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# AMSAA

INTERIM NOTE #

15

(SECRET-NOFORN) PROJECT GRILL FLAME (U)

AMSAA PHASE I EFFORTS

July 1979

CLASSIFIED BY: MSG, HQDA  
(DAMI-ISH), dated 7 Jul 78  
REVIEW ON 7 July 1999

SPECIAL ACTIVITIES OFFICE

U.S. ARMY MATERIEL SYSTEMS ANALYSIS ACTIVITY  
ABERDEEN PROVING GROUND, MARYLAND

AMSAA 11551979<sup>cy3</sup> SECRET

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S P E C I A L   A C T I V I T I E S   O F F I C E

INTERIM NOTE NO. 15

Aberdeen Proving Ground, MD  
July 1979

(SECRET-NOFORN)   PROJECT GRILL FLAME   (U)

AMSAA PHASE I EFFORTS

ABSTRACT

This report presents the results of AMSAA's Phase I participation in Project GRILL FLAME.

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### ACKNOWLEDGEMENTS

The identification of the specific roles played by specific individuals in the AMSAA GRILL FLAME program must be protected. Individual roles are referred to in this publication and all other project records by alpha-numeric designators. However, the success of the GRILL FLAME program is dependent on all of the individuals involved as participants, advisors, administrative support personnel, etc. Their names are hereby listed in recognition of their support.

Dr. Joseph Sperrazza  
COL Albert DeProspero  
GEN Lewis Walt  
Mr. Daniel O'Neill  
Mr. John Kramar  
Dr. Evan Harris Walker  
Mr. Paul Kunselman  
Mr. Ray Dietz  
Mr. Scott Phillips  
Mr. Michael Iten  
Mr. Dan Murdock  
Mr. Clark Thomas  
Ms. Lynne Taylor  
Ms. Donna McComas  
Ms. Edith Reardon  
Ms. Sally Woomert  
Mr. Mark Reches  
Mr. George Hanna  
Mr. Michael Finkel  
Ms. Sandy Johnson  
Ms. Jo Carroll  
Ms. Carole Brooks  
Mr. Brit Harrison  
Ms. Glenna Tingle  
Ms. Juanita Keesee  
Ms. Arlene Whitaker  
Ms. Michael Miller  
Ms. Louise Aaron

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AMSAA PHASE I EFFORTS

## 1. (SECRET-NOFORN) BACKGROUND (U)

(S-NF) AMSAA first became cognizant of efforts ongoing in applied parapsychology, or psychoenergetic processes, through unclassified information available in the open literature. This particular literature concentrated on the work in remote viewing being done by Dr. Harold Puthoff and Mr. Russell Targ of SRI International with psychics Ingo Swann, Pat Price and Hella Hammid.

(S-NF) On 21 March 1978, Dr. Puthoff gave presentations to the AMSAA staff on remote viewing as a part of AMSAA's general guest lecture program. At Dr. Puthoff's request, one of the presentations was given at the SECRET controlled access SI level to a selected few AMSAA management personnel while the other presentation was given at the SECRET level to about 40 interested members of the AMSAA staff. These presentations provided the impetus to further explore SRI's efforts in coordination with the Foreign Technology Division, Wright-Patterson Air Force Base. Upon realizing the tactical military potential of such phenomena, AMSAA so informed the CG, DARCOM and the Under Secretary of the Army and received tacit approval in April 1978 to fiscally assist the project in order to sustain it and to obtain some data on targeting of tactical ground targets. In May 1978, AMSAA transferred \$100K to FTD for SRI to continue their investigations on the military applications of remote viewing.

(S-NF) In addition to the AMSAA support of SRI, the establishment of an in-house program on remote viewing was approved by CG DARCOM in April 1978. General discussions were held among interested analysts during April to July 1978. In July 1978, a Project Manager was appointed by the AMSAA Project Officer to organize and direct the in-house effort. In August 1978, AMSAA began conducting remote viewing sessions.

(S-NF) In July 1978 the unclassified code name GRILL FLAME was issued to replace any open reference to US Army involvement in parapsychology. US Army interest or work in parapsychology is classified SECRET NOFORN with a strict need-to-know caveat operative for the GRILL FLAME program (Appendix A). In September 1978, DIA guidance further defined the classification of all GRILL FLAME papers, reports, etc., to be SECRET, ORCON (Dissemination and Extraction of Information Controlled by Originator).

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2. (SECRET-NOFORN) OBJECTIVES (U)

(S-NF) The AMSAA GRILL FLAME program was undertaken to achieve the following two objectives:

- A first order challenge, confirmation and/or rejection of the SRI remote viewing protocol (Appendix B).
- First hand experience with remote viewing by AMSAA personnel.

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## 3. (SECRET-NOFORN) DEFINITIONS (U)

3.1 (S-NF) Remote Viewing (RV) (U).

(S-NF) An intellectual process by which a person perceives characteristics of a location remote from that person; it does not involve any electronic sensing devices at or focused at the target nor does it involve classical photo interpretation of photographs obtained from overhead or oblique means.

3.2 (S-NF) Remote Viewer (U).

(S-NF) The person who locates, identifies and/or describes the target.

3.3 (S-NF) Interviewer (U).

(S-NF) The person who interacts with the remote viewer before, during and after the RV session.

3.4 (S-NF) Remote Viewing Session (U).

(S-NF) A single attempt by the remote viewer to locate, identify and/or describe a target.

3.5 (S-NF) Target Pool Selector (TPS) (U).

(S-NF) The person who selects the targets comprising the target pool. This person does not participate in any other phase of the RV process. The individual targets are maintained in a secure container accessible only to the TPS.

3.6 (S-NF) Beacon Individual (U).

(S-NF) The person at the target site during an RV session.

3.7 (S-NF) Project Officer (U).

(S-NF) The overall, responsible individual for all aspects of the project.

3.8 (S-NF) Project Manager (U).

(S-NF) The individual designated by the Project Officer to organize and direct the in-house RV program.

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(S-NF) Some of the terminology defined above has been changed from that of the original SRI protocol being replicated. This change in identifiers resulted from discussions among the participants to more accurately describe the roles of the individuals and their interactions as well as redefine the nature of the process as a task to be accomplished during an RV session rather than as an experiment or demonstration. The terminology changes are noted as follows:

SRI

Subject  
Inbound Experimenter  
Outbound Experimenter  
Experiment/Demonstration

AMSAA

Remote Viewer  
Interviewer  
Beacon Individual  
Session

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4. (SECRET-NOFORN) SELECTION OF PARTICIPANTS (U)

(S-NF) Upon establishment of the AMSAA GRILL FLAME program, individuals who had previously shown an interest in the potential application of RV were invited to participate as a remote viewer, interviewer or beacon individual. Individuals desiring to participate in these tasks were accepted. Other individuals selected after the initial participants were identified were given an orientation on the phenomena by the Project Officer and/or Project Manager and asked to read published literature on RV. After a familiarization with the RV process and procedures, these individuals were asked if they would like to participate in one of the tasks. Only those individuals who indicated a positive desire to participate were accepted.

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## 5. (SECRET-NOFORN) ORGANIZATION OF RV TEAMS (S-NF)

(S-NF) Two teams, designated as T1 and T2, were established to replicate the SRI protocol. Each team consisted of a remote viewer, interviewer and one or more beacon individuals. Ten RV sessions were conducted by each team, for a total of 20 sessions comprising this Phase I GRILL FLAME effort.

(S-NF) It was originally envisioned that the composition of the teams would remain the same throughout all of the sessions. However, that was not the case (see Section 9, Problems Encountered). The only members of the teams that participated in all of the sessions were the remote viewers; thus, each of the two remote viewers, designated as S1 and S2, participated in ten RV sessions. Four interviewers, designated as IB1 through IB4, participated in the sessions as did twelve beacon individuals, designated as OB1 through OB12.

(S-NF) As the sessions progressed, the actual number of individuals involved was reduced to four: the two remote viewers remained the same, the interviewers were reduced to two in number and a remote viewer and/or interviewer would serve as a beacon individual for the other remote viewer/interviewer team. These four individuals became the "core group" of the AMSAA GRILL FLAME program, and, with one individual change, remain so today.

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## 6. (SECRET-NOFORN) PROCEDURES (U)

6.1 (S-NF) Target Selection (U).

(S-NF) A target pool of 100 target sites was selected by the TPS. The TPS was provided a copy of the SRI protocol to guide him in the target selection. The 100 targets selected were within a 30-minute drive of AMSAA; the restricted areas of APG were specifically excluded from consideration.

(S-NF) The TPS went to each of the target sites he selected, took a Polaroid picture of the site and wrote the name and location of the site on an index card. The card and picture were placed in an envelope. The resulting 100 envelopes were sealed, randomized and numbered by the TPS. The target pool was maintained by the TPS in a locked file cabinet to which he had the only key.

(S-NF) The SRI protocol indicates that targets chosen should be distinctive, but that the target pool should include more than one example of each distinctive type. This precludes the remote viewer from eliminating a perception of a target because one of that type was used before. S1 and S2 were informed that the target pool consisted of similar as well as different types of targets and that each individual target would be used only once.

6.2 (S-NF) Remote Viewer Session Preliminaries (U).

(S-NF) Before the first RV session was scheduled, the remote viewers were oriented to the procedure to be followed by the interviewers and beacon individuals. This orientation included discussions among the participants as well as reading the published literature available. This orientation was very important, as the remote viewer needed to understand that he should state raw perceptions; the SRI protocol cited experience which indicated specific interpretations are quite often inaccurate while the initial raw perceptions of the remote viewer tend to be correct. In addition, both S1 and S2 were always encouraged to express their feelings and ideas for enhancing all aspects of the RV process.

(S-NF) This orientation was also important to the interviewers as they needed to be aware of the differences between raw perceptions and embellished descriptions in order to be able to encourage the remote viewers to state what they perceived.

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~~SECRET~~6.3 (S-NF) Activity of the Beacon Individual (U).

(S-NF) At the beginning of the RV session, the remote viewer, interviewer and individual or individuals serving as the beacon met for 5-10 minutes for a relaxed, informal chat. The time of this meeting, as well as the timing for all aspects of the session, was agreed to by all participants prior to the final scheduling of the session.

(S-NF) The beacon individual(s) departed the meeting and obtained the target from the TPS. The TPS did not select the target until the beacon individual(s) arrived at his office. The target was then selected by using the random number generator program of the HP-65 calculator and pulling that numbered envelope. This procedure eliminated the possibility of the beacon individual(s) divulging any hint of the target to the remote viewer and interviewer.

(S-NF) After driving through the gate of the AMSAA/BRL compound, the beacon individual(s) opened the target envelope and proceeded to that location, to arrive there at the specified time, usually 30 minutes hence, which was the amount of time it would take to drive to the furthest target in the pool. The beacon individual(s) had been instructed to stay in motion until 2-3 minutes prior to the start time of the viewing period, park his car and then walk up to the target location at the exact starting time so his view of the location was fresh. The beacon individual(s) was to pay attention to the target environment and not let his mind wander, particularly to other locations. At the end of the fifteen minute viewing period, the beacon individual(s) returned to the location of the remote viewer and interviewers.

6.4 (S-NF) Remote Viewing Session (U).

(S-NF) After the beacon individual(s) departed to obtain the target and proceed to the target site, the remote viewer and interviewer had 30 minutes to relax and discuss the procedures of the session. At this time, the interviewer encouraged the remote viewer by reemphasizing his ability to do RV, reminding him to simply state his perceptions and, most importantly, creating an atmosphere of confidence and trust.

(S-NF) When we first started conducting RV sessions, the interviewer and remote viewer usually chatted right up to the start time of the viewing period. On several occasions, other people were present in the room. Through continued discussions between the GRILL FLAME

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participants and the SRI personnel, both of these practices were halted midway through Phase I (see Section 10, Lessons Learned). The remote viewer and interviewer were thus the only people in the room following the departure of the beacon individual(s). Additionally, about 15 minutes prior to the viewing period, the remote viewer and interviewer were generally silent, enabling each one of them to relax in whatever manner best suited them, e.g., reading a magazine, relaxing with their eyes closed, etc.

(S-NF) During the 15-minute viewing period, the remote viewer and interviewer functioned as a team. If either S1 or S2 did not have any immediate sensory images, the interviewer did not apply any pressure; rather, the interviewer was responsible for reassuring S1 or S2 that there was no time pressure using statements like, "we have all the time in the world;" neither was any attempt made by the interviewer to make the remote viewer feel that he had to say something. When S1 or S2 had a perception of the remote target site, the interviewer, in conversation with the remote viewer, would try to bring out descriptive statements and sketches of those perceptions, being careful not to lead the remote viewer by adding or detracting from the perceptions or reenforcing certain perceptions at the expense of others. The interviewer could suggest that the remote viewer intellectually "move around" at the site and describe the site more fully, to include structures, terrain features, activities, colors, people, etc. The remote viewer was encouraged to do only those things he felt comfortable doing, e.g., he could tell the interviewer he did not want to move around a structure but preferred to describe his perceptions of the beacon individual(s)' actions. If it appeared to the interviewer that the remote viewer's perceptions were in some way contradictory or inconsistent, the interviewer would attempt clarification by asking questions or suggesting an alternate approach to verify the original perceptions.

(S-NF) All of the RV sessions were tape recorded. Additionally, the interviewer provided the remote viewer with paper and pencil to sketch his perceptions; the SRI experience indicates that drawings tend to be more accurate in many instances than verbalizations. The remote viewers were encouraged to draw either in conjunction with their verbal descriptions and/or at the end of the 15-minute viewing period, whichever they preferred.

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6.5 (S-NF) Post-Session Analysis (U).

(S-NF) At the end of the 15-minute viewing period and drawing time, the remote viewer and interviewer relaxed until the beacon individual(s) returned. At that time, the remote viewer, interviewer and beacon individual(s) all went back out to the target site. This part of the procedure served several purposes:

a. (S-NF) The remote viewer was provided the opportunity of seeing first-hand how well he did.

b. (S-NF) The remote viewer began to evaluate the types of perceptions he felt most confident about as well as the types of imagery he was less comfortable about revealing. The interviewer also began to recognize the form of those perceptions and could thus reorient his conversation with the remote viewer during subsequent sessions to better account for those factors.

c. (S-NF) The beacon individual(s) could describe his exact actions at the site; this was particularly significant in the sessions in which the remote viewer specifically perceived the actions of the beacon individual(s).

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## 7. (SECRET-NOFORN) EVALUATION (U)

(S-NF) This section of the report describes the two evaluation methods used to assess a "statistical significance" and/or "success" of a set of remote viewing efforts. On the surface, both of the methods described below seem to be relatively straightforward and easily accomplished, but, in practice, they are complex, time consuming, and a very critical part of the RV process. The evaluation methods are dependent on the resulting impersonal product of the remote viewing sessions, which turn out to be a relatively complex set of raw impressions. These impressions can be described as follows:

(1) (S-NF) Each session transcript averages seven pages in length of basically single-spaced type, plus associated drawings.

(2) (S-NF) Each transcript is comprised of an enormous amount of information that the evaluator has to sort out, which is a product of the remote viewer's mind; usually, it is not nicely organized in clear sentences or even phrases. Rather, the verbalizations represent the remote viewer's best first time attempts to describe the fleeting perceptions of his mind, which is a very difficult process and one that is only fully understood by experiencing it oneself. The resulting information is usually not a picture perfect description of the target area. The remote viewer's perceptions do not necessarily fall into neat patterns nor are they normally totally accurate as some of the remote viewer's stated perceptions correspond perfectly to the target, some less closely and some not at all. Additionally, the remote viewer's perceptions may be associative in nature (e.g., heating or cooling function for a refrigerator), or symbolic in nature (e.g., hexagon for a synagogue) as opposed to literal encompassing perceptions of the target (e.g., a red brick structure). Lastly, as the transcripts are "edited" only to remove identities and target sequence clues for the evaluator, some of the information in the transcripts is philosophical in nature, or represents informal dialogue between the remote viewer and interviewer and does not relate to the target at all.

(3) (S-NF) The drawings made by the remote viewer during the RV session are attached to the transcript. They provide the evaluator with an additional source of information to be sorted out. The drawings are usually a good pictorial summary of the remote viewer's perceptions that correspond to the target, as well as those that do not. Additionally, the drawings oftentimes include information

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not related by the remote viewer during the verbalization aspect of the session. However, the information content of drawings has to be evaluated in light of several factors consistently found during past experience:

- (S-NF) The information is often, but not always, presented in a left-right reversal pattern.

- (S-NF) The remote viewer's size and distance perceptions are not necessarily accurate, although limited experience has shown that the proportional error tends to be consistent for each remote viewer.

- (S-NF) While the drawing may be an accurate representation of the target, the functional labels assigned by the remote viewer may be inaccurate.

- (S-NF) Some remote viewers are better artists than others and their drawings thus vary accordingly.

(4) (S-NF) In our rank ordering evaluation, the evaluator had to go to each of the targets. While at each target, he had to read six or seven transcripts and rank order them based on their degree of correspondence to the target. He had to do this at each target; this Phase I effort had a total of 20 targets. Thus, the amount of time that has to be devoted to the evaluation process is quite significant.

#### 7.1 (S-NF) Rank Ordering Method (U).

(S-NF) An individual who was in no way associated with the remote viewing sessions read the 20 transcripts and deleted from them any references to dates or previous targets. This was done to prevent an evaluator from ordering the transcripts chronologically determining that a given transcript couldn't be a specific site because the remote viewer mentioned that what he was perceiving reminded him of the specific target he had at his previous session.

(S-NF) Three evaluators were chosen to evaluate all 20 edited transcripts with their associated drawings against the 20 targets. Due to the cumbersome nature of this task and advice provided by SRI, the transcripts and associated targets were divided into three packages: the first seven sessions of S1, the first seven sessions of S2, and the last three sessions of S1 and S2. The transcripts and target listings were independently randomized for each package. Each evaluator was thus given three transcript/target packages, a copy of the SRI protocol, a matrix to

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fill in their results and an instruction sheet describing the evaluation procedure detailed in the next paragraph. A copy of the total packet given to the evaluators is included as Appendix C. The details of the evaluation procedure for each package were as follows:

(S-NF) The evaluator was to go to the first target site of his choice and look around. He then read through all the transcripts and examined associated drawings with the goal of determining the best to worst description of that particular target, rank ordered the transcripts 1, 2, ...6, 7 (7 for the first two packages, 6 for the last package), best to worst match for that target, and entered the results on the matrix. This same procedure was carried out at each target site. The rank ordering for each target was done independently of the previous rank orderings, so that, for example, a given transcript may have been chosen first place match for more than one target if that provided the best ordering of descriptions. After the first package was completed, the evaluator went on to the second package and followed the rank ordering procedure for that package. The third package was evaluated accordingly. Each of the three evaluators, working independently, went through the entire procedure for each of the three packages. All of the original evaluation matrices are provided in Tables 7-1 through 7-3; Table 7-1 contains the matrices generated by the evaluators for Package #1, Table 7-2 for Package #2, and Table 7-3 for Package #3. Table 7-4 is a summary of the results listed in the order in which the sessions actually occurred.

(S-NF) While the results of this evaluation were not statistically significant, defined as the probability of the obtained sum of ranks being less than or equal to .05, the learning that occurred during that period was significant, as can be somewhat implied by the results if the level for statistical significance is lowered to 0.1 and provided a very positive impetus for the participants to continue their efforts.

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TABLE 7-1 (S-NF) EVALUATION MATRICES, PACKAGE #1 (U)

<u>Transcript</u>	<u>Target Site</u>						
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
Evaluator #1							
A	②	7	7	4	2	7	6
B	1	6	2	2	①	6	4
C	4	5	4	3	5	①	5
D	3	4	3	5	4	4	⑦
E	7	1	⑤	6	6	3	2
F	5	②	6	7	7	2	3
G	6	3	1	①	3	5	1
Evaluator #2							
A	⑥	1	5	1	6	5	5
B	1	5	3	4	①	2	2
C	3	2	4	6	4	⑥	6
D	4	3	1	7	5	4	④
E	7	7	⑦	3	7	7	4
F	2	④	2	2	3	1	7
G	5	6	6	⑤	2	3	1
Evaluator #3							
A	⑦	5	6	5	5	6	6
B	3	7	2	4	③	4	3
C	5	4	5	3	4	③	4
D	4	1	4	6	7	7	⑦
E	6	6	⑦	7	6	5	5
F	1	③	1	1	2	2	2
G	2	2	3	②	1	1	1

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TABLE 7-2 (S-NF) EVALUATION MATRICES, PACKAGE #2 (U)

<u>Transcript</u>	<u>Target Site</u>						
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
Evaluator #1							
A	6	(7)	7	4	(1)	7	3
B	2	2	4	1	(7)	5	1
C	4	3	2	6	4	(6)	2
D	(5)	6	1	2	2	2	6
E	1	1	3	(5)	3	3	5
F	7	5	5	7	6	4	(4)
G	3	4	(6)	3	5	1	7
Evaluator #2							
A	6	(7)	7	7	3	7	7
B	4	4	2	4	(6)	5	2
C	1	2	5	1	4	(2)	6
D	(2)	3	6	2	5	1	5
E	5	5	1	(6)	2	3	4
F	7	6	4	5	1	6	(1)
G	3	1	(3)	3	7	4	3
Evaluator #3							
A	7	(7)	7	7	7	7	7
B	6	6	6	6	(6)	6	6
C	1	4	2	2	4	(2)	3
D	(4)	5	3	3	2	4	4
E	3	3	1	(1)	3	1	1
F	2	2	4	4	1	3	(2)
G	5	1	(5)	5	5	5	5

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TABLE 7-3 (S-NF) EVALUATION MATRICES, PACKAGE #3 (U)

<u>Transcript</u>	Target Site					
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>
Evaluator #1						
A	4	2	3	2	(2)	1
B	6	6	(4)	6	1	2
C	(5)	4	5	3	6	4
D	3	1	1	5	3	(3)
E	1	5	6	(4)	5	6
F	2	(3)	2	1	4	5
Evaluator #2						
A	3	4	3	4	(1)	5
B	6	3	(1)	6	2	6
C	(4)	5	6	1	6	2
D	2	6	4	2	3	(1)
E	5	1	2	(5)	4	3
F	1	(2)	5	3	5	4
Evaluator #3						
A	5	4	1	6	(3)	3
B	3	3	(3)	3	1	4
C	(4)	6	6	1	6	6
D	1	5	2	5	2	(2)
E	2	2	4	(2)	4	1
F	6	(1)	5	4	5	5

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TABLE 7-4 (S-NF) EVALUATION RESULTS (U)

	<u>Package 1</u>	<u>Package 2</u>	<u>Pakage 3</u>
Evaluator 1	5th 2nd 7th 1st 2nd 1st 1st	7th 5th 4th 5th 7th 6th 6th	3rd 4th 2nd 4th 3rd 5th
	19 p=.054	40 p=.99	21 p=.55
Evaluator 2	7th 6th 4th 5th 4th 6th 1st	7th 2nd 1st 6th 6th 3rd 2nd	2nd 1st 1st 5th 1st 4th
	33 p=.85	27 p=.46	14 p=.061
Evaluator 3	7th 7th 7th 2nd 3rd 3rd 3rd	7th 4th 2nd 1st 6th 5th 2nd	1st 3rd 3rd 2nd 2nd 4th
	32 p=.80	27 p=.46	15 p=.10

7 Targets/Transcripts - Sum of Ranks = 18 or less for significance.

6 Targets/Transcripts - Sum of Ranks = 13 or less for significance.

Significance is defined as the probability of the obtained sum of ranks  $\leq .05$ .

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~~SECRET~~7.2 (S-NF) Principle Concepts Methods (U).

(S-NF) This evaluation method has only been applied on a limited basis to evaluate our transcript/target correspondence to date, but the results are encouraging. This method provides for a less cumbersome on-site evaluation procedure and also serves as a basis for analyzing the accuracy and applicability of the data generated during the RV session. Several improvements in both the effectiveness and efficiency of the evaluation process have resulted from the use of this method:

a. (S-NF) The evaluator reads the transcripts prior to being provided with the identity of the target sites and determines the principle concepts (PC) of each transcript. The PC for each transcript are then listed on an evaluation matrix. Thus, during the actual evaluation at the target sites, the evaluator only has to deal with a 1-2 page summary of the transcripts rather than continuously reading several transcripts, each averaging about seven pages in length.

b. (S-NF) The rank ordering method forces the evaluator to not only compare each transcript to the target site, but also to compare the transcripts to each other. The PC method allows the evaluator to rate the correspondence of each PC of the transcript to the target site, one PC at a time, without having to go through the process of comparing the transcripts against each other.

c. (S-NF) The evaluator can make his final determination of transcript/target match after he has visited one of the target sites by statistically evaluating the PC correspondence ratings and using those results in concert with the drawings and any other information he may have to come to a final decision, to include going back to the target site. This relieves the pressure on the evaluator, present in the rank ordering method, to make a determination of final match at the same time.

d. (S-NF) Even after their use during the evaluation process, the PC matrices are a valuable source of information to all of the participants in the remote viewing process. The correspondence ratings allow the remote viewer to see how his feelings about the PC compare with their evaluation and to identify which types of his impressions tend to be more accurate than others. This type of analysis is also helpful to the interviewer in being able to suggest avenues of approach to the remote viewing during the RV sessions. Additionally, this analysis of PC correspondence

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can serve as a guideline in determining target characteristics that are more physically interesting than others; this type of information is valuable in developing target pools and particularly in evaluating the reliability and accuracy of remote viewer impressions in actual application situations.

(S-NF) The only evaluation done to date using this method was conducted by a member of the SRI staff in March 1979. The randomized target/transcript package consisted of five of the six sessions included in the previously mentioned third package; the 6th session was not included as it did not meet all of the criteria of the protocol (see Section 9, Problems Encountered). The results of this evaluation, based on the procedures described in the following paragraph, are provided in Table 7-5. Figure 7.1 presents a graphical interpretation of the results of the evaluation on Table 7-5. The steps of this evaluation procedure were as follows:

a. (S-NF) The evaluator first reads a transcript at his work site and determines the principle concepts (PC) stated throughout the transcript. He then listed the PC for this transcript on an evaluation matrix (Figure 7.2). He then followed the same procedure for the other transcripts. At this step has has an evaluation matrix for each transcript.

b. (S-NF) The evaluator made additional copies of the five matrices so that he had several sets of evaluation matrices one of which is to be used at each target. Thus, his correspondence analysis at each target was done independently of his analyses at any of the other targets.

c. (S-NF) The evaluator then went to the first target site of his choosing and, using one set of evaluation matrices, evaluated the correspondence to the site of each PC of the five separate transcripts on a scale of 0-10. He then put this set of evaluation matrices aside and went on to the second target site. He followed this correspondence evaluation procedure at each of the remaining target sites. Upon finishing the evaluation, he had five completed sets of evaluation matrices.

d. (S-NF) The evaluator then calculated the appropriate statistics, including the mean and variance, of all the PCs of each transcript for each target. Table 7-5 is a summary of these calculated mean values.

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TABLE 7-5 (S-NF) EVALUATION RESULTS (U)

TARGET TRANSCRIPT *	Florist Shop	Diner	High School	Community Services Bldg	Marina
A	6.80	4.20	3.80	4.30	0.60
B	3.33	7.75	4.00	5.92	1.83
C	2.86	3.29	5.52	3.81	2.43
D	4.29	4.59	2.71	5.47	1.76
F	2.38	2.69	4.46	2.38	6.62



Correct Match

Shift in choice due to comparison of  
drawing to target

\*

Targets have been reordered to show results  
along the diagonal~~SECRET~~

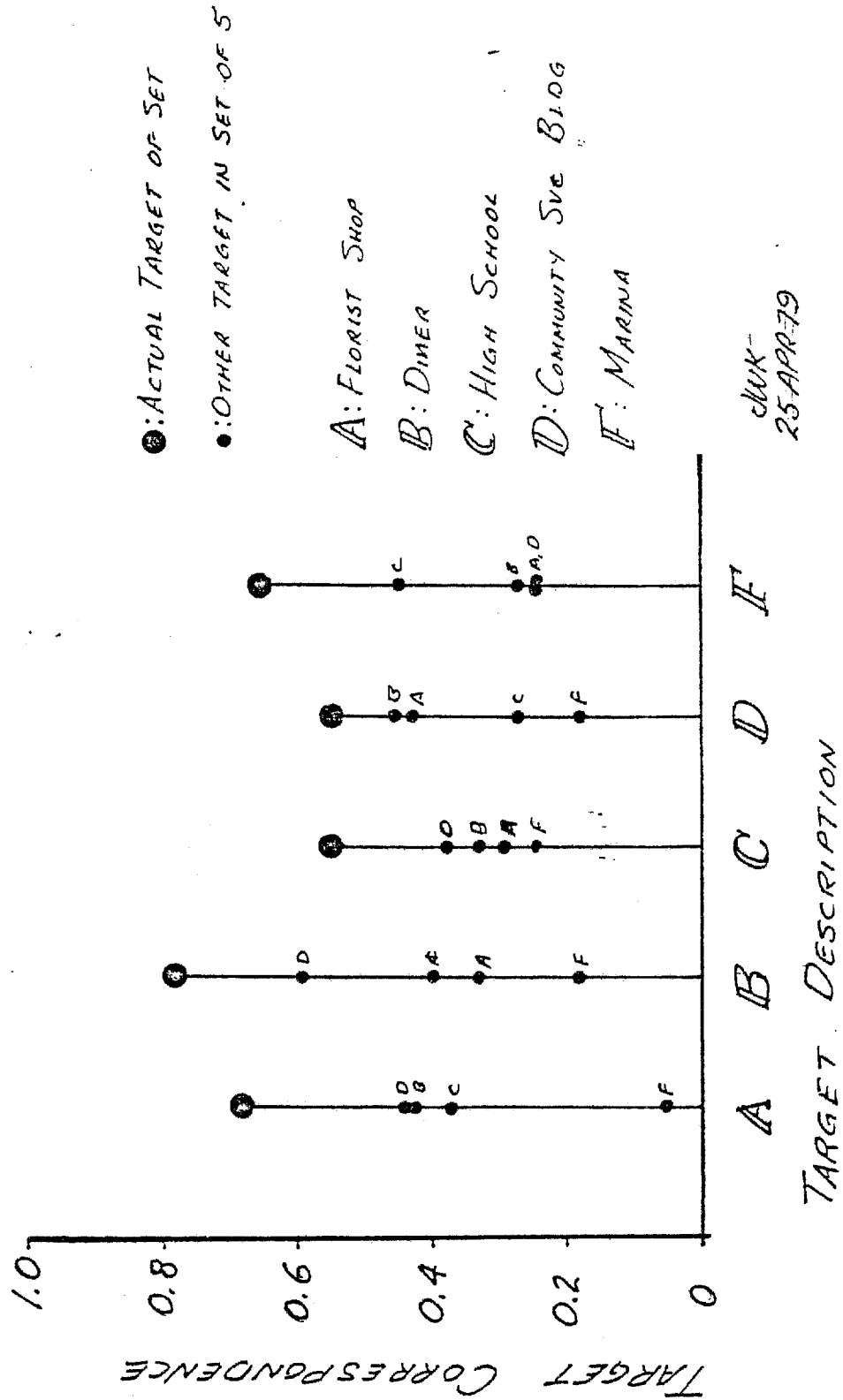


Figure 7.1 (S-NF) Target Matching to Principle Characteristics of Target Description (U)

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SET

TRANSCRIPT

#	Concept	Target					
		1	2	3	4	5	6
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
21							
22							
23							

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Figure 7.2 (U) Evaluation Matrix

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e. (S-NF) The results of the target/transcript correspondence based on the calculated mean values were then reviewed utilizing the drawings attached to the transcripts in order to establish a final rank ordering of each transcript with each target. The resulting five out of five correct matches obtained in this evaluation are indicated on Table 7-5 by blocks.

(S-NF) It is planned to have three in-house evaluators utilize this evaluation procedure on the same five targets/transcripts. The results should prove both interesting and quite useful.

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## 8. (SECRET-NOFORN) SPECIAL SESSIONS (U)

(S-NF) This section briefly summarizes the special sessions that were held in addition to the 20 replication sessions discussed thus far. The transcripts from the majority of these sessions have not been edited or formally evaluated and are thus not included in this report. They are available to those individuals with a need to know as determined by the Project Officer or Project Manager.

8.1 (S-NF) Canada (U).

(S-NF) Four sessions were conducted at SRI with an SRI consultant as the remote viewer, an SRI staff member as the interviewer and an AMSAA GRILL FLAME participant serving as the beacon individual. The beacon individual was on a business/vacation trip in Canada over a two week period in August 1978. At the time these sessions were conducted, the remote viewer and beacon individual had never met; the remote viewer was told the beacon individual's name and place of employment, provided with a copy of his Pentagon pass, and informed that he was in Canada. After the first session had been held, the remote viewer requested and was provided with the beacon individual's date and place of birth. No other information was given to the remote viewer during the course of the sessions.

(S-NF) At the predetermined times for the sessions, the beacon individual took notes, photographs and/or made sketches of his location. The sessions were tape recorded and transcribed as usual; copies of the edited transcripts and any notes or drawings made by the remote viewer during the sessions were sent to AMSAA for evaluation.

(S-NF) The package was first evaluated in September 1978. Four AMSAA individuals were provided with copies of the four transcripts and one each of the targets, with their task being to rank order the four transcripts 1 to 4, best to worst match, to their one target. The results of this evaluation were not statistically significant. However, it should be noted that the last three sessions held after the viewer was provided the beacon individual's date and place of birth were ranked 1st, 1st, and 2nd. The first session received a 4th place ranking; a possible explanation for this occurrence is that the beacon individual had his family with him and his son has the same name as his. The data obtained during the session correlated with a possible location of his son at that time (as the son was unaware of

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the experiment there is no precise record of where the son was at the time of the first session).

(S-NF) In February 1979, these sessions were reevaluated by four different AMSAA individuals with the addition of two photographs provided by the beacon individual of one of the target locations. The results were identical to the initial evaluation.

#### 8.2 (S-NF) Sweden (U).

(S-NF) Three sessions were held in October 1978 with an AMSAA GRILL FLAME participant on a business trip to Sweden serving as the beacon individual. S1 participated in two sessions, S2 in one session and IB4 was the interviewer in all three sessions. These transcripts have not been edited or formally evaluated; informal evaluation based on verbal and written descriptions provided by the beacon individual indicated considerable correlation with the data provided by the remote viewers.

#### 8.3 (S-NF) Egypt (U).

(S-NF) In November 1978, two sessions were held with an AMSAA GRILL FLAME participant on a business trip to Egypt serving as the beacon individual. S1 and IB4 were the remote viewer and interviewer in both sessions. These transcripts have not been edited or formally evaluated; informal evaluation based on verbal and pictorial descriptions provided by the beacon individual indicated considerable correlation with the data provided by the remote viewer.

#### 8.4 (S-NF) Special Participants (U).

(S-NF) Two special sessions were conducted, one in October 1978 and one in January 1979, with two individuals outside of the core group who had requested to participate in a session as remote viewers. These two sessions were conducted in accordance with the procedures detailed in Section 6 of this report.

(S-NF) S3's session was held in October 1978 with IB4 as the interviewer and OB9 as the beacon individual. This was the first time S3 had participated in a controlled RV program. While the results of this session have never been formally evaluated, the participants, particularly S3, were extremely pleased with the high degree of correlation of the session imagery with the target site. S3's personal insights into the process as it worked for him, which he termed "relaxed concentration," were extremely valuable to

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the core group and we have been most fortunate in having S3 continue his association with the project.

(S-NF) S4's session was held in January 1979 with IB4 as the interviewer and OBl0 as the beacon individual. S4 had previously been involved in an RV experience, but not under the controlled conditions of the GRILL FLAME program. The results of this session have not been formally evaluated; IB4 and OBl1 were encouraged by the results, but S4's reactions were mixed and marked by a high degree of disappointment with his poor ability to accurately verbalize his perceptions in the transcript. S4 was also frustrated by his not summarizing his perceptions at the end of the session for the record. S4 has also continued his association with the program and has indicated his desire to participate in future sessions.

(S-NF) Two other sessions were conducted during this time period in which an individual requested to serve as a beacon individual. Both of these session departed from the established procedure in several ways:

(1) (S-NF) The established target pool was not used; rather the beacon individual selected his own target.

