

~~SECRET~~

ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

Q-007-79
Copy 1 of 2 Copies

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

~~SECRET~~

GRILL FLAME

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XV

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 target images related by the remote viewer show a moderate to high degree of target correlation. The "beacon" individual was on board a 727 Whisper Jet in route between Dulles International Airport and LaGuardia International Airport, New York, at the time of the remote viewing session. Some of the remote viewer's impressions do not appear to correlate with the target but those that do can be matched with the "on-board airplane" scene, which is the essence of the target site, with striking clarity. This session was conducted after normal duty hours and because of this ambient room noise was greatly reduced. This situation seemed to enhance the remote viewer's ability to concentrate without distraction. The remote viewer was confident during the session and felt that he had been successful. The remote viewer was physically tired because he had been moving furniture during the day. Because of this, he felt he was able to physically relax almost as soon as the session began. The session began twenty minutes later than the agreed "on-target time" to allow for the completion of a military parade and cannon salute outside the viewing room. This resulted in a time lag on the part of the "beacon's" role because he began attending to what he was doing in preparation for the agreed "on-target time." As the session began, the "beacon" was finishing his task, transcribing his notes of the target site, and noting his behavior. This time differential did not seem to affect the success of the session.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the remote viewer's impressions during the session. At TAB A are drawings made by the remote viewer reference his impressions of the target. At TAB B are the typed notes of the "beacon" pertaining to the target. No photographs were available. At TAB C is a post-session interview with the remote viewer.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION XV

EST #66: Okay, this is a remote viewing session. (Edited for security.)

PAUSE

1720 #66: Okay, #14, #1 is at the . . . target location now. I want you to look around the target area with him. . . and describe the area to me.

PAUSE

#14: Is he supposed to be on business or . . . a . . . vacation?

PAUSE

#14: The first impression I got was . . . a . . . looked like a . . . looking into the mouth of a fish. It looked like looking into a mouth of a fish, or a shark perhaps. . . . Then I had a side view of something shaped like the head of a fish. . . .

#66: Okay.

#14: Ahhh. After trying to get rid of that image, I had the image of, what seemed to me, like a . . . female dancer with a very loose fitting blouse. . . and long flowing hair with her arms outstretched shaking back and forth. . . kind of like a Mexican or Spanish, you know, Flamingo type dancer, something like that

PAUSE

#14: My next impression was . . . being below and looking up. . . at . . . the face of a . . . you know the shoulders up, of a woman who appeared to be running down the beach. The hair was flowing back and forth. . . . Again, long dark flowing hair and a loose fitting, . . . loose fitting blouse. Ah, I had the feeling of being near a beach, water, something to do with boats

~~SECRET~~

~~SECRET~~

or fishing, something like that. . . . I, ah,
. . . . tried to go up from aerial perspective
like, but I didn't really come up with anything.
I'll see if I can't. . . . can't focus in on it
from aerial view. . . .

PAUSE

1725 (not audible) I keep getting an image of looking
down. . . a chimney-shaped object. . . Ah. . .
like a cone with the top cut off and hollow in
the center. . .

#66: You're doing very good.

PAUSE

#66: Just. . . let yourself. . . be with #1. Let
yourself be where he is . . . and describe the
area around him. Describe the area around
yourself. . .

PAUSE

#14: Another, odd. . . sensation that I had before
and I'm having again. . . its like . . . seeing
frames of photographs or something being shown
to you. . . very quickly. . . faster than you
can see. . . I don't know if you've ever seen
some of those television shows, where they just
flash things on. . . for just a minute moment
and you can't really. . . get a picture of it.
(not audible)

#66: That's right. As they flash by just concentrate
harder. . . and slow them down. . . slower and
slower. . . and slower yet until you can make
out what the images are. . . and describe them
to me.

PAUSE

#14: I see kind of a l-o-n-g trough. . . . It looked
. . . .its not a natural feature, its square. .
very squared off. . . its very manmade. 90-degree
angles in the corners. . . .

PAUSE

~~SECRET~~

~~SECRET~~

#14: I just tried for another aerial perspective and I think I just saw the Southern tip of North America and all of South America. It just goes zoom back.

