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INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

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SESSION REPORT

REMOTE VIEWING (RV) SESSION XXXI

1. (S) This report documents a remote viewing (RV) session conducted in compliance with a target request from OACSI, DA. This target request was integrated into the target pool on hand which is being used in the RV training program of the INSCOM GRILL FLAME Project (IGFP).

2. (S) The protocol used for this RV session is detailed in the document, GRILL FLAME Portocol, AMSAA Applied Remote Viewing Protocol, undated. The remote viewer chosen for this session has had previous successful RV experiences when the on-target time has been in the future with respect to the time the RV has been conducted. The RV of future events (location of a "beacon") is not without precedent and is fully documented in what is now known to the GRILL FLAME community as the "IEEE Paper." This RV session was structured to take advantage of the selected remote viewer's ability to conduct RV of future events.

3. (S) Portions of the following transcript have been edited for security. The deleted portions relate to personalities involved which require confidentiality, specific operational techniques employed which, if divulged, would allow assessment of RV capabilities and/or development of RV countermeasures, and the actual date/time the RV session was conducted in the interest of good OPSEC so as not to disclose operational patterns of the IGFP office. This data is available by request from the IGFP Project Manager for personnel with proper clearance and appropriate need to know but has been deleted from this report to facilitate its dissemination. The #100 refers to the designated "beacon" personally; #28 refers to the RV session interviewer; #19.5 has been assigned to the selected remote viewer.

4. (S) At TAB A is the transcript of the RV session. At TAB B are drawings made by the remote viewer reference his impressions of the target area. TAB C is to be completed by OACSI and will be an assessment of the accuracy of the remote viewer's impressions of the target area.

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TAB A

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXXI

#28: This will be a remote viewing session. We are going to go ahead and start right now. This will be a precognitive session so the actual on-target time will be some time in the future. (Edited for security.)

#19.5: Okay, what I'm going to do is . . . a . . . assume a general time that all three of us will be there. I don't know if I have to or not.

#28: No, I'm going to give you a specific time, okay?

#19.5: Okay.

#28: I'm going to give you a specific time.

#19.5: Okay, why don't you give me a specific time then.

#28: We have a preselected target. Its already been decided upon.

#19.5: Okay.

#28: We've been maintaining it in the red file here.

#19.5: In the red file.

#28: Your target time is the 14th of May.

#19.5: 14th of May.

#28: The target time is 1530 hours. (Edited for security.)

#19.5: 1530 hours. Okay.

#28: Your individual target is #100. (Edited for security.) What we'd like you to do is to give us a description of his location on Monday, 14 May 1979 at 1530 hours.

PAUSE

#19.5: Okay.

PAUSE

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#19.5: I see a . . . I see a large vaulted room. I see vaulted. Its got very high ceilings. Very high ceiling. I see a . . . see sort of a decorative style curtain by ceiling to floor windows. . . I see a . . . what appears to be a large table. But its. . . it seems like a counter of some sort. (Not audible). The lights in the ceiling are recessed. Nice carpet. This is not his office either. He is not in his office. He's visiting someone. More than one person. . . . I get strong feelings of blue. There's a thick carpet that's probably. . . probably blue. That's all I get on the inside. Do you want me to try to get the outside?

#28: Well, let's draw what you have first here. Before you forget these images, go ahead and draw them.

(DRAWING)

#19.5: These are like. . . I don't know why I get the impression that these are glass windows top to bottom. The doors are some form of . . . glass. . decorative curtains. . . Its all down one side wall. Then the . . . far end of the room . . . I don't see any windows on the right hand side. There's recessed lights in the ceiling. . . There is a . . . counter type table with probably. . . six chairs. . . There is a . . . painting on this wall. Carpet is blue. The entrance is back this way. The ceiling's abnormally high for a room. It probably doesn't look this way to scale. That's all I see, its just a . . . I see all the chairs filled, you know, people in the chairs. Just everybody sitting around. That might be . . some kind of discussion. . . Not a formal discussion. More like an impromptu get-together to discuss something. You know. That's all I see of the inside.

PAUSE

#28: You see #100 in this room?

PAUSE

#19.5: Yeah. I see him as being the person on this end of the table.

PAUSE

That's all I see. I don't even see any other furniture in the room.

#28: Okay. Thinking about being there in that room, 1530 hours on the 14th. (Edited for security.) I'm interested in having you tell me something more than what you see. What are some other things about that room that maybe you feel?

#19.5: I feel like a . . . its an older building. I feel like a . . . its not a common place for him to be . . . I feel like he's a. . . he's sort of like the center of attraction. As far as the reason for his being there. . . Sort of like the keynote of whatever this get-together is. . .

#28: Tell me what makes you think he's the center of attraction.