(2) (S-NF) S1 participated in both sessions, however, at the time of the first session, the individuals normally filling the role of the interviewer were not available, so an individual never before associated with the program was placed into that role. IB4 was the interviewer at the second session.

(3) (S-NF) The first session was conducted on the spur of the moment, the second session was rescheduled several times before it finally occurred.

(S-NF) Both of these sessions were conducted under circumstances that were previously found to not necessarily be conducive to achieving good remote viewing results. While the results of the sessions had their good points as well as their bad points, these sessions were most valuable for the lessons learned in how not to conduct an RV session.

#### 8.5 (S-NF) Target-of-the-day Sessions (U).

(S-NF) Three target-of-the-day sessions were held in November-December 1978, two with S1 and one with S2. IB4 was the interviewer in all of the sessions. These sessions were held after the completion of the official 20 sessions and were conceived of by the core group for the purpose of

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gaining further experience and insight into the RV process before progressing into Phase II of the program.

(S-NF) The target-of-the-day sessions basically followed the procedures detailed in Section 6, with the following exceptions:

(1) (S-NF) No beacon individual participated in the sessions. In two of the sessions, the TPS randomly selected the target envelope and merely placed it on his desk, rather than giving it to a beacon individual(s) as usual. In the third session, the TPS did not select the target envelope until the session was completed.

(2) (S-NF) Immediately following the session, the remote viewer and interviewer obtained the target envelope from the TPS and proceeded to the target site, rather than waiting for the usual return of a beacon individual(s).

(S-NF) The results of these three sessions have never been evaluated by anyone other than the participants. Aside from having removed the constraints of being "for the official record" or waiting for nebulous feedback from a distant beacon individual, these sessions provided the participants with the opportunity to explore new approaches to the interaction between the remote viewer and interviewer as well as concentrate on the correlation between the "true" perceptions and the verbalized perceptions with each other and the target site. Additionally, these sessions paved the way for approaching the type of sessions scheduled for Phase II.

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## 9. (SECRET-NOFORN) PROBLEMS ENCOUNTERED (U)

(S-NF) The procedures detailed in Section 6 describe the perfectly coordinated RV session from target selection to post-session analysis. However, the sessions conducted during this Phase I effort did not necessarily go as planned. This section of the report deals with the problems encountered over the course of Phase I.

(S-NF) The problems related in this section can be divided into two categories: those that impact the efficiency of the participants and those that impact the overall quality of the product. The ad hoc nature of this effort involved a broad spectrum of individuals, each of whom approached this task with their own personal beliefs or disbeliefs, levels of expectation and levels of insight and knowledge. The SRI protocol that guided us throughout this program merely outlined the process; only after becoming a part of the process did we even begin to realize the impact of people, places, events, attitudes and a whole host of other factors on the whole process. Thus, it is the intent of this section of the report to be frank and open in stating the problems we encountered during this phase so that the next group of people desiring to undertake a similar effort may avoid some of the same pitfalls.

9.1 (S-NF) Problems Impacting on Participant Efficiency (U)

(S-NF) As noted in Section 5, two teams, T1 and T2, were originally established to participate in this Phase I replication effort. Over time, these teams evolved into a four-person core group. This evolution resulted from the interactions of the events and attitudes discussed below:

(1) (S-NF) The availability of the participants was a pressing problem, due to travel schedules, leave time, meetings, etc. Quite often, the project officer was not notified of the participants' nonavailability until shortly before the session preliminaries were to begin. It then became a very frustrating rush to find a replacement among the limited number of individuals cleared to participate in the program.

(2) (S-NF) Several participants were unwilling to devote an entire afternoon to participating in a session. One participant refused to go back out to the target site for post-session analyses; he said he had more important things to do. From that point on, sessions were not held

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unless everyone agreed in advance to be part of the entire process.

(3) (S-NF) The attitude of one of the prime participants was particularly distressing to the other members of the team as well as the project officer. Instead of discussing his opinions and feelings prior to the start of the sessions, he began his first session by stating he did not want to have his name associated with the program in any way, questioning the need for the administrative details of the session and, in general, creating an atmosphere of confusion and antagonism. This individual was aware of the fact, as was everyone else, that any written record of GRILL FLAME would identify participants only by an alpha-numeric code, never by name; however, in order to get the session started, the participants agreed to destroy the session tapes after they were transcribed, thus removing all mention of names. That was perhaps the worst decision made throughout the program, as we destroyed any concrete proof of the integrity of the sessions. Unfortunately, we did not recognize that fact until we had conducted well over half of the sessions. The team members concluded that this individual was not very empathetic to the program and his active participation was considerably reduced.

(4) (S-NF) Several of the participants expressed the feeling that they could not justify to themselves or their supervisors the time they spent on GRILL FLAME in lieu of other work.

(5) (S-NF) One of the participants rightly informed his office where he would be; unfortunately, he did not tell them that he couldn't be disturbed. Consequently, the ensuing session turned into chaos as other people walked in and out to see the one participant, destroying the concentration of the remote viewer and reducing the effectiveness of the session as a whole.

(6) (S-NF) The general attitude and well-being of all session participants impacts on the conduct and outcome of the sessions. Several participants have come into a session with the events of the morning, the events of the next day, personal problems, etc., being their primary concern. In most cases, this was a reasonable and natural preoccupation; however, there were a few cases in which the concerns totally overshadowed the intent of the session. The sessions conducted under those circumstances were not as "successful" from the participants points of view as other sessions conducted under more relaxed circumstances. The participants' reluctance to say they did not really feel up

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to participating in a session was overcome as the sessions progressed; thus, sessions were postponed until everyone felt comfortable about participating.

9.2 (S-NF) Location (U).

(S-NF) Sessions were held in any reasonable location available at the time: Bldg 392 Conference Room, Bldg 328 Conference Room, Bldg 390 Conference Room, Bldg 394 Conference Room, or any office available if all of the conference rooms were booked. The lack of a dedicated location presented several problems:

(1) (S-NF) Even though office doors were closed and signs were posted on conference rooms that a meeting was in progress, interruptions still occurred. These interruptions broke the concentration of the remote viewer and interviewer and it was very difficult to resume a session after an interruption. Also, the fact that two people were occupying a large conference room was questioned upon occasion; on one such occasion, the participants were asked to leave so a larger group of people could use the room.

(2) (S-NF) Particularly in an office situation, telephones and conversations were very distracting. For instance, in one session, the remote viewer found it extremely difficult to concentrate on anything but the animated discussion going on outside of the office; 10 minutes of the session were thus unproductive until the discussion quieted down and the remote viewer could concentrate on the session.

(3) (S-NF) The room environment affected each of the remote viewers differently. For instance, S1 found one particular room to be quite distracting due to its cluttered nature and extreme brightness. S2 was not as affected by content of the room, but was more susceptible to room temperature.

(S-NF) In November 1978, the location problem was solved with the hookup of the trailer located outside of Bldg 367. The trailer contains a large conference table and chairs as well as a comfortable couch and chair. Additionally, it has its own heat and air conditioning system and no telephone. GRILL FLAME has first priority on use of the trailer; however, it is used as a conference room by other AMSAA personnel as needed and available.

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~~SECRET~~9.3 (S-NF) Equipment (U).

(S-NF) In order to start the sessions, a dictaphone tape recorder was borrowed from one of the offices in AMSAA, as the unit ordered for this project had not yet come in. The borrowed unit broke down during one of the early sessions and had to be sent out for repairs. SRI lent us a Sony recorder to use until ours arrived, as we were having a difficult time finding another available recorder in AMSAA. Our dictaphone unit finally arrived in November 1978 and appears to be working very well.

(S-NF) The original 60-minute cassette tapes available through the supply system presented no problem. Midway through our Phase I effort, the tapes began to be supplied by a second manufacturer. The quality of these tapes left much to be desired; we lost an entire session because the tape unwound all through the recorder. This malfunction was not noted by the participants until 10 minutes of the session had elapsed and, at that point, nothing could be done to correct the problem. In order to make sure the problem was not with the recorder, we tested several more of those particular tapes along with privately purchased tapes; again, the problem occurred only with the one manufacturer's tapes. We thus special ordered some reputable 60-minute tapes and have had no recurrence of the problem.

9.4 (S-NF) Special Case (U).

(S-NF) In one of the latter sessions, the beacon individual was several minutes late in arriving at the target location; he was unfamiliar with the location, had gotten lost and had to stop to get directions. Consequently, when the session started, he was still driving to the target location. The remote viewer perceived the area the beacon individual was driving by at that time and it was that area he described during the session. Unfortunately, it was not the target location. Thus, the remote viewer's descriptions in no way corresponded to the actual target location, although they corresponded very well to the "passing" location of the beacon individual at the start of the session. Unfortunately, the evaluation procedure does not allow for this type of occurrence. After discussing this matter with SRI it was decided to eliminate this session from the principle concept evaluation procedure, described in Section 7.2, as it did not conform to the procedural requirements for an RV session.

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## 10. (SECRET-NOFORN) LESSONS LEARNED (U)

(S-NF) The RV process is very dynamic and personal in nature; however, the elements that comprise these facets of the process are not easily incorporated into a procedural protocol. When we first started this Phase I effort, we were not aware of the broad spectrum of influences, interactions or their impact on the process. Only through the experience of being part of the process, along with the interaction among the participants and between the participants and SRI, did we even begin to realize the dynamics of the process. This section attempts to describe the most significant realizations, our efforts to deal with them on a personal basis, and our efforts to incorporate them in our approach to the process.

10.1 (S-NF) Rise Time (U).

(S-NF) Rise time is essentially the time between the final scheduling of an RV session with a remote viewer and the session; the remote viewer is told he will be participating in an RV session at a specific time in the near future, i.e., two days from now at 1300 hours. During this rise time, the remote viewer prepares himself for the session, knowing precisely that his time of "heightened awareness" for remote viewing will occur at the stated time on the scheduled day. Thus, it was found to be essential that the session start at the stated time. When a session was held on time, a remote viewer's "heightened awareness" tended to stay high for several minutes and then gradually started to taper off. However, if a session was delayed for whatever reason, the remote viewer's "heightened awareness" tended to drop dramatically after the scheduled time had passed, noticeably affecting the quantity and quality of the remote viewing perceptions. This rise time process was found to be equally applicable to the interviewer.

(S-NF) Once having recognized the importance of rise time to the RV process, sessions were very carefully scheduled to meet the availability of the participants. Although the need never arose during the remaining sessions of this effort, all participants have agreed to cancel any session in which such a delay occurs. The agreement continues at the time of this writing.

10.2 (S-NF) Quiet Time (U).

(S-NF) Quiet time is the 15-minute period prior to the start of the session. During this period, the remote viewer and interviewer basically do what they feel is best

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for their individual relaxation, i.e., they are generally silent; they may either sit and relax with their eyes closed, read a magazine, etc.

(S-NF) The concept of quiet time has become part of our approved protocol for RV; however, it was not even a consideration when this effort was started. During the first few sessions, the remote viewer and interviewer usually conversed right up to the viewing period and, on several occasions, other people were also present in the room. It was only after S1 and S2 expressed their dissatisfaction with this arrangement did we recognize the need for a quiet period without any observers. All subsequent sessions allowed for this quiet time for the remote viewer and interviewer and no longer allowed anyone else to be present in the room after the beacon individual(s) had departed. On those special sessions where the beacon individual was at a distant location or not even a necessary part of the session, the remote viewer and interviewer were the only participants.

### 10.3 (S-NF) Remote Viewer/Interviewer Interaction (U).

(S-NF) The concept of the remote viewer and interviewer functioning as a team during an RV session has become an integral part of the RV process and protocols. While the initial RV teams were set up to hopefully reflect a certain degree of compatibility, the natural relationships that developed, and in a large part led to the formation of the core group, more clearly reflect the interpersonal and emotional undercurrents of the interaction between the remote viewer and interviewer that impact so significantly on the entire RV process.

(1) (S-NF) First and foremost, the remote viewer and interviewer must respect and trust each other. While this does not mean they have to be the best of friends, it does mean they have to communicate with each other honestly and openly in order to establish the rapport that works best for them.

(2) (S-NF) Both the remote viewer and interviewer have to have a positive outlook about RV and work together to maintain a success oriented rapport.

(3) (S-NF) The interviewer must be sensitive to what the remote viewer says during a session and, more importantly, to what he says to the remote viewer. This is discussed in more detail in Section 10.4.

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(4) (S-NF) The interviewer has to allow each remote viewer to develop his own style of remote viewing, e.g., keeping his eyes closed, turning out the lights, etc. Basically, the interviewer has to be flexible in order to insure the remote viewer is as comfortable in a session as is possible.

10.4 (S-NF) Remote Viewer/Interviewer Interaction  
Specifically During the RV Session (U).

(S-NF) As noted above, the interviewer must be sensitive to what he says to the remote viewer and to what the remote viewer says during a session. We have found the following to be helpful in this regards with our core group of four:

(1) (S-NF) The vocabulary of the interviewer should not include negative words or words which cue or lead the remote viewer or reinforce his specific, seemingly analytical, statements. For example, the interviewer should not mention words like "failure," "miss," "experiment," etc.

(2) (S-NF) The interviewer should provide guidance to the remote viewer in the form of suggestions or directions rather than asking questions, although there are times where questions cannot be avoided. The suggestion approach has two very positive benefits. First, implicit in the suggestion is the knowledge that the remote viewer is capable of doing what is suggested by the interviewer. For instance, the suggestion "approach the structure and tell me about it" is a much more positive and reassuring approach than the question "why don't you approach the structure and tell me if you see anything?" By the more positive approach, the interviewer is letting the remote viewer know he has confidence in his ability and the remote viewer responds accordingly. Secondly, questions apparently force the remote viewer to have to consciously decide if he wants to answer the question at all and, if he agrees to answer, he then has to provide himself with the reassurance to do what the interviewer has requested. In the case where questions cannot be avoided, either due to the nature of the interactive conversation or because the interviewer can't verbalize what he wants to say any other way, they should be phrased very carefully to avoid forcing the remote viewer to become less descriptive and more analytical or feel as if he is obligated to answer and thus possibly lose some additional remote viewing perceptions.

(3) (S-NF) The interviewer has to learn to react to each remote viewer individually. For instance, the

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interviewer learns through the remote viewer's tone of voice, facial expression, etc., whether he has confusing or contradictory imagery or whether he is not perceiving any imagery at all. What the interviewer says at this time, or if he even says anything at all, depends on his knowing the remote viewer's reaction patterns. This is something the interviewer learns only through experience and is different for each interviewer/remote viewer team. This type of recognition also occurs on the part of the remote viewer; for instance, the remote viewer can tell if the interviewer is hesitant about suggesting a new approach and may even request that the interviewer do so. In our experience in Phase I, the interplay described here was developing between IB4 and S1 and IB4 and S2. The latter sessions of Phase I reflect this development.

(4) (S-NF) The interviewer has to learn to keep quiet! While this was alluded to above, it is important enough to be mentioned again here. Too much direction by the interviewer may break or reduce the viewer's concentration or cause him to be too analytical.

10.5 (S-NF) Tape Recording (U).

(S-NF) As noted in the procedure for an RV session, the entire viewing period and subsequent conversation while drawing by the remote viewer is tape recorded. Actually, during the initial sessions of Phase I, only the remote viewing segment was taped; the recorder was turned off when the remote viewer was drawing, having completed the verbalization of his perceptions. Over time, we realized that the remote viewer often mentioned new perceptins while he was drawing and also tended to more fully describe the spatial relationships of his perceptions as he drew. Thus, the original taping procedure was modified to taping what truly comprises the RV session: the verbalization period and the drawing period.

(S-NF) A critical lesson learned in regard to tape recording the sessions concerns the tapes themselves. As mentioned in the section on problems encountered during this effort, the participants originally agreed to destroy the session tapes after they were transcribed. It was, at best, a bad decision, as we managed to thus destroy any concrete proof of our efforts and, essentially, our integrity as participants in this process. The situation was eventually corrected and will never occur again; unfortunately, we can never recover the 15 sessions taped and destroyed prior to that recognition.

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~~SECRET~~10.6 (S-NF) Role of the Beacon Individual (S-NF).

(S-NF) While a lot of attention has been paid to the functions, attitudes and interactions of the remote viewer and interviewer, very little attention has been paid to the influence of the beacon individual on the RV process. Just as the timing of the beacon individual is important to the RV session, so are his attitudes towards and active interaction with the process.

(1) (S-NF) Especially for introductory sessions, we have found that the beacon individual has to have a positive rapport with the remote viewer and interviewer. The remote viewer and interviewer depend on the beacon individual to arrive at the target site on time and interact with the target as prescribed. Thus, a positive rapport between all of the participants reassures the remote viewer and interviewer that the beacon individual will accomplish his mission and, at the same time, the beacon individual knows he is playing an important part in the RV process, not just wasting his time driving and standing around at a site.

(2) (S-NF) While we don't necessarily understand the reasons why, we have some interesting thoughts on the activity of the beacon individual at the site during the 15-minute viewing period. In several instances, the beacon individual consciously tried to "send" information to the remote viewer. Our experience has shown this technique to be totally unsuccessful. Rather, the remote viewer tended to perceive the more natural actions of the beacon individual, such as the beacon individual fiddling with the camera, waving to someone he knew, or concentrating on an object at the site of personal interest which was not really a permanent part of the site.

(3) (S-NF) The attitude of the beacon individual during the post-session feedback analysis phase is very important. We had several instances in which the beacon individual was more concerned with the guidance not given by the interviewer and/or the perceptions not related by the remote viewer rather than the information that was obtained during the session. This type of attitude does nothing to encourage the remote viewer or interviewer. It does, however, reinforce our thoughts on the importance of the beacon individual, particularly during the learning phases of remote viewing.

~~SECRET~~

~~SECRET~~10.7 (S-NF) Evaluation Process (U).

(S-NF) The evaluation process is truly an art. However, in order to recognize the fullest potential of the process, the evaluators must be aware of the complexities, peculiarities and interactions of the total RV process, some of which were related in Section 7 of this report. This awareness develops from reading available literature and established protocols, interacting with remote viewers and interviewers in order to understand their perspectives and feelings, and actually doing evaluations of RV sessions. Knowledgeable, experienced evaluators are critical to the potential of the RV process.

(S-NF) The three AMSAA evaluators who participated in the Phase I rank-ordering evaluation process were provided a copy of the SRI protocol, a one page instruction sheet which detailed the evaluation procedure, and the target/transcript packages. They had no interaction with the remote viewers, interviewers or beacon individuals. Basically, they had practically no exposure to the RV process at all. Under those circumstances, their results were quite remarkable.

(S-NF) Having recognized the criticality of the evaluation process and particularly the need to have knowledgeable, experienced evaluators, five interested AMSAA analysts were asked if they would like to participate in GRILL FLAME to form a pool of evaluators. All accepted the offer and are now in the early stage of familiarizing themselves with the RV process. It is hoped that they will not only bring a sense of understanding to the evaluation process currently used, but that they will also provide new insights and ideas that can be used to formulate less frustrating and more effective and efficient evaluation methodologies.

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## 11. (SECRET-NOFORN) SUMMARY (U)

(S-NF) AMSAA's Phase I GRILL FLAME efforts were undertaken to replicate the SRI RV protocol and to gain in-house experience in RV. Our replication of the protocol did not result in statistical significance, but, more importantly, it did result in a significant amount of learning on the part of all of the participants as well as a recognition of the criticality of the evaluation process. Additionally, we learned a great deal about ourselves.

(S-NF) This learning should not be construed to include an explanation of how the RV process works or an assessment of its utility. Rather, this learning phase fostered among all of the participants a sense of the potential of the phenomena and, most of all, an appreciation of that which remains to be learned.

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APPENDIX A

(SECRET-NOFORN) GRILL FLAME PROJECT DESIGNATION TWX (U)

CLASSIFIED BY: MSG, HQDA  
(DAMI-ISH), dated 7 Jul 78  
REVIEW ON: 7 July 1999

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APPENDIX B  
SRI PROTOCOL

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With regard to replication of our standard remote viewing protocols, the basic outline is as given in our tutorial paper, "A Perceptual Channel for Information Transfer over Kilometer Distances: Historical Perspective and Recent Research," H. Puthoff and R. Targ, Proc. IEEE, pp. 329-354, March 1976 (4 copies enclosed). The elements of the protocol, each of which I address below consist of (a) target pool

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selection; (b) subject orientation; (c) outbound experimenter behavior; (d) inbound experimenter behavior; (e) post-experiment feedback; (f) judging procedure.

(a) Target Pool Selection: To carry out an experimental series of, say,  $n$  experiments with a subject, a list of outdoor targets  $\gg n$  should be prepared in advance by an experimenter who will not interact with the subject or experiment after that. The targets should be chosen to be distinctive, but not necessarily distinct from each other; that is, rather than a collection of nondescript street corners one should select bridges, towers, fountains, gardens, plazas, etc., so that a judge could in principle recognize targets on the basis of correct, but sketchy descriptions. On the other hand, once having chosen a fountain-type target, there should be several fountain targets; for a bridge target, several bridge targets, etc., so that you avoid the subject strategy of "I had a tower yesterday, so it can't be a tower today." In fact, the subject should be told explicitly that the targets are not chosen to be orthogonal to each other.

When the target list is made, each target location should be written on a card and placed in an envelope, the envelopes randomized and then numbered so as to lose all track of a key. These should then be stored in a secure safe or similar container.

With regard to whether a target is replaced in the pool after use, there are two ways to go. The preferable one is to not replace it, but keep near-replacement statistics by simply having a very large pool with several similar targets, or else replacing a used fountain target with another fountain target. The problem with straight replacement is that the subject would, upon becoming aware of a mental image of a previous target, be biased to reject it as memory. Therefore, even though straight replacement makes some psychologists happy, it is actually an artifact-producing procedure.

(b) Subject Orientation: Before the experiment, the subject should be shown some previous remote viewing results with one goal in mind--to get across the idea that one should, as best as possible, report raw perception rather than analysis, since the former tends to be correct and the latter is almost always wrong. Figures 4 and 6 in the IEEE paper are good examples. In Figure 4 the subject had absolutely no concept of a pedestrian overpass, but simply saw a pattern of receding squares; the target in Figure 6 with passable drawings was interpreted as a restaurant; even the correctly dimensioned pools of water in Figure 3 were misinterpreted as purification plant pools rather than recreational swimming pools. Reading of our book Mind Reach (Targ and Puthoff, Delacorte Press, 1977) provides a good background, as we go into this aspect in much more detail than we could afford in our technical papers. They need to "get it" that a rounded piece of blue

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metal is just that, and they shouldn't try to figure out whether it is a car fender before they say anything. Remind the subject that imagination constitutes noise in the channel, and therefore the closer he can get to raw uninterpreted imagery, the better. To have success in the above, the best guideline we have found is to choose as subjects individuals who are self-confident, not afraid to be wrong, uninhibited, etc. No psychological test we have tried (and we have tried them all) is as successful as the above subjective assessment when it comes to choosing subjects. Artist types used to unevaluated observation are among the most successful.

(c) Outbound Experimenter Behavior: At the start of an experimental session, the inbound and outbound experimenters and subject should rendezvous for a relaxed informal chat in the laboratory setting. (The outbound experimenter or experimenters must not know the target at this time.) Together they agree on a time for the subject description to start. (E.g., 30 minutes hence--the length of time required for getting to the furthest target in the pool. This time is then an invariant for all experiments.) The outbound experimenter then leaves the lab, uses a random number generating procedure to obtain a number from 1 - ... (number of targets in pool), obtains the so-numbered envelope from the target pool (preferably kept by another person) and leaves the premises. (We use a Texas Instruments SR-51 hand calculator which has a random number function.) After driving away from the laboratory, he opens the envelope to determine the target, and proceeds to that location. I suggest he arrange to park and then come upon the target location at exactly the starting time so his view of it is fresh at experiment beginning. He then simply pays attention to the environment and does not let his mind wander (especially to another target). It appears not to matter how many people comprise the outbound team, provided they don't (1) just pay attention to each other or (2) scatter about. At the end of the agreed-upon target viewing time they return to the lab (usually 15 minutes).

(d) Inbound Experimenter Behavior: During the period that the outbound experimenters are enroute to the target, the inbound experimenter and subject have a period to relax and discuss the protocols. (Inbound it is best not to have additional observers.) The goal of the inbound experimenter during this period is to make it "safe" for the subject to experience remote viewing. This typically includes a low-key pep talk as to how remote viewing appears to be a natural, not abnormal, function, that many people appear to have done it successfully, even their first time, and always the reminder to eschew analysis and simply render raw impressions.

Since we think that remote viewing is a difficult task, like perceiving a subliminal stimulus, we think it takes the full attentive powers of the subject. Therefore, the environment, procedures, etc., should be as

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natural and comfortable as possible so that as little attention as possible is on anything other than the job at hand. No mumbo-jumbo, hypnosis, strobe lights, or sensory-deprivation procedures, since all these (novel) environmental factors take away some of the subject's much-needed attention. We are in this sense proponents of a "naturalist school." If the subject feels more comfortable smoking or drinking a cup of coffee, why not? These should be arranged ahead of time, however, so that neither subject nor experimenter leave the experimental room while waiting for the outbound experimenter to reach his target.

The experimenter should have arranged ahead of time to have pen and paper available for drawing, and a tape recorder. When the agreed-upon experimental time arrives, the inbound experimenter simply asks the subject to "describe what impressions come to mind with regard to where the outbound experimenter is." Most subjects prefer to close their eyes, but they should simply do what comes naturally. The room lighting is preferably subdued to prevent after-image highlights, shadows on eyelids, etc. It is best that the inbound experimenter not push the subject to say a lot, but act as if they have all the time in the world; otherwise, a subject may tend to embroider descriptions just to be saying something to please the experimenter. If the subject tends towards being analytical ("I see Macy's on El Camino Real"), the experimenter must gently lead the subject into description, not analysis. ("You don't have to tell me where it is, just describe what you see.") This is the most important and difficult task of the inbound experimenter.

It is also useful for the inbound experimenter to "surprise" the subject with new viewpoints. ("Go above the scene and look down--what do you see? If you look to the left, what do you see?") For some reason, the subject's viewpoint appears to shift rapidly with a question like this, and the data sneaks through before the subject's defenses activate to block it out. The shifting of viewpoint also obviates the problem of the subject spending the entire time giving meticulous detail on a single blade of grass or piece of concrete, which, even if true, will be of no help to a judge. Once a subject feels he sees something, he tends to hang on to this perception rather than commit himself to a new viewpoint.

The subject must be encouraged to sketch what he sees, even over his objections that he is not an artist, can't sketch, etc. He may do so throughout, or wait until the last five minutes if intermittent drawing would distract his concentration. Since drawings tend to be more accurate than verbalizations, this is an extremely important factor for good results.

- a) Post-Experiment Feedback: When the outbound experimenter returns, the inbound and outbound experimenters and subject should proceed directly to the target for feedback. This helps to develop the subject's

subjective sense of what in his mental imaging is correct versus incorrect, and completes that experiment for him so that when he does a following experiment, his mind is not still on wondering how he did on the previous one. Only a very experienced subject can function well time after time without feedback, so this must be done to insure success.

(f) Judging Procedure: In a sense, all the action in the remote viewing procedure is in the judging. Any single experiment in remote viewing, even if perfect, can in principle be dismissed as possibly coincidence. Further, any result less than perfect can be dismissed as a generalized "grass is green, sky is blue" transcript which fits every target. Only blind differential discrimination across a series of targets can put both of these alternatives to rest.

The judging procedures are as follows. First, an experimenter not involved in judging must read the transcripts and delete from them any reference to dates or previous targets, so that a judge could not order the transcripts chronologically, or determine that a given transcript can't be the boathouse because the subject mentions in the transcript that what he is looking at reminds him of the boathouse which was the previous day's target. With these deletions, the transcripts with their associated drawings are labeled in random order and given to the judge in one hand, so to speak, while a list of the target cards, also in a (different) numbered random order is given to the judge in the other hand. His job, then, is to go to a target location (physically), read through all the transcripts, and order them best to worst match (1 through 6, say, if there are six targets and six transcripts). He then proceeds to a second target site and reorders the same set of transcripts again, best through worst match, and so forth. The judge is to do this exercise in a replacement sense; that is, even though he may have assigned a given transcript as best match to a given target, he may find at another target that it is the best match to that one also. Even though he knows logically that it couldn't go to both, we find that judges in fact have no hesitation in using a transcript twice in first place, simply because they aren't sure as to which one it does in fact belong, and they want to insure the best possibility of not missing a potential match. Based on this we feel it is more appropriate to use statistics based on replacement. Some argue with this, and if one thinks it is more correct than one can use statistics of matching without replacement. A summary of both approaches with the appropriate tables is attached in the form of the attached memo.

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I believe the above summary covers everything. If you or your colleagues involved in setting up and carrying out an experiment have any further questions, please do not hesitate to contact me for further information. My telephone number is (415) 326-6200, Ext. 3202.

Good luck!

With best regards,



H. E. Puthoff, Ph.D.  
Senior Research Engineer  
Radio Physics Laboratory

HEP:dlt

Enc.

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APPENDIX C

(UNCLASSIFIED) EDITED TRANSCRIPTS AND TARGETS PACKAGE

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# Judging Matrix

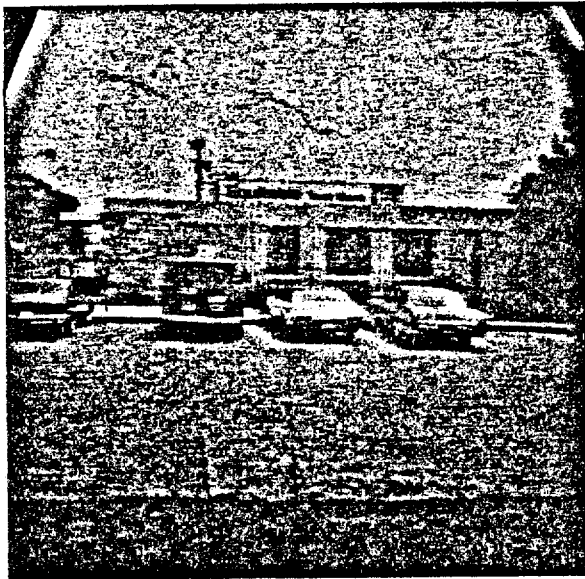
Target Site Transcript	1	2	3	4	5	6	7
	A	B	C	D	E	F	G

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Rank each transcript 1 through 7, best to worst match, at each site  
 best match = 1      Second best match = 2      ...      worst match = 7

Equitable Trust Bank Building on APG



66

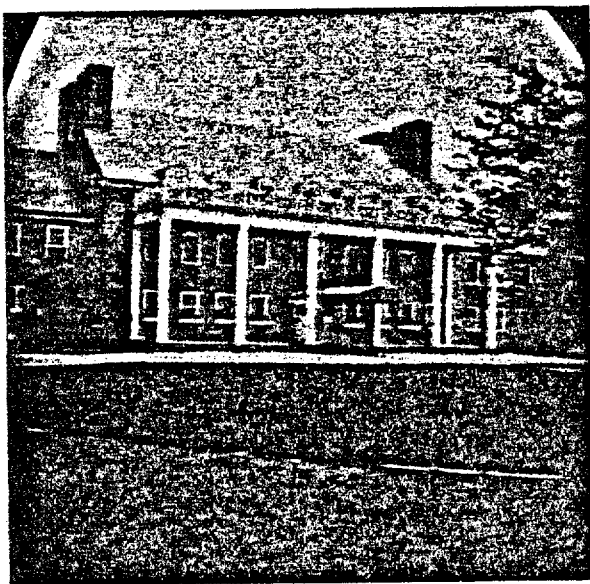
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APG Main Officers Club Bldg



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(3)

Jackie's Bar Harbor Inn

Rt 40 Near Long Bar Harbor



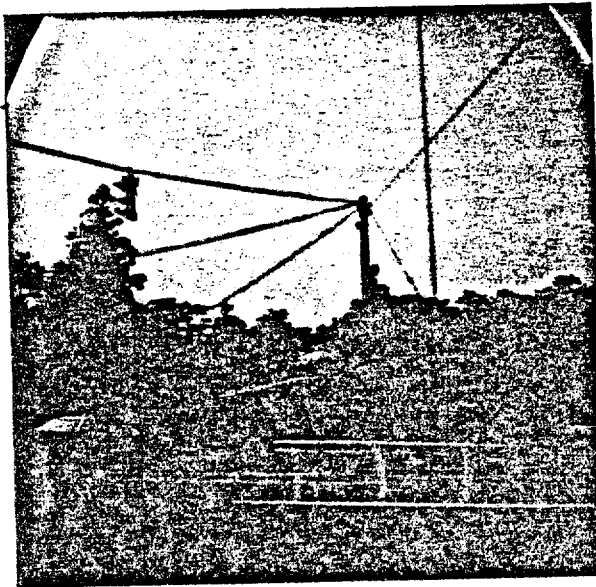
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4

Pizza Hut

Corner Rt 40 + Rt 155  
Havre de Grace



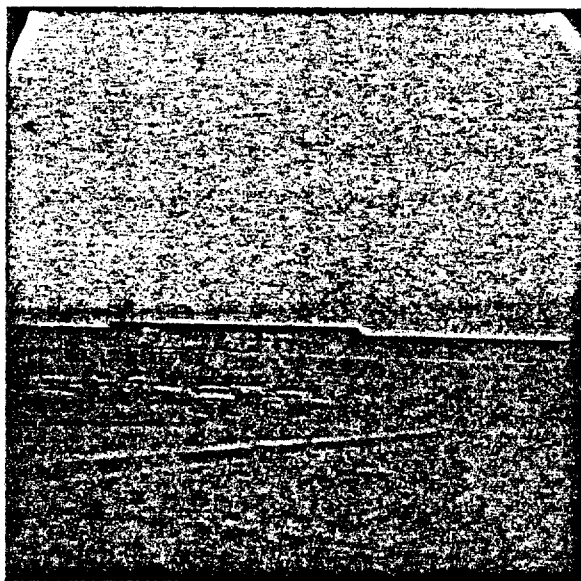
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(5)  
Z

Mammoth Mart Dept. Store

*Campus Hills Shopping Center*

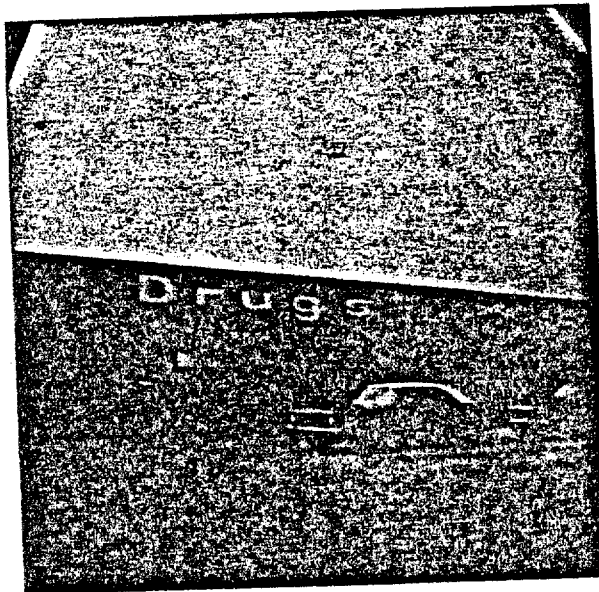


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Sav-a-lot Drugs

Edgewater Shopping Plaza  
Edgewood



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①

White Coffee Pot JV.

Edgewood on Rt 40



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(A)  
I

TEAM 1 [REDACTED]

IB1: It is about 1:21 [REDACTED] This is a [REDACTED] experiment of Project Grill Flame. S1 is the subject, IB1 is the inbound experimenter, OB3 and OB2 are the outbound experimenters. OB2 and OB3 should be at the target in about another seven minutes. We'll begin then. It is now 1:30, [REDACTED] OB2 and OB3 should be at the target. All right S1 why don't you just relax, lean back, take your time and see what you can see.

S1: I had a feeling before we started that OB2 and OB3 were on a street, a sidewalk somewhere prior to the sight and OB2 was fooling with the camera. I don't know how accurate that is but it was just kind of a strong impression that they walked, that they parked the car and walked some distance but.