PAUSE

1730#66: Just let yourself . . . be at the same location . . . with #1 . . . and look around the area. Simply be with #1 and look around the area. . . .

PAUSE

#66: Feel what #1 feels. . . See what #1 sees. . . And describe the area to me. . .

PAUSE

#66: Let an image of #1 form in your mind. . . Work on building an image of #1 in your mind. . . . And ask yourself about the area where he's located. . . and describe it to me.

PAUSE

#14: (Long sigh)

PAUSE

#14: I don't know, I think we've lost it . . .

PAUSE

1735#66: Let yourself reach out to where he is. . . reach out and find him. . . describe. . . his activity to me.

PAUSE

#14: I have the feeling for. . . for swimming. . . looks like a beach. Analytical side of the house. . .

PAUSE

#66: Describe to me. . . your impressions about what he is doing. . .

~~SECRET~~

~~SECRET~~

PAUSE

#14: I keep seeing all these things going by. Which I wonder if he wouldn't be. . . flying, or . . . something. . . or on a fast boat. . . The raw impression is like the . . . like the ground and water just speeding past you.

#66: All right.

PAUSE

#66: Are you feeling the things passing by?

#14: No, I'm just. . . seem to be observing it.

#66: All right.

PAUSE

1740 #14: Ha ha. . . I just had a. . . slight ear ache in my left ear. It was reminiscent of when I used to fly and as you're. . you know. . depressurizing get an ear block.

#66: Okay.

#14: In the left ear.

#66: All right.

#66: You are doing very well.

#14: Things don't seem to make a whole lot of sense. .

#66: You are doing very well.

PAUSE

#66: I have instructed you to. . . look with #1. . . perhaps now. . . you can stop looking with #1 . . . and describe the area around #1.

PAUSE

#66: Is. . . he. . . inside. . . or. . . outside?

PAUSE

~~SECRET~~

~~SECRET~~

#66: Describe what you're sensing.

PAUSE

#14: I had a feeling that he was inside. And also inside a cylinder shape structure - object or whatever.

#66: All right.

PAUSE

#66: Tell me what else is inside.

1745 #14: Well, I had the impression there were other people. That makes it sound good.

PAUSE

#66: Describe what you are sensing.

#14: I saw a circular type object with a . . . a . . . it appeared to be an aura around it or something like . . . a you know, the Kirlian photography or whatever. . . Either that or it was very hairy. That's okay I suppose.

PAUSE

#14: And, of course, that particular image I had very early. . . on. . . also.

PAUSE

#14: It almost seems like a . . . getting the picture of looking. . . at an island. . . obliquely. . . but its not. . . a pretty good altitude. 30,000, 40,000. . .

#66: Okay.

#14: It cut. . . it reminds me of the . . . either the that big Mount Fugi or something in Japan or something in the South Pacific, or . . . a volcanic type island. . . 'cause it seems to come up. But this time like I said I was looking at it obliquely from . . . or at least . . . I would just guesstimate having flown before, about 35,000, 40,000 foot.

~~SECRET~~

~~SECRET~~

#66: All right.

PAUSE

#14: And I do not have the sensation of being in an airplane, cause I just looked at it from different angles. Very quickly. . . .

PAUSE

#66: Stick to your raw impressions now. Sometimes you might. . . .

#14: Right, but that . . . would be the only way I can describe that.

1750#66: I understand. I understand. You are getting very good.

PAUSE

#66: Concentrate back now. Let yourself go back to. . . your perception of being inside. . . describe the inside area.

PAUSE

#14: Ah. . it appears to be some type of inclosure with . . . either a tunnel shape, arches, ah. . . . cylinder type shape. I just feel like its round on the top. Like a round. . . roof. ✓

#66: Fine, fine.

#66: Describe the color to me.

PAUSE

#14: It seems to be. . . kind of dark. . . not much for any bright colors. I get a . . raw feeling for a light brown or a tan. . . Somehow, I get. . . I feel there's seats there like on a bus or something and they appear to be light tan or something. . .

PAUSE

And I still get the impression that there are other people. . . there.

~~SECRET~~

~~SECRET~~

#66: All right.

PAUSE

#66: Let me check the tape and see how we're doing.