#19.5: I get the feeling like he's just. . . he's giving some form of a briefing to somebody. I don't think its everybody at the table, but he's giving a briefing to someone.

#28: Is there anything unique about anybody else at the table?

PAUSE

#19.5: There's something unique about everybody at the table. I can't put my finger on it. I get an overpowering. . . feeling right now that I want to say a place. But I know it can't be right.

#28: Please express everything.

#19.5: Okay. I, for some reason, I get the feeling he's in the White House. But I don't see why he'd be in the White House. Or at least a part of the White House. . . But my. . . my rationale tells me no, I just feel like that's where he was going to be. Keep coming back to that.

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PAUSE

#28: What are you looking at now?

#19.5: I'm looking at the shape of the building. I'm trying to . . . I'm trying to get outside the building so I can look at the shape of the building. Everything I get about the building . . . is, I think that's what's doing it to me, because I'm getting a . . . sort of a flat T type structure. Something like this. (DRAWING) And I'm looking at . . . these doors as being the exterior to this room.

#28: Is this a multi-story building?

#19.5: Yeah. I see. . Well, what my advantage point, I'm seeing two floors; but I sense there's more than two.

#28: Describe the location of this room within the building.

#19.5: Its on the. . . Its on the. . . Southwest corner of the building. Only because I sense that its afternoon and this is where the sun is. Like that. From my vantage point.

#19.5: I sense an overhang here of some sort. But that's not right. Its a square face. That's all I could get.

#28: Okay.

#19.5: That's all I could get.

#28: Um hm.

PAUSE

#28: Do you want to take a look back in the room there for a minute?

#19.5: Okay.

#28: Its now. . . in our time. . . about fifteen minutes have passed, so. . . look at it as though its about 1545 now. . . Fifteen minutes have passed over. . . over when you were first looking at that. Has anything changed?

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#19.5: Yeah. There's nobody at the table. There is. . I see two people still in the room but they're not at the table any more. They're all the way back across the end of the room, the other room.

#28: And what are these two people. . .

#19.5: Over this way. . . They are sitting at a small desk and talking. Wait a minute; that's not right. Can't be a desk in this room.

PAUSE

I've got the entrance wrong. . . (DRAWING). . That's the entrance and there's a desk at this end of the room. Here. Almost against the wall.

#28: Draw that in on your picture.

PAUSE

#19.5: Picture. . . Not going to sell as an artist.

PAUSE

This is . . . the scale's all messed up. The desk is almost the size of the table and its back this way. At the end of the room. The table's at that end of the room. The entrance is . . to the right of the desk. . . if you could look through the wall. There are large windows directly behind the desk. Seem in the corner of the building. I see a small table over here. . against this wall. . . . . with a . . something decorative on it. There's two people talking. #100 is gone. He's not in the room. I don't know who these two people are, but they're. . . they're still talking. They're still discussing what he had come to discuss. I say come to discuss because he's not any where near the building where he normally works. I don't think. I don't sense that he is. . .

#28: In this area. . this room you've looked at, when you found #100 at 1530 on the 14th, he was there in that room for a period of time. Is that what I understand?

#19.5: Yes.

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#28: Okay. The room itself now, not focusing on #100 in the room, but the room itself -- tell me what goes on in that room.

PAUSE

#19.5: A. . . I just sense that there's a lot of paperwork that goes on in the room. . . Sort of like a receiving room, more than a work room. . . That doesn't make sense either. . . I get the feeling like its not used all the time. But its only used. . . Its used for work, but its not used all the time for work. Its only used for . . . certain occasions in work, okay? . . . I get a whole bunch of mixed feelings about even what the hell is work in this room. . . I'm a . . .

#28: Is there any electronic equipment in this room?

PAUSE

#19.5: Ah. . . yes.

#28: Describe this to me.

PAUSE

#19.5: I sense that there is . . . behind this wall is some electronic equipment. I sense like, maybe a. . . a projection type. . or a . . picture display type. . equipment. I sense alarms in the doors. Its a . . . I feel funny about the rugs too, for some reason. Its almost like there's some form of a sensing device in the rugs. But I can't. . . my mind doesn't tell me there is such a thing. . . Somewhere in this area. . . and light. . . switches. There's a recorder somewhere in the room, but its not. . . its like one of these - hand held type recorder. I get a feeling of grays. . . a lot of grays and blues. I think I mentioned that. I think that. . . Blue and gray. Not necessarily the carpet. But just a. . . the feel of the whole room, you know, the walls. . . ceiling. . everything is real light color, blue and gray.

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#28: In looking at the walls of the room, is there anything unusual that might attract your attention?