IB1: When did you get this impression, right now, before we started?

S1: Both. Before we started, say 28 after or 27 after.

IB1: Oh, I see.

S1: I just had the feeling of two of them on the street with the camera and they were stopped fooling with the camera probably getting to the sight. I don't know whether that, you know, that was a I was trying to think of OB3 and OB2 and could of forced it trying to visualize the two of them.

IB1: There is nothing wrong with that. You saw a sidewalk and them fooling with the camera. That's not bad.

S1: But I get the seem to be focused on OB2 and don't yet have any view of what they are looking at.

IB1: Take your time.

S1: I have a sorta have the feeling that they are on a street near some green like next to a lawn. I can't yet visualize their surroundings.

IB1: All right. You mean you see something green, when you say lawn or grass green.

S1: You know something that would get along a sidewalk near a residential area. I get an impression of something like a white house, like a multi, like one of the older multi-story type houses, you know. Often they are put into apartments or you know those big old.

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IB1: Yes, I know what you mean. Is there anything distinct. You say it is one of those older ones, probably well I better not tell you what it is but when you say one of those older ones you say it is a house and it is white.

S1: Yes.

IB1: And it is multi-story.

S1: Yes.

IB1: Any columns or anything like that. When you say old for some reason I get this.

S1: Well, maybe not columns but porches or something like that.

IB1: I get you. And you saw grass in front.

S1: Yes but not what I get the impression of maybe I get the impression of one close to a street and not very much lawn. You know.

IB1: Uh huh.

S1: Just some green around the street.

IB1: Any trees?

S1: I don't visualize any trees like in the front yard or any.

IB1: You seem to be seeking it from the front, is there any chance that you can see it from any other direction? How about behind the house? In the back, anything there?

S1: I get the impression of clutter behind the house. Maybe, sounds strange, but objects behind the house, I don't want to be specific, but like garbage cans or gas bottles behind.

IB1: Clutter was a good word. What about if you look around the house, is there anything in the vicinity, on both sides. Like for instance if you go away a little bit further away and right now you are focused in pretty close. If you go a little bit further away you can see more of the surroundings. Is there anything there?

S1: I get a feeling that it seems like it is in Havre-de-Grace, you know. I had a feeling before this started that this wasn't too far from the bridge.

IB1: Uh huh.

S1: Earlier I was trying to concentrate on the two and I got the feeling that they had gone something like in that direction and maybe had seen the railroad tracks of something on the way.

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IB1: Uh huh.

S1: I don't, I can't really pull back and.

IB1: Well, look to the sides. Is there anything to the left side or the right side of this building. The back you saw that there was clutter.

S1: I get the feeling that it is on a corner. That the building occupies a corner of a street.

IB1: OK.

S1: And maybe about three stories high.

IB1: Uh huh.

S1: I get the feeling it is maybe not too far from the hospital area there but I don't know. I hate to be too specific.

IB1: If you get the feeling, that is fine. No problem.

S1: And I get the I felt like they were around that area and happen to there's an old building across the street from that but that may be too specific.

IB1: No.

S1: Maybe in that area there.

IB1: You mean on the other side of the street that you were looking there is an old building.

S1: Yes. And this is the building I was talking about. It is a white building and those things are built very near the street in some of those old sections there.

IB1: Uh huh. All right.

S1: If I were to attempt to draw it from another view I would something with either a very shallow peaked roof or flat roof, you know, something that you don't have a sense of the roof from the street but the side of the building very flat with windows.

IB1: You said before the building was white.

S1: Yes, white or off white.

IB1: White or off white.

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- S1: But something like on the front, I'm not sure whether it would be a porch or just a covered way in front, you know.
- IB1: Uh huh. You mean an entrance that is covered.
- S1: Yes, some sort of entrance. It could, I get the feeling it's either a porch or covered entrance way.
- IB1: OK, you have done so well today that I don't have to interrupt too much.
- S1: Yes. I don't know how accurate the idea of I got a feeling of that area before we started so I hope it is not too much oriented to attempting to see what I want to see.
- IB1: If you felt this way that's all it is I mean you don't analyze it, you really have the feeling that's all.
- S1: I saw some sort of covered thing and then close to the street.
- IB1: All right.
- S1: And it could be either a white or off white brick or.
- IB1: But it is a light color.
- S1: Or it could be siding or stucco.
- IB1: And you did see some green in front whatever it was, and clutter in the back.
- S1: Yes, something in the back maybe even a fence of something, you know, a partial screening thing or maybe clutter, cans or something like that.
- IB1: And the surroundings you saw across the street another building but.
- S1: It was almost like it was next to Harford Memorial Hospital with the parking garage and everything but that may be specific. I got the feeling that 083 and 082 had to park somewhere and walk around to it, maybe a block or two.
- IB1: That's good. You are really coming through today.
- S1: I'm either totally 180 out or I did fairly good.
- IB1: So far you have been doing pretty well. You didn't need any encouragement. You got the feeling from before we started, right.

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S1: Yes. I was trying to visualize OB2 and OB3 in the car, you know, trying to see if I could focus in on one or the other and I had the feeling that they went off of APG by way of the hospital, you know that route out there.

IB1: Yes. Believe it or not the time is almost up. They should be getting ready to leave. [REDACTED]  
[REDACTED]

S1: Yes.

IB1: It sounds very interesting.

S1: I got the feeling that they came around this way maybe to on the sidewalk to this place and somewhere in this region was where they were fooling with the camera.

IB1: Good.

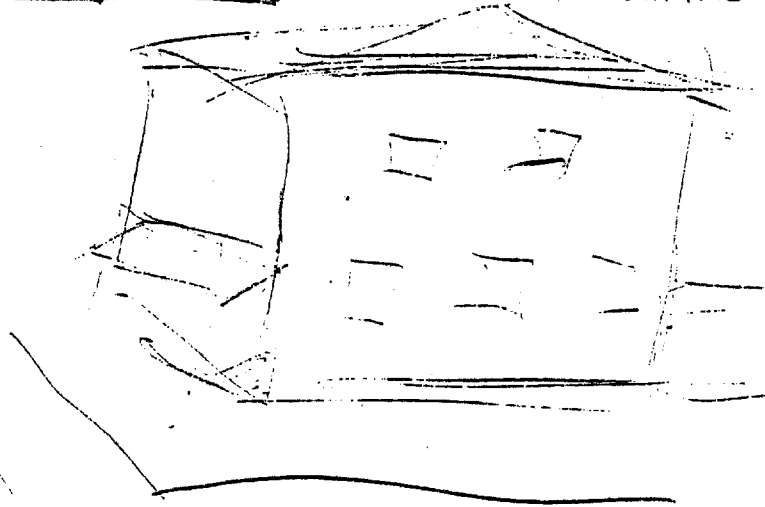
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1328

FOOLING WITH CAMERA



SIDE VIEW

3LDG

⊗ FOOLING WITH CAMERA

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(B)

TEAM 1

IB1: It is now 1:25 PM. This is a [REDACTED] experiment of Project Grill Flame. S1 is the subject, IB1 the inbound experimenter, OB2 and OB3 the outbound experimenters. In about five minutes OB2 and OB3 will be at the target and then we'll start. We had a little problem here, it is now 1:32, we had a problem starting this recorder. Anyway, we are ready to go now. S1 are you ready?

S1: Yes.

IB1: Go right ahead.

S1: I had an impression some just before a couple minutes before we started that OB2 and OB3 parked and OB2 was checking her watch before they approached the site. I'm gonna try to set on that.

IB1: That's very interesting, you're really zeroing in on people there.

S1: Something like was it they were out parking lot or something and moved toward the side, I'm not getting any impression.

IB1: You say it's a parking lot?

S1: Yes, I got the impression of something white, I don't, I can't distinguish anything.

IB1: Alright, keep looking, we are still here.

S1: I got the impression of something white like surface like one sees on trailers, you know house trailers or something like that, but

IB1: You say it is something white, is it horizontal plane in the ground or some kind of a vertical plane like a wall?

S1: It is in the vertical plane.

IB1: Vertical plane. Well see if that plane has got some kind of a distinguishing feature, anything, any shape, any height or width.

S1: I get the impression somewhat low horizontal, longer than tall. I get the impression that one end of this is kinda of an aperture, I wouldn't say its a window or a door.

IB1: You mean it's some kind of an opening?

S1: Some sort of opening and

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- IB1: Is there anything else around there that you see, above it or in front of it? Suppose, move back a little bit from what you're seeing.
- S1: I get somewhat of an impression of something or maybe something darker near this opening or whatever. I'm not sure whether that's a continuing part of the structure or, or another structure.
- IB1: How about, does this thing, you know you say, you say at one end of it, it seems like this thing has got some kind of an end. What about above it, you just say it's low and long. Is there anything above whatever that thing is?
- S1: Well, I don't get anything.
- IB1: No.
- S1: I don't get anything above. Let me just concentrate, it is as if that white part diminished somewhat but I'm having difficulty getting, getting an image of this.
- IB1: Well let's concentrate on 082 and 083. You seemed to have focused on 082 before. Maybe she moved around now so maybe that's why your view is changing. She could have gone around to the back of this whatever it is and take a look from that direction. Maybe 082 went to the side, I don't know. You might be seeing something different as a matter of fact.
- S1: Yes.
- IB1: That shouldn't diminish anything you saw before.
- S1: I don't have a very, I had a feeling that, that a part of this you could not exactly that the structure is raised or whatever it is is raised off the ground, but that perhaps I get some sort of impression that it is like something that has a either it could be off the ground or it has some skirting around it or something that could cover the fact that this thing is raised up.
- IB1: I see.
- S1: I had a \_\_\_ impression earlier of some steps or something like a wooden platform. I don't know whether that was, what that was.
- IB1: That's alright. Well you know so far you have seen white. Do you see any other colors around there, any contrasts? Try to move away from the thing, maybe view it from another direction, front, rear, back, side or from above.
- S1: I have difficulty. Let me try to, I have difficulty from above. I seem to stay somewhat on the ground plane.

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IB1: OK, maybe you are viewing it from the same height as OB2 and OB3.

S1: I tend to think that the white part is diminishing somewhat. I tend to think of a metallic structure, something

IB1: Shiny.

S1: No, the impression is somewhat that it is, the walls are of a metallic structure like those fabricated industrial.

IB1: Uh huh.

S1: Buildings of that nature you know where its a - I have a I don't get a feeling of like a store of something, I get more of that sort of nature, like it is an industrial structure.

IB1: Yes. Is it solid, I mean is you know a lot of times, do you see solid or do you see any lines in that wall? Whatever that thing is.

S1: Uh huh.

IB1: Is it a smooth surface?

S1: No.

IB1: Not smooth.

S1: Well there maybe some vertical lines in it, not like a board, but

IB1: There are lines.

S1: Yes, which may be just you know creases in this metallic thing. I do get the impression that it's possibly, possibly a metal building, in fact the white aspect has diminished somewhat.

IB1: Uh huh.

S1: There may be surrounding it.

IB1: A little interruption here.

S1: I got an impression of, an impression of a chain link fence.

IB1: Chain link.

S1: Not too far from the structure, maybe even connected to it but not far away at least is within view of a chain link fence. I would, fairly high, something that has maybe even has a gate to it.

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IB1: What about when you looked at the metallic part did you see any like a roof or any, in the vertical plane did you see anything above, is there a border, an edge?

S1: Yes.

IB1: It does.

S1: But I'm not sure whether it's flat or slightly rising.

IB1: How high does this look?

S1: I don't get the impression that it's say like a two story. It could be a high one story you know. Some industrial buildings have

IB1: The reason I'm asking is the first impression you got was something long and it was longer than taller. Now this metallic part does it give you the same impression or is it changed now.

S1: It could be a different view, it could have been, I had the initial impression that it was, that it was lower than I have the impression now.

IB1: Uh huh.

S1: I have the impression now that it is probably one story but fairly high like you might you know larger buildings one might put equipment in or you might do manufacturing in.

IB1: We are about out of time S1. I assume that they are leaving. Maybe you focus in before on OB2 what she did. Do you have anything now that you can, just out of curiosity.

S1: Well I got the impression in the chain link area there were articles, materials, or pieces of things, maybe equipment, I don't know, but I didn't get the impression of it being all that orderly.

IB1: Uh huh.

S1: Impression of objects being within the view that I had.

IB1: OK. They are probably leaving now the area. You want to make a drawing of this. Hey OB2 while S1 is drawing there is something wrong with this record button. Twice I couldn't depress it. When I wanted to depress the record and play, the record didn't want to go down. You might want to check this.

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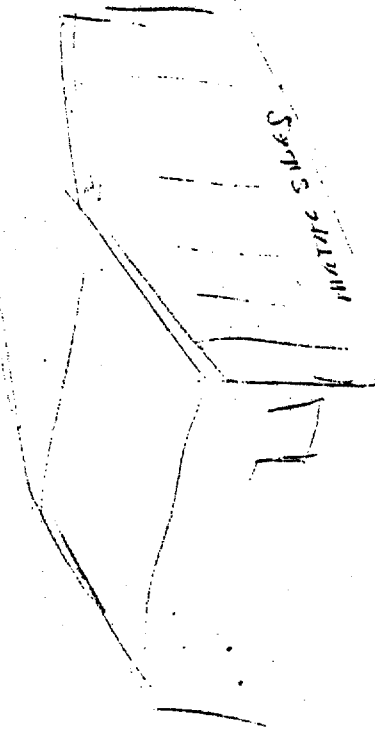
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CHATELAIN'S BATTAL  
FENCE

CHATELAIN  
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CHATELAIN'S  
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white

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TEAM 1 [REDACTED]

IB4: It's now 1:00 [REDACTED] This is an experiment of Project Grill Flame with S1 as the subject, IB4 as the inbound experimenter and OB1 as the outbound experimenter. OB1 is on his way and he should be at the site in about 30 minutes. The time is now 1:30, it's all your's S1. Do you feel better now that you have relaxed a little bit?

S1: Yes, I get, I sensed earlier that, I don't know how this will go, but I sensed earlier on that OB1 may have parked his car not too close to the site and walked to, walked to the site. Somewhere in there I had an impression that he was next to a tall structure. That's a relative term. Structure like vertically boarded.

IB4: Uh huh, is this now or is this before?

S1: Sorta now too, but I kinda got that feeling a little bit before too.

IB4: Like when he was approaching the site.

S1: Yes. That he may have been standing by or maybe is standing by a structure, a board, a wood structure of some sort made out of boards.

IB4: Does it have a color, can you see any kind of colors?

S1: Oh, I sensed it might, my impression it might be a soft brown or grayish brown type of thing.

IB4: Any other features to this structure?

S1: Possibly fairly large and maybe like a shed of some sort. You know it could be.

IB4: That kind of size type structure.

S1: Yes, maybe not a I say a shed but maybe a rather, maybe a large, large building of that.

IB4: OK.

S1: Let me try to think for a second, Let me try.

IB4: Sure, take your time.

S1: I have difficulty getting out of my head, I had an earlier image and it I don't want to.

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IB4: Were you precognizing?

SI: That's what I'm afraid of and I'm afraid that might be.

IB4: Well why don't, OK. Why don't you relax a few minutes and

SI: I was precognizing, might as well lay it, I was precognizing perhaps I got the impression of boats.

IB4: OK.

SI: Like a

IB4: Do you get that same impression now?

SI: Yes, I guess I do, I get, I had earlier an impression of being near boats and

IB4: So therefore there's water somewhere.

SI: Yes, I guess. You might draw this conclusion. But I had at an earlier, you know just before, just before we started, I had an impression of boats.

IB4: OK.

SI: I don't know whether OBI drove around an area coming up to the site that had boats or that it was a precognition sort of thing of boats.

IB4: OK, well why don't you relax or do what you want to do and see if that same imagery comes to you now.

SI: I guess the structural impression I had that perhaps OBI is in walking around whatever this structure might be as opposed to like level grass type thing that there's some perhaps intermittent grass and but a rough surface like it might be partially gravel or partially dirt or something like that.

IB4: OK.

SI: I get the impression that this structure at least on one side faces is a on one side it looks toward a relatively open area.

IB4: Open as like a field open or as like water open or

SI: No, something like it might, as you might have an area toward before you get to the water or something like that.

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IB4: OK. Are you looking at the front of the building?

S1: I think I'm looking at, probably looking at the side. I don't get the impression of any windows.

IB4: OK. Can you shift 90 degrees or 180 degree, well preferably 90 degrees around the building. We seem to have this great affinity for rear end buildings and side buildings and

S1: I get the impression of some wooden steps, maybe a little beat up.

IB4: OK. Is this part of the building also what you saw vertical boards.

S1: Yes.

IB4: OK, you mentioned that when you were looking the view that you saw was you know over some open field, let's say before it got to some water surface or something. Can you see anything in that particular area I mean is there anything off to the left or right of it?

S1: I'd say off to the right there's a large tree. This is definitely not a manicured area. My impressions are it's kinds of a rough.

IB4: OK.

S1: type area.

IB4: Any other features?

S1: There may be some sort of platform around on one side of the building.

IB4: A platform on one side of the building. OK.

S1: Of some description.

IB4: Would you like to put what you've seen so far on paper, so we can , or do you want to wait a while.

S1: Let's wait just, let's wait a little bit on that.

IB4: OK. What's

S1: There may be an iron rail or something, or some posts or iron posts on the platform.

IB4: Any specific texture to the platform?

S1: Could be cement.

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IB4: OK.

S1: Could have a ramp or something. I'm not real sure that, part of it might be wood, I don't know.

IB4: OK.

S1: But looking from on the ramp side there's a some open space and then I think there's another building. I don't know, I can't sense too much about that, whether

IB4: But there's some other structure.

S1: There's some other structure, yes.

IB4: OK. Can you, you know before we were looking over the flat area leading to an open area. Can you sorta look the other way, possibly like go to the other side of the building and look out?

S1: I kinda get the feeling you have to kinda like this structure doesn't, you don't just drive off the street right on to you know right on to the structure, that maybe you, the street is a little bit aways.

IB4: OK. There's a street nearby?

S1: Yes. But it's not like, this structure is not right on the street.

IB4: OK. Is this also sort of a rough area or is there

S1: Yes.

IB4: The whole thing.

S1: Yes, pretty much like it's maybe potholes or something like that.

IB4: OK.

S1: I get the feeling the structure is at least two stories.

IB4: OK. Do you have any feel for OB1?

S1: No. I had a feeling earlier on OB1, I think when he got out of his car I think he almost forgot the camera.

IB4: I think you have an affinity for the camera.

S1: Yes, something like that.

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IB4: OK. Before you mentioned that you weren't too sure of the image of boats was something you precognized or was coming in at this time. Do you have any, you know now that we've gone away from that for a while.

S1: I have less of an impression now that we have gone.

IB4: Less of an impression, OK.

S1: Less of an impression now that we've gone away from it.

IB4: It's possible OBI might have passed something along that line.

S1: Might have, or it might have just been, you know my thoughts before hand.

IB4: OK. Any other things that you see, any colors of any kind?

S1: I get the impression of a maybe a white sign with the paint flaking off or something like old, you know.

IB4: Sounds like this entire area is having a problem.

S1: Sounds a little, you know black painted lettering or something like that.

IB4: OK. Do you have any idea of what it inside the building of this main structure that you have described. Any feel at all?

S1: It could be some sorta of storage or something there but it also gives the impression that it might be some sort of commercial operation, but I kinda get the impression of things stored, you know.

IB4: OK. Can you take like a broad view of the area. I don't know if we've tried to do that before where like sorta stand back and get this big picture type thing and if you can, can you see any other features that we haven't discussed yet or

S1: I get the impression of some small windows.

IB4: On this initial - on this first structure?

S1: On this structure, I get the impression of some small windows.

IB4: OK, would they be like high on this structure or down towards the lower end of the structure?

S1: I guess a couple down below and maybe a small window, small window up higher.

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IB4: OK.

S1: I get the feeling of a truck.

IB4: A truck?

S1: Yes.

IB4: OK, where at?

S1: Not too far from, not too far from the building.

IB4: Sorta like maybe parked off in a distance, you know.

S1: I don't know, maybe it arrived or is parked or perhaps a large truck, either one of those platform jobbies or one of those stake sided things.

IB4: Do you see any other people at all?

S1: No.

IB4: OK, do you have any feel for what OB1's doing now, or where he is?

S1: I have a feeling he might be either close to the building or going to go in the building.

IB4: Oh, he might go in the building.

S1: Uh huh.

IB4: Huh, do you see, I know you said you saw one tree sorta, any other greenery type images?

S1: Well there maybe some weeds not too far away from this place.

IB4: Alright, OK.

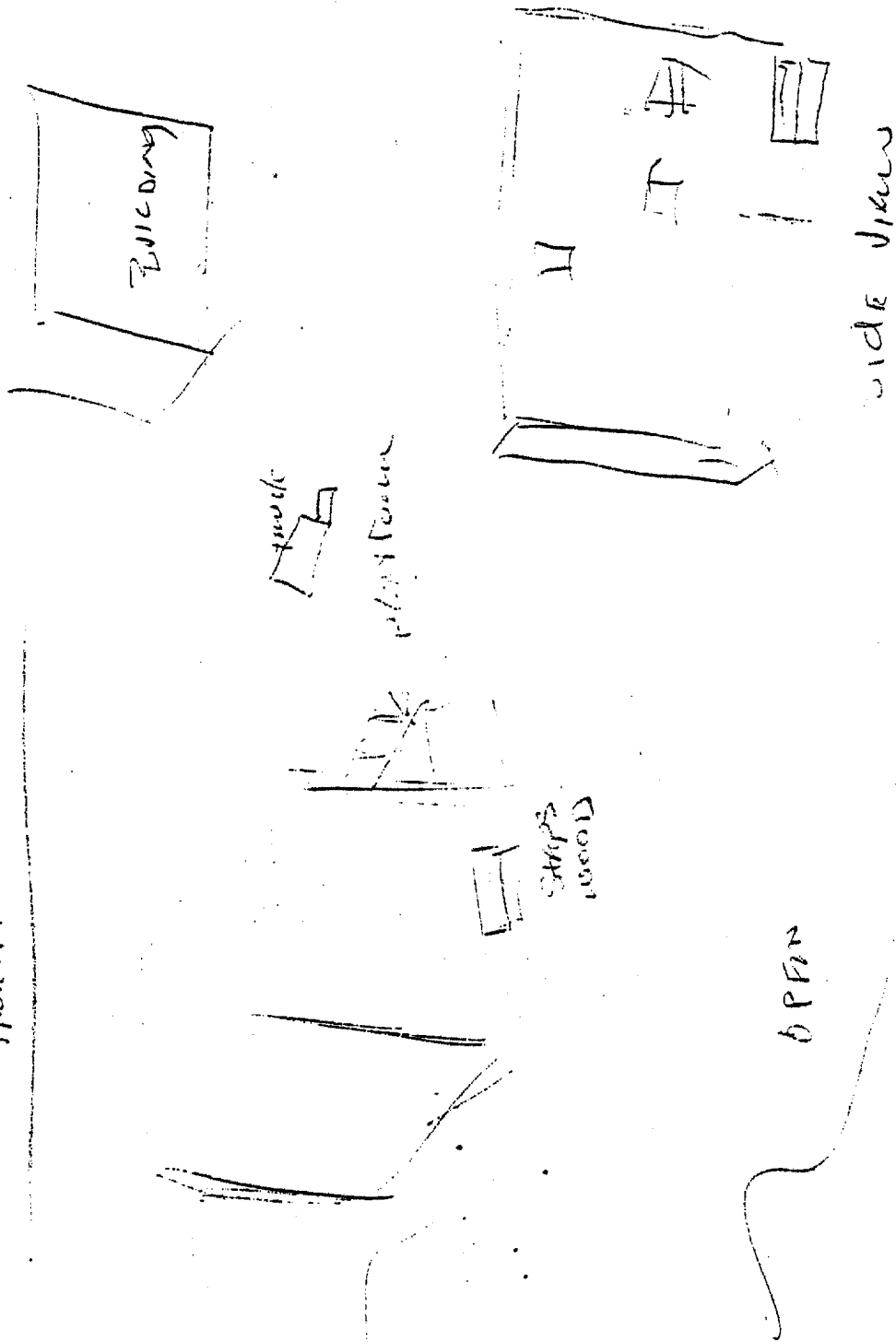
S1: I get the impression at some distance things get a little neater, that there maybe, I don't know how far, but some distance away there maybe neater residential, you know, the impression is not all that far from some residential area.

IB4: OK, S1, well OB1 should be headed towards his car. Any last minute, any things that you would like to add, any last minute things that you see or

S1: No, I'll try to draw it.

IB4: OK.

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TEAM 1 [REDACTED]

IB3: Time is now 1:55 [REDACTED] This is an experiment of Project GRILL FLAME. S1 is the subject, IB3 as the inbound experimenter and OB4 as the outbound experimenter. OB4 should be there in about five minutes and we'll start the experiment then.

S1: OK, that's the record.

IB3: OK, its now 2:00. OK, want to describe. By the way don't hold back on anything. Change your mind if you want to.

S1: OK, I'm trying to take a second and try to see if I can find OB4. I am not getting very much in the way of any images.

IB3: Feelings, or vertically.

S1: I have a feeling of OB4 near his vehicle right now. Maybe I can go with that but he's, he must be in a place that he's not far from his vehicle. I am not sure that outside knowledge, I happen to have that he has, I know that he has a pickup, but I have a sense that he is near his vehicle.

IB3: Anything else close?

S1: Not yet, I don't, I - let me just try - I have a feeling that it is rather open as opposed to a rather open area. I do get a sense of perhaps a greenery, meaning that it is an open type situation.

IB3: How close is the closest object of greenery to the vehicle?

S1: I don't know, I think maybe I just need to relax a bit more. I'm not getting much of anything.

IB3: Try either looking at an overview or finding a sense of detail.

S1: I get, if I get anything, I get a sense of water nearby. I don't.

IB3: Is there any sense of color with that?

S1: The green, like I say, my first image was OB4 next to his vehicle and the facing, perhaps facing an area of greenery. Later, you know, I was talking about an image of water, perhaps he's beside a lake or something or a small pond.

IB3: OK, think a minute and just gather impressions.

S1: I'm trying. I don't want to get images of specific places encroaching.

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IB3: That ought to be all right.

SI: In the far field I would get, I get the impression of structures, perhaps apartments, or something like that, denser, a denser type structures. I get the sense of that as in terms of color, in terms of dark browns.

IB3: OK, Does this make up the whole horizon.

SI: No.

IB3: Or just a portion?

SI: That would be just a portion of the area there.

IB3: You mentioned water, is that in the same direction with the sense of water?

SI: Yes, as if OB4 were, if he were to face in one direction he would look over that part that might be water and the far horizon would be structures of that type.

IB3: Do you hear anything, any sense of sound?

SI: No.

IB3: OK, look down at your feet again, do you see any impression of color?

SI: I would say that where he might be or around the immediate area would not be as opposed to a parking, a hard surface thing, that he would be maybe in an area of gravelly or dirt or something like that. Not too far, I get the impression that he'd be not too far from a main road, but.

IB3: Try the business of, Oh, which direction is the sun?

SI: Well maybe I am on the wrong, well I guess the sun would be away from. Say if you have in the far horizon and some greenery and somewhere between here and here would be, say like that, somewhere between here and here, OB4 would be located. That would be the water in the far field would be -

IB3: Where's the sun?

SI: Brown structures. Square.

IB3: Are you looking into the sun this way?

SI: No.

IB3: OK, Away from the sun?

S1: And the sun would be over here and then OB4 would be located somewhere around here.

IB3: Did you say like gravel underneath or.

S1: Yes, I would say. I would say the area here would be gravel, dirt, not a paved surface, and that he would be from a roadway over here.

IB3: In this picture, you got the impression that he's looking.

S1: I would'nt know what the object would be, whether the object, whether there would be, I would sense that OB4 might be near a recreational facility that could be something, maybe even a picnic table, or I hate to be specific.

IB3: OK, you say picnic tables. Did you get an impression of some geometry associated with that or just the idea?

S1: Ah -

IB3: Was that a visual idea or verbal idea?

S1: Well, somewhere in the further field perhaps, there maybe you are right maybe that's being too specific in that.

IB3: Don't worry about it.

S1: That there would be something that could be maybe it could be a picnic table or maybe it could be equipment, recreational equipment or something like that in the near, not too far field, you know.

IB3: Let me keep you straight as far as when you are getting too specific. Just say what comes into your mind and don't worry.

S1: OK. It's difficult to, but I had a sense, the most predominant sense is that OB4 himself is in a rather open area.

IB3: OK.

S1: The dominant sense is that in the

IB3: Try to draw what's in that direction. Go ahead with what you are saying.

S1: In the other sense that any congested area or more structures is in further field from him and that somewhere in the intervening field.

IB3: Imagine that you are here and now turn around.

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S1: OK.

IB3: Turn around and look in the other direction and see what you can see.

S1: I would say that in the other direction there would be probably a fence somewhere, maybe across the road. Somewhere in the other direction there would be a fence.

IB3: Draw a fence.

S1: OK. Out of wire and posts and in the far field in this direction would be a rolling terrain and I don't know whether its perhaps mixed vegetation could be like - I don't have the sense of it being bare or if there - you know its not like something that's just plowed, it's either, its also in greens.

IB3: Is this land high or low?

S1: Relatively high, as opposed to here at the proving ground, its relatively higher ground.

IB3: OK, once again you can go with OB4.

S1: Well I had a sense of the fact OB4 isn't doing a lot of activity.

IB3: How's our time? Let's see, why don't you draw something else in there. I can't really think of anything myself. OK - Overview - Can you get a terrain layout or directions to places from this location, as if you were looking straight down on the sight? Any feeling for that?

S1: No, I can't, I have, I don't.

IB3: OK. Is there any small object that's of any importance in this immediate area?

S1: Maybe posts somewhere along here, not too far from where.

IB3: You want to label the posts.

S1: OK.

IB3: OK.

S1: I think that's about it.

IB3: Sense of color, one last thing, sense of color, other than you mentioned green.

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S1: In the near field perhaps browns and in the far field greens, open, more of an open expanse, and that's

IB3: I guess that's the show, very good.

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Fishing lake scope of field of view of HOTS ~~distance~~

(Sun)

Structure

POSTS

7 7 7

GRAVEL

CDSE

ROAD

FENCE

Gate  
(post)

Rolling  
tree

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## TEAM 1

IB1: It is 12:43, [REDACTED] This is a [REDACTED] experiment project GRILL FLAME with S1 as the subject, OBI as the outbound experimenter and IB1 as the inbound experimenter. OBI left here a few minutes ago, he should be at the target at about 1:30. He'll be there for 15 minutes. During that time I, IB1, will be interviewing S1. It is now 1:30 and OBI should be at the target. OK S1 why don't you just relax, lean back and tell me what you see. Take your time. Let me make a suggestion - don't try to force it, just relax. Whatever comes to your mind. Would you like me to give you a hand?

S1: Yes, I think I would.

IB1: Do you see a shape, line or anything? Do you see any color?

S1: No, I haven't I am almost I'm really sort of a blank but it is almost as if something is about to come.

IB1: OK, just a minute let's wait.

S1: And I think maybe your idea of attempting to focus me on what I might see.

IB1: I would say don't try to think what you are seeing, just do you see any line, any outline, or any kind of shape or any kind of color? Whatever it is, even if you say I see a straight line.

S1: I am trying not to predispose myself to something but if I see anything I see some darkened, darkened shapes like silhouettes of it is almost like silhouettes, silhouettes of equipment.

IB1: Just let yourself go, don't try to figure out what it is. You see silhouettes, do they have any specific shape, are they square or round?

S1: I guess what I see is almost like tank silhouettes or something with a tube on it.

IB1: Don't worry what it is. You don't have to worry, but it looks something like a tank.

S1: Yes, something with a long tube on it.

IB1: OK - How about take a look can you tell me any color, is there anything else around that you can see. Is it just sitting one thing or is there a lot of things sitting around there?

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SI: I guess the only image I see really is sort of against a neutral background. That that I do see it is not like I see a fixed scene. I am not sure that it might be one or two.

IBI: Why don't you describe what you see if you want to.

SI: I guess what I see is something like this and I saw different forms of that. Something like more round like this.

IBI: Uh huh, OK but it is still tank - whatever it is.

SI: But I found that if I had an impression of background at all, it was almost as if there was something like that could be I didn't see color.

IBI: OK. But was there something around it?

SI: And it could be like clouds or it could be a tree.

IBI: OK.

SI: But I felt that around that area there it could be either a tree background or a cloud background. I saw really I did not see this detail.

IBI: I understand.

SI: I saw ---

IBI: Don't worry about the detail.

SI: A black a very basic silhouette.

IBI: Don't try to figure out what it was. It doesn't make any difference, you shouldn't. Let's try some more SI or we can get lost in the detail here. How about if you shift your view to another direction. Let's say you go to the left from where you are. Or if you don't see anything from the left go see from above or go to the right.

SI: I still that's all I see I still when I look on this last thing. I saw if anything something like from the front.

IBI: OK. How about if any road maybe or do you see any characteristics of the terrain where these things are, is there any water? Like in the background you saw some trees maybe or maybe clouds. Look around you, are there any houses by any chance or any other shade and as far as those are concerned are there any roads nearby? Look around any of the shapes that you see.

SI: I guess that's the hard part is I don't see that level of detail. I see if any of the shapes are really silhouette type shapes and defining a background is difficult.

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IB1: OK - How about if you look from the top, try take a look from the top, if possible.

S1: OK.

IB1: It appears you are looking from the side.

S1: Yes.

IB1: But if you take a look from the top like 50 feet by 100 feet above, what do you see on the bottom?

S1: I don't see anything. See I try to think of how of what of OB1 more.

IB1: Yes, why don't you think of OB1, or even another thing if you saw those shapes that were like tanks can you get a little closer? Can you tell anything more about those shapes or if OB1 is there can you tell me anything about OB1? Do you want to take a break first or look at the shapes maybe you can get inside?

S1: I am not really getting any Images.

IB1: You are not getting any additional images? Can you see colors if you look in that background where you saw those rounded type things? Are they light or dark?

S1: No, they're dark.

IB1: OK.

S1: The background was lighter, much much lighter than those things.

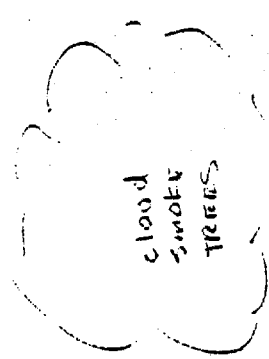
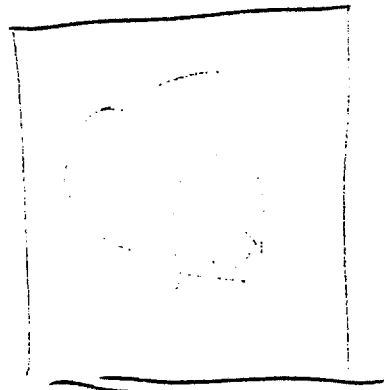
IB1: All right, at any rate it is about a quarter of and I assume that OB1 is gonna leave there. Whatever details you can remember you can add now.

S1: I got the impression that this could either be clouds or smoke or it might even be trees. That was my feeling and at times it seemed like it was concealing a portion of the silhouette.

IB1: All right it looks good enough to me. We will stop this now and see how it came out.

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TEAM 1 [REDACTED]

IB4: It's about 1:25 [REDACTED] This is an experiment of Project Grill Flame with S1 as the subject. IB4 as the inbound experimenter and OB1 as the outbound experimenter. OB1 should be at the site in about 4 minutes and we'll start then. It's now 1:30 S1. Just relax and take it easy. When you think you have something or can if you find OB1 anywhere just let me know.

S1: I get the impression OB1 is walking around somewhere. I don't have any distinct feelings of where it might be yet.

IB4: Do you see any sort of structures or greenery of any kind.

S1: No, I don't, maybe just relaxing I don't have any.

IB4: I tell you what, why don't you just relax awhile, take your time.

S1: I get the feeling of that a I don't have much perspective on an area, I get the feeling of some sense of white object. I not sure what that

IB4: Do you any size feelings about this object?

S1: Fairly, fairly large but I have the sense that OB1 is pretty close to it. Perhaps, I also have the feeling of tiles which is kinda strange but

IB4: In what relation to this white object?

