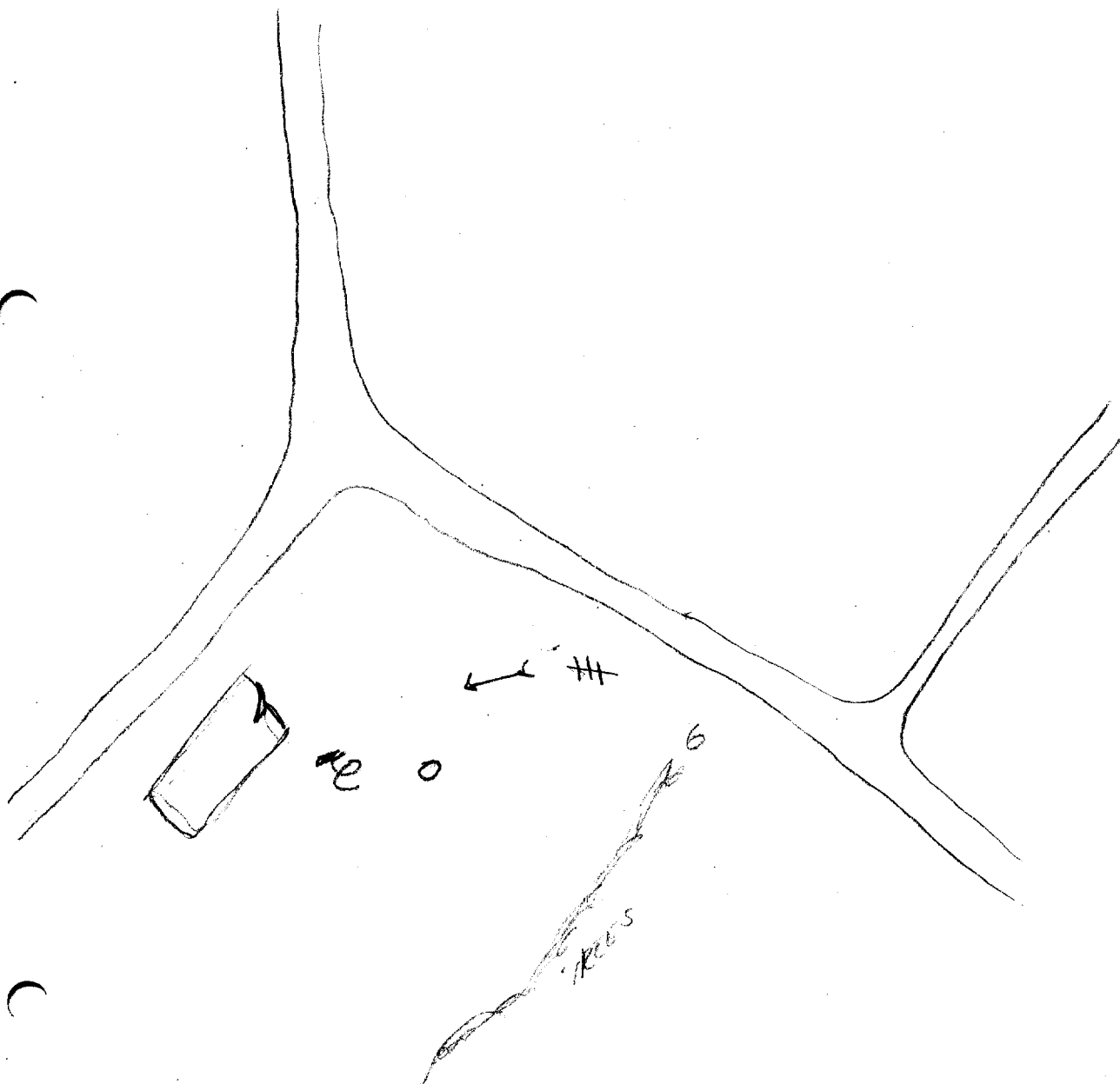


⑤

ANACRYAL
OVERLAY
BEGINS =
PLAYGROUND of
RAY ST: 2nd CA V



②



TAB B