#14: Well, I'm afraid I might be getting too wrapped up in an analytical side of this thing.

PAUSE

1755#14: Now if I was to take a wild guess. . .

(TURN OVER TAPE)

(DRAWING)

#14: Just a minute. . . okay. . . Just as I was finishing up there I had a . . . oh, a kind of a picture of a diamond shape thing. . . If I was to take a wild guess, the diamond and volcano and all that stuff, I mean this is the analytical side, its either somewhere. . . ah. . . Hawaii, Japan. But like I said, the girl or woman I saw dancing looked more Spanish. Like you would see . . . of course, I've been to Mexico and Spain. A. . . And in the very beginning, I had a very definite flash of something like fish, fishing, big fish, shark. Had the impression that a . . . this woman was running. . . and it was very weird because I was like a mouse looking up at this woman renning down the beach but you could see the hair flowing. And I could almost feel the sand underneath. And for some reason I just associated it next to an ocean.

#66: Now, if there seems to be a problem with sifting out and the noise and your imagination factor; your analysis of the images; the . . . a . . . images about what is going on. . . Now, I'm going. . . before we sit up and draw. . . there I want you to think very carefully about the images you've had and the number of your images. Go through them again, now and very quickly, so that you can draw them. You've done very good now, but we have a big job ahead of us in drawing what you've seen (not audible) in your mind. . .

#14: Okay. . . I'll just. . . I'll just run through it.

~~SECRET~~

#66: Okay. You don't have to go through them again and describe them to me, just. . .

#14: No, I'll. . . what I need to do. . . is something to focus on. . . the. . . a. . . jaws type thing with the fish. Even later on I saw it again almost in a side view and it seemed to be moving very quickly like a . . . spastic. . . jaw movement.

#66: Okay, go on.

#14: Then there was the girl who appeared to be dancing. Or the shape. . . better leave this out. . . the shape. But I could have sworn I saw the hair flow-
ing though.

#66: You have the girl to draw. One. . .

#14: Also the. . . girl running. . .

#66: Fine, fine. . .

PAUSE

#14: I have several shapes that I believe are in error of perspective, but they are impossible to describe.

#66: All right.

#14: Then I had the . . . looking in a cone or a chimney . . . And I have this feeling of . . . a cylindrical inclosure, an arch type. . .

#66: Okay.

PAUSE

#14: Then of course a shape out of perspective. (not audible)

#66: Okay. And you said something about being inside something and what you perceived inside, you can draw that?

#14: Right. Draw a picture of that. That was (not audible)

#66: Um hm.

PAUSE

~~SECRET~~

#66: Whenever you're ready.

#14: I don't like that. That's about it. We're not going to get much more I don't think.

#66: Um hm. Would you like to have the lights on?

#14: Yeah.

PAUSE

#14: At least I didn't fall asleep.

#66: No. You did very good. This was a little bit. . . a longer session than we've done before.

#14: But I was. . . I just hope that this wasn't the analytical side. But I just kept seeing these flashes and they were so vivid. The only way I could describe them was as what I was seeing.

#66: All right. That's fine. You've done very. . . you've come up with some very good images. . . you've described it just as you've done before. So, we'll go through the drawing exercise and (not audible).

PAUSE

#14: Oh, my back.

PAUSE

#66: Now, I'm going to leave on the tape recorder while you draw of course. So feel free to ramble about your descriptions.

#14: Okay. Ah. . . Another shape. . . Hmm. . . .

PAUSE

#14: Like I said, it reminded me of a flowing. . . floss, almost a. . . another thing it reminds me of too is that big statue of Christ on South Hollow or something, down in South America. And then I, very vividly, had a picture of. . . like a girl dancer, Spanish type or whatever. . .

~~SECRET~~

~~SECRET~~

flowing hair. I could see it going back and forth (not audible). I had the feeling of movement. And so. . . Ah. . . that wasn't my first image. . . It would be the second. . .

PAUSE

#14: The third image I had was looking up. . . from almost a total laying on the ground level looking up at a . . . it appeared to be somebody running along the beach. And, again, it seemed to be a girl with long, flowing hair. And again, this movement of the hair, the head back and forth, the hair. Flowing. But it was a . . . a worm's eye view. From the bottom looking up.