S1: Perhaps associated with the white object, perhaps some sort of tile along the edge of the roof line or something or other, or I'm not sure whether it is tiles or it could be brick or something. You know as if it were a white structure with a brick edging.

IB4: OK so this tiles or brick you are seeing is a darker.

S1: Yes. It's darker in relationship and appears to be around the upper edge of this particular object.

IB4: Do you have a height feeling about the object?

S1: I don't feel like it is over a story high.

IB4: OK.

S1: I have also a feeling of a of a single well of an entrance around to one side or I have a feeling of OB1 being along sorta of like almost a white wall there.

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IB4: Uh huh.

S1: But then around to the left side of it I have a feeling that there's, I get the feeling of some sort of an entrance.

IB4: OK. Do you see anything around the building, like in front of the building? I assume you are ground level with OB1 at this point.

S1: Yes, I am ground level with OB1 at this point. It's almost like there was a parking lot on the side of it but maybe a smaller, smaller area around the front of it. And the front of it I'm not sure what.

IB4: The same sort of surface as the parking area you mean.

S1: I'm not sure.

IB4: OK.

S1: I'm not sure. But the front is probably a different, I don't get the same feeling of the structure around the front of it. I think the front of it is probably darker, a darker shade.

IB4: Do you see any texture, any difference in texture?

S1: Yes, it seems like a rougher texture on the front but maybe it's just a matter of color sometimes.

IB4: OK. Is the front, you say the front is darker than the rest of it, how does the front compare with your tiles or brick?

S1: It could be it could maybe be a brick front on the structure. I have a feeling that this area overlooks perhaps another area. I don't have much of a sense of there being a lot real close on to this particular, this particular structure.

IB4: So, in other words, you see this structure as being in sort of an open.

S1: In, perhaps in the higher, perhaps somewhat higher than it's surroundings.

IB4: OK.

S1: I'm not sure about that.

IB4: Can you see.

S1: There's something, I get the sense that there's something tall maybe as a tower or some sort of structure nearby the building. I'm not sure what that is.

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IB4: What direction is that in relation to the building? Can you pinpoint that, right, left, back?

S1: Well may right and behind of the structure.

IB4: OK. Do you think you might be able to try and maybe get a little closer to the structure see if there's anything that identifies the structure, any identifying features to it.

S1: I get a feeling that there's a limited amount, perhaps even no windows on the side but that there could be a couple of large windows in the front and I sense that a recessed, a recessed type doorway. There's either something very close to one of the windows in front or it's perhaps even lettering on a window. I'm not sure. I don't see that all that clearly.

IB4: Do you have any color sense?

S1: Either a yellow or a beige around the window area. Maybe faded yellow.

IB4: You're really hanging on in there S1. Do you have any other perceptions of this structure at all?

S1: I have difficulty sensing any sort of a roof. I would have thought, I would expect to have a little more clearer, clearer image of a roof but I don't. Possibly, possibly it is flat.

IB4: What, do you have a feel for the shape of this structure?

S1: Yes, I think it's a long, I think it's a long rectangle.

IB4: OK.

S1: Possibly toward the back it's maybe not well kept, it's grown up a little bit or something.

IB4: OK, so you have some feel of some greenery or something back there.

S1: Yes, probably so.

IB4: Do you have any feel at all as to what might be in the structure? Do you see anything inside of it?

S1: I think it might, it might have something to do with electronics or maybe even some sort of, some sort of merchandise. But a, possibly a store of some description.

IB4: OK.

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S1: It's not too far from some houses perhaps.

IB4: So you see other structures in the not too distant.

S1: Well vaguely as if there's perhaps another road or a

IB4: OK you see a roadway.

S1: Yes, I think there's a roadway that runs not too far from the long side of the structure.

IB4: OK.

S1: Possibly there are some houses there.

IB4: You want to possibly draw your structure and where the road and this other tall object that you saw, you said it might be a tower of some sort, something like a tower.

S1: Something like this, and

IB4: OK.

S1: And this might be like a recess and a doorway and perhaps windows. I'm not sure whether there's, the only thing I'm for sure I shouldn't draw that in because I think on this side of the doorway there's probably a window.

IB4: OK.

S1: And I perceive that there was some parking like along here perhaps in a shorter area on the front.

IB4: OK.

S1: And some tall.

IB4: So you're saying that the side with the recessed doorway is what you're perceiving as the front.

S1: Yes.

IB4: OK.

S1: And possibly there's a roadway that goes back this way and some houses.

IB4: OK, if you're looking at the front of this, can you turn yourself say 180 degrees and see if you can see anything over there.

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S1: OK. No, I'm not - Perhaps in the far distance, of course I have trouble with near and far field, but there's perhaps an older, an older structure and maybe even across the road, I'm not sure.

IB4: OK.

S1: About that older structure possibly has some trees, some trees are either around it or nearby. There might also be somewhere near the not too far from the structure, an area where there are a bunch of cars.

IB4: Do you have any feeling of motion?

S1: No, I don't, I don't pick up motion very much.

IB4: OK.

S1: Perhaps over, perhaps over in this region in relationship would be some cars.

IB4: OK. And then this area also you are saying is some sort of parking.

S1: It's probably a parking lot, I sensed it may have been around the side somewhere with his car.

IB4: OK. Can you view, OK, you're looking 180 degrees and you saw something out to here, right? Can you sorta turn around from that point and look back on your original structure and see if you see anything in the wider field around it. Is that supposed to be your tower? or some tall, I shouldn't say tower but a tall structure of a kind.

S1: Yes, tall, I have probably drawn this too tall perhaps, but something higher than

IB4: OK.

S1: OK.

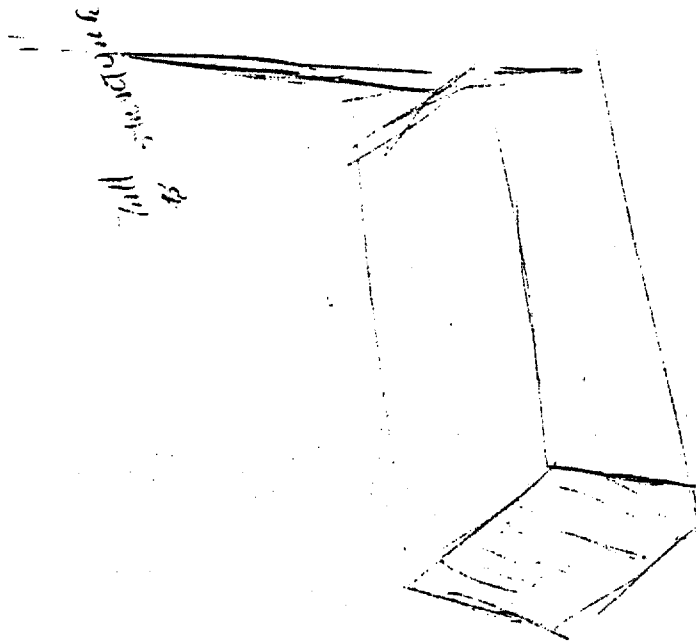
IB4: We still have a couple of minutes. That's it. OK.

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CHAS

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(G)  
I

TEAM 1 [REDACTED]

IB4: It is 1:15 [REDACTED] This is an experiment of Project GRILL FLAME with S1 as the subject, IB4 as the inbound experimenter, OB3 as the outbound experimenter. OB3 should be at the site in about 15 minutes. OK, it is now about 1:30 S1, just relax and take your time and see what you can describe.

S1: OK. I sensed earlier about 22 after that OB3 was in a built-up sort of area and he was either looking for a parking place or he was looking to find a place to, either find the location, or find a place to get near the location.

IB4: Do you have any feeling of him now?

S1: No, I don't, Let me see, let concentrate a little bit.

IB4: Sure, take your time.

S1: The only feeling I have is that he's perhaps outside.

IB4: What gives you that feeling?

S1: I guess outside in the sense that there is, it appears built up around him as if one were on a street and that there were, say like, store fronts or

IB4: You see some sort of structure?

S1: Well at least I have a sense, I don't see a structure, I have a sense that

IB4: You have a sense?

S1: Beforehand is perhaps a series of connecting structures.

IB4: Can you tell me anything about the shape or the color or - of the structures?

S1: No. I get the feeling more like it is something like a downtown area where it is very built-up, the structures are right together.

IB4: Any identifying features that you can see? Do you have a feeling of, are they, you know, what geometrical shape they are or.

S1: Yes, My sense is that they are, and perhaps it's by the aspect, that they are rectangular in different proportions, like one finds when stores are one next to another.

IB4: Some large versus small.

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- S1: Some large versus small, some high roof versus low roof and things like that.
- IB4: Do you have a height feeling at all.
- S1: I feel that my senses that these might be two-story structures. I sense that he's on maybe the middle of a block as opposed to a corner of a block and that maybe the structures which he is facing have large windows.
- IB4: Do you have any color feelings, or temperature feelings. You said before you thought he was out in the open.
- S1: Not specifically. I tend to look, I tend to feel that these are rather neutral colors like these form stones or stuccos or things that tend to be relatively neutral.
- IB4: OK. What perspective are you dealing from, are you ground level with him?
- S1: Ground level.
- IB4: Ground level. Do you think you could possibly shift either 90 degrees right or left or possibly go up and see what you can see from an upper perspective.
- S1: I have difficulty with upper perspectives.
- IB4: Ok, fine. Do you think you could either shift like 90 Or 180 degrees?
- S1: Let me try it, let me try to shift.
- IB4: Whatever you feel comfortable with.
- S1: I have a contrary feeling on, a contrary feeling to the idea of a built-up like a downtown area, in that I don't sense, I don't sense traffic which is kind of odd. I don't sense a business of the exterior, if it is the exterior.
- IB4: Do you sense other people? Do you sense 083 moving around possibly or other people being there, you know, as opposed to let's say, you said traffic that you'd find downtown, cars rushing by per se.
- S1: No, I don't - I sense more as if seeing from his perspective as opposed to sensing him particularly.
- IB4: OK. That's very interesting.

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S1: I sense that perhaps he has moved along this formation of structures but I don't sense his orientation more than I sense him.

IB4: That's very interesting.

S1: Like I say, this contrary, this contrary feeling of a relative lack of business or quietness is contrary to what my image of where he might be is.

IB4: Well, where he is is not necessarily all that important, but you have a feeling of structures, light colored structures, about two stories in height and

S1: With large lower story windows.

IB4: Do you see anything around?

S1: I had a feeling earlier of an overhand.

IB4: Oh, OK.

S1: At least on one of the structures that could be like a large sign or, you know maybe that's too much, too specific.

IB4: Do you see sort of like a shade versus brightness.

S1: Yes, I would - whatever is overhang has some yellows in it.

IB4: Oh, very interesting. Any other color feelings?

S1: Perhaps black and perhaps white.

IB4: Huh.

S1: But I do sense that, the impression I had earlier was kinda strange.

IB4: Strange in what way?

S1: Well I wasn't sure how much confidence to place in that sort of thing.

IB4: Just say what you feel.

S1: That tends to be too specific.

IB4: No, not really, not necessarily, the colors, the brightness versus light. They say that there's a certain pattern in colors that are identifiable before other colors, like the light and the dark, black and white, dim and bright are normally fairly well identified, so just sorta say what you feel.

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S1: And I sense that there's probably, I don't know how this, there might be some outside seating, either some sort of fixed place where which one can sit down.

IB4: OK. Do you have a feeling of material at all as to what would comprise that.

S1: I have a feeling that some part of it is wood and that perhaps another part but that's not in the original direct view. I think that's somewhere else, but nearby.

IB4: Nearby, OK

S1: Near where OB3 can see at least and that maybe there are some people sitting by - at least one or two.

IB4: Do you see any vegetation at all around the area or have any feel for any type per se greenery?

S1: Now there may be, it is possible that there's some, a tree or two like you find on a street that's into the sidewalk or perhaps there are some minor shrubs at the periphery.

IB4: Do you think you'd maybe want to draw that and sort of show where you see the structures versus like where you saw the seating.

S1: Yes. I sense that somewhere like this and this would be like a street.

IB4: OK.

S1: And structures are varying like this on out and somewhere near the center is a building with a large window in it. Like some of these are two story with windows.

IB4: Uh huh.

S1: And I sense greatest OB3's perspective from looking this way and that was an observer and I sense that over here somewhere perhaps are some sort of seats.

IB4: So that's sort of across the street, or what you're saying is across the street.

S1: Perhaps across the street.

IB4: So you do have a feeling of a street being very, very close.

S1: Now over here is an, perhaps an open area.

IB4: OK.

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S1: But I'm not sure.

IB4: Where did you see the trees or the shrubs that you were describing?

S1: Probably along here was a tree, this is a view looking down.

IB4: OK, you want to label right.

S1: And maybe, I don't know, maybe some shrubs around here.

IB4: OK.

S1: And I sense that back this building, this is probably a building here, and I would say of light materials that are rather blocky, heavy structure. OK.

IB4: Do you have any contrast in color between this new building or this new structure versus the original structures?

S1: Any contrast in color - these would be darker.

IB4: The original ones are darker.

S1: These original ones would be darker.

IB4: OK. Do you see any small object.

S1: And older.

IB4: Older.

S1: These are older structures, this is a more modern structure.

IB4: Very interesting. What gives you that feel?

S1: Well I think this is perhaps, I just feel a squareishness here as opposed to the more odd shaped version, that's why I would say older. This would be a more modern building and these would be older buildings, they tend to be more cluttered together, jumbled together type and each with more or less their own character, perhaps modified but

IB4: Do you see any like any small objects?

S1: I would say a sign but something like an overhang, a sign or something like that over here.

IB4: And that's where you had your color feelings coming from initially.

S1: Yes.

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- IB4: Very interesting. Do you see any other details of the surrounding periphery of this area?
- S1: No, that's about - if there's - perhaps there should be some, one of the structures may have some old steps, perhaps wooden steps or something.
- IB4: Wooden steps. Is that on the original set of structures you were talking about?
- S1: On the original set of structures.
- IB4: Do you see any, you know, you say you don't see anything more in the periphery necessarily, but do you see any more details of the structures? Can you sort of zero in on the structures?
- S1: Well I tended to think initially that they were, that the structures were rather neutral, but perhaps that was, some of them might be brick and maybe darker in colors, but I guess maybe my neutral thing was more texture as opposed to color.
- IB4: No feeling of supreme roughness or anything like that.
- S1: No, it's relatively neutral in that aspect, but some of them may be.
- IB4: Uh huh.
- S1: And it might be the old, you know, red brick or some of them might have some wood or form stone but rather neutral.
- IB4: Do you have any feel at all, I know this sort of a little different, do you have any feeling at all for what might be inside the structures?
- S1: Yes, I kinda feel like they're stores or commercial type structures. Perhaps one of them.
- IB4: Do you see people or objects that give you the impression of a store or commercial enterprise?
- S1: The big window thing, I get the impression that there are perhaps commercial goods in that structure. I sensed earlier that maybe there may be a bank not too far away, something like that.
- IB4: Very interesting. How do you sense a bank?
- S1: No, no that's just maybe its related to the commercial thing, but I have a feeling a bank is around the corner at least.
- IB4: You have a feeling of a bank. So it's not necessarily one of those structures being.

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S1: No, not necessarily one of those structures here.

IB4: Can you show on the drawing approximately where you think the bank is?

S1: I think there's a bank around here, maybe around this part of it.

IB4: OK.

S1: Kinda like around the corner.

IB4: Do you have any feeling of motion?

S1: No that's rather odd, that's why I think.

IB4: Or people of any kind.

S1: No, I don't have, I don't have any sense of other people.

IB4: Do you still have a sense.

S1: I said there might be a couple of people sitting.

IB4: Uh huh, but that would be sort of a stationary feeling.

S1: That's a passive, that's a passive thing see.

IB4: Right.

S1: And I don't see, you know, I don't see a lot of people activity for some reason or other. I'm just kind of

IB4: Sort of interesting.

S1: I don't see vehicular activity which is kind of off.

IB4: But you sense a road.

S1: I sense, yes, I sense some sort of road, well, not so much a road specifically as I sensed earlier 083 was observing toward these structures. OK, and that logically one might think a road is, he's perhaps observing from a road.

IB4: Do you have a feeling of concrete, asphalt, light or dark, as described being what termed road but some sort of surface is basically what we are talking about.

S1: I have both concrete and asphalt.

IB4: Is it like an asphalt center with concrete border type thing.

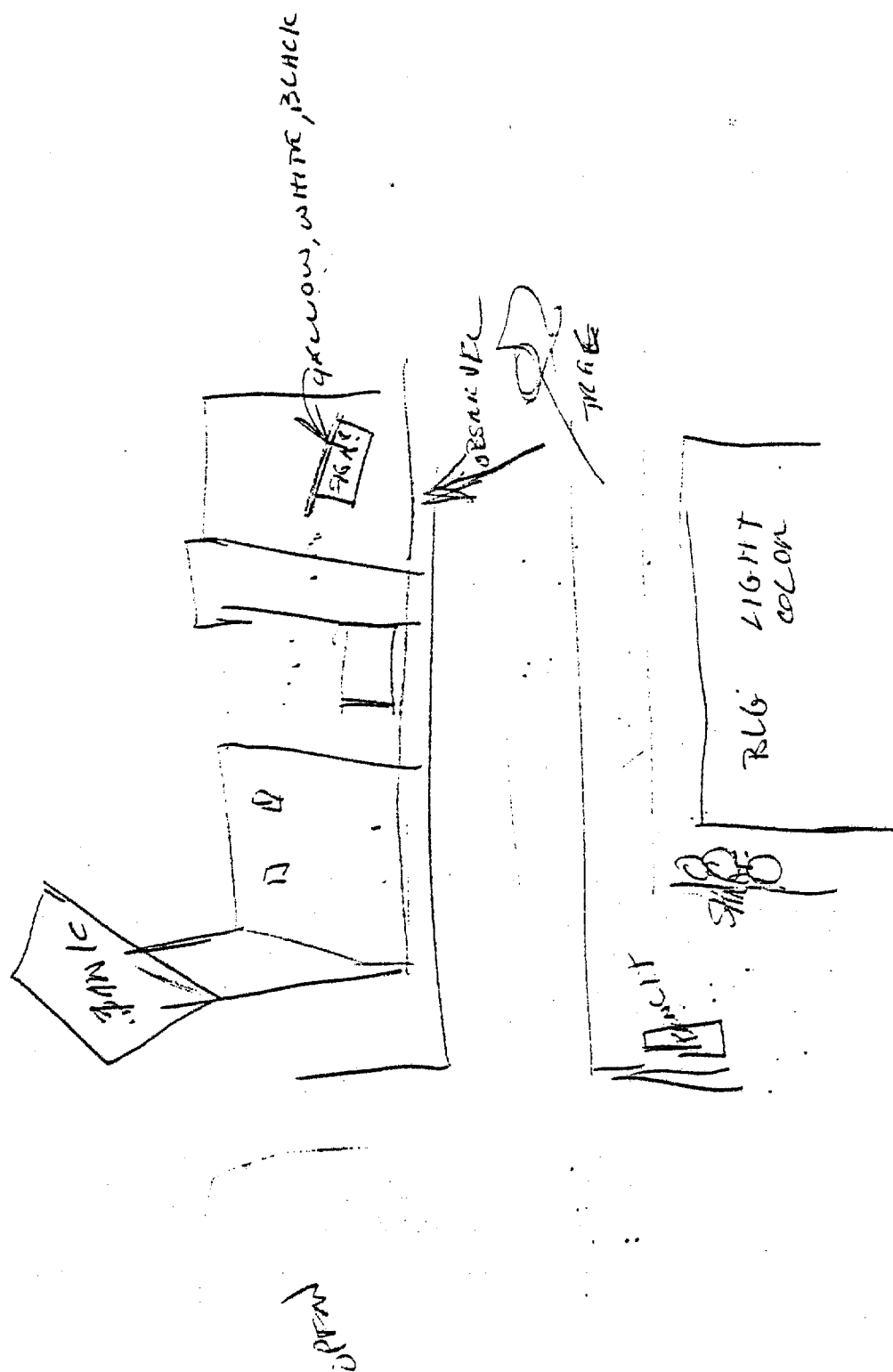
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- S1: Possibly so. I think the benches are, the benches not in a, is either a concrete or very solid type thing. Its a fixed type thing as opposed to a bench sitting on a wood
- IB4: Is there a color difference, say from where the bench is sitting, the surface the bench is sitting on versus
- S1: This is more an open area, more area perhaps in the background. Beyond there there are other structures but it tends to be more open in where 083 was in the beginning.
- IBA: He's moved, you're sorta
- S1: I don't know where he is now. He may be from, in fact, he's probably now at a different perspective than he, than he was in the beginning. I think he is at a different perspective.
- IB4: OK.
- S1: Perhaps at this other end.
- IB4: You've really just let it all come out ~~which was the same~~ Its been fantastic - just a different - do you have any feeling of any kind of outside, you know, temperature changes or breezes of some sort. You've sorta talked about openness and greenery and
- S1: No, its no there are, you know the temperatures kinds cool but there are no, but there are no, but again that's the outside environment is rather benign
- IB4: Well, I think 083 is probably headed back to his car, leaving the sight. Anything else you want to add or add to your drawing or.
- S1: No.
- IB4: Any other impressions that you had that you didn't mention initially or.
- S1: No.
- IB4: OK. I guess we'll wait for 083 to come back.

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# Judging Matrix

Target Site	1	2	3	4	5	6	7
Transcript							
A							
B							
C							
D							
E							
F							
G							

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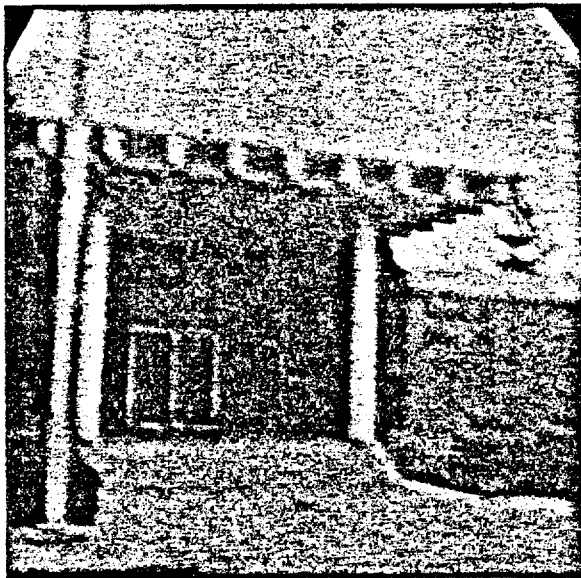
Rank each transcript 1 through 7, best to worst match, at each site  
 best match = 1      Second best match = 2      ... worst match = 7

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①

Bel Air Town Hall

39 Hickory Ave Bel Air



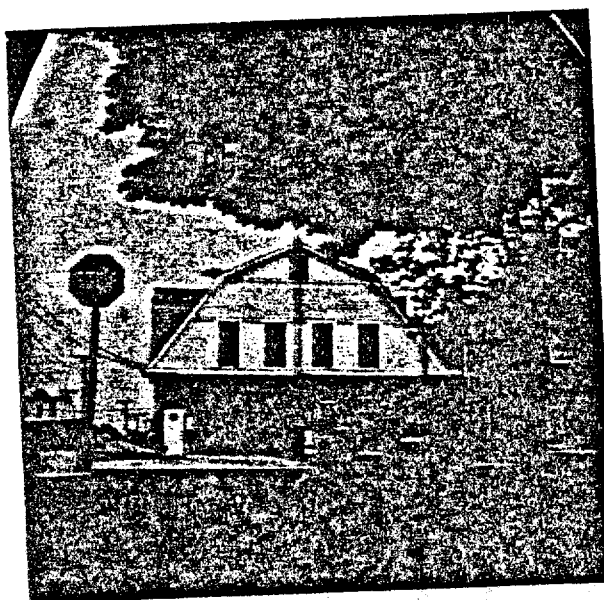
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2

Havre de Grace Fire / Police Department Bldg  
N. Union Ave + Pennington Ave



121

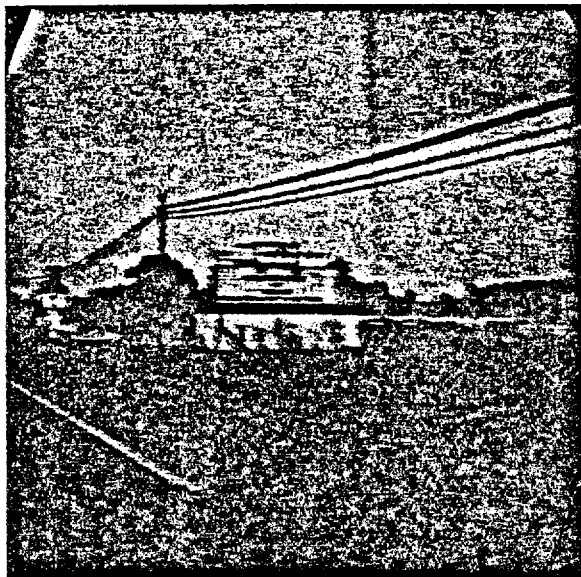
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3

Bel Air Drive - On Movie

On East Side of Churchville on Rt 22  
Includes "Big M" Drive-In Restaurant



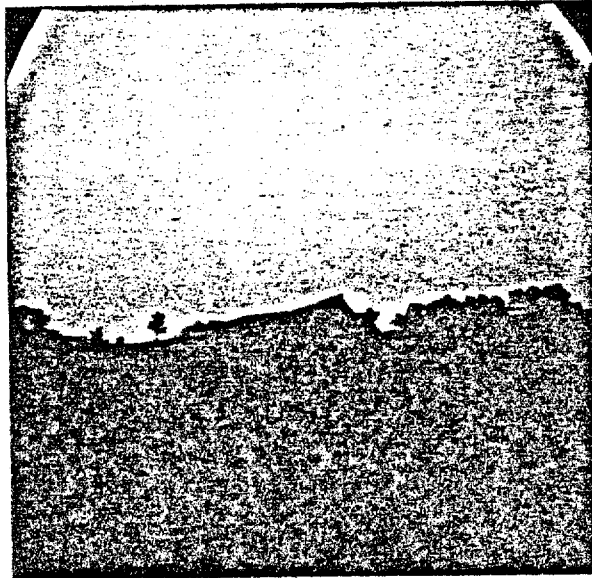
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(4)

Harford Jewish Center

Rt 155 + Earleton Rd 1/2 mi west of I 95



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5

Cemetery

Corner of Ohio + Erie Sts Have de Grace  
2 blocks up 155 from Pizza Hut

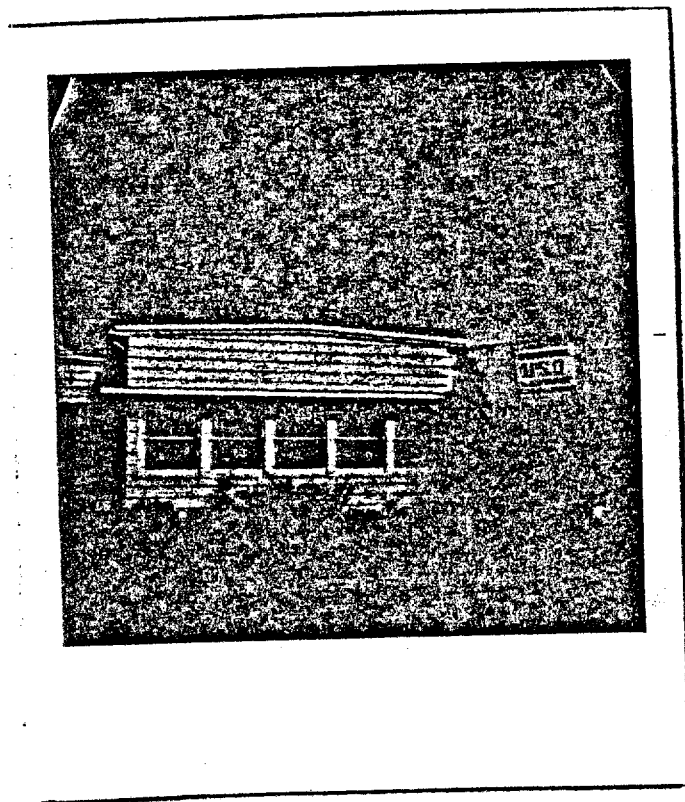


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6

USO Bldg

Franklin + N. Parke St. Aberdeen



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⑦

Jones Produce Farm Stand

On Rt 7 South (1/4 mi) of Old Emmorton Rd  
on N. side of Rt 7



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(A)

TEAM 2 [REDACTED]

IB2: Where do you like to sit, do you want to sit here or do you want to sit over there? It is now approximately 1300 hours. [REDACTED] This is a [REDACTED] experiment of Project GRILL FLAME, with S2 as the subject, IB2 as the inbound experimenter, OB5 and OB2 are the outbound experimenters. OB5 and OB2 will be at the target in approximately 30 minutes. It is now approximately 1330 hours and OB5 and OB5 and OB2 should be at the target. Why don't you start to tell me what you see. I don't think it is necessary to hold them probably sit right here on the table. Maybe you haven't been looking or thinking about them so.

S2: No I haven't.

IB2: Why don't we take a minute for you to focus and relax. You know there is no roof.

S2: I don't really get much of an image of anything, which is not too surprising. Let me think about it for a minute.

IB2: Sure.

S2: And see what happens. The only thing I did think about first of all and I guess this is probably worthy of noting is something dealing with water.

IB2: I see.

S2: Water within the line of sight but I am not sure what exactly how it looks but I am thinking about it. See if that stays with me or not.

IB2: In other words you see some body of water at their location and somewhere in the line of sight there is something dealing with water.

S2: Yes. That's the first impression I got.

IB2: Does it seem to be far away from you? In other words is it immediate or are they on the shore?

S2: It seems close.

IB2: Kinda like they are standing on the shore.

S2: Yes. It seems like they are not far away. Now that could be a quarter of a mile to a hundred foot or so. I don't have any feel for that.

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IB2: In other words you just think that they are close to where we're located at the moment.

S2: I don't get any feeling of that, I just feel as though they are looking at water.

IB2: Oh, in other words the body of water is close to us.

S2: Yes, that they are standing close to relatively close.

IB2: I see.

S2: Like somewhere like along the Spesutie Narrows or somewhere like that looking at water.

IB2: I see.

S2: But I don't really know that I feel the narrows, I just feel like thats.

IB2: That the water is close to the place.

S2: Yes.

IB2: OK.

S2: In other words, I don't get a feeling that they are in a room.

IB2: Uh huh.

S2: I don't get a feeling that they're standing near buildings.

IB2: Right. So they are outside huh.

S2: Uh huh.

IB2: True, there's water water is close. Any man-made features?

S2: No, I'm still not that's what I was trying to get a feel for something of the scenery.

IB2: Huh. OK.

S2: When I tried to get this sorta feeling, I seem to [REDACTED] get an idea of looking not like you would see a map drawing from the top and my mental picture at that time I see things like roadways, trees same as a map type. [REDACTED] the only thing I get of an impression is that it is standing down ground level or you know the height of an individual.

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IB2: Uh huh.

S2: That's the only impression I've got so far. And no real details. I will think about it some more and see if I can come up with anything.

IB2: Is [REDACTED] taking notes about it?

S2: No. It seems like there's islands out in the water a ways. I can't tell. You know it is really difficult when you do this to tell whether I'm trying to create something in my own mind.

IB2: Yes. I have experienced that.

S2: And that's the real problem I have.

IB2: Right.

S2: That I get the feeling that you're looking out onto the water and there is a little island out there and I don't get a feeling for anything around it at all.

IB2: In other words nothing around them other than the water and the island out in the water.

S2: Oh, I'm sure that there has gotta be something around them cause I feel as though if I created or said it was such and so I would just be making it up or something.

IB2: My experience and again don't let me subject you to my thoughts but my feeling is don't worry about it. I know the feeling but try not to worry about it. Let you know if you feel you are making it up fine then you are making it up. You know. Kinda let your you know cause that's what you are trying to get your imagination. You know. Who knows what it could be. Don't let that inhibit you. In fact, put in as much detail as much as you want. Don't worry about that. To hell with it.

S2: Yea, that's exactly what I should do but I gotta stronger. It is a matter of degree of feeling if I don't. The water I feel more strong about, not that I guarantee that I am right or wrong. The other issues or the other things that I would guess are sorta of like low level secondary bits of information that don't really come through strong enough to me to mean anything.

IB2: OK.

S2: Therefore, I feel I'd have to use some sort of mental amplification process to enhance the image and then I feel as though it would divulge my conscientious mind and then I'd begin to wonder about

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whether I'm doing it by through the making up a picture or actually getting a message.

IB2: Uh huh.

S2: There is a distinction between whether I created or whether I received.

IB2: What about - Is it possible for you to look down and see, perhaps get an aerial view.

S2: All right let me try that. Then I get a feeling that they are somewhere out near Spesutie. Whether I am right or wrong I don't know. Somewhere on that roadway out towards the narrows which is what I was thinking the first time around but I couldn't get a view of which direction.

IB2: Uh huh.

S2: If I try to make a map of it.

IB2: Do you want to try a drawing of what you see?

S2: Yes, let me try to sketch it because that might be better.

IB2: Let me move the table over close to you.

S2: I don't know directions around here.

IB2: Is this an aerial view?

S2: Yes, I am gonna try to make a map. I keep thinking of that causeway which looks something like that with a road across it which comes in something like this. This is what I am thinking about I am going to put it down whether I am right or wrong. And that road runs somewhere back in this direction. The shore line goes somewhere along thru here. I can't place them this is the only map type of information I'm thinking.

IB2: Can you draw a picture of what you think they see - in other words your description of water close and the island in the water?

S2: Well, if I was using commonsense I'd put them here. Cause that is about the only place you can go over in that area and see anything but I don't feel like they are there, I feel like they are more back in here.

IB2: Let's not worry about that, let's go back to what you think about what they see. Let's not worry about where they are.

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S2: Well, let's make this one #1, I'm not very good at drawing again way off I guess the shoreline is very low so this would be the tree line on the opposite line.

IB2: Oh, so you see a shore opposite.

S2: That's the impression I get. I never really see anything in clear detail, it is more like an idea of this or that.

IB2: OK.

S2: And that's the idea, it is more like a feeling.

IB2: Yes, sure.

S2: And somewhere up in here there's this would be the edge of the water.

IB2: And where are they located on your sketch?

S2: Standing here. This is essentially what your eye would see. Where is the island? Do you see it?

S2: No, don't get an island on this one. I got a feeling that the island is in that direction. Off in this direction there was an island. But it is not in this field of view.

IB2: Just relax for a few more minutes and see if we can you know try again you know try to go through the process all over again, and see what it leads. Think about them and what you think they see try to relax and get your mind off it.

S2: OK.

IB2: Try something different. I sometimes note that you try to take your mind off it and it looks . . . Imagine them and see you know where does your mind lead you to go back. Change, no problem if you change.

S2: No, I don't get any feeling of change.

IB2: OK.

S2: I think I need a little more information but not enough I couldn't really draw much better than that of what I see except this shoreline was probably rocky and fairly level. I mean not much of a slope downward.

IB2: Do you see any noticeable trees or anything like that close to them?

S2: Not close.

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IB2: Any signs, houses?

S2: Houses along the shoreline I think, but you can't make them out very good.

IB2: So you see some buildings along the shoreline. Along the shoreline opposite you.

S2: Yes. We felt to the left there are houses in this direction. My feeling is that they are here which I don't now but a while ago I thought here. Now I think they are here. There are some houses here I know that. I am looking generally in that direction but around from this direction. So what they see is depending on which way they actually look.

IB2: Are there any fences or anything like that?

S2: No, I don't know whether it is a fence or a guard rail system. I believe it is a guard rail system, that runs around post wide type. But I don't really get a feeling of seeing that that much. But I do know there is one out there. But can I say I perceive an image of seeing that, not much. But of course I really have no feeling whether or not that is a good guess.

IB2: Do you see water, do you see any boats?

S2: No, I really don't see anything.

IB2: Any other people? Do you see people with them?

S2: No. I am going to try to get an idea of what kind of vehicle they have. I don't know if I can. Colors are hard to get. I get the idea that it is yellowish. Maybe I should say light.

IB2: Light color.

S2: Yes, light as opposed to dark.

IB2: Do you feel that they are standing next to their car?

S2: Not real close but nearby, 20 to 50 feet.

IB2: And you say it is a light colored vehicle, and yellow popped into your mind?

S2: Yes, that was the first thing. When I processed that a little bit it is just light.

IB2: Can you smell anything?

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S2: No. The imagery that I do get when you do this sort of thing right or wrong it is sorta like still photography, there is no sense of being in the situation at least to me. Probably if somebody were good at it or knew what they were doing they might get a feeling but I don't get that. Certainly not a sense of smell or things like breezes or warm hot or cold. Obviously, I would say it is warm because I know they are not that far away. But I don't have a feel for that. Then I'd be saying just what my logic wants.

IB2: But you don't get any impression other than given that you feel they're at Spesutie and you know that's close you don't have any feelings for how close or what direction removing the fact that you see them at Spesutie.

S2: I've got that in my mind so automatically I'd say that's the direction.

IB2: OK.

S2: Probably the wrong way to do this would be to try to pick out a locale but on the other hand if I say anything other than what comes to my mind I feel that I have processed the data.

IB2: Do you want to try something? Do you want to try again? Stop for a moment?

S2: Is our time up?

IB2: I don't know. Do we have a time? They are due back at 1415.

S2: I think 082 said spend 15 minutes at the site. They left at quarter til. If it is in fact a true experiment I shouldn't be doing any more. I would only see them traveling, or else I would just be processing more information. That's an interesting point.

[REDACTED]

[REDACTED]

[REDACTED]

IB2: Is there any other observations you'd like to make? Any aspect of the scene? Any discrete part of the scene? Anything seem to pop out at you other than the things we have talked about this far that you

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had on your mind?

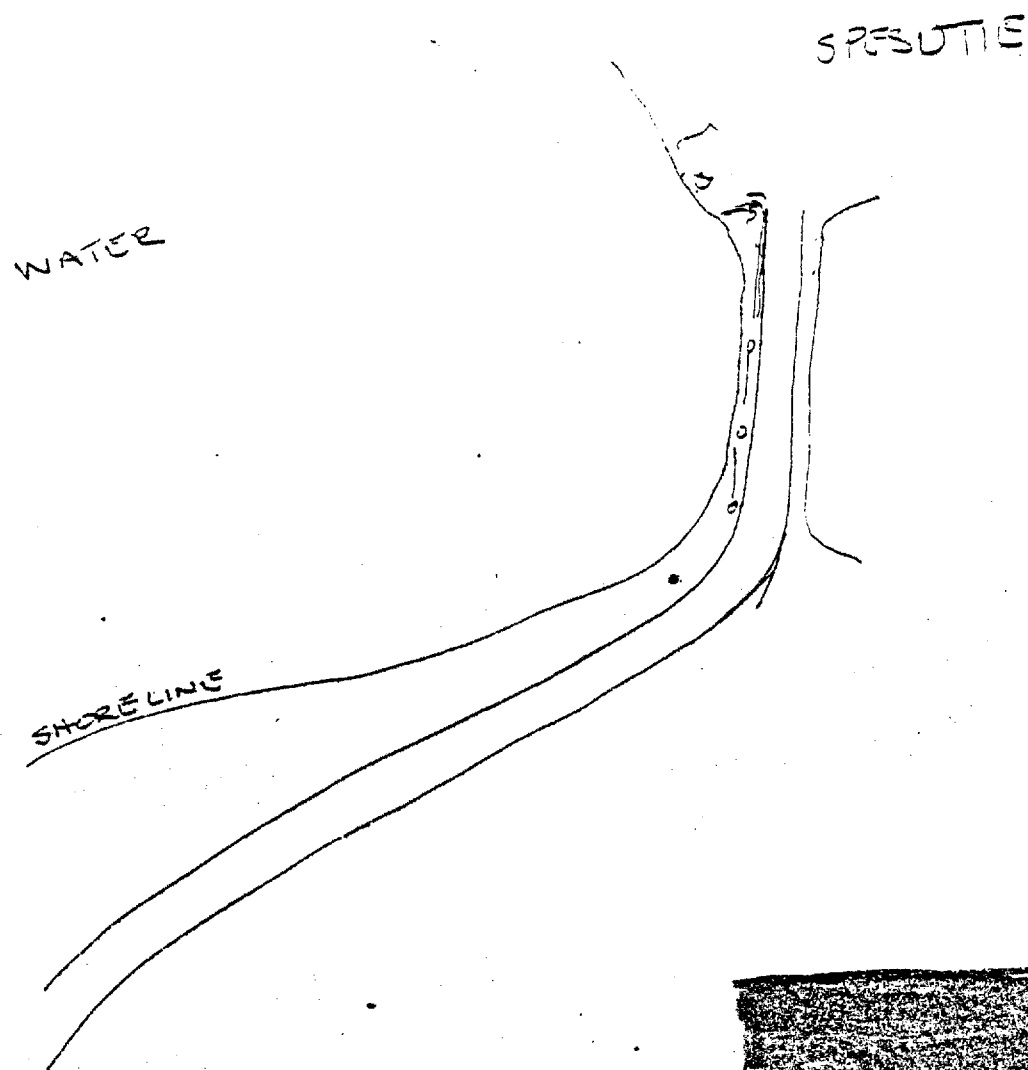
S2: No.

IB2: Let's conclude this session. Time is approximately 1350.

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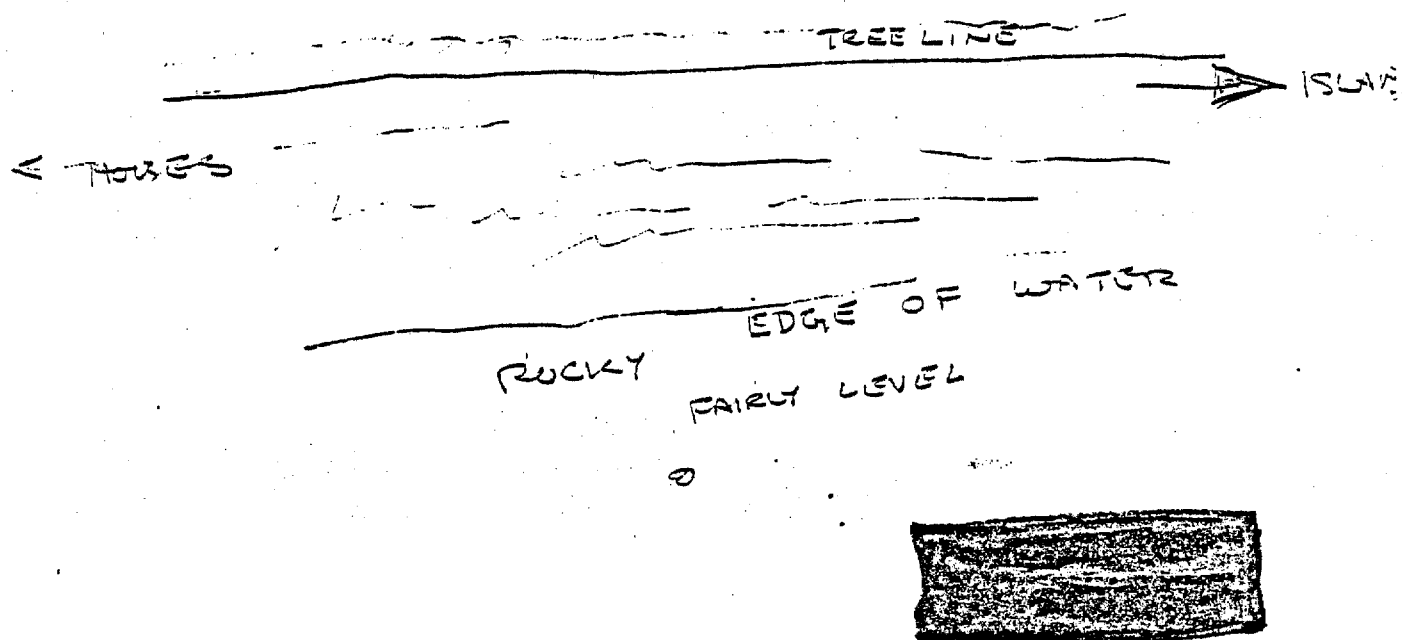
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(B)  
II

TEAM 2. [REDACTED]

IB1: The time is now 1:27 PM. [REDACTED] This is an experiment of Project GRILL FLAME with S2 as the subject, IB1 as the inbound experimenter and OB2 and OB3 as the outbound experimenters. In a few minutes, OB2 and OB3 will be at their target and we'll start then. It is now 1:30 PM. OB2 and OB3 should be at their target. S2 has been relaxing here for awhile. Are you, whenever you are ready S2.

S2: I've been running through a sort of search sequence. [REDACTED]

IB1: Concentrating on the individuals?

S2: Yes. I'm seeing if I can do that and trying to get a sense of both direction and distance and that sort of thing so that it might give me an image of the surroundings too.

IB1: The thing is too, you just try whatever comes to your mind, even though you're trying to concentrate on individuals, but actually, whatever image you're viewing, what just comes to your mind, it's possible that concentrating on the individuals might help.

S2: Yes, I thought I would try that because maybe that by doing it that way I might begin to get a sort of mental picture of the surroundings as well as locations of where they would be.

IB1: We're still here, OB2.

S2: That's because I haven't gotten any real good imagery.

IB1: Take it easy, no rush. Don't get anxious.

S2: Yes, I'll try not to. I keep getting the idea of water, but I don't know if it's

IB1: Don't worry about it. If you get the idea of water, then that's the idea.

S2: I [REDACTED] like to sort things like that a few times to see if I think of other objects or other types of things and that come back to that one particular thing over and over. Based on that criteria, I keep coming back to some picture of water of some sort.

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IB1: OK.

S2: I'm trying to get an idea or feel if it's some large amounts or small amounts or a small quantity.

IB1: Well, that's really not important. Let's say you see water, do you see anything besides the water?

S2: No distinct imagery. It seems to be

IB1: Just keep looking. Maybe you're looking at it from one perspective. Maybe turn around, look from the back or the side. I'm not trying to say from which side. Of another perspective, turn 90 degrees or 180 degrees in either direction.

S2: Well, I get a sense of road near the water.

IB1: OK.

S2: Which is, it looks like it's a fairly decent size roadway, maybe a divided highway.

IB1: OK, keep going on that road, do you see anything?

S2: Well, I'm afraid, I get the image of one particular spot all the time.

IB1: Don't worry about it.

S2: [REDACTED]

IB1: [REDACTED] What is the spot that you're focusing on?

S2: It's on Rt 40 along one of those areas where the bay, or the water, comes up close to Rt 40. You can see the water from there. There's a little park area along there or something right along the edge of the roadway.

IB1: OK, any other distinct

S2: But, I don't really feel comfortable with that, so that's the problem.

IB1: But don't really worry about that. Once you start worrying whether you're comfortable or not, that's what you see. Forget about the comfort now. What about, is there anything distinguishing besides the water and so-called roadway that you see? Do you see any geometrical forms like buildings or towers or bridges? Nothing particular, but anything of that form?

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S2: It's fairly level terrain. In that region there are some buildings on the opposite side of the highway. And then across the water, it's fairly distantly, 1/4, 1/2 a mile, there's some shoreline, low shoreline type, just like you would see if you're standing along that little parking area there.

IB1: [REDACTED] How about shift your view from the top, like from some elevation, like 50 feet from the top.

S2: I don't know. I'll tell you, the problem is I don't like the imagery that I get off of this because I get a feeling it's being generated by conscious techniques rather than by . . . [REDACTED]

IB1: [REDACTED] Don't worry about what you're feeling.

S2: It's possibly the problem and it's kinda a hard thing to sort out in your mind.

IB1: You know, [REDACTED] you'll tune out the things which are probably right.

S2: No.

IB1: [REDACTED] I mean and as far as being comfortable is concerned, don't worry about that either.

S2: I mean comfortable in the sense that

IB1: Comfortable in what you're seeing

S2: No, not comfortable in that sense. I'm very comfortable with what I'm seeing. It's a very nice place to look at. It's uncomfortable in the fact that I don't feel as though that I can sincerely believe it's coming from where they are but rather something that somewhere else is being generated up by subconscious means or whatever.

IB1: Oh, I see. Well, forget about that, don't worry about it. These are just doubts that are creeping in.

S2: Right.

IB1: Do you still see the water? the road?

S2: I guess the only two things I keep thinking about right offhand.

IB1: How about turning 90 degrees again in some direction, to the left.

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S2: It's a low hill with woods on it in that direction on that particular spot down there and that's the only thing I thought of first.

IB1: OK, so let's turn in the opposite direction, now. 90 degrees in the opposite direction.

S2: Another low hill with woods, no buildings.

IB1: No buildings, Any trees, any shrubbery.

S2: Standard, fairly low wooded area, like 20-30' wooded area.

IB1: Let's look at the water again. Do you see anything on there?

S2: There's a, the image I have is something of a, it's not a docking arrangement, it's something like a, I guess it might be a small barge or a boat not too far off shore.

IB1: OK. Is there anything else?

S2: No, nothing else on the water.

IB1: OK, now turn around 180 degrees from what you are looking at right now. Turn around 180 degrees and look opposite on the water.

S2: Well, in that case there's some buildings behind. You look across the road when you do that. The road is fairly open and it's just divided highway and there's two or three buildings lined up over there.

IB1: Anything about those buildings?

S2: No, just nondescript type of buildings, small buildings. One of them is a repair shop of some sort.

IB1: Yes.

S2: And this I know from going by there. There's a radiator shop there.

IB1: Don't worry about it. Now you're letting your conscious

S2: Yes. I'm saying that's what bothers me about this whole thing because I get a feeling that this is not what I should be coming up with. Let me talk about this just for a moment because it might be more comfortable.

IB1: OK, we've got time.

S2: If I ever did come up with an area that they went to that I knew very well and I got a real strong image of that, this doesn't relate to

me that way, the dominant image I got was water with no real distinct thing, so then I feel I might have embellished it by saying it's that particular location where the water is visible, but I know that place so if I ever did get one of that sort and if I got real good at it, say, and could do that, it would seem rather strange because then I know what the surroundings look like, having been there before and then it would be a problem. Well, [REDACTED] that a guy identified so and so was located at some municipal playground or something of that sort and I think he gave in that case a very good description of what it was like cause he knew the terrain and it was a correct identification.

IB1: Nothing wrong with that.

S2: There's nothing wrong with it, except in order for that to happen, I should feel real happy or feel real convinced that that is the place they're located, but I don't feel that way and I feel as though what's happened here is that I've gotten an image of them looking at water from some distance and then some sort of memory bank search and said well gee, that's the place it must be, and from there on I think

IB1: There used to be a barge out there

S2: There used to be, I think, and I think that's what I've conjured up in my own mind. That's what I mean when I say I don't really feel comfortable with that definition of that thing.

IB1: I guess it's hard to do, when you sit down, you just erase your memory and that's the part which is very hard to do because you start doubting yourself.

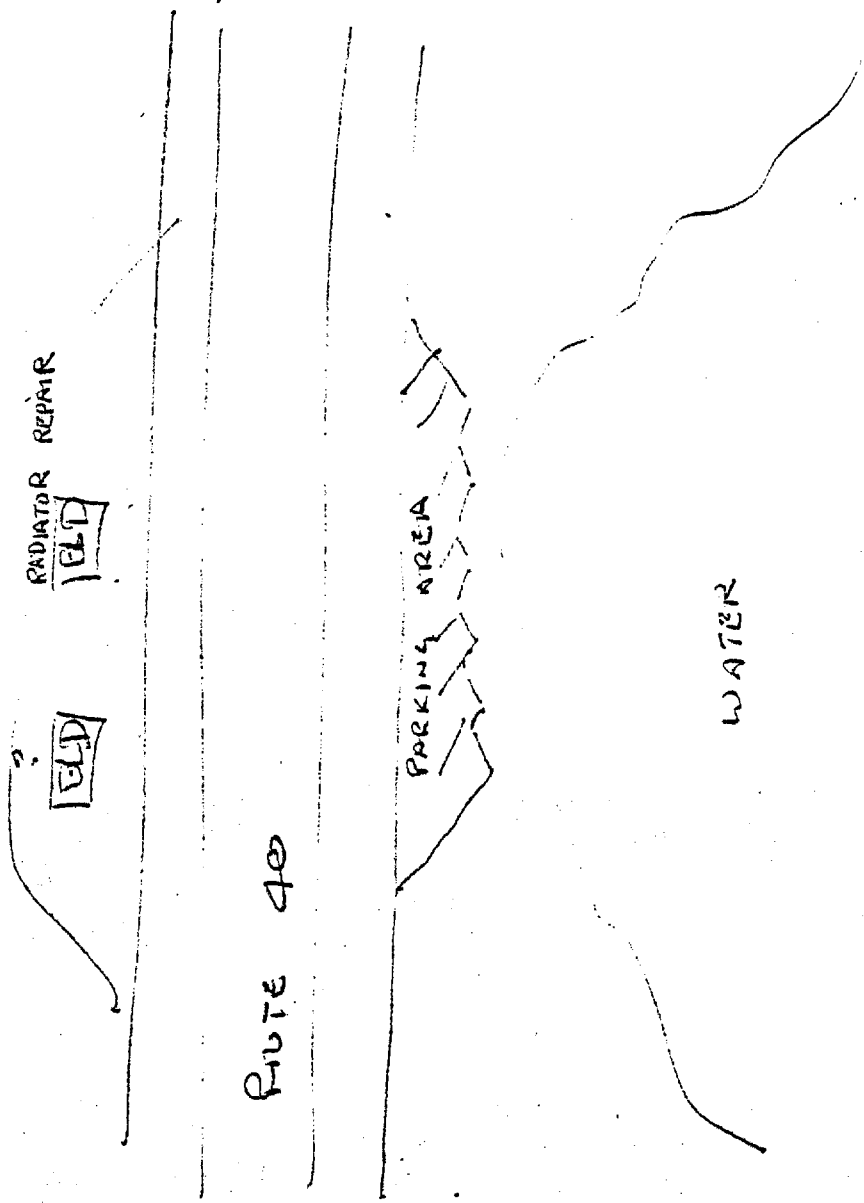
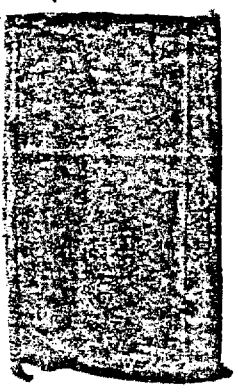
S2: That's right. That's what makes it difficult [REDACTED]

IB1: We're getting close to it. Do you feel, you got another minute or so, can you see anything else?

S2: Well, you never know. It could be correct. I don't have any feeling it is.

IB1: I don't think you'll get any confidence. It's hard to get confidence unless you get, [REDACTED]

S2: Turn the recorder off.



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(C) II

TEAM 2 [REDACTED]

IB4: It is now 1:15 [REDACTED] This is an experiment of Project GRILL FLAME with S2 as the subject, IB4 as the inbound experimenter and 083 as the outbound experimenter. 083 should be at the site in about 15 minutes. OK, S2 it's 1:30, just relax and let me know what comes to your mind.

S2: OK. I don't really get any imagery yet.

IB4: Do you have any feel for what direction 083 is in or how far away he might be from here?

S2: No, not now. [REDACTED]

IB4: OK, just

S2: But when I do get senses it seems like I do get some sort of flashes of something every now and then, but [REDACTED] I haven't got a feeling of anything. It's just like knowing but

IB4: Just take your time, don't worry about it.

S2: Yes, I either did or I don't

IB4: Right

S2: I just have to wait until it does. So far nothing.

IB4: That's perfectly fine. It's better than trying to force something.

S2: Uh huh - Well [REDACTED]

S2: The type of area that I get a feeling for, although an initial feel, is open and trees.

IB4: Any feel for the terrain?

S2: No, just that it's an open area with trees. No other feeling of the area at the moment. [REDACTED]

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IB4: Uh huh.

S2: [REDACTED]

IB4: [REDACTED]

S2: [REDACTED]

IB4: [REDACTED]

S2: [REDACTED]

IB4: [REDACTED]

S2: [REDACTED]

IB4: [REDACTED]

S2: [REDACTED]

IB4: [REDACTED]

S2: [REDACTED]

IB4: [REDACTED]

S2: [REDACTED]

IB4: [REDACTED]

S2: [REDACTED]

IB4: Any other feelings about

S2: No, on this one no, nothing yet, other than just open area and trees around in the area. I can't tell.

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IB4: Anything on distance yet?

S2: No. It seems as though I get a different feel about this thing  
[REDACTED]

IB4: In what way?

S2: Well, I can't tell, it feels like maybe it's hard to define that.  
It might be the weather itself cause the light level is obviously  
lower [REDACTED]

IB4: Uh huh. [REDACTED]

S2: [REDACTED]

IB4: Uh huh, yes, definitely.

S2: Of course, I can't say if it's related to the weather or whether  
it's related to the state of relaxation or the ability to receive  
messages or what.

IB4: Uh huh.

S2: [REDACTED] But you do get a feeling of  
just like it is even in this room, relatively dark.

IB4: Dark, uh huh.

S2: And a feeling of chilliness, not real cold, but chilliness.

IB4: It's damp.

S2: No, I still get no imagery or any feel for structures. I'll have to  
wait til 083 starts casually noting structures. That's probably  
when I'll start getting a feeling for a building, if there is one.

IB4: We have talked [REDACTED]

S2: Yes, with me.

IB4: There's no doubt.

S2: [REDACTED]

IB4: [REDACTED]

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S2: The conscious thing.

IB4: Right.

S2: [REDACTED]

IB4: Uh huh. OK, well just relax and see what you get.

S2: Yes, I'll just have to wait a little longer and see if I do get anything else. There is shrubbery around and it must be in some pattern, it looks as if though it's not a wild type of layout so it's something structured some way.

IB4: OK, any colors?

S2: No, just the greenery, and that's greenery type shrubbery, I don't get a feel for anything else.

IB4: Uh huh.

S2: The layout, I am trying to get an idea of what it would look like from the top down.

IB4: OK.

S2: What the scenery appears to be. You know this feeling of some sort of multiple structures in the area, but I can't get them laid out and sorted out.

IB4: But there are structures.

S2: Yes, more than one.

IB4: OK.

S2: From the top it looks like there is more than one.

IB4: OK, from the top do you see any height discrimination between the structures.

S2: No, no, I don't get any of that sort of clearness, but or even a tendency of size or whether they're clumped together or not, I don't get that feel right now.

IB4: Can you come down to the ground level and take a look at the structures.

S2: I'll try. It seems to be a fairly busy area, busy in some way or other, as opposed to somewhere where people don't go very often.

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IB4: OK.

S2: And it seems to be near a road [REDACTED]

IB4: OK. So you see some sort of traffic pattern.

S2: Well, I get a

IB4: A feel for that

S2: Yes.

IB4: OK.

S2: [REDACTED] the feeling of motion but not a feeling of whether or not traffic is going by.

IB4: Uh huh, but some sort of motion feeling.

S2: Yes, like some place where people are moving around a lot.

IB4: Do you see any light or dark differentials, say light buildings, dark surface, or

S2: I got a feeling there is a dominant building, but I can't quite at the from the ground level I can't sort out where it sets with respect to the others, and what its shape is. [REDACTED]

IB4: Uh huh.

S2: In other words.

IB4: Right, [REDACTED]

S2: [REDACTED]

IB4: Right, OK.

S2: Which is the way most buildings are rectangular. [REDACTED] it appears to be more of a rectangular structure.

IB4: OK, fine.

S2: We could put it in some sort of but I don't get a feel for the surface of it or its, the dominant one I think, I don't think it is too high, maybe equivalent to two stories which would be 20 feet or so and size, I can't tell.

IB4: OK.



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S2: I think it is kinda square.

IB4: Are these other structures attached to it?

S2: No, everything I get a feel for is separate.

IB4: Separate.

S2: A separate thing.

IB4: OK. Where is this building in relation to the road?

S2: It seems to face it pretty much face it, and there's well I guess the main roadway that I get a feel for is a fairly frequently traveled type of roadway, I don't know which one, but I have a feel for that.

IB4: OK.

S2: But then there's a, there's off-road positions, or off-road capabilities for some type of traffic, and it's either I don't know whether it's, I think it's a combination of cars and people type like walkways to building but I don't get good detail on that.

IB4: Where's the shrubbery in relation to the main structure?

S2: Well, there's a lot of shrubbery. I get a feel for some of it that's up there near the building and around and then there's places like it's been landscaped.

IB4: OK.

S2: In the field of view.

IB4: And for walkways or whatever, you have some feel of maybe concrete or asphalt or

S2: Walkways.

IB4: Walkways, OK.

S2: I can't tell, I don't get a feel for that really.

IB4: Can you go in back of the structure?

S2: It seemed more like concreted, but I, as opposed to gravel or just dirt.

IB4: OK. Can you go in back of the structure? Anything back there?

S2: Well, not dramatic, it seems like there's more parking or places

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for vehicles and a slight change, the ground elevation is not much dropped off but it seems to be a little different in height, I can't get a feel for how much.

IB4: Some sort of a sloping affect in other words?

S2: Uh huh. It maybe seems like it goes down when you go back to the back side, but it must be very, very minor or very low small amount of the slope.

IB4: OK, can you go around to one of the sides of the building?

S2: Yes. You don't get, I don't get a good feel for view on either side which either means there is something else along the sides or that the blocks off of this one or else I'm just not seeing, I'm not sure. It seemed like from the sides there's this multiple building problem kinda gets in the way and you know how far away you are.

IB4: OK.

S2: You don't see that one clearly from the sides. I can't sort out that very well.

IB4: Any feeling yet on the surface of the building?

S2: No, brick I think, that type of surface but I can't, it must, it's not just single it's not brick alone either, it seems to be in places something else that's lighter.

IB4: Lighter than the brick.

S2: Yes, it might be wood siding or it might be something like windows with under the bottom part of the windows not brick or something like that and I really can't tell for sure.

IB4: Is there a path or any kind of thing leading up to the front of this building or is it just sorta there?

S2: No, those paths or that walkway system go there.

IB4: To the front of the building.

S2: I don't get a feel of the regular straight pattern, it's just a maybe a flowing walkway system or something like that.

IB4: Do you have a feel for anything inside of this main structure?

S2: No, not now. It seems to be a lot of glass in the building or what looks like glass and the side facing to them nearest to the road seems to have a good bit of glass.

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IB4: OK. Any other details S2, anything else that comes to your mind?

S2: I didn't get any feel for the interior other than I feel that maybe the, it's two stories I get a feel for that, and the second story line, where the glass is, you can it's almost like the second floor is visible, sorta like some bank fronts or things like that.

IB4: OK. Again, do you have any feel for direction or distance.

S2: Not today. Not any immediate ones. Let's see, if I vote on that what would I get?

IB4: [REDACTED]

S2: [REDACTED]

IB4: [REDACTED]

S2: Pretty much in line to that side of where you are, whatever that is.

IB4: I'm gonna have to figure out what direction we're in, but OK we know it's that way.

S2: That way, that wayish.

IB4: OK.

S2: I don't know where that ends up, where's that out in the middle of bay somewhere or something.

IB4: Now wait a minute, the bay's that way.

S2: I don't know.

IB4: The water is that way. That way's toward 359. Well, I don't know.

S2: I don't think so.

IB4: Now wait a minute, we're on the side of the building aren't we?

S2: That's the front of this building.

IB4: The front's over there. We'll figure that out afterwards. Any other

S2: That's the only thing I got as opposed to anything else.

IB4: OK.

S2: You zap around about 5 or 6 times and you seem to want to stop that way.

IB4: OK.

S2: And that's all.

IB4: I think OB3 has left.

S2: Oh yes, I didn't know what time it is.

IB4: That's perfectly fine. I didn't remind you either.

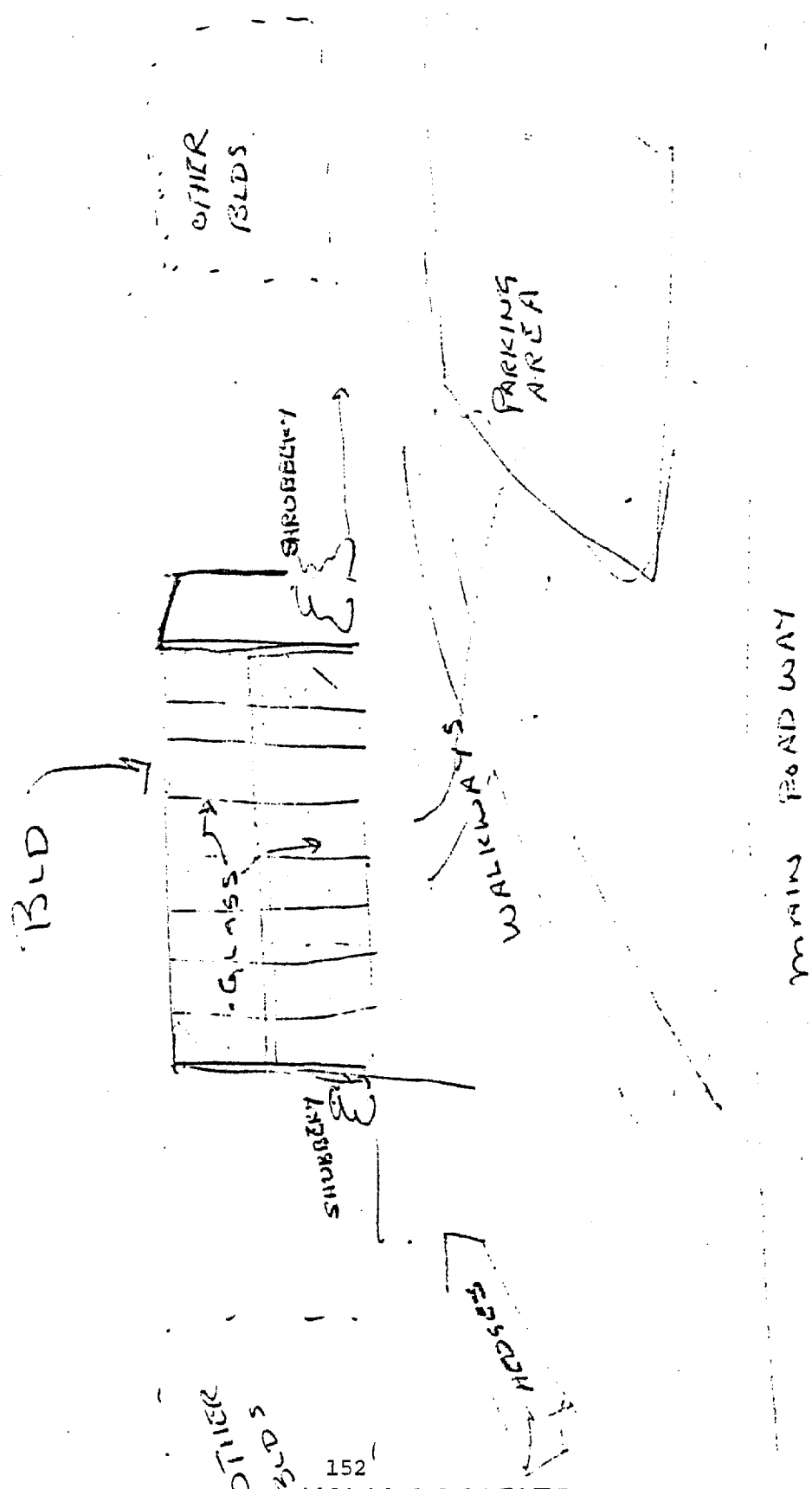
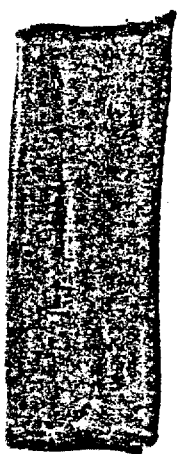
S2: Probably has. I didn't get any good imagery of drawing but I got a feel for the fact that there's more than one and that's about it.

IB4: OK, I'm gonna turn the machine off.

S2: OK, I'll make a sketch.

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(D) II

TEAM 2

- IBL: It is 1:17 [REDACTED], This is a [REDACTED] experiment of Project GRILL FLAME, with S2 as the subject, IBI as the inbound experimenter, OB2 and OB5 as the outbound experimenters. OB2 and OB5 should be at the target in about 10 to 12 minutes.
- IBI: Alright S2 it is about 1:30 and OB2 and OB5 should be at the target. Just relax and see what you can see. Let me know about it. Don't try to see anything. Just let it come to your mind. I think you are trying too hard. Just let it go. Don't try to see anything. Something will just show up. Nobody forces you. No time. Don't think of any time limit. I know, don't let it occur to you. There is all the time in the world. Don't look at the clock.
- S2: I don't see any image. I keep thinking of a building, but you never know whether you are doing that on your own.
- IBI: Don't worry about it. Don't worry, you think what you are seeing and maybe that is what it is. Don't try to analyze whether you never know or you do know or whether you know something. If it comes just say it.
- S2: That is the only thing I think of is a building.
- IBI: Don't try to destroy the building. Do you see any kind of a shape? Do you see any outline?
- S2: No. I just get the impression of that - no outline.
- IBI: Alright, you get an impression of a building. Do you get an impression of anything square or maybe it is elongated.
- S2: No. I can't tell. It seems like it might be more than one story.
- IBI: Alright, fine - You are talking about stories [REDACTED]. Don't try to think of a building. Try to think of a rectangular shape - is it a rectangular shape or a vertical shape?
- S2: Vertical shape.
- IBI: OK - vertical shape. You are getting somewhere, keep going. Don't force it but if that is what you feel don't try to think that it might be some frequency thing just keep going without thinking why you are doing it. Any colors?
- S2: No. No colors.

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IB1: No colors. OK. Anything around it besides that vertical shape? Can you see anything to the left or the right?

S2: Well, I got a feeling of trees but I don't get any feeling for how they are setting.

IB1: OK. No problem.

S2: In the line of sight of the observer to the building.

IB1: OK. How about can you shift your view to a different direction? For instance, right now you have the trees in the line of sight, how about if you look at it from a little bit elevated view.

S2: I think it might be a walkway of some sort.

IB1: OK - Alright. It looks like a path you say right.

S2: You can't use the word looks like.

IB1: OK.

S2: Feeling of a path through some trees toward a building.

IB1: OK. It doesn't have to be a path. You just see something. Right?

S2: Yes.

IB1: Go ahead.

S2: And probably sort of a feeling a straight line perspective. That way. But I don't know.

IB1: Don't speculate. OK, you still don't see any colors?

S2: No.

IB1: Like are there any contrasting not colors but is like dark and gray and white? That walkway whatever it is does that have any in relation to the rest is it light is it dark?

S2: It seems like it is concrete.

IB1: Well, is it light? Is it different from whatever the surroundings are? Is the shade lighter or darker?

S2: It seems like a shadow.

IB1: Do you see anything to the right? Take a look to the right. Is there anything to the right hand side of this that stands out?

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S2: No.

IB1: To the left?

S2: Something taller than the building. I get an impression of to the left.

IB1: OK. It is taller - don't say building. It is taller than whatever vertically you see. Right?

S2: It is taller than whatever is at the end of that walkway. I shouldn't say building because I don't even know what it is.

IB1: Yes, because if you say building you will get used to believing it is a building which you don't know what it is. It is something vertical. Does this something vertical have a look at it from the top, does it have any length, does it have any width?

S2: The first reaction I got is that from the top it would not be square it would be a round shape.

IB1: OK.

S2: Maybe it is an ellipse or maybe it is round.

IB1: OK.

S2: Those are the two sorts of shapes I get in mind.

IB1: Does it have a length that thing when you look at it from the top? Does it continue and stop somewhere or is it? Is it?

S2: It seems like the base is wider than the top. That's the impression I get.

IB1: OK.

S2: I can't tell anything else about it.

IB1: OK. Alright. Let's not worry about it now. How about that path or whatever that you see, is it running into that thing or over that thing or does it stop or beside it whatever that thing is the walkway or whatever else?

S2: Whatever it was seems to run towards it but I couldn't tell if it went straight or to the side or what.

IB1: Alright. OK. Let's try again. Now you still don't see any colors?

S2: No.



IB1: No colors. OK. Anything around it besides that vertical shape? Can you see anything to the left or the right?