PAUSE

Again, movement. . .

PAUSE

#66: I'm interested in your, Um. . . particular phrasing of movement. Did you have the feeling that the girl was in movement; you were in movement; #1 was in movement?

#14: Right. In both instances, the object that I was viewing was in movement.

#66: Okay.

#14: Or this. . . not neces. . . whatever I identified or whatever I felt was hair. . . it was something of the consistency of hair. . . something that was swaying back and forth with not only the body movement but it seemed to be wind, effect, and everything.

#66: So, basically, you have a couple of what would you classify these girls as being attractive, were they appealing?

#14: Yes. They were attractive, dark hair, long hair . . .

#66: And there is some movement involved in what they are doing?

~~SECRET~~

~~SECRET~~

#14: Right. Right.

PAUSE

#14: Yes and now Three. At perspective off to my right, I felt that there was water or an ocean type. . . And again, this was just a feeling. And it was almost an actual version of. . . it just reminded me too much of. . . (not audible) There appeared to be some buildings way off in the distance down there (not audible).

#66: Okay. . . And that was off to. . .

#14: As I was looking up, it was off to my right. . .

#66: Okay.

#14: So, it would be correct as we'd be looking at it.

#66: All right. Fine.

PAUSE

#66: Okay, those are very good drawings. Let's move on. To the next one.

PAUSE

#66: You can skip Number One for the time being.

#14: All right.

#66: We'll get back to that.

#14: That's no problem. I've got that. Its just very. . .

#66: Okay, we get that later.

#14: Ah. . . the next one. . . I believe is when I had that. . . feeling of being in a. . . arch type inclosure. . . or cylindrical type inclosure. It appeared there were several seats here like you would see in a bus or a train (not audible). . .

PAUSE

~~SECRET~~

~~SECRET~~

#14: And I . . . I had a feeling . . . that if #1 was there, he was located here.

#66: Where you put the "X"?

#14: Yeah.

#66: Okay.

PAUSE

#66: If you put a name on it, it makes a hell of a problem for me . . .

#14: Oh, oh.

#66: Don't erase it. I'll have to try to get it out with a razor blade . . .

#14: Yes, that's true.

#66: Ha ha ha

#14: Sorry about that.

#66: That's fine. Its okay for you to do. I shouldn't have mentioned it probably . . .

#14: Well, no, I just . . . I should have thought of that myself. Buy anyhow, I had . . . a vague feeling . .

#66: Um hm

#14: . . . of . . . people.

#66: Okay.

#14: Okay. And even, well just one occupying this seat. I had the feeling that there were people around. How many? Not a great deal. More than one.

#66: Okay.

#14: The next one was an aerial perspective. I had . . . I had . . a shape . . . like this . . . This would be more solid . . . This one (not audible)

~~SECRET~~

. . . . And then of course, when I tried for
. . . . a broader area of perspective, as I
said, I had the . . . just a . . . just a
flash. . . . It was almost looking at the . .
Southern portion of the . . . of North America
and as I was going back I was seeing receding
. . . a South America. . . until I, until the
tape went on the other side.

PAUSE

#14: Number Seven. I had this. . . feeling of looking
down. . . a chimney or some type of cone-shaped
object.

#66: You were looking down from above, you say?

#14: Yes. It was like looking down sort of a chimney
from a smoke stack or something. . . Just to make
it clearer. . . what I'll do is draw a . . . make
this top here. . . Something like that . . .

#14: Number Eight. Let's say, I had . . . a feeling
of looking at something off. . . in the distance
from you know. . . like. . . Okay, that's some-
thing like this. . .

PAUSE

Let's see, we went back again. And, I still had
these same. . . picture of the . . . being in the
cylinder shape or the arch shape. . . and. . .
color, light brown or tan. . . Whatever that object
was, a seat or whatever it was. The rest of it
seemed kind of rather dark. Like you would see in
a night club or something. Real subdued.

PAUSE

Ah. . . And Nine, as I tried to go back and recap
everything. . . I kept seeing this diamond. . .
shape. Actually, he was at a ball game and I
was up. . . Oooo, that's wet. Ha ha.