S2: Well, I got a feeling of trees but I don't get any feeling for how they are setting.

IB1: OK. No problem.

S2: In the line of sight of the observer to the building.

IB1: OK. How about can you shift your view to a different direction? For instance, right now you have the trees in the line of sight, how about if you look at it from a little bit elevated view.

S2: I think it might be a walkway of some sort.

IB1: OK - Alright. It looks like a path you say right.

S2: You can't use the word looks like.

IB1: OK.

S2: Feeling of a path through some trees toward a building.

IB1: OK. It doesn't have to be a path. You just see something. Right?

S2: Yes.

IB1: Go ahead.

S2: And probably sort of a feeling a straight line perspective. That way. But I don't know.

IB1: Don't speculate. OK, you still don't see any colors?

S2: No.

IB1: Like are there any contrasting not colors but is like dark and gray and white? That walkway whatever it is does that have any in relation to the rest is it light is it dark?

S2: It seems like it is concrete.

IB1: Well, is it light? Is it different from whatever the surroundings are? Is the shade lighter or darker?

S2: It seems like a shadow.

IB1: Do you see anything to the right? Take a look to the right. Is there anything to the right hand side of this that stands out?

S2: Uh huh.

IB1: Can you see anything? Why don't you just relax and see if you can see anything else. I don't know if you still see this vertical thing or not but does it have whatever it is - is it smooth or does it have any kind of patterns?

S2: Some kind of patterns, I can't make out what they are.

IB1: Alright, it does have a pattern. OK, that's good enough. Now try again the side. Take a look at this thing from the side. It seems like I don't know what direction you are looking at.

S2: I don't know if this is side or not that I'm looking at.

IB1: Or whatever - so try to look at it from a different side.

S2: I'll move around.

IB1: Move around 90 degrees.

S2: The feeling looks the same from that side.

IB1: Alright. Is it wider or does it seem to have the same width or is it wider?

S2: I don't know, it seems like it might be circular.

IB1: Alright.

S2: It seems like a circular object.

IB1: OK.

S2: Tapering.

IB1: OK. It is tapering, tapering where, on the sides?

S2: The base is wider than the top.

IB1: OK.

S2: May have something at the top, I can't tell.

IB1: What about the pattern - still smooth or do you see any pattern?

S2: No, it is not smooth.

IB1: It is not smooth. OK.

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S2: I don't really get anything outside right now.

IB1: Can you - you're not getting anything right now.

S2: Nothing else on it.

IB1: Alright. There's no use forcing anything else. We are almost getting to the time where these where OB2 and OB5 are going to be leaving that area. I don't think you should force to get anything else if you just don't see it. I think we got a pretty decent description of something.

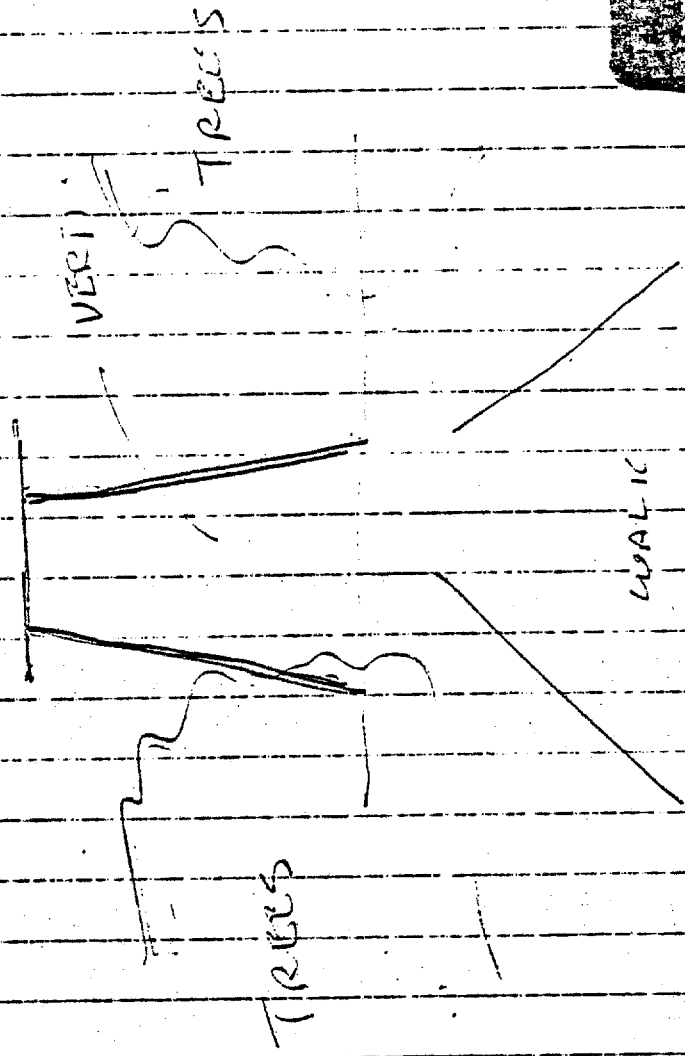
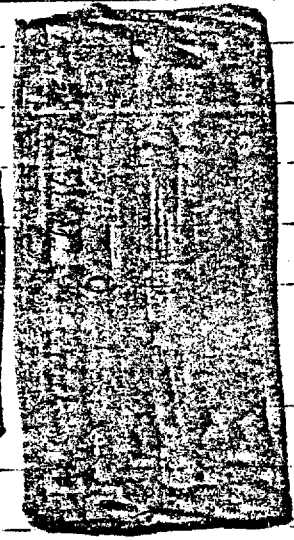
S2: That's a description of something. I am not sure what it is.

IB1: Well, I think at the moment let's stop right now because OB5 and OB2 have left there.

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(E) II

TEAM 2 [REDACTED]

IB1: It is now 1:20 PM, [REDACTED] This is a [REDACTED] experiment of Project GRILL FLAME with S2 as subject, IB1 as the inbound experimenter and OB2 and OB3 as the outbound experimenters. The outbound experimenters have picked up their envelope and they're on their way to the target.

IB1: It is now 1:30 PM and OB2 and OB3 should be at the target. OK S2, you might as well relax and tell me what you see.

S2: Nothing.

IB1: Relax, something is going to come.

S2: Yes, [REDACTED] it takes 2-3 minutes before I get a definable image.

IB1: [REDACTED]  
How about if you concentrate on OB2 and OB3 and see what happens.

S2: OK. I don't get anything as far as ideas of or I should say imagery in regards to the two of them. I can get some sort of information or something which seems as though I see them walking around but I don't know how to relate that to any particular place. I really, like if I try to concentrate on them, I lose what little bit of imagery I get on the place.

IB1: OK.

S2: Whether that's right or wrong, I don't know.

IB1: OK, if that's the way you feel, unfocus from them and try to focus on the surroundings. I don't know if my interruptions disturb your mental process or not.

S2: No.

IB1: OK, why don't you just ... Are you blanking yourself out?

S2: What I get is sort of ideas is the way to start off. [REDACTED] I don't know how to separate out whether its consciously or subconsciously created ideas. [REDACTED] spend a few minutes sort of running an internal debate with myself as to whether or not these are correct. So I ask myself a series of questions of things like is what I am getting an inside scene or an outside scene?

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IB1: I wouldn't worry about that. If you're getting something, just go ahead. If you spend time on this, you're just rationalizing and analyzing.

S2: But no it didn't seem like that.

IB1: OK, or analyzing, you see. But if you ask yourself questions, you're analyzing it.

S2: [REDACTED]  
[REDACTED] I seem to ask the question two or three or four times and say OK when I get the answer back, I'm not sure where the answer comes from, I take the most majority vote.

IB1: Does it make you feel comfortable?

S2: Yes.

IB1: So go right ahead.

S2: [REDACTED] I just get imagery, but very, very crude type imagery.

IB1: All right. The imagery is fine. We can always focus in.

S2: So far, the only thing I've got as imagery is some sort of walkway, but I can't figure out what it is.

IB1: Looks like a walkway.

S2: Yes, but it seems like the first time I got the image was like a regular sidewalk type of thing, but more than just one sidewalk. Not like someone standing on a normal two to three foot width of concrete, more like its in the shade of concrete as opposed to asphalt and looking down a straight sidewalk it seemed as though there's, rather than a solid expanse of concrete, there's concrete running in strips and I have one running straight ahead for awhile and then one coming in from an angle, like straight across from here.

IB1: Keep going.

S2: Like that sort of image.

IB1: That's fine, anything else?

S2: Not yet, I haven't the feel yet for what is there other than that. So far, nothing else.

IB1: OK, try to expand your view.

S2: It's sort of a pattern, some sort of a pattern that I keep trying to generate. I can't quite place it. It's not a regular pattern in the sense of. I don't know, I can't tell what it is yet. Let me look over it more and see if I can get a better picture.

IB1: When you say these are concrete or whatever it is, do they have boundaries? Is there anything outside of them? Is it a different color or shape?

S2: If I stay down at the normal five to six feet above ground elevation, it seems to be a broad view as opposed to a narrow view. It's not a very confined space.

IB1: So you don't see it as a well-defined with borders?

S2: No.

IB1: How about expanding your view. Can you look at it from a little bit higher, from a different direction?

S2: Let me try that.

IB1: Or look beyond to the horizon.

S2: I was trying to look down, if I got above that particular piece of terrain and looked down. Then I get a feeling that there are buildings around if I look from above, but that the buildings are not that close. That doesn't seem right to me.

IB1: Don't worry if it seems right or not. Whatever impression you get, if you feel there are buildings, fine.

S2: It's just a feeling I get.

IB1: Yes.

S2: I'm not sure that they're buildings, they're something.

IB1: OK. Its got a geometrical sharp shape.

S2: Yes. Everything seems to be geometrical and well defined.

IB1: OK. Do you still see those strips without borders?

S2: Yes. Concrete strips or strips of some sort with patterns in the ground plane.

IB1: OK, How about those shapes that you saw, which might be buildings, might be anything. How about if you focus in on these things from ground level but from a distance away.



S2: OK, but I've got to figure out how far away.

IB1: Oh, about a few hundred feet.

S2: Let's try that. I get a feeling of one of the buildings higher than the other or the others. There's more than one I get a feeling when I move back and it's probably a sense of it being almost like a tower, like a tower which the other buildings are not.

IB1: Do you see any specific shapes being associated with them, other than them being square or rectangular?

S2: Yes. I keep thinking of a hexagon pattern, but when I got up to try to look down on the ground, I kept thinking that the hexagonal pattern is in the ground itself and not so much reproduced on the buildings, but the walkway things I keep thinking of seem to be somewhat laid out in a pattern that either intersects like it forms a hexagonal or forms a six-sided shape to them somehow.

IB1: OK

S2: I can't define it though. I can't get it clear in my mind.

IB1: How about if you shift directions again at ground level and look again. What do you see? Right now you've been looking at buildings. Suppose you shift 90 degrees and look straight ahead.

S2: It seems to be, if you do that you get sort of a wall I guess. I don't know where I'm going 90 degrees from. I don't know where I was going from.

IB1: OK. Suppose you shift 90 degrees to your right, like counterclockwise.

S2: That's where I went, to my right.

IB1: Oh, OK.

S2: But then I said I don't know where I started from. Zero azimuth isn't very well defined but at least I went 90 degrees and got a picture of a looking at a wall on a side of a building.

IB1: A wall?

S2: Yes, which was light brick or light but I can't get any texture off of it but lightness.

IB1: What about, does it have any height?

S2: Yes, it was. The first thing I got was about between two to three stories, about 20-30 feet and about the height region. Not a pure

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rectangle, but it seemed as if the left side of it as I view it was higher and it went sloping backwards. Sort of as if you were looking at a concrete block building, something like that, which had no windows in it.

IB1: What about vegetation?

S2: Don't really come up with any.

IB1: No vegetation.

S2: Nothing that seems to dominate.

IB1: I see. How about taking a look at the ground again. Look from a top view. Do you see any other shade. Do you see grass, for instance?

S2: Yes, it looks like I see a little grass around but it doesn't seem like grass is dominant. It looks like. It's hard to sort that out. It looks like it's an area where people primarily walk or if it's an area where a pattern had been created in an otherwise smooth, like concrete area, colored concrete area, something like that maybe.

IB1: [REDACTED] Let's try this. If it's a building, can you take a look inside? Can you kind of get in and see anything?

S2: I can't get anything in the front so if I go back to the side view I got an image the first time that seemed to be better than most of the others. I almost get the feeling of some sort of. I'm still looking at the outside, though. I still haven't gotten myself mentally inside. If I try. The inside seems to be and I have to define it in very crude terms. It seems to be cluttered I guess is the word I would say which means it's not open, not super high ceilings, the ceilings seem to be higher than a house would be which would put in on the order of 12 feet ceilings or that region but all I'm seeing is higher than.

IB1: What about the volume, you say it's cluttered.

S2: Yes, like there are aiseways, counters and things like that but you aren't able to just roam open thru the building. I don't know what it is. I have no feeling if the cluttered aspect is due to it's like an auditorium or a retail store. Looking at it from the side, it almost looked like a movie theater.

IB1: They are getting ready to leave now. Do you want to make any drawings?

S2: OK. I'll see what I can do.

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I31: Whatever you remember. [REDACTED] these things stick in your memory  
[REDACTED]

S2: Yes. [REDACTED]  
[REDACTED]

I31: OK, so now's as good a time as any. I'm going to shut the tape recorder off now.

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①

GROUND PERSPECTIVE

TOWER ?

BLP ?

WALKWAYS  
(DARK  
AREA  
(GRASSY ?))

SHAPED AREA

167  
UNCLASSIFIED

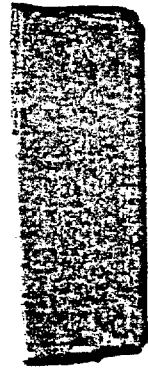
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(2)

GROUND RATED 90°

FRONT

WALL



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(F)

TEAM 2 [REDACTED]

IB2: Good afternoon. [REDACTED] The time is approximately 1300 hours. This is an experiment associated with Project GRILL FLAME. My name is IB2. I am the inbound experimenter. This afternoon my subject is S2. The outbound experimenters are OB2 and OB3. S2, the time is about 1:30, why don't we start and.

S2: Can I start thinking about?

IB2: OB2 and OB3 and tell me what you see.

S2: OK, whenever I see anything I will.

IB2: Would you like another chair?

S2: No, I don't really get any imagery yet; [REDACTED] I'll just wait until I get something that seems to be a recurring type of thing.

IB2: We got all kinds of time.

S2: Yes. It seems as though if I wait a while I get something that maybe filters where as if I start right off.

IB2: Try to get something.

S2: I'll have to just wait a minute - see what appears.

IB2: I understand exactly what you mean.

S2: I don't really get any imagery [REDACTED] at all.

IB2: Huh. Well take your time. There's certainly no hurry.

S2: No. I'll wait.

IB2: You know, the point is that we have to, we don't have to rush at all. Just relax, the heck with it.

S2: Well, so far I don't get anything other than a feeling of sort of trees and shrubbery and maybe flowers or things like that.

IB2: Huh.

S2: But no distinct anything and I don't even know if that's - I'm not sure that that's a real image or not. I keep trying to come up with any sort of details of it and so far nothing.

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IB2: Don't be concerned with details. Try to get an overall impression of the position that they are in.

S2: I get an overall impression that just like an absence of landscape that is you know like you would be seeing out in a distance. I don't get any feel of that.

IB2: Uh huh.

S2: All I get is a feeling of surrounding, almost surrounding trees. Like if you were in a woods or something that you didn't have a clear line of sight in any long distance of any. So far that has been the prevalent impression.

IB2: You say in a woods.

S2: Or in something like a area where you are surrounded by greenery in general.

IB2: I see. Do you?

S2: I can't get anything as to what it would be, or what it is.

IB2: Can you kinda get an idea of what perspective you are looking in, are you with them, are looking away from them, or standing in front?

S2: No, [REDACTED] a sense of location of individuals. Its just a sense of feeling the surroundings not as though I was looking through any other eyes or aware of the presence of any other individual or anything like that, but just a feeling that the overall imagery of what was there.

IB2: Uh huh.

S2: But not enough to really find anything better than that now. Let me take another minute or two and maybe I will. I don't know.

IB2: Relax. Just look at the surroundings, see if you see any shapes or have any impressions, any geometries.

S2: Seems like the trees that are there if I start trying to think about those someway or other that they are high as opposed to low - they don't have any you know like 60 feet.

IB2: Uh huh.

S2: That type of heighth which I consider to be a pretty high tree.

IB2: So, is this an open area surrounded by it?

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S2: No. I don't get a feeling of openness at all. I don't get a feeling of wide open landscape at all.

IB2: Do you get the feeling of a small clearing or a small opening or is there among objects like?

S2: More like among objects.

IB2: I see.

S2: No feeling of.

IB2: Do you see these objects as being tall, slender, fat, short?

S2: Well, I feel like they're a mixture, like in terms of trees, like they are high.

IB2: I see. Then they are among these things,

S2: In among as opposed to standing way off looking at. It could be a path or it could just be a wooded area.

IB2: Do you see a path?

S2: No. I don't get the - I don't say that I am seeing a path all I get is a feeling in among green stuff.

IB2: I see.

S2: And I haven't had a feeling of color of anything before but this is the only time that I had a feeling of green.

IB2: I see.

S2: And probably and I can't tell if its truthfully whether its just a color green or green shrubbery or what.

IB2: Huh. What's green, the objects green or?

S2: Yes.

IB2: The objects are green.

S2: Seems like the surrounding is basically green.

IB2: Do you get any idea of the density or how close the things are - any feeling for that?

S2: No. Close as opposed to far but that's all.

IB2: I meant in terms of for instance if they are among these statuesque type things like trees for instance any idea of the spacing between the trees or these tall objects?

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S2: No, not really, I think that they are fairly close but the objects are fairly close but that not just trees are present but lower shrub type or flowery type things maybe.

IB2: Are in amongst these things also.

S2: Yes, they're seem to be like in an area where you would walk through a section like that. All I am really dominantly getting is that sort of thing as opposed to buildings and structures. I haven't gotten anything like that where I have gotten imagery or feelings, feelings I think is the more appropriate word, but I haven't gotten the feeling of structures.

IB2: Uh huh.

S2: [REDACTED] I don't get a feeling.

IB2: Huh.

S2: Like man-made structures.

IB2: I see. How about where are you situated, are you in amongst these objects that you are talking?

S2: Uh huh, Yes.

IB2: Can you elevate yourself a little, walk around, displace your point of view at all?

S2: I don't know. I'll try.

IB2: Try to think of that, kind of move around if you can a little bit.

S2: I get a feeling of a road but I can't tell exactly where it is in some open areas in the vicinity.

IB2: Is that right?

S2: But no, again nothing, if I keep trying to think whether I get a feeling or sense of structure, I just don't get anything.

IB2: Not so much structures, but how about relationships of this.

S2: I can't get anything on the geometry or any specific layout of any other surroundings is. I just don't get anything like that.

IB2: I see.

S2: Other than I think there is a road nearby, but where it is I don't know.

IB2: What makes you feel this?

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S2: I don't know, how do I know any of this stuff? You can't answer a question like that. I got a feeling there's a road nearby which is probably true most anywhere you go in this country. Nothing else. Maybe a little bit of intermittent sky views. Not full sky.

IB2: You're looking up now? .

S2: Uh huh. Seems like a rather nebulous type of sensing like I have had what I thought were better imageries than this. This does not appear to be that well defined.

IB2: If we could define imagery in clear thoughts and clear visions, what you have or what you see, this environment appears to be cluttered to you or is this?

S2: No this environment appears too well cluttered is somewhat an appropriate word.

IB2: Uh huh.

S2: It appears to be surrounded by if I can make a very general statement about it.

IB2: Sure, Uh huh.

S2: Vegetation in some form, whether it be trees, bushes, flowers, that sort, with high trees nearby, matter of fact probably in the middle of them. And cool as opposed to a hot feeling.

IB2: Well, that is pretty interesting. You feel cool.

S2: Like a shaded area would be.

IB2: I see. Huh. That's very interesting.

S2: And not bright, direct sunlight with maybe intermittent light coming thru every now and then.

IB2: Uh huh. Do you get kinda of a, in this cluttered or spackled environment you get this feeling of trees or areas that are bright and then dark like a shaded area intermittent?

S2: Uh huh, Yes.

IB2: I see.

S2: That is what I was saying.

IB2: Go back, you made an interesting observation, it was cool like it was shaded.

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S2: Uh huh, like you were in a forested area.

IB2: I see. You also mentioned green.

S2: Of course, I can't tell, I really cannot say absolutely if this is an environment which is like a green house. You know I got the feeling I would get the same impression if it were a green house.

IB2: Huh.

S2: And you are inside it, but I can't tell whether it is or is in an outside area, in a wooded area or what. Cause, I am just not getting enough imagery to tie it down anymore than just these very, very general impressions. The general impressions would be as cool as opposed to hot, shaded as opposed to high on some hill with bright sun outside. And generally no man made structures in the immediate, say within a 100 feet or so, or even in line of sight.

IB2: I see. How about the, again going back to the.

S2: But you know, while I am on this business of man made structures bothers me because if it were a green house that would satisfy the same basic criteria as long as you were in certain portions of it, but I don't have enough imagery to say. If you had, if you really stand in a green house you know you are not outdoors, but the type imagery I am getting I couldn't tell if I were there or out in the woods somewhere, which means in one case you would be in a man made structure and in the other case you wouldn't, I can't differentiate. It kinda bothers me cause it seems like I should be able.

IB2: When you mentioned something being tall how does that correspond with the.

S2: Well it doesn't, you know it really doesn't relate.

IB2: I see.

S2: I was just speaking of the sense of feelings.

IB2: Huh. I think it is getting around to a quarter of 2, why don't we turn on the lights and see if we can rapidly portray some of the.

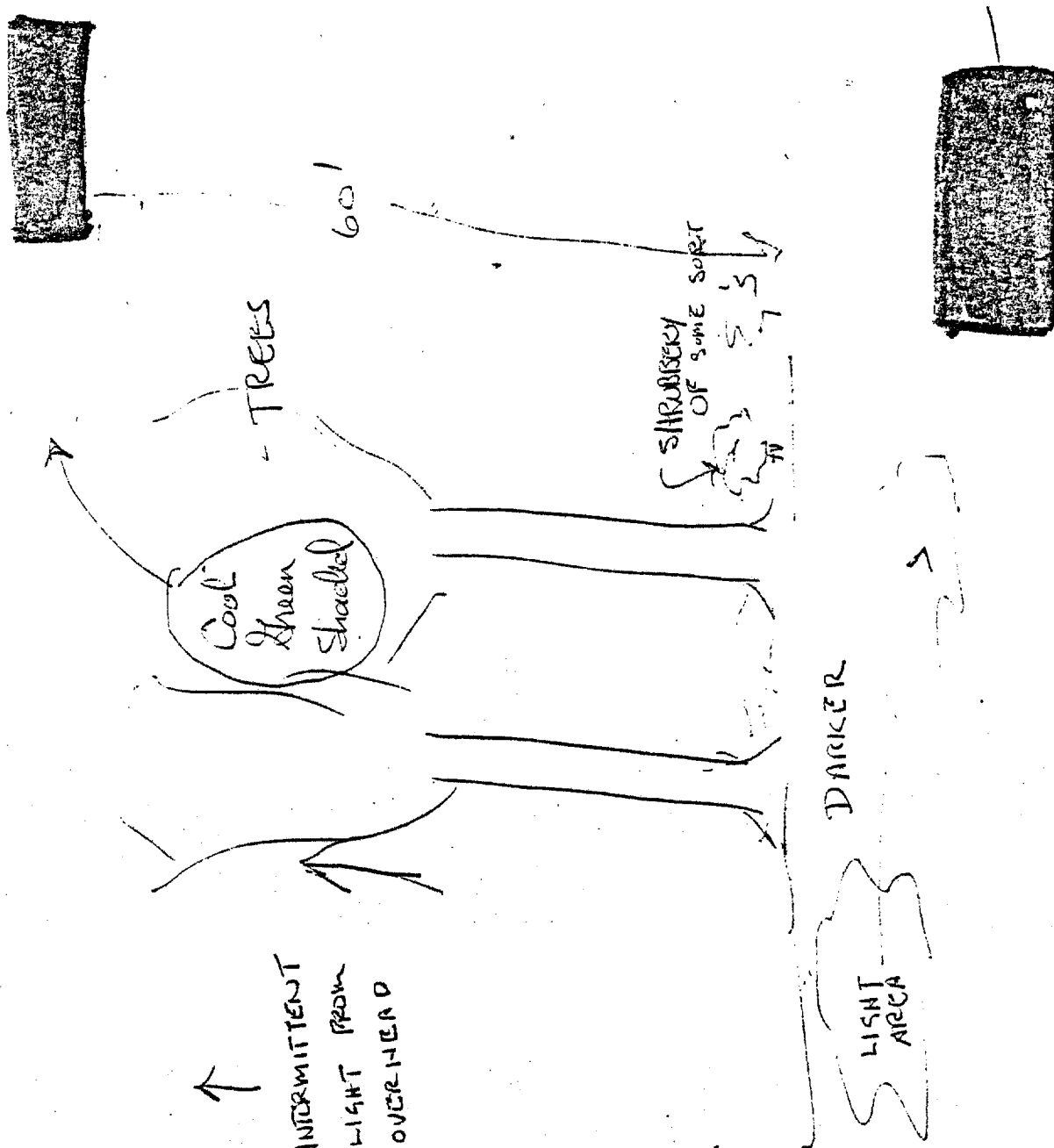
S2: OK.

IB2: Some of the things that you see.

S2: Oh, yes, its like ten til.

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G II

TEAM 2 [REDACTED]

IB4: This is an experiment of Project GRILL FLAME. It is [REDACTED] 1:15. The subject is S2, inbounder is IB4, the out-bound experimenters are OB3 and OB6. They should be at their site in about 15 minutes. OK S2 it's 1:30, relax and just tell me what you see, any impressions you have.

S2: I don't have any yet.

IB4: Just take your time.

S2: The first thing I get which is the only thing so far that I have gotten as a feeling is the feeling of traffic.

IB4: So wherever they are there is some sort of

S2: Movement of something. I started to say traffic but I'm not sure that it's that, but whatever they're seeing it seems to have either motion around them or what they're looking at is moving or something of that nature, that's the only feeling I've gotten so far.

IB4: OK, do you have any feeling of any kind of greenery you know as if being an outside with lots of grass or

S2: Yes, I can't tell what it is but it seems like there's something there. Trying to sort it out is a problem.

IB4: Well, just don't worry about sorting it out, just sort of say what comes to your mind.

S2: Yes, that's what I'm trying to say, I get a feeling of both - I can't tell whether it's open terrain, I think open terrain.

IB4: OK. Do you have any impression at all what direction they're in?

S2: From where we are?

IB4: From where we are, Uh huh. Or how far away they are from us?

S2: No. Direction I get a feeling for let's see the first time I felt something when I was facing quite the other way but now it would feel more like that general way, that way, whatever that is.

IB4: Whatever way that is. I have no sense of direction but anyhow

S2: It would be about 45 degrees with respect to this room.

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IB4: OK.

S2: Which would put you somewhere off in that general vicinity, but no real feel of distance. If I try to relate it, it seems as though fairly close, [REDACTED] I guess is the only way I can get.

IB4: OK. OK, that's fine.

S2: And I still get the feeling of motion around them, it's not a detailed imagery, [REDACTED] but it's sort of a sense of something that they see that moves.

IB4: So, it's not necessarily people motion or them moving that you're getting, it's something that they are looking, some sort of object that's moving.

S2: Well, a series of objects. I feel like traffic but you know if I try to pin anything down like that it would be too difficult.

IB4: OK. No, that's fine, that's fine.

S2: And there may, there has to be something else there because I got a feeling of also open and trees and that sort of thing.

IB4: OK, so you do see some trees.

S2: Uh huh, openness with trees in the vicinity at least.

IB4: Are they, OK.

S2: I'm trying to get a feeling of buildings and I don't grasp that now.

IB4: That's fine, it's conceivable there are no buildings.

S2: Yes, it's conceivable.

IB4: Do you have any color feelings?

S2: Well, the only color you get as a feeling is it's sort of a light/dark imagery, it seems light, which to me would feel like it's outside, an open type of area as opposed to underneath or dark, that sort of thing. And, again the dominant feeling is that something that they're watching moves, within their line of sight. It's not necessarily the object they're watching. I don't get that feeling, but there is some motion.

IB4: Can you shift your perspective a little bit. Can you go aerially and look down and see if you can see a larger perspective?

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S2: [REDACTED] but I shall try it  
and see what happens.

IB4: It's up to you, or shift 90 degrees on the ground, one way or  
another.

S2: I have the image of a concrete building of some sort it seemed  
large but I can't tell anything else right now.

IB4: But you see it as a concrete building.

S2: That's what I thought.

IB4: Can you see any details on the building?

S2: It comes in sort of spurts when I do get some feelings, so that was  
the only thing I got as part of it. No sense of even size, al-  
though in a sort of a recollection, it would seem like it was fairly  
large.

IB4: Any sense of shape to it, or windows, any identifiers?

S2: No, it seems as though the building almost comes across like shaped  
like a quonset, which really seems strange.

IB4: No, there's lots of things like that. Is the building dark or light?

S2: Light, that's why I thought it was made out of concrete or cement  
or cement blocks, something of that sort.

IB4: Or like a light brick possibly?

S2: Yes, I can't get the texture of the exterior, but it seemed to be  
not a rectangular building.

IB4: Like a quonset hut?

S2: Yes, but I'm not sure that's what it is. I didn't get the feeling  
of rectangular.

IB4: Not a squareness.

S2: Yes, not like you would have a 3-dimensional block, or a cube, or  
a square or rectangle.

IB4: Do you have a feel for the height?

S2: No, not very good. I get a feel it would be relatively low as  
opposed to a real vertical building. It's a relatively lower building.  
It feels as though when you get things that are incoming information

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they do come in definite spurts and some moments sometimes you get it and you're trying to recall what the image was and that tends to get to be difficult. I suppose that's everybody's problem.

IB4: Right. You're not sure what's coming in and what you're doing to if it has come in.

S2: Well, you get the feeling, a clear feeling every once in a while, that it comes there but the duration of the signal is very short, so you don't process it very much and then you try to process after the fact, so the signal's gone, there's no more clear feeling to it and then after that I'm trying to recall what I did get and it gets to be quite indistinct at times.

IB4: OK, can you move around. I don't know if you're in front of this building or on the side, but say go 180 degrees around from the position you are now and see if you can see anything back there.

S2: OK. What I first felt was sort of looking at the side of a quonset but at sort of on a level basis. If I go to the other side, it's sort of like I'm looking up now, so that means the ground must have gone down.

IB4: OK, very good. Is this a grassy area or a paved surface of some sort? Do you have any feel for that?

S2: Seems grassy but there is some amount of surface area that's not grass or it may be dirt.

IB4: Like a rough area?

S2: Yes, that sort of texture.

IB4: Is there anything around this structure?

S2: I don't get a feeling of, you mean like shrubbery or things of that sort?

IB4: Or like objects of any significance. Anything that comes into your field of view.

S2: This business of detecting motion seems to be tied into it and I can't tell whether it's something that goes in and out of the building or something that goes by within their field of view.

IB4: Do you have a feel for what is inside this structure?

S2: No, it was just the feeling of some sort of. I really can't tell if it's broken into or what it looks like inside from the imagery I get. I get a feeling it's designed in such a way that vehicles could be driven into it.

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IB4: You see an aperture of some sort?

S2: I get a feeling that it has a door size large enough such that you could move automobiles or larger vehicles in and out of it.

IB4: Does it have any windows or any other type openings at all?

S2: I get a feeling of some sort of openings but I can't get sharp ideas.

IB4: What if you look at it from above, what kind of image do you get?

S2: Not much.

IB4: Still nothing really distinct surrounding it either?

S2: No, I don't really get a feeling of a layout of that with respect to approach roadways or something like that.

IB4: But you do still do feel the motion somewhere.

S2: I feel as though it were more vehicle motion. They come either right up to the building in this increment of time at least they do that and if I try to stay with the top view, I do get a feeling of maybe a concrete apron at one end or an apron of some sort. But to get into it, you're going to have to have something of that sort, just on one end though.

IB4: Do you see anything surrounding it?

S2: Not clearly. I can't get a feeling of where it is in respect to us either. I still think it's that direction.

IB4: That direction.

S2: I've tried to sort that out again and see if it was here or not and I don't get the feeling there. The signals you get are very minimal at best.

IB4: Do you have any feel for OB3 or OB6?

S2: No, [REDACTED]

IB4: Apart from the grass and the greenery type and light and dark, but no other colors or that type imagery comes to you?

S2: No, I don't get that in any detail.

IB4: Can you scan a larger area around the structure?

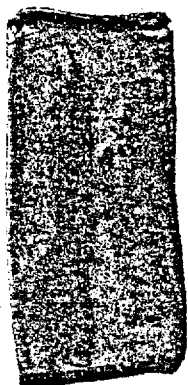
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- S2: That's what I was trying to do from the top, but I couldn't get a feel for it. That's what was bothering me a few moments ago. I tried to get over the top and say now what does this thing look like with respect to, if you want to call it the front, wherever I got a feel for this front, this larger door entrance and then how you would get to that from wherever you would get into it and I don't get any of that right now. I didn't then either and still don't.
- IB4: OK, why don't you just relax and see if anything else comes to you. They're going to be leaving in about a minute, but don't worry about the time.
- S2: No, I don't really get anything beyond what I've already described. I feel as though it must be farther away from a road, like a standard highway, then I would normally associate with a building, like along the edge.
- IB4: It wouldn't be right up along the road?
- S2: No, not right along. I can't say whether you drive 1/4 mile or whatever it is from a normal roadway, but that's all.
- IB4: Would you like to put your images down on a piece of paper?
- S2: I think I got an idea of drawing that building in some very crude fashion but not in too much of where it sets.
- IB4: OK, I think they have departed the area.
- S2: Probably.
- IB4: I'm going to flip this off and let you do your drawing.

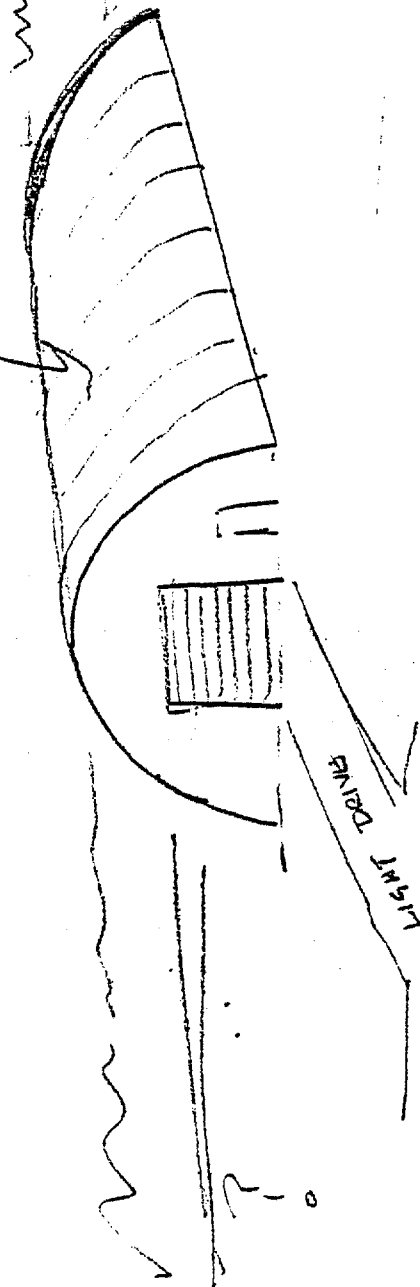
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REFLECTIVE  
LIGHT & TEXTURE

TREES (FROM A DISTANCE)



← MOTION (VEHICLES) → (INITIAL IMPRESSION)  
BOTH

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Judging Matrix

Target Site Transcript	1	2	3	4	5	6
A						
B						
C						
D						
E						
F						

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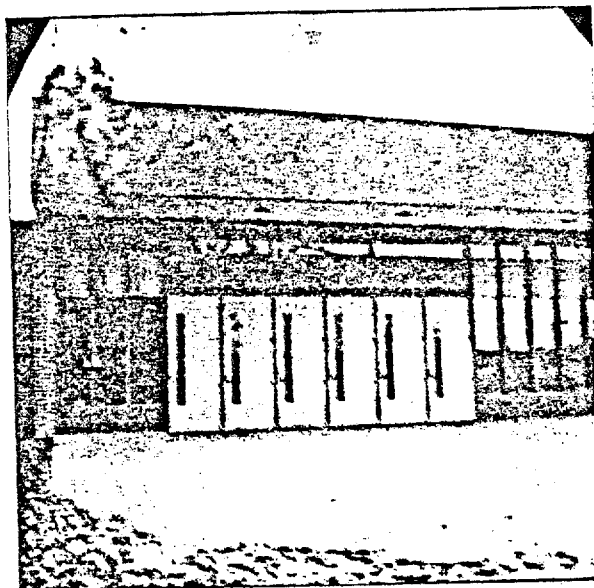
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①

Havre de Grace High School

Picture facing Auditorium  
On Congress St Havre de Grace

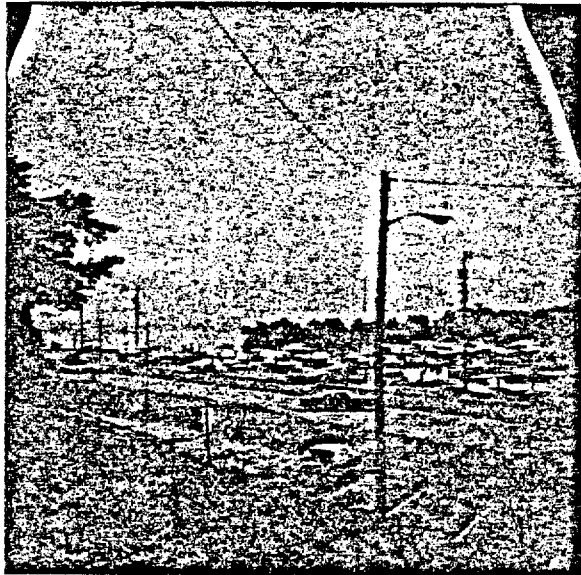




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②

Marina      Fydnyo Park  
Have de grace



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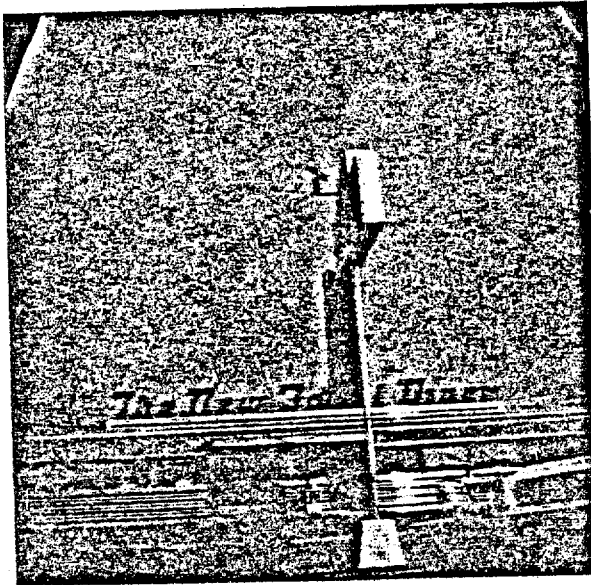
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3

New Ideal Diner

Rt 40 Aberdeen



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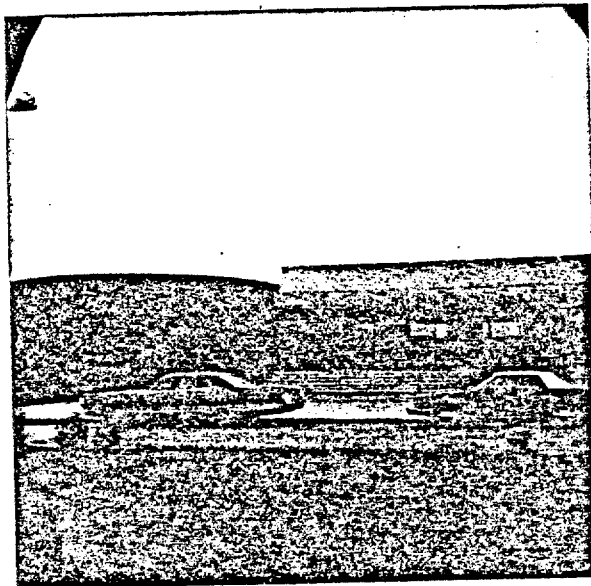
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4

Bel Air Middle School

Moores Mill Rd



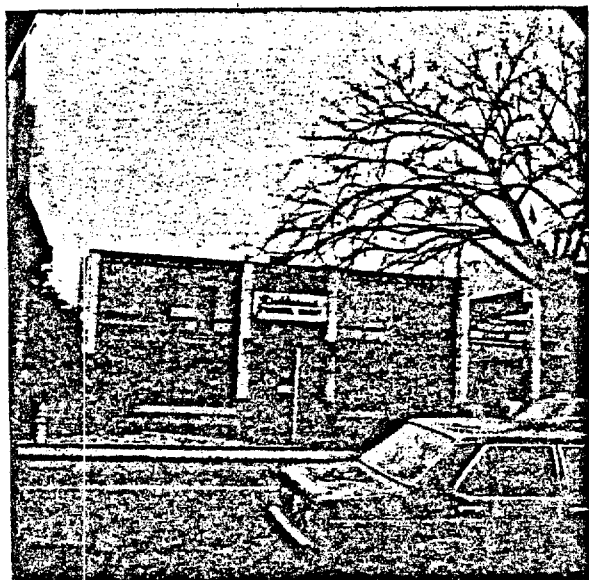
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5

Richardson's Flourist Shop

Levee + S. Union Sts    Have de Grace  
Across from Hospital



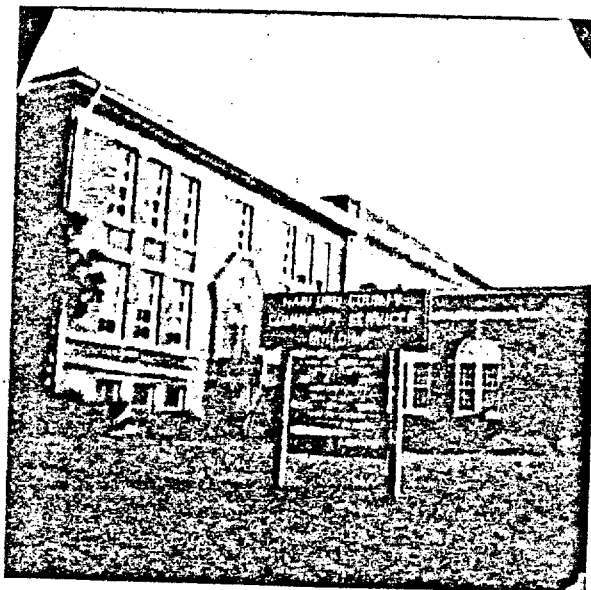
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6

Harford County Community Services Bldg  
Aberdeen on Rt 40



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TEAM I, [REDACTED]

IB4: It is the [REDACTED] at 1:00. This is a session of Project GRILL FLAME with S1 as the subject, IB4 as the inbound experimenter and OB11 as the outbound experimenter. OB11 should be at the target at about 1:30 and we'll start then. The time is now 1:30 and OB11 should be at the target site. So S1, approach the site as OB11 is approaching the site now and tell me what you see.

S1: I get the impression of OB11 moving at a fairly swift pace to the site and

IB4: Is this on foot?

S1: Yes.

IB4: OK.

S1: And a, the impression that she's on a sidewalk, that she approached the site from a sidewalk. I get the feeling that whatever it is is right at the street, that it's a, I get the impression it's a building right at the sidewalk.

IB4: Is OB11 approaching this building or this structure?

S1: I don't have any feeling for her now, she's, I have more of a feeling of the structure itself than OB11..

IB4: OK, S1, go closer to the structure and tell me what you see.

S1: I get the impression of a brick front structure. Something like a store or office. I feel, you get the impression of a downtown area, something that's, like buildings are close together, everything is close together.

IB4: Rather than an open type area.

S1: Rather than an open type.

IB4: OK, fine. On this side of the structure that we're looking at, are there any distinctive features, concentrating on whatever side it is that we first approached?

S1: I get the feeling of one large window.

IB4: At what level is this window?

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S1: At the ground level.

IB4: Ground level.

S1: At the, well the window is not quite at the ground level but one

IB4: First floor level?

S1: One sees a very large window at the first floor level and I think there's just one window and one door, so it's

IB4: What type of door?

S1: Not entirely glass.

IB4: OK.

S1: Maybe partially white and partially glass.

IB4: Very good. What's the height perspective on this structure?

S1: I get the feeling that it's a single story you know, but relatively higher building. I get the, I get the feeling that an alley or passage way runs down one side of it, maybe on the side of the door and I get the feeling that it may be joined with another building on one side but on the other side one could walk down

IB4: OK, S1, walk down the other side and tell me what you see.

S1: I think that side is completely closed, that it's just a wall all the way down.

IB4: OK.

S1: Maybe cinder block, it's kinda like a building with a cinder block front or a brick front and like cinder block all the way down the side, I get the impression of a fairly long distance down the side.

IB4: OK, very good. What is the color differential between this side and the front, or not necessarily the front, but the first side that we approached, lighter, darker?

S1: Much lighter.

IB4: Much lighter.

S1: Whereas the front might be something like on the red brick type thing, this is a lighter, either white or gray or tan, much lighter.

IB4: So, it was a red brick type thing that we saw on that first site.

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S1: Yes.

IB4: OK, walk around to the next side of this structure, which should be the diametrically opposite side from the first side we looked at and tell me what's back there.

S1: I get the feeling that things open up back there, that it's kinda like, I'm not sure whether it's a service area or maybe even a parking lot or it, but it doesn't seem all that organized back there, but that it opens up.

IB4: What perceptions are you getting that give you that not quite organized feeling?

S1: Things don't seem to be very squared off in the back, I guess and my first, with an open area one might think like there's parking or something back there but it may be, it doesn't seem quite that structured, formal as a parking.

IB4: What type of surface is back there?

S1: I think it's, I think it's a hard surface back there.

IB4: OK. Are there any objects back there that come to mind, anything that stands out?

S1: I get the, I get the impression that, something back there, I'm not sure of.

IB4: OK.

S1: That's not associated with the, that's not out of the same material as the building, it seems, I don't know what.

IB4: Is this something, is it light, dark, smooth, rough, what kind of size to it?

S1: I get the feeling that it's something more temporary than the structure and I don't know whether that's boxes or something back there or, I got, there's just something else back there I just can't

IB4: Alright.

S1: I can't define what it is.

IB4: Ok, S1, that's fine. What, tell me what this particular side of the building, of the structure is like.

S1: Kinda like the other side, I don't know.



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IB4: Like the last side we chatted about.

S1: Yes, I kinda get the feeling it's something like this with a large window and and it goes back here and here's, maybe there's another building over here, I don't know.

IB4: Alright.

S1: And it goes back here and it opens up like the back side of a building.

IB4: OK.

S1: And, like I say, I don't know whether that's just material stored out in the back, it just seems

IB4: Something that's not quite neat.

S1: Kinda disorganized. Yes, just some kind of disorganized.

IB4: Tell me about the roof of this building, of this structure.

S1: Well, I think it's flat, it appears to be flat from the front one does not see, when one is at ground level one doesn't see a sloping roof.

IB4: OK.

S1: I tend to think it's a flat roof, but

IB4: OK, S1.

S1: It could be slightly sloping on the back.

IB4: OK, S1, go back to the first side that we looked at and move up to the door that you said was there, and turn around and tell me what you see.

S1: I think one, at that point the impression is it's along a fairly busy street and that maybe there's parking there, next to the street, that there may even be parking meters along there, it looks like cars are parked along the street.

IB4: OK.

S1: And the impression is fairly busy, I'd say that it's a fairly, I get really the impression that this is in, kinda of a downtown place, you know.

IB4: OK, very good. S1, walk across the street or place, OK, we've sorta said street. Walk across the street and look at the structure we've been describing and tell me what your overall, general perspective is, what you see, if there's any features we haven't discussed.

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S1: I get the feeling that this side is other buildings.

IB4: OK, very good.

S1: And this side is open, now there may be something, another building or something sitting back here, but this is open on this side.

IB4: OK.

S1: OK, the street runs along here.

IB4: Alright.

S1: And I get the feeling that this door is recessed somewhat.

IB4: OK, very good.

S1: Set back.

IB4: You mentioned before that there was a sidewalk of some sort, you saw something around this building. Is that still accurate?

S1: That's a sidewalk, yes, uh huh.

IB4: Alright, very good.

S1: I'm not sure about that now, I'm not sure about this sidewalk along the long side now. I'm not sure one can you know like drive a car back along there or something like that, I guess more of the feeling that this side is open and that there may be some other thing there.

IB4: Alright. Now we're still across the street looking back at this structure, is there anything that is distinctive in front of this doorway or any such thing, do you see any colors, any details about that particular side and what's in front of that side?

S1: I get the feeling that in the window, maybe it has a shelf behind it which is like there is something displayed there. I don't have really much of a feeling of color except for the front of the building.

IB4: OK. Now you say that there is another structure adjacent on that one side, correct? How does its surface compare with this first structure that we have talked about?

S1: I think it's different, I think it's

IB4: Lighter, darker?

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S1: I think it's a lighter one and it looks like a less modern, like a less modern building.

IB4: OK, very fine.

S1: Maybe a different roof line.

IB4: Uh huh.

S1: But I don't have that very clearly yet.

IB4: OK.

S1: It just seems like a, seems like a different building, different style entirely.

IB4: OK, S1, what is OB11 doing right now?

S1: I think she's figuring out whether she's supposed to leave or not.

IB4: That's quite possible, that's quite possible, considering the time.

S1: But I think she went inside.

IB4: Alright.

S1: I think she went inside.

IB4: Do the same thing.

S1: I think the place has items displayed in aisles the length of the thing, you know, like a few aisles.

IB4: OK.

S1: And it's like the shelves, not you know the more substantial aisle type shelves where things are stacked up on both sides and I think OB11 went inside and looked around on those things and maybe picked up some things.

IB4: OK, very good, very good.

S1: She spent some time inside.

IB4: OK. I think OB11 has probably or is in the middle of leaving. What direction has she been in?

S1: Like over that way.

IB4: OK. How far?

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S1: Not too very far, I think.

IB4: Not so very far.

S1: Uh huh. Like maybe somewhere between 15 to 20 minutes away.

IB4: OK. Anything else you'd like to add?

S1: I think that's about it.

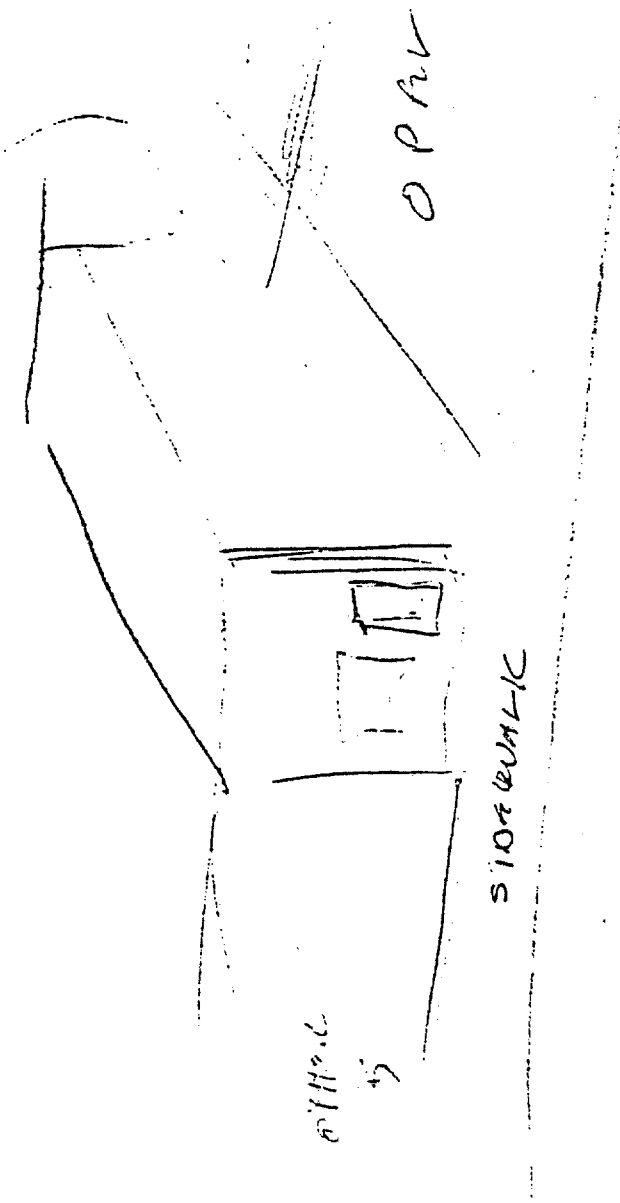
IB4: That's about it. Anything more you'd like to add to your drawing?

S1: No.

IB4: OK, I'm gonna turn the machine off and I think OB11 is probably on her way back.

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T1

IB4: Today is the [REDACTED] It's five minutes after one. This is a session of Project GRILL FLAME with S1, IB4 and OB9. OB9 should be at his target site in about 25 minutes. We'll start then.

IB4: OK, S1, OB9 should be at his target. So, relax, keep your eyes open and let me know what comes to you.

S1: OK.

IB4: Do you have any feel for how far away he is?

S1: No

IB4: Anything at all S1?

S1: No, not yet

IB4: OK, take your time.

S1: Why don't you try to direct me a little bit?

IB4: Alright.

S1: See what happens.

IB4: Do you have any feel for OB9 at all?

S1: I sorta, sorta feel like he is just walking around.

IB4: OK, he's walking around, right? Alright, is he in, is he outside, is it an open area, a confined area?

S1: I think its probably, relatively open where he is.

IB4: OK, what leads you to say that?

S1: I get the feeling that where he is located is a confined site, maybe one building, but around it is relatively open.

IB4: OK, So there is a structure of some sort?

S1: Yea.

IB4: OK. Can you get closer to the structure and tell me a little bit about that?

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- S1: I get the impression that its kinda like its surrounded partly by parking, not this, but maybe a square structure.
- IB4: Alright.
- S1: Like that, somewhere but at least like maybe parking on a couple sides. I got
- IB4: Alright, do you have any feel for, say on this structure, is it light or dark, how does it contrast to the area that you are terming parking but some sort of surfaced or non-green type area. Is the building a large building?
- S1: Not too large, I think it may be relatively squarish, the building I get, I get the impression that maybe brick, maybe a brick type, maybe a brick type building, Ah.
- IB4: OK.
- S1: And it either has a sidewalk around it or something that sets off the foundation, you know.
- IB4: OK, is there a front to the building? Look around and see if you can find a front to the building and then see what you can tell me about the front. Walk around the building.
- S1: Let me see if I can orient myself. You might say the front might have some, has a, either, the front has some sort a, sort of overhangs, you know.
- IB4: OK.
- S1: Over that sidewalk part, that open part there.
- IB4: OK.
- S1: And, I am getting the impression that there is something up near the front door of that thing, like a, maybe something like an ice machine, a soft drink machine, or something right out by the front, you know, by the entrance.
- IB4: What kind of impression are you getting that is telling you its that?
- S1: I get the impression that there's something out by the front like that, something that, Ah, maybe some sort of storage thing, or something where people could get something there, like it might be some sort of servicing.

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IB4: OK. Any special, what's it made of? Are you getting the feeling of a type of material?

S1: Of what?

IB4: You know, like a, what we are talking, what you are terming ice machine or soda machine, something that's sitting out there. Is it a boxlike thing?

S1: Like a metallic cabinet, you know.

IB4: OK. Any shape to it?

S1: Yea, rectangular, boxy type, like, maybe the size of a refrigerator or something like that.

IB4: OK, why don't we step back a little, move yourself back about a hundred foot from the front, and take an overall look at this building. Is it uniform height? Are there variations in height to it? Can you tell me anything else about any of the details of the building, any colors?

S1: I kinda think from the front, say overhanging, maybe there's some posts along the front.

IB4: OK.

S1: You know.

IB4: OK.

S1: Under the thing that overhangs.

IB4: That's the overhang.

S1: Yea, that's the overhang. There's something, some posts, maybe that's too many posts but.

IB4: That's alright. Where's the little box?

S1: Somewhere over here.

IB4: OK.

S1: I think it has, maybe has double, maybe it has double entrance doors or something. Its got a, like a, maybe it has glass doors.

IB4: Uh, huh!

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S1: Something entering in the front.

IB4: OK. What is the height perspective on the building as you are looking back at it? You know we have moved about a hundred foot or so in front of the building.

S1: I think its probably a, probably a one story building. I get the impression, ah, ah, roofs kinda, I can't, I don't have much of an impression of the roof but maybe partially. I don't really, I don't think its a totally flat roof, or anything. It may be a peaked roof.

IB4: A peaked roof? OK.

S1: Yea, something that slopes down toward the front.

IB4: OK.

S1: Whether the whole roof is like that, I don't know.

IB4: Alright, fine.

S1: This will be the front down here.

IB4: Alright. Any color feelings?

S1: I get the, my first impression, earlier, was something like a squarish brick structure and you know, not real reddish but part, you know, sort of reddish and then, ah, then, after that, my impression was sorta of lighter materials, I don't know whether that was

IB4: Was that when we were looking at the front?

S1: Yea, and the lighter materials, I am not sure that was the, the ah, maybe that was part of the roof, the trim and stuff like that, you know.

IB4: OK.

S1: So, I don't get as strong a feeling around the front of the brickish stuff as I had.

IB4: OK, why don't you do something for me. Go up to the entrance of the building, and turn around a hundred and eighty degrees? And let me know what you see.

S1: Ah, I get the feeling its not, maybe there's parking business here, and maybe its not too far from a road here.

IB4: OK.

S1: Ah, there's something else across the road from it. Ah, another structure. I think. Maybe not directly across.

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IB4: Somewhere in the horizon, in the area, over there,

S1: Yeah, maybe.

IB4: OK, in the field of view, in your field of view? OK.

S1: Yeah.

IB4: S1, do you have any feeling now how far OB9 might be from us?

S1: I really don't. I don't think he's real close.

IB4: OK, that's fine.

S1: [REDACTED] I really don't have much of a feel for him.

IB4: OK, why don't you go in back of the building and look out. Can you tell me what's in the general background out there?

S1: I get the feeling there's one of those big trash containers behind there. One of those dempsy dumpsters or whatever they're called.

IB4: How about a little farther out the background area?

S1: I don't see anything directly out there. I think it's kind of open back there.

IB4: Good. OK.

S1: I'm not too sure about that back part too much. Maybe the back part has a cinder block wall or something like that. It's different than the front or the side, I think.

IB4: I'm pretty sure OB9 has left by now. Is there anything else you'd like to add or take a look around and find anything you haven't mentioned or would like to expand on?

S1: There may be a road going along this way too, along this side.

IB4: Anything else?

S1: No.

IB4: OK. Very good. I'm going to turn the machine off.

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T2. [REDACTED]

IB4: Today's the [REDACTED] it's about 6 minutes after 1:00. This is a session of Project GRILL FLAME with S2 as the subject, IB4 as the inbound experimenter and OB10 as the outbound experimenter. OB10 should be at the target in about 23-24 minutes and we'll start then. OK, S2, it's 1:30 and OB10 should be approaching the target site, so what I'd like you to do is approach the target site with OB10 and tell me what you see.

S2: OK. I don't think I'm getting any information yet.

IB4: Take your time.

S2: It's gonna be a little slow I think.

IB4: Sure. Take your time and if I don't hear from you in about a minute or so, I will ask you some other things.

S2: OK. I have no feel for the target at all yet. [REDACTED]

IB4: Can you tell me what direction OB10 is in?

S2: No, no distinct and outstanding impressions other than this direction seems to be the feeling.

IB4: OK, now that's fine, that's fine.

S2: I don't feel too swift about it but that's what I think..

IB4: How about distance?

S2: A, it feels close, seems close, I'd say 3-4 miles possibly radially.

IB4: OK, that's great, that's fine. Alright, do you have, are you getting any feel for the area now?

S2: Not very much, it seems, it seems to be quite different [REDACTED]

IB4: OK. Tell me if it's an open or a confined area.

S2: It seems open but I'm having trouble with that. It seems to feel open as a countryside setting of some sort. I don't get the feel of cluttered or closeness.

IB4: Uh huh.

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S2: Right now that's about the only differentiation I've been able to make so far.

IB4: OK, fine. You said a country type setting.

S2: Yes, which I really mean not to be cluttered with regular formed objects I guess. Now I'm trying to get something on whether or not the surroundings do have, or what is there, as opposed to just the openness.

IB4: Alright, take a couple of minutes or so and relax.

S2: Well I get a feeling for some buildings spaced like apart.

IB4: OK, you see structures.

S2: Something spaced apart.

IB4: OK. More than one.

S2: Yes, more than one but not closely packed or close together.

IB4: OK.

S2: Still the feeling of open area with a good bit of green or surrounding green colors or that feel of outside surroundings with, I've gotten some glimpse of a road which is, I keep getting the glimpse of a curving type of road as opposed to straight and regular shapes.

IB4: OK, that's great.

S2: Or something in, it may not even be road.

IB4: But something curved

S2: Something in the ground plane I guess is where it feels as though it is.

IB4: OK.

S2: Which I interpreted as a roadway or as a pathway, one or the other.

IB4: But some sort of a curved pattern, surface pattern. Tell me a little bit more about these structures.

S2: The, I think the one that he would be, there's more than one in the field of view, that I seem to have a stronger feel for that.

IB4: Very good, OK.

S2: Just the size of the, I can't tell if it's the central one or not, but one of them stands out.

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IB4: Alright, concentrate on that one.

S2: That's what I'm trying to do, get some information for that particular structure.

IB4: Approach it, move up to it, to one facet, one side of it.

S2: Yes, OK, I try to place it in terms as you go towards does it get much, how high does it appear to be or how large an object and it seems to be quite large. I get the feel for something quite large.

IB4: Is quite large in height?

S2: Everyway.

IB4: Every?

S2: Every, well probably high, but just generally a bigness.

IB4: Large, OK.

S2: Which means it seems this way and this way quite a bit.

IB4: Alright. Let's concentrate on one side of it, whichever side you're approaching and tell me what's there, a surface, color, outstanding features, describe this side to me.

S2: The side that I get a feel for doesn't appear, doesn't have a feeling of flatness, that is, not all in one plane and it, there's things that come forth from the structure some way in that there are rather than just flat staged cubical shapes there seems to be some roundness to it somewhere and looking from the view that I get a feel for to the right side of that.

IB4: We've moved a side then?

S2: No, I'm staying.

IB4: You're staying on this side, OK.

S2: The way that I came at it first.

IB4: Fantastic, OK.

S2: And it seems as though to the right of that viewpoint which appears, the direction that I have a feel for is the way you would normally approach the building.

IB4: Fantastic.

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- S2: With respect to people who normally come here and it's size and feel indicates that a lot of people do come and go. There is some sort of area there in front, I'm not sure what that is, that's where people move from like vehicles to the building and I get a feel that this right side goes off in a curve or has roundness to it some way.
- IB4: Go around it.
- S2: OK. Let's see, if I go to the right side.
- IB4: Uh huh.
- S2: I get a feeling for something that goes, a vertical wall that curves around to hitting another sort of like a projected round in on the building that goes back on that side and hits into the wall to what would be now from moving 90 degrees back to the wall that you'd see from there with this roundness sticking out and then goes straight back for some distance and then if I move on around.
- IB4: Uh huh.
- S2: It seems to have some stacks or something on top of it or something from that side that you notice more, it's, I'm not sure, it's hard to, you know it's hard to keep yourself in one plane when you do that, but it feels as though.
- IB4: You're not going to stay there very long.
- S2: Yes, just moving around that way as though the surface was lower or something seems to have a fall away makes, maybe the building is just higher on that side, I'm not sure.
- IB4: OK.
- S2: But it seems that way and then on around again that
- IB4: Uh huh.
- S2: If I complete a circle, probably get a feeling of a circle, the other side seems to be just a straight long, straight just plain.
- IB4: Yes, OK, tell me about the texture, color feelings of the walls of this structure. Are there differences between the various different places we've been?
- S2: Yes, I seem to, I guess not stone but cement like, a feel for finished cement exterior with brick mixed and like cement edging and bricks near the center with top and lower edges with maybe even, that's even getting brick framed by a cement type of structure.
- IB4: Fantastic.

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S2: I get a feel for that, I don't know whether that's good.

IB4: That's great. Alright S2, go up a hundred feet and tell me what you see. Look down on the structure.

S2: Well, I still get a feel for that same general shape of it, fairly large, the roof is a different levels, you get a feel that the top is not all one height, which is the same feeling I got from the back side.

IB4: Good.

S2: I have a feel for flatness on top so whatever the different heights are, they appear to be up and down in flat stages.

IB4: Uh huh, OK. Look around.

S2: Yes, I was, that's what I was trying to get. It doesn't seem to be right, like very, very, like right up against a roadway, it doesn't and it seems as though there's something, there is a roadway to the side where I first came and there's openness sort of all the way around the building actually with respect to the roadways. The roadway that I have a feel for, the one's I initially felt were curving not straight, there's I can't get a handle on that roadway system.

IB4: That's fine, that's OK.

S2: But you get a feel for one and no sense, I'm trying to get the feel if there's any sense of a feel of water from above or bodies of water, I get no feel for that.

IB4: Greenery?

S2: Yes, greenery, or that type, vegetation but openness with it mainly to the rear area seems to be more of the open

IB4: OK. Why don't we come back down and let's go back to the side that you said would be the approach side that whoever uses this would approach from this side.

S2: OK.

IB4: Move up to there and turn around and tell me what's in front here. You're at the structure looking out from the structure.

S2: The first thing I got was a feeling of a, the closest thing felt like a, some sort of vertical object, and it could have been a tall structure, tall, thin structure of some sort, it could be a flag pole, or something, just a feel of something like that. A feel of

IB4: What kind of material texture to it?



S2: Light color, that's all, just a feeling that it's a light color.

IB4: OK.

S2: And thin, it seems, a tall, thin type object and away further some impression of something round, like there's no roadway very close that I get a feel for, it's like walks or something another, round flower planting area or something like that and then beyond that a roadway with some buildings I think beyond on the other side of that roadway, although, there are structures or something.

IB4: Some structures.

S2: Beyond that with nothing, nothing of real earth shaking attention there, I don't get a feel for odd structures.

IB4: OK. I want you to move to the roadway and turn around and look back at the structure.

S2: I get a feel of a few hundred feet of width to it, still the same feel for a concrete/brick mixture.

IB4: OK.

S2: And near the center of it I have a feeling of a good bit of glass area.

IB4: Uh huh.

S2: It looks like even a feel of overhead walkways, that maybe, I can't quite tell whether that building, it's up and down portion, you know, it's higher and lower.

IB4: Uh huh.

S2: It gives me the effect or the feel of something like you would have a projecting area that you would go under these vertical columns, and they seem to be towards the center of the building from that roadway.

IB4: Tremendous, that's great.

S2: I didn't get much of a feel for those when I was up closer to it but I get a feel for it now.

IB4: Well we might not have been in the right area, this way you have an overall perspective and can see other things. Tell me what 0810 is doing. Oh, that maybe a very bad question at this time, he might have left, S2. Alright.

S2: That's possible.

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IB4: OK, cancel that question. If you had to pick a word of description of this particular structure, a commercial, industrial type description, how would you describe where we've been?

S2: You mean by it's function or what?

IB4: A feel, you know, [REDACTED]

S2: It's either a very large office building or a some sort of educational thing like a school building or something like that is the feel of the structure.

IB4: Right, that's, OK. Would, why don't we go inside, walk under and move in.

S2: OK.

IB4: Into this main, into what you've defined sort of as the main, the main area. Tell me what's there.

S2: I get a feeling of open corridor types and you have the feeling of, it's fairly airy, and I just have the feeling of more of a school than an office building, although it seemed like

IB4: Any reason for that?

S2: It seems like the things that I get an impression of that are in the corridor would be things like, I don't know, it seems like they're bright colored signs and stuff like that. I can't guarantee that, it's just a feeling that I get.

IB4: It's a feeling, that's all we want.

S2: Like in the room spacing and the corridors, down the corridor seems to be that of a classroom size rooms, that sort of feeling.

IB4: Uh huh. OK.

S2: I don't have a good orientation for the inside, I just got that sort of impression of it. If my vote has to be one way right now I would go with the school.

IB4: Oh, no vote, no vote. I just wanted to see what kind of a feeling you had.

S2: That's the impression.

IB4: OK, anything else you would like to add. I know OB10 has left by now.

S2: Uh huh.

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IB4: Take a look around.

S2: There's a parking area that I haven't talked about, it seems somewhere near there, off to the, when I get back to the front area it seems like there's parking right in there, along the entrance way, but the main parking I think is this, to the left side of it.

IB4: OK.

S2: That's about, I don't know I might be able to come up with more but I don't

IB4: We can continue if you would like, if you would like to continue to look at the area that's fine. I don't want to stop you if you feel that you have some perceptions coming to you.

S2: I'd better stop with it, cause I'm not too sure now, it doesn't seem the same.

IB4: Alright, fine. How about if you would like to please draw the structure for me.

S2: I can draw something.

IB4: And I'm gonna flip this off.

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T2, [REDACTED]

IB4: It's now about 11 minutes after 1:00 on the [REDACTED] This is a session of Project GRILL FLAME with S2 and IB4 and OB10 and OB12 as the outbounders and OB10 and OB 12 should be at their target in about 17=18 minutes and we'll start then.

IB4: OK, S2, it's 1:30, just relax and either tell me what you'd see, what you see, or if you'd like to have me ask you a question and sort of lead you in, it's up to you.

S2: Well, I don't think it matters. Let me start for about a minute or two with just seeing if I receive anything.

IB4: OK, that's fine.

S2: If I receive anything, I'll tell you and if not

IB4: If not, then I am gonna

S2: Then you can start asking me or leading me whichever you wish.

IB4: OK.

S2: I start off, I get some impression of, it seems like multiple buildings.

IB4: OK, you see

S2: Which, the feel of the area is one which is not spread out and open countryside, there's more than one building in the near area. Now I can't, I don't have a feel right now of whether or not it's con-  
creted city streets or things like that although that's

IB4: Alright. Are these structures next to each other, is there a separation?

S2: I'm not sure.

IB4: Between these

S2: I'm not sure, I'm not sure that they're buildings is all, it's just I'm

IB4: I said structures.

- S2: Yes, they're structures and I get the feel of they seem to be fairly close to one another and varying in size.
- IB4: Alright. Do you have any feel for the height of any of these structures?
- S2: Not a good feel for them but varying and I can't, I can't get a distribution feel like how many are tall, how many are small, that sort of thing. It seems as though the shortest are in the order of, I keep thinking of about 20 feet or so and the taller ones are more on the order of three times that it feels like the ratio is like three, so it must be around 60.
- IB4: Alright, fine, tell me about their shapes.
- S2: I don't get a good feeling yet. Let's see, one, I'm trying to single out just any one of them to get a good close-up.
- IB4: Alright.
- S2: They seem similar in shape, I think that's what I saw from the back.
- IB4: OK, are all of the short group together versus all of the taller ones grouped together or
- S2: That's the feel I've been trying to get and it's hard to track down. I got a feel of, well it feels almost symmetry in some form but I can't I don't know if it's, you know the feel like the taller one is towards the center.
- IB4: OK.
- S2: Or ones of the shapes, whatever the shapes are and then they go down towards the outer edges.
- IB4: Are they light, dark?
- S2: Dark, I have a feeling for, more or less, well, the one I was thinking of, the taller one seems to be, I get a feel for it being darker than the others and in varying shades. I don't have a strong feel for or have anything right now but I do, the only, I do get a feeling of symmetry for whatever is involved.
- IB4: Uh huh.
- S2: And a feeling of something that goes higher towards the center of this group. I am having a lot of trouble so far getting clearly separating out any one item out of the group.
- IB4: OK. Where are you standing in perspective to this group?