#66: Okay, what's Number One.

#14: I'll do a series. . . (not audible). . . That's
almost like diamond shape. . . here. . . It, a
. . . it just seemed like looking into something
dark.

~~SECRET~~

- #66: Um hm.
- #14: It reminded me of a . . . looking down the throat of a very large bass or a shark or some kind of a fish with a big gaping mouth.
- #14: "la", I had the shape of . . . of a (not audible). Like one you would expect to see on a jaw of a salmon. And I had . . . and then "lb" was . . . a different. . . looking at One, from a different angle.

PAUSE

- #66: That's your impression?
- #14: No, I'm just letting my analytical side run around right now. Now that its over with.
- #66: Now that its overwith, what do you label all of these things in your head?
- #14: Oh, nothing. I just thought it would be as funny as hell if he was sitting in an airplane watching the movie JAWS or something, you know.
- #66: Then you definitely associate these other figures the "la" and "lb" with some sort of fish, is what you described before.
- #14: Right. Well, all three of these, I have the feeling, or the impression, that there is some kind of fish association.
- #66: Okay.
- #14: But that's only a feeling I had. The "lb", and I don't even know how to put it down on paper, but it. . . appeared to be like a . . . a very quick rapid, . . .
- #66: Okay.
- #14: . . . movement of this dark area.
- #66: Um hm.

~~SECRET~~

~~SECRET~~

- #14: But no, that . . . we're getting a little bit too far out.
- #66: Okay. Now you say. . . you said. . something about watching a movie or something with JAWS and where did you say that he would be?
- #14: I never saw the movie JAWS.
- #66: No. But I. . . mean there's a fish association. You said. . . where was he when he was watching the movie?
- #14: In an aircraft.
- #66: Why would you say he was in an aircraft?
- #14: Well, I just . . . looking at this drawing here, it was that type of feeling. But not only that when I . . .
- #66: Explain to me that, when you say that type of feeling, what it . . .
- #14: Well, ah . . .
- #66: Can you explain to me your sensations that relate to that. Its important for you to identify those.
- #14: Right. Well, I, having flown so much. When I . . a. . . saw this Number Eight, the black area here, that I had the impression. It was like looking out a window, off to the side. And it looked like an island sitting out. . . in the ocean.
- #66: And what did that tell you when you. . .
- #14: Well, I just had the feeling that I was flying again. I was back in an aircraft doing my old job. It really didn't tell me anything. That's what I associated it with. That was the perspective and the feeling that I had.
- #66: What part did these other pictures play in your overall emotional feeling about this?

PAUSE

~~SECRET~~

~~SECRET~~

- #14: I. . . I had a feeling of sand, water. . . sunlight. The first thing I thought of when Number Two came up was a Spanish type Flamingo dancer.
- #66: Um. But what you saw was what?
- #14: What I saw, was a Spanish Flamingo dancer and I didn't want to say that's what I saw.
- #66: All right. Okay. That's what you saw?
- #14: Right. It. . .
- #66: I'm trying to get the difference between what you imaged and then what you tried to call it in your own mind.
- #14: Right. No. . .
- #66: But if you saw a Spanish Flamingo dancer, then that's what you saw.
- #14: Right. That's what it appeared. I saw a woman with long, flowing hair. . . either dancing or making movements, wearing a long flowing blouse.
- #66: Okay, let's get into that then. Is that what you saw? You saw a woman with long hair in a blouse. And what else? Think about the time sequence of the development of the image.
- #14: Well, it just. . .
- #66: Did you ask yourself in your mind, what is that then? Or did it develop by itself?
- #14: No. It just developed and there it was an. . . a. . . I saw the shape. . as you can see here of this blouse.
- #66: Yes.
- #14: And then the rest of it. . . started coming. And then I saw the movement. . . and then I saw, the, at least would appear to be a very attractive dark haired, long hair, female. And, shortly after that, I came up with image Number Three again. But, I was, like I say, a worm's eye view looking up at a dark haired, long, very attractive female.

~~SECRET~~

~~SECRET~~

#66: Okay.

#14: . . . was. . . looked like they were running or doing something.

#66: All right. All right. Now. I want to go back to the image you see a girl with a loose blouse on and in dark hair, what makes her a Flamingo dancer to you? You said there's motion.