S2: Standing at ground level sort of or eye level.

IB4: Is there a front to say the main structure in the center of this grouping? Is there anything distinctive about this main structure?

S2: I don't get a feel for how distinctive, distinctive about it from the front as opposed to any other side.

IB4: Alright.

S2: Off-hand, but it seems as though there are shadows, it seems to be the upper portion is not, not in shadow and the lower section is, so, I get a feel for that and the shape of it is kinda in a way, I'm trying to sort that out. It seems rather boxy, whatever it is.

IB4: Fine.

S2: I mean in the sense of, I don't get a feel of it being pointed or anything at the top.

IB4: OK, very good. Why don't you tell me about the surface?

S2: Staying with the front I assume you mean.

IB4: Or whatever.

S2: It seems a, it doesn't seem to be a constant surface but it seems as though there's concrete block in it or something of that size.

IB4: Uh huh.

S2: I shouldn't even say block but it has a surface of that sort, it has I have a feeling of a good bit of glass with it or surface of that type.

IB4: Uh huh.

S2: And I still get the same feeling of a change in light shadow or that sort of thing from top to bottom, with lighter, with a more portion of it, it seems like maybe from the, about one third up being lighter because of the sunlight effect than the lower portion and that's at an angle too.

IB4: Uh huh. Tell me what is on the ground level around this.

S2: It seems hard surfaced in the right around it, real close by.

IB4: What direction are you looking at?

S2: I've not been getting much, it seems like I'm not getting very much feel for greenery but there must be something there.

IB4: No, there, you know, if you don't have a feel for it that's fine.

S2: Yes.

IB4: You know, it doesn't have to be.

S2: If it's there, it must be smaller percentage of the surface area.

IB4: Right, it's not your predominant feature, possibly. Tell me what direction you're in if you can, or how far away.

S2: I don't get a good feel for direction. It seems as though I kinda get both, a sense for both but more, I guess the dominant one is like that way. I don't know what that is.

IB4: I don't know, we'll figure that out later.

S2: And direction is, I mean in distance, oh I keep thinking of six so I'd guess six miles radius or radial distance.

IB4: Very good. Somewhere that way. OK, walk up to these structures and turn around 180 degrees and tell me what you see.

S2: Well the first thing I got a feel for was trees.

IB4: Fine.

S2: Or something like that with, that type of item and I had some thought of a road but I didn't get a, it seems like there's still concrete with that type of road surface or surface out a ways away from the front of the building. I got a feeling of trees somewhere, I don't know whether they were overhead or off direct off away from me.

IB4: OK, anything else out in that direction?

S2: I don't feel as though it's open area, so it seems as though whatever you look to see in that area you're not seeing wide open space, it's a feeling of other objects that are close and no long perspective view.

IB4: OK, very fine. Why don't you go up above these structures and look down.

S2: OK. I don't get a good feel for the layout of them with respect to one another. The linear shape keeps coming to me. That's the only thing that I seem to see on them.

IB4: Are they flat, peaked, uniform?

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S2: The tops seem to be flat, more of the one's, it's kinda hard to see the edges, you get a feel for something, this thing that comes this way but as you look down from the top each one is a separate object.

IB4: Uh huh.

S2: And the highest I still feel is in the center and with the edges, I don't quite know where the edges should be so then I look from above I don't know if I'm, you know, if I get a feel for the higher one as it goes out, they seem to be separate and yet you still get a feeling somehow they are interconnected for some purpose or some it's probably the way they sit on the ground or something.

IB4: OK. Tell me what you see around them from this aerial perspective.

S2: The area is still, it seems congested with some road like areas or that sort of thing so it's not wide open territory, at least I don't get that feel.

IB4: OK, very good. Do you, can you tell me anything about any colors.

S2: Not, well I'm not sure, no I don't get a feel for any colors yet.

IB4: Alright.

S2: I got a feel of some red but I don't know where it was or where it would come from.

IB4: OK, but some red.

S2: Uh huh.

IB4: OK, ~~REDACTED~~  
can you tell me what OB10 and OB12 are doing?

S2: Well, they seem to be seated at the moment.

IB4: They're seated.

S2: Yes, I get a feel for that. This is the first time I really get a feel for them. I don't know what they're doing but it seems they're there.

IB4: On what?

S2: Oh, it seems, well something like, I don't know if it's a wooden bench or something of that sort, it may have the like this high and they're seated on it. I can't tell, I don't get a feel whether it's indoors or outdoors but I think, I think it's indoors.

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IB4: Indoors.

S2: In something, inside something.

IB4: OK. Do you have a feel for ~~what~~ what is inside?

S2: It seems like a good number, like it's a busy area.

IB4: Uh huh, OK.

S2: But they're, and I did get, I get the impression that they're in some area where there's quite a few people. I don't know what it is, I can't tell that, and it's, I think it's, whatever that taller building is or taller thing.

IB4: Do you have any feel for what type of establishment this is, a, do you feel, possibly commercial or eating or you know anything along those lines?

S2: No. It seems like, I don't know.

IB4: They're sitting there.

S2: Yes, they're sitting there.

IB4: What's around them?

S2: I can't, it seems like it's open, fairly open, not a confined space or anything. I don't get the feeling that they're sitting at a table or anything like that.

IB4: OK. Any colors come to mind where they are right now?

S2: No. It seems to be well lit and it seems to be, I get a feel of a good bit of glass around them.

IB4: Uh huh. Which of these structures are they in?

S2: The tallest one.

IB4: The tallest one.

S2: It seems as if, I've been trying to sort that out I keep always coming back to whatever that tallest structure is.

IB4: Yes, I noticed.

S2: And they seem to have gone to that one and have gone, are in it.

IB4: They're in that, OK.

S2: But only at the first level of it.

IB4: OK.

S2: The front of it seems to be fairly easily accessible, that sort of thing.

IB4: Good. OK, we have looked at the front, we've stepped back from the front and we've looked overhead. Go around to the back and tell me what's back there.

S2: OK. I get a feeling of brick on the back of it.

IB4: Fine.

S2: It could have been a, or at least the color of brick.

IB4: OK.

S2: That's the color and not necessarily, yes it seems even like the texture of brick.

IB4: Uh huh. Is this light or dark? Bricks come in light and dark. Do you see a lightness, darkness?

S2: That portion of it seems to be standard or fired brick.

IB4: OK.

S2: Sort of maroonish.

IB4: OK, your darker, you're getting it darker.

S2: Yes, not a very light brick.

IB4: OK. What's out in back, beyond?

S2: Looking farther away?

IB4: Uh huh.

S2: I don't, it must be confined area again because I keep getting the feel of everything surrounding this whole area is congested in the sense of not being spread out open type business. That's the dominant feel I've had for this.

IB4: What is back there, do you have any specific feels of?

S2: No, I feel as though you don't get a long view of anything, so it's like other structures are nearby, some open space to the front which is not too far away from this tallest one and

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IB4: If you had to categorize this area, I, well you've said congested, OK, but residential, commercial, that kind of a categorization, what would you say?

S2: I'd say more like a commercial area, one in which people would come to do business of some sort. So I get a feel of that rather than residential. I don't have any feel for a residential area.

IB4: OK, very good. Uh huh.

S2: And maybe, there may be houses nearby but I don't get a feel for those.

IB4: OK, but the basic purpose of this then is not a residential type segment but more of a business type area, possibly.

S2: Well, something where, something where, something which is used by the public I would say that.

IB4: Uh huh, alright, fine.

S2: Which means not a place where people would normally reside. I don't even get a good feel for residential room within this string of things which peak out.

IB4: Uh huh. OK, S2: I'm sure they've left, do you want to take a last look around and tell me what else or expand on something we've already talked about?

S2: Alright, I'll see if I can get anything else. Well, looking back towards, standing at the front as you said turn around and look at the roadway, I still get that same impression of trees in that direction but no trees, I've been looking for fields or trees

IB4: OK, so that's the only

S2: That's the only place I have a feeling of trees.

IB4: Fine, great.

S2: I'll try to do the other sides or, there must be something else there, but I don't get a feel for what the other stuff is, it must be lower vegetation or something else on the other side.

IB4: Fine. But you see trees off in this one area.

S2: Yes. ~~\_\_\_\_\_~~

IB4: Yes, I know, uh huh.

S2: But this time I didn't get them except in that one direction.

IB4: Uh huh.

S2: Whatever that direction is opposite the front of that structure.

IB4: OK.

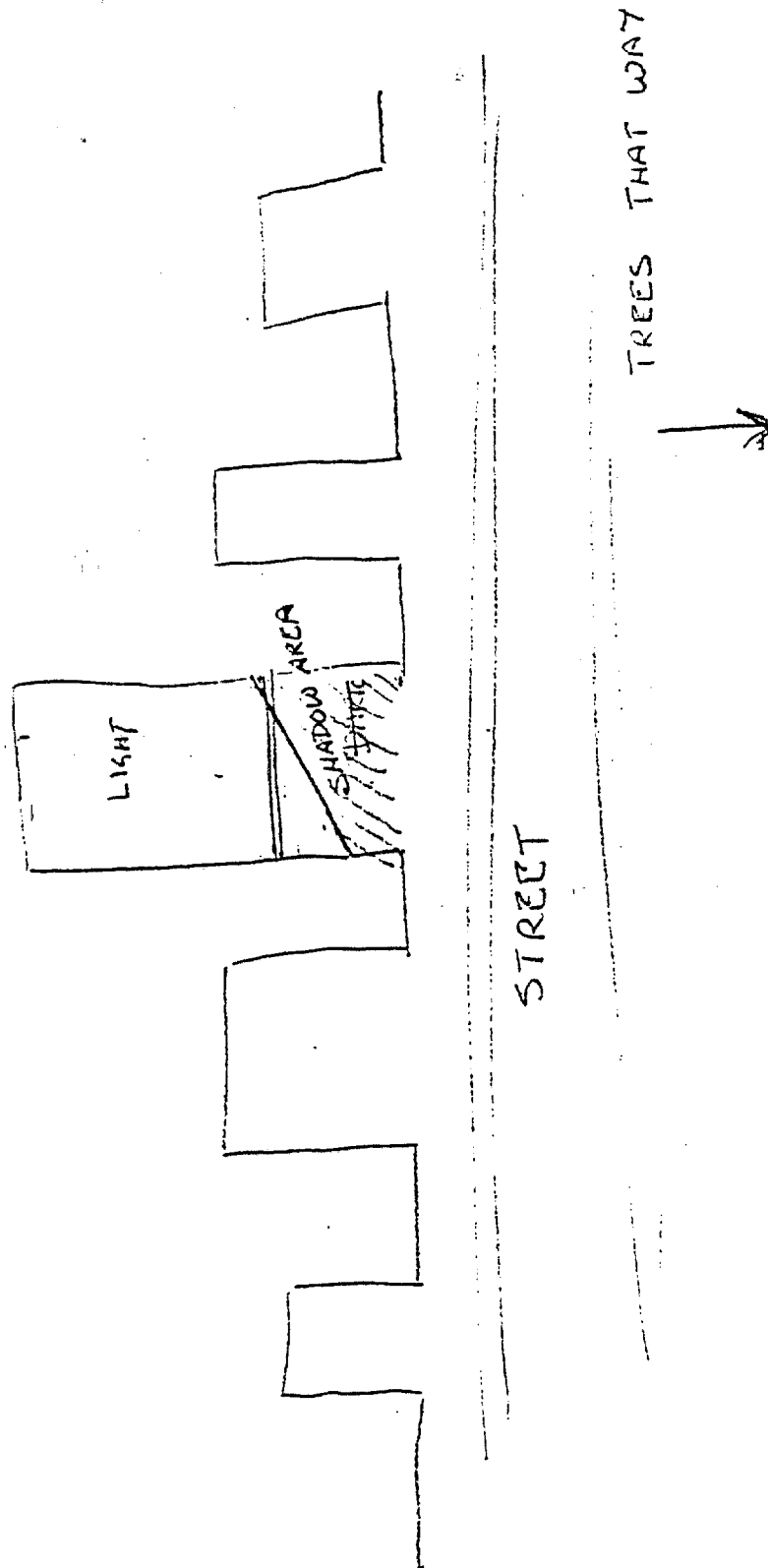
S2: That's about the only other thing I come up with.

IB4: Would you like to draw?

S2: Yes, I'll draw something.

IB4: I'm going to turn the recorder off.

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T2. [REDACTED]

IB4: It's the [REDACTED]

S2: Yes.

IB4: OK. At approximately ten minutes after one. This is a session of Project GRILL FLAME with S2 as the subject, IB4 as the Inbounder and OB3 as the Outbounder. OB3 should be at his target in about 20 minutes.

IB4: The time is now one thirty. OB3 should be at the site. So, S2, just relax and let me know what comes to you.

S2: OK. I think the area is a, first thing I got of it is that it seems to be sorta of an open area, ah, trying, it doesn't come thru yet as to what, it's trees and various types things in open areas but not, not clear as to what else is there yet.

IB4: OK.

S2: I got a feeling [REDACTED]  
[REDACTED] I got a feeling of his car [REDACTED]

IB4: Is it near where he is right now?

S2: Yeah, it seems to be close by, closer than, maybe, it might be that he's even leaning on it or very near it.

IB4: OK, that's fine. How far away is he from here?

S2: Ah, I don't get a feel for that now.

IB4: OK.

S2: I'd say, [REDACTED] oh! about a three mile radius  
is what I think of off the bat.

IB4: OK. OK. He's in an open area of some sort is what you've said.

S2: Yeah, so far it still seems to be open.

IB4: Grassy open?

S2: Yeah, grassy open. I, [REDACTED]  
[REDACTED]

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IB4: Is it a flat type area?

S2: Seems pretty flat. Seems like quite a bit of trees but not immediately within.

IB4: So they are off in some, some distance?

S2: Right. Ah, I think there was, the first time there it seems as though looking, he's looking, looking away from a road or some sort of road like, and behind him there's fairly good roadway of some sort. Appears like along the edge of the road. Seems like it was an area where you wouldn't go too far from the roadway. That he was looking out across it. There's something in the scenery that I'm not sure of yet. I keep get a feel for some, I'm not sure what that is.

IB4: What was the first image that came to you? About this thing?

S2: Ah, I had a image of a bridge.

IB4: OK.

S2: And water associated with it but it seemed to be far off. Quite a ways off in the field of view though.

S2: I keep getting something that feels like bridges, but I don't know what, it could be some other structure but it seems like a bridge structure.

IB4: What makes you say like a bridge structure?

S2: Like bare metal.

IB4: OK.

S2: Or relatively metallic structure that would be formed into that general shape.

IB4: Is it a structure that's sitting on this open area?

S2: No, that's the problem. I don't get a feel as though it's, like it's even connected by roads at each end because I don't get a feel of seeing the ends of it clearly, just.

IB4: OK.

S2: Just an object that has, that is made mainly out of metal and fairly large. So, even using the word bridge is possibly not correct.

IB4: Correct, which is why I asked you why you thought it was a bridge.

S2: I just get the feel that it could be towers, could be.

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IB4: A metal something?

S2: A metal something as opposed to a bridge.

IB4: You said water.

S2: Yeah.

IB4: Is that in the far feel also?

S2: Yeah, that seems to be far off. Maybe it was just in the feel that he was looking in a sweeping type of.

IB4: Scanning the horizon type thing?

S2: And that came up on it.

IB4: OK. Why don't you concentrate a little bit more on the actual place where he is?

S2: Yeah, I'll try to stay closer to the roadway for a moment and see what happens.

IB4: Sure.

S2: Well, there's clusters of some, I guess they are houses or smaller buildings near him. Ah, like maybe half a dozen small buildings, the size of houses, not any.

IB4: OK. Any shape or texture to these structures?

S2: Nothing outstanding. Nothing except that they are generally as, what I get on the imagery of them is they, they are all in about the same size as houses would be, and they do have variations so they could be, I mean not as much in shape and size as in color, or sense of light, dark, that sort of thing.

IB4: OK. Fine.

S2: So, that means, I guess that some of them might even be other type buildings and residences.

IB4: Well, there's some sort of a structure. A grouping of structures?

S2: Yeah. More than, I get this feeling of more than one.

IB4: Grouping.

S2: Can't place them in my, the imagery isn't good enough to place them exactly.



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IB4: Are they connected?

S2: Ah, ~~mmm~~, no.

IB4: OK. So they are distinct?

S2: Distinct and separate..

IB4: OK.

S2: I get the feeling there is a connection somewhere.

IB4: Where are they in relation to this open area? Do you have a feel for that yet?

S2: I'm not sure.

IB4: Are they part of it or off to the side of it?

S2: Ah, they are not out in it, there is an open, open, open area, it seems as though, that's, I guess they are along to one side or the other.

IB4: OK.

S2: Like him, I'm not sure which side or the other because I think he's moving around.

IB4: That's possible. ~~\_\_\_\_\_~~

S2: ~~\_\_\_\_\_~~

IB4: ~~\_\_\_\_\_~~

S2: ~~\_\_\_\_\_~~

IB4: ~~\_\_\_\_\_~~

S2: ~~\_\_\_\_\_~~

IB4: ~~\_\_\_\_\_~~

S2: ~~\_\_\_\_\_~~

IB4: ~~\_\_\_\_\_~~

S2: ~~\_\_\_\_\_~~

IB4: OK. Why don't you sort of shift and see what's around these structures?

S2: I'd say looks like just a grass, trees, shrubs, your standard type of environment.

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IB4: OK. Let's change your perspective a little bit.

S2: Uh, huh.

IB4: Position yourself at the structures and look back.

S2: There's a, I guess there's a road of some sense, it's not ah, I can't get a feel for that whether it's. It's definitely a roadway, they're like houses facing a roadway. There's an opening, I think he was in the opening, between the buildings or somewhere between some of these things and then there was this open area, seems to be to the back and way back it seems to be fairly open behind.

IB4: OK.

S2: It's kinda strange, it doesn't appear to be a very anything, anything I've gotten so far, it's just a very common area, not unique in the sense of a.

IB4: Beats me.

S2: Great looking buildings or dramatic architecture nearby or anything like that. Looks just like some spot you'd stop by the roadway, is the impression I got. It's not really a open road, there's houses, dark houses or something, there may be.

IB4: Structures, we're talking about structures, not necessarily houses.

S2: They're structures, I don't want to use the word houses because I'm sure of that. But, whatever they are, there's more of them, they're sort of linear long, facing the roadway and the roadway, is, that's why I was trying to turn around and look that way, seems to be, seems to be tree lined, that's the impression I get and it's ah, not ah, wide, that wide, maybe more like a two lane road.

IB4: That's fine, that's great.

S2: On the other side, looking in that direction, I seem to, seems like there's more sort of like a rear image of the suburban area, more, lowered, maybe trees, but lower and more buildings or something or other, that, not much stand out in that direction.

IB4: OK, let's go back to the structures. Can you get closer and see if they're, what kind of detail you see about them? Or put a height perspective or shape perspective on them?

S2: Well, I should do that sequentially, I guess. A reference point to work from I guess from where he's

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IB4: Start, start with one at the end or something. Tell me what you see as you scan this line of structures.

S2: What I get is that they're ah, they're fairly, equal distance from the roadway, they're all common shapes, that is general size, height, not nothing more than, I don't know, look like A or standard A roof type buildings. Not all of them, I guess, I get a feeling one of them is, is a little different, more like a box. I'm getting the feel for that.

IB4: What was this A roof type image?

S2: Well, you know, the regular A roof structure.

IB4: But just on this one?

S2: No, all of them.

IB4: All of them?

S2: All of them but one.

IB4: All of them but one. OK.

S2: Seem to be like a standard A roof structure of some sort. I guess the impression is, could be small business outfits or could be houses, just can't tell.

IB4: Do you have a feel for what's inside at all?

S2: Nnnn No, but it seems as though they're, that some of them, like, have little driveways. Seems like they'd just be houses. That's the only feel I get for them.

IB4: OK.

S2: And not spaced more than 100 feet apart at the most.

IB4: What's OB3 doing?

S2: I.

IB4: [REDACTED]

S2: Ah, now. I don't know. The only time I really had a feel for him was standing right next to or leaning against the car.

IB4: No, then you said he was moving around.

S2: Yeah, and then walking up now that we're going away from the car. I don't know which, seems like he was going out toward the open area

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S2: at that time, now I don't really get a feel for him.

IB4: OK.

S2: Burned thumb or nose burn.

IB4: Ha! Ha! Ha!

S2: I don't really know now.

IB4: Would you like to take a look from an aerial point of view?

S2: Yeah, I'll try it, I guess. Well, whatever the metal thing is comes back again, if I look, seems like when I go over here I get back onto that metallic object of some sort. Now that one I haven't been able to sort out any, any detail of that thing.

IB4: What's its.

S2: It's big.

IB4: It's big. OK, so it's bigger than these other structures that are near it?

S2: It's bigger than these others and further away, considerably away, not two miles away, but hundreds of feet, it seems as though, something that would be a dominate influence in that, in that, sort of in the direction of the open area.

IB4: OK.

S2: But I can't sort it out.

IB4: Is there, OK, looking down.

S2: It's probably whatever the reason is for stopping there, seems like it is.

IB4: OK. Looking from your aerial point of view, is there one structure, is there anything predominates the area, other than this metal thing, that would be in the more near field?

S2: I don't get the feel for anything.

IB4: OK.

S2: Unless, I don't know, I assume that there is but I don't get a feel for it.

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- IB4: OK. Any colors? I mean that we have established that there is an open green area, but I mean apart from that.
- S2: The building seems to be, the buildings, most of them are lighter colored, like white and some others seem to be whiteish.
- IB4: Any texture to them?
- S2: Not particularly, just, I guess painted wood. Seems like painted wood or aluminum siding or something like houses would have. I get a feel for brick on one, the one that is boxy.
- IB4: OK. That's the one without the A frame you mentioned, OK?
- S2: Yeah, that's the boxy shaped building. That one kinda, well, it seems, it might be bigger, I'm not sure. It didn't seem to be that much bigger than the others. This building.
- IB4: Does it have a front?
- S2: Yeah.
- IB4: Can you tell me anything about the front?
- S2: Not much, brick is the only dominant impression I get of the front. It seems to have more pavement around the front or more, more of an area where you come out the road before you get to it and it seems to be near the center of this group of five or six or so buildings around.
- IB4: OK.
- S2: I get a, I had a feel first, No, I didn't get a feel the first time. Now, I've got an idea when you asked me to turn around and look the other way, that the road, fairly one road, but there's a corner there somewhere, very nearby within a hundred feet or so where he can turn around. Like a standard road intersection.
- IB4: OK.
- S2: I don't get too much else. I'm still trying to look from the top. The roadway, way out from the top has, the road's not perfectly straight there, doesn't seem to be. The intersection seems as though one road goes a little way and stops, in the direction of that open area.
- IB4: Uh. huh!
- S2: Like it's just an intersection, it's no, the road starts and doesn't go anywhere.

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IB4: Uh! huh! OK, anything else that you see?

S2: No, nothing, nothing different now. That open area seems more like a, trying to see, it seems to be green or a low crop of some sort, like a farm field or something like that. Rather than just grass, there seems to be a, like a higher surface to it than just grass.

IB4: OK.

S2: Which, and green rather than like corn. [REDACTED]

IB4: Uh. huh! Anything off in the horizon, behind these structures, that comes to you.

S2: Nothing, nothing that stands, just tree lines, that one area there where I, keep get a feel for. If you look straight through that field, there was two, I think, I get the feel to the right is where this metal thing is, its off a good ways.

IB4: OK. Is the metal near the water?

S2: Yeah, it seemed to be when I first got the impression.

IB4: Do you still have the feel for some water?

S2: Yeah, for water but it doesn't seem to fit into the terrain. So, I don't know how to explain that.

IB4: Well, we don't try to make sense out of this. I mean, [REDACTED]

S2: Right. Just the feel for water but not, not like bodies of water or water in that respect, but like something to do with water in the process.

IB4: OK, S2, anything else you would like to add? Anything that came to you that you haven't mentioned or would like to clarify?

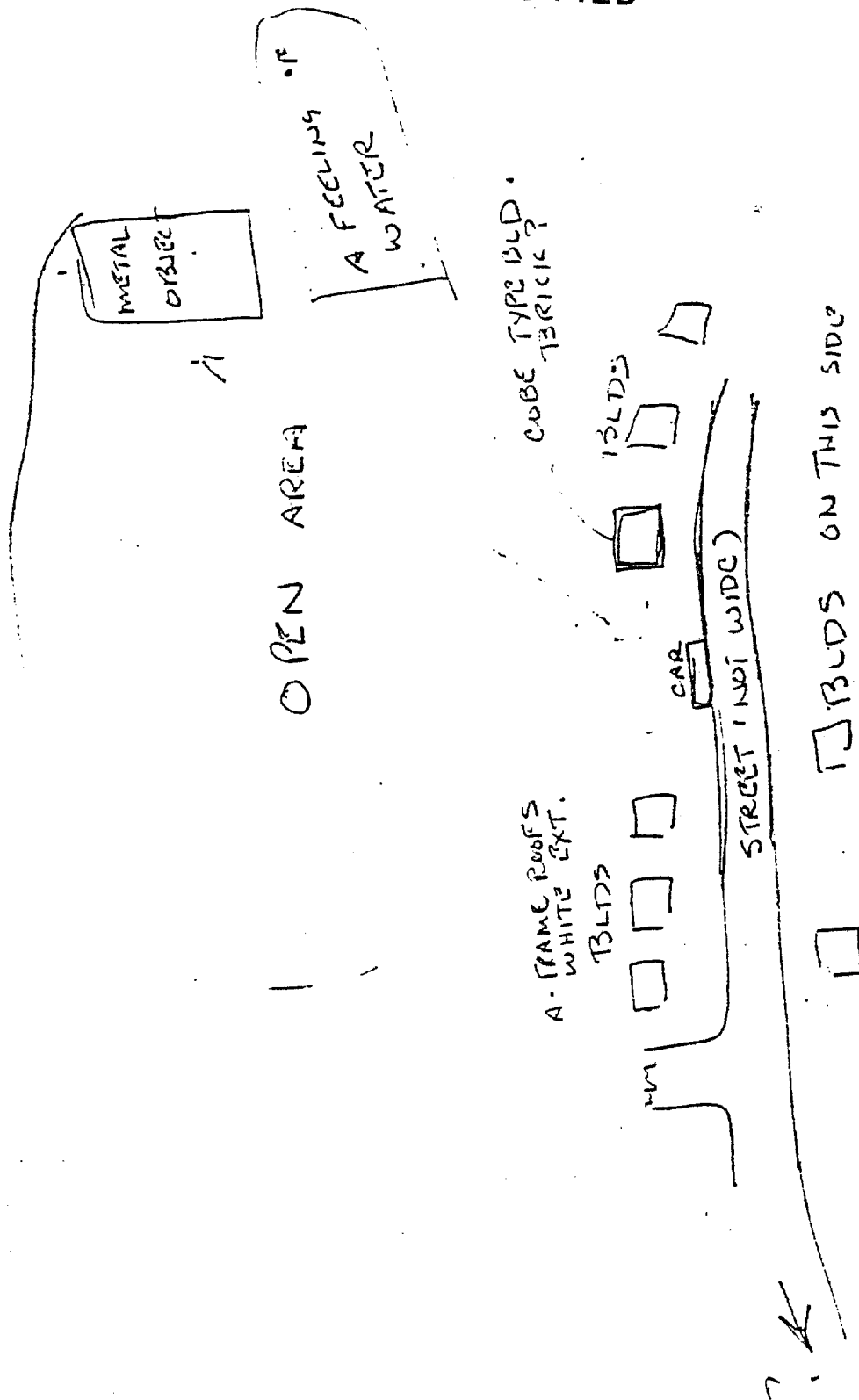
S2: Can't think of anything.

IB4: OK. How about if you draw a pretty picture and I'll shut the tape off?

S2: OK, I'll draw something.

IB4: I'm sure OB3 has left.

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TEAM 1 [REDACTED]

IB4: It's now 5 minutes after 1 on the [REDACTED] This is an experiment of Project Grill Flame with S1 as the subject, IB4 as the inbound experimenter and OB3 as the outbound experimenter. OB3 will be at the target location in about 25 minutes and we'll start then. OK S1 it's 1:30, hopefully OB3 made it to the sight in time.

S1: OK, I'll just relax so I can

IB4: Take your time. Any feel for how far away it is?

S1: No. Initial feeling is not defined, some kind of open, I had an initial sense of openness of some sort, but I don't know yet.

IB4: OK.

S1: I get the same impression of a dark object, I don't know what that is.

IB4: A dark object.

S1: Yes.

IB4: A structure?

S1: No.

IB4: Or just an object?

S1: Yes, I don't sense any, I don't

IB4: Any size or form or anything to this object?

S1: No, I couldn't say, I just have

IB4: OK, just take your time..

S1: I don't have any sense of right now or any impressions right now of buildings or anything, but

IB4: It's quite possible there aren't any.

S1: I get the feeling of machinery or something or other.

IB4: Machinery?

S1: Yes, some object, you know, non-structural type object, you know, it could be machinery or something like that.

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IB4: What, do you have any feel for what it's constructed of?

S1: No. I think it was kind of strange.

IB4: Any color?

S1: Something, I had the initial feeling of something, almost a black blob.

IB4: A black blob?

S1: Let me try.

IB4: OK.

S1: Try to get some

IB4: Shift your perspective a little.

S1: Yes.

IB4: Maybe that'll help, shift around 90 degrees to your right. You look awfully confused.

S1: Yes, I am.

IB4: But why are you confused, what are you seeing that's confusing you?

S1: Well I can't, I'm having difficulty relating, I have a sense of some sort of open type area, yet there's, I get the feeling of this object, a darker object could be machinery or something like that.

IB4: OK, this open area, is it a greenery type open area or?

S1: I don't get that feeling, I get some sort of surface, surfaced type thing, I get the feeling of some, it's strange, some sort, I'm reluctant to say that they are lamp posts or something like that, some sort of

IB4: Some pole type thing?

S1: Some sort of pole type thing, I don't know what that might be, lighter color than the object. I had the feeling, just a fleeting impression of a bridge structure type thing, but I'm not sure how, how

IB4: Is that high, low, close?

S1: I didn't get the feeling it was, I didn't get the feeling it was close to wherever this is, that perhaps not so far away, but, you know.

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IB4: Not right there, necessarily.

S1: Not right there. Let me try to define.

IB4: Sure.

S1: See if I can get any impression.

IB4: I love your black blobs. Why don't you see if you can maybe concentrate on OB3. Is it very puzzled?

S1: Yes.

IB4: Don't worry if it makes sense to you or not, just

S1: Yes, I'm just trying to let it sort of define itself.

IB4: Uh huh.

S1: I get the feeling of a, like a squared off, surfaced area.

IB4: OK, fine.

S1: And.

IB4: Are you referring, like sort of a black-topped area, do you mean, or

S1: Yes, it could be, some, some squared off, large surfaced area.

IB4: OK.

S1: Well maybe it's not, maybe it's not surfaced per se, it's just that it's leveled off flat like.

IB4: OK, fine, whatever.

S1: Like one would find in a tennis court area or a baseball field area or something like that, you know.

IB4: OK.

S1: That gives the impression of a rather structured space, you know what I mean?

IB4: Yes, OK. Anything on this space?

S1: Well, that's what I was thinking, some vertical, I had the impression, like poles.

IB4: Like poles?

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S1: And I don't know, I don't know what they are.

IB4: OK, you see some sort of poles, any height perspective to them?

S1: Fairly tall.

IB4: Tall, OK. Is there anything surrounding this area?

S1: I get the, I get the feeling there must be a fence somewhere around there.

IB4: OK.

S1: I'm not sure in relationship to

IB4: What kind of fence?

S1: Maybe something like you'd find on a baseball field or tennis court walls sort of thing.

IB4: OK. Where does your black blob as we were referring to this object fall?

S1: I don't know, that was rather ill-defined at the beginning and I don't know whether this is, it could be some structure associated to one side of this area and it could be almost, I'm thinking, I don't want to get too specific, yet I get the feeling it's something like, you know it could have been something like bleachers, or there could be some equipment there, I'm not sure.

IB4: OK, fine. Any colors, other than the black or darkness?

S1: No, that's somewhat confusing to me, I'm

IB4: What do you see, what's confusing?

S1: Well I'm not sure, I really don't, you know I don't know whether I'm trying to associate more than what I should or not.

IB4: OK, let's try another.

S1: I get conflicting trains on that, I tend to, I tend to think part of it is almost surface like, like black or something like that.

IB4: Uh huh.

S1: And then I tend to think part of it is maybe just the ground, grass or something, I really don't know.

IB4: Is it possible that the one feeling sort of serves to surround the other feeling?

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S1: I don't know.

IB4: OK. Why don't we try a different perspective, why don't you sort of back off a little and see if you can scan a wider field of view and see if there's anything around this particular squared in area that you've been describing so far, sort of look at it from a distance and see if there's anything either like in back of it from your perspective or off to the sides.

S1: Of course the one area could be a parking lot or something, you know adjacent to

IB4: Uh huh, sure, quite possible.

S1: Adjacent to an area.

IB4: Uh huh. Do you see anything at all in the, you know sort of in back of this area or off to a side of it, any kind of structures or trees or

S1: I'm not sure, maybe trees on one side, I don't have much sense of the, I don't have much sense of the horizon.

IB4: OK.

S1: It tends to seem like that there's

IB4: How about the terrain in the back drop, is that a flat area, an open area, sloping?

S1: It seems kinda open, but I can't see much of the far away part.

IB4: No structures?

S1: Oh, there could be a small, if there is, could be a small one nearby.

IB4: OK.

S1: Like a shed or something like that, I'm not sure.

IB4: OK. Do you have any feel for OB3?

S1: No.

IB4: Any other things that come into your mind when you're looking at this area? Do you still have a feeling of a bridge in the distance?

S1: No.

IB4: No, OK.

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S1: No, that was kind of something that just came and went, that wasn't a very

IB4: OK, OK, we'll forget about that.

S1: I just find it, I just find it very strange because that's

IB4: Do you have a sense of any motion anywhere around, any, you know like roads or anything like that, that you would see cars or people or

S1:



IB4: You know it's quite possible there's not a structure around.

S1: Yes, but I don't have the feeling, I don't have the feeling of being able to get much beyond, beyond that area there. There may have been a fence or something between that hard surfaced area.

IB4: OK. Still the feeling of the wire type?

S1: Yes.

IB4: OK. Anything else S1. I'm sure OB3 has left the area.

S1: No, it's kind of odd.

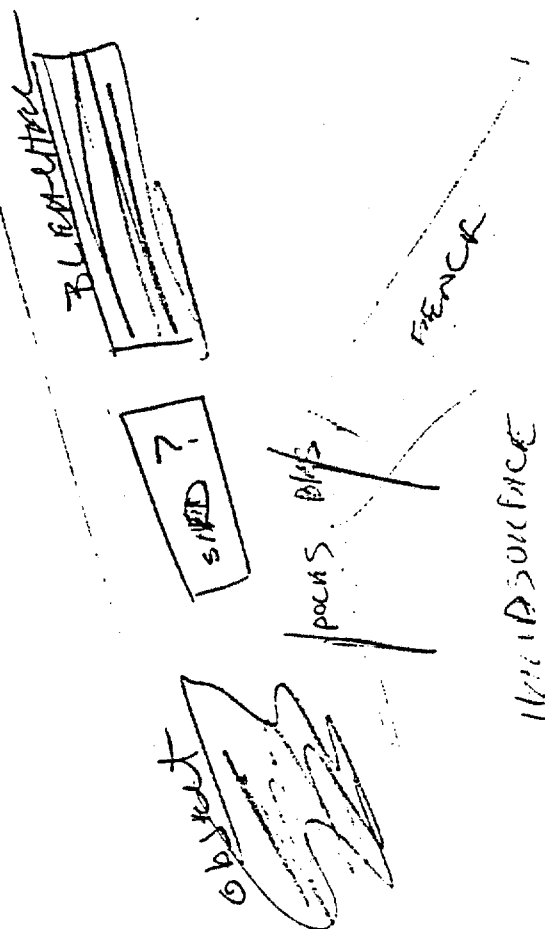
IB4: Do you want to draw anything?

S1: Alright.

IB4: OK, I'm going to turn the recorder off.

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