#14: That's the only thing I can relate it to.

#66: Were there other associated imagery. . . you labeled it. . .

#14: No. No no. Perhaps the style of the blouse, or a. . .

#66: All right.

#14: And it seemed to be that the head was higher. . . almost in Number Three, the head was kind of back and the arms were out.

#66: All right.

#14: And the movement.

#66: All right.

#14: Okay, that's. . .

#66: Okay. You see two girls or were they the same girl?

#14: That I don't know.

#66: Okay.

#14: But they both had long, dark, flowing hair.

#66: Okay. You see two images of women and there is motion involved. They are moving?

#14: Right.

#66: The women are moving.

#14: Right.

~~SECRET~~

~~SECRET~~

Approved For Release 2000/08/07 : CIA-RDP96-00788R000901150001-6

#66: In movement. Okay.

#66: Now, throwing all of these images together, in your head. You know, reviewing them in (not audible) that flash through your mind very quickly, what's your overall impression of this session in itself? How do you feel about

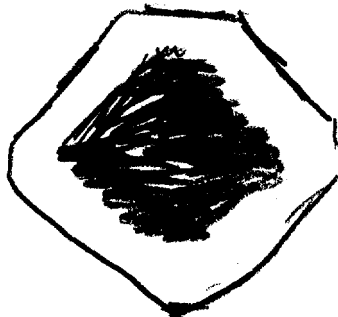
(END OF TAPE)

~~SECRET~~

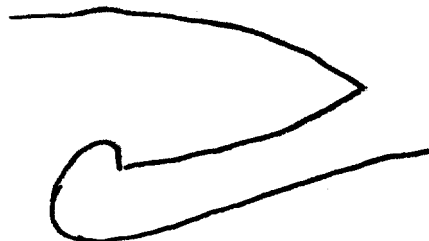
Approved For Release 2000/08/07 : CIA-RDP96-00788R000901150001-6

TAB A

1.



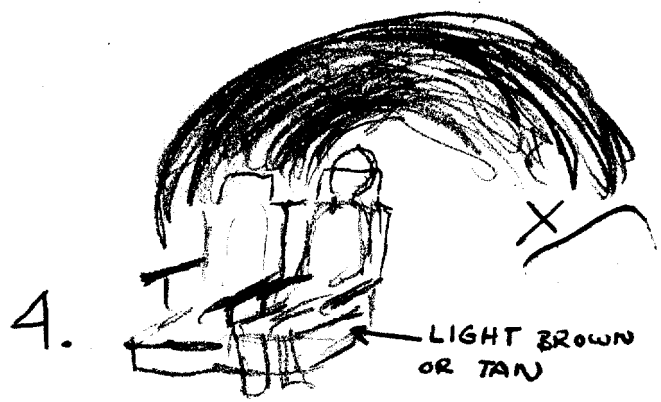
1a.

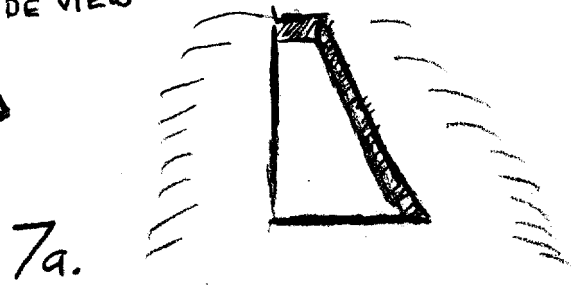
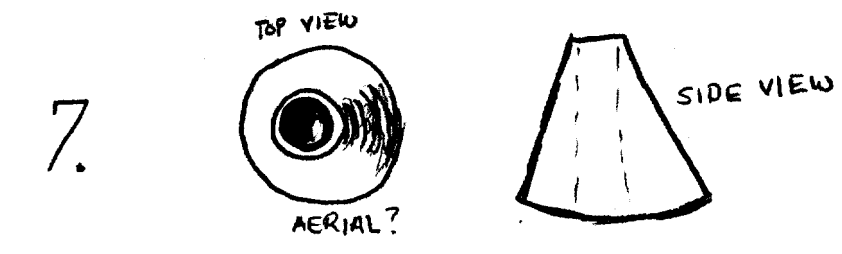
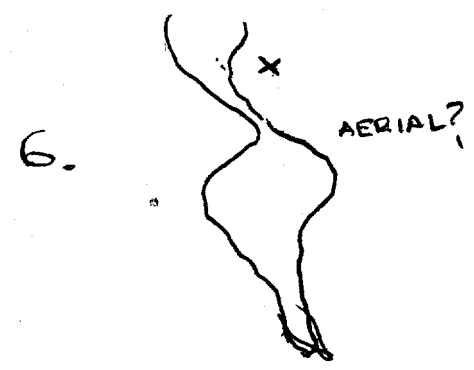
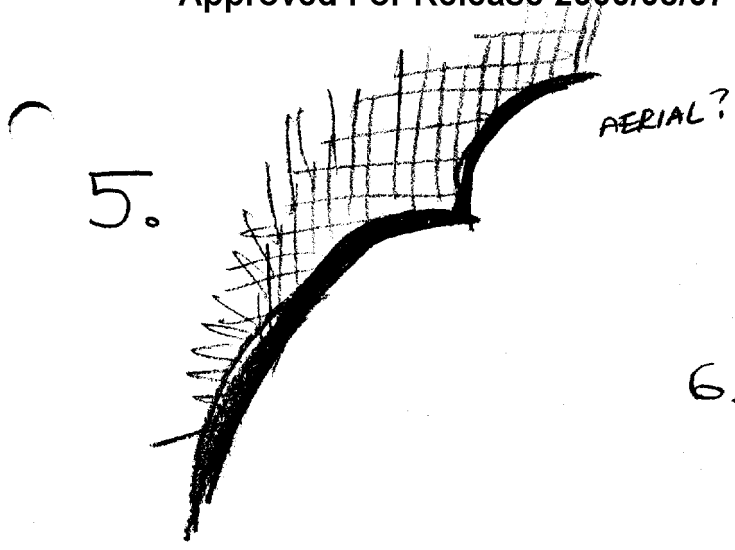


b.



FISH ASSOCIATION?





TAB B

PLACE: Dulles International Airport

Tuesday, 17 April 1979, 1700 hours

- 1650 hours: On board passenger carrying bus type vehicle enroute to aircraft.
- 1655 hours: Left the passenger carrier and boarded a 727 Whisper Jet (Pan American aircraft).
- 1658 hours: Placed briefcase under the front seat and put coat in over the seat compartment. Seats are red, and most aircraft trim is an off-white eggshell color.
- 1703 hours: Pilot has begun to taxi out for take off. He has announced we will be cleared for cruising at 25,000 feet to New York.
- 1709 hours: Swing a hard left and taking off.
- 1711 hours: Made hard right bank still climbing for altitude.
- 1715 hours: Still climbing for altitude.
- 1720 hours: Leveled out at approximately 25,000 feet. Ears hurt and I am having a difficult time clearing my left ear.
- 1725 hours: Seat belt sign and no smoking sign is now off. Seat belt is still on - beginning these notes.

Additional Items of Importance are as Follows:

1. Plane was completely filled.
2. Stewardesses were wearing dark navy blue pants suits and white with blue pinstriped blouses.
3. Carried on a discussion with stewardess concerning a previous flight and subsequent engine trouble.
4. Sat in next to last seat, on the aisle, left side, facing forward section of the plane.

~~SECRET~~

5. Take off was smooth, nothing exceptional.
6. Felt tremendously relaxed following take off.
7. Significant that I took particular note of a woman with a bright red hat to my right front, with blue and green feathers.

TAB C

~~SECRET~~

POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XV

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) #14 was happy to see that he had a high degree of target correlation. He continued to be enthusiastic about remote viewing. He felt as though he was developing an awareness of his abilities. He expressed his satisfaction with the quietness of the room after duty hours and thought that this may have been conducive to his being able to concentrate. The time constraints were flexible in this session and this seemed to engender a more relaxed total atmosphere about the session.

3. (S) #14 and #66 work very well together. They seem to have developed a close interpersonal relationship based upon mutual trust and understanding.

~~SECRET~~