#19.5: Ah. . . Yeah. There are. . . I don't know. . . . woody. There's like . . . I'm not getting a very clear image, but there's like a decorative historical type thing on the wall. And I can't tell if its a picture or a plaque. There's more than one involved. Different shapes. All different shapes. And they're on the wall on the right as you come in. Sort of like . . . a . . . round one, and a . . . square one. . . (not audible) picture. I think that's a picture there. A frame. . . That, that. . . there's not really . . . there's. . . they are lined up kind of orderly but not orderly, you know. You know all the top edges in a nice neat row and they just kind of . . . they fit, the way they're up there. They're decoratively put on the wall.

#28: Okay.

#19.5: Down the length of the wall. Some are contemporary and some are old.

PAUSE

#28: Do you feel comfortable in this room?

#19.5: I don't. Because I feel like there's a whole lot going on in this room that I don't. . . Its just completely over my head. . . . I feel a great deal of anxiety being in the room.

PAUSE

I get the feeling there's a monumentous decision being made very lightly. You know, its off-handedly like. . . you know, its kind of a . . disturbing to me.

#28: When I asked you about electronic equipment in the room, you didn't report any communications devices. Are there communications devices in the room?

#19.5: This is going to really sound weird. . . Okay? I see a . . . what you would assume to be a communications device in that room. Its a disguised communications device. Okay? Its like the . . . its like a power system for a telephone, okay. Its in a nice cabinet, very decorative cabinet and the communications device is not

normally displayed that way. Its sort of like one of these special, custom made jobs that you'd want to hide the fact that its a fancy communications device.

TURN OVER TAPE

#28: Is there anything else, #19.5, that you would like to tell me about this room that you feel is important?

#19.5: Wait. Wait a second, #28. I want to . . . this intrigues me, this communications device. I've got to draw it. Because it doesn't make any sense. I've never seen anything like it. I see a very decorative box that is taller than it is wide. . . Very heavy. . . I keep sensing twin decorative doors. By decorative I mean its very good wood. Like oak or walnut. Walnut probably. . .

#28: How tall is this box?

#19.5: 2½ to 3 feet tall. . . about two feet wide. . And. . . two feet deep. But the . . the communications the real box, okay, if you will. . . is inside this one. Why, I don't know. The person who owns this communications equipment doesn't have any reason to prevent anyone from seeing it. All I can think of. And it has a large. . . front door that opens. . with a handle. It almost looks like a safe. A small safe. No legs. Its sitting on a funny looking pedistal. And its to the rear right of this desk. Up against the wall. And . . a. . there is a telephone link to this.

#28: Have you ever seen anything like this before?

#19.5: Ha ha ha. Not in a fancy box. I remember once. . Naw, that couldn't have been because it was . . . Its a . . . I guess a lot similar to the. . . to the. . a. . . I sense that its a lot similar to the a. . the AOC phone system. Cryptive phone system. . . But this is smaller than the AOC. Also, I think of . . . much more advance generation than the . . AOC. I think this might even power multiple telephones. Its just that I just can't believe they would put it in a decorative box. I don't see any reason. It doesn't make any sense. But that's what it is. But I sense that's what it is.

#28: Can you sense underneath the decorative box, and #19.5, and describe the interior, inside the decorative box?

PAUSE

#19.5: I see like a bunch of electronics packed behind a wire mesh screen. (Not audible) a parts bend. . . Ah. . . No. . . Its just a wire mesh screen and behind it a . . row of cards. Like you look at the edge of a bunch of cards that are. . in a holder. And there is . . these are insert cards. . . electronic cards. And I see something at the end of this row of inserted cards. . . that looks like silver cylinders . . . and. . . something behind the silver cylinders that's sort of a brownish black. All wires. This, I get this, I sense that this is the guts. The insert cards. These are what make it tick.

PAUSE

He's unaware of all this. . . He's only there as a visitor, I think. He wasn't in the room very long. Probably. . . . thirty-five minutes at the outside.

That's all I get, #28.

#28: Okay. How do you feel about this session, #19.5? You've done some precognitive sessions before. You've done some regular sessions. How do you feel about this?

#19.5: I don't know. I don't feel like any of this has made sense. I feel like there is probably about thirty percent clutter in here. . . Its . . . Its terribly difficult. . . when you try to . . . piece together a . . . a target; to keep your analytic. . . keep your analytic side out of it. I'm not sure, like when I say table, I'm not sure if its a table of if its a . . like this particular table that they were sitting at originally that I had said they were sitting at; I want to say table but the thing that stops me is that I keep . . . I keep sensing that its not your ordinary table. I feel like its a custom made table, you know, that. . . that nobody else would ever have. You know, its just a . . . it was built special for

this room. Its almost like its . . . belongs there, you know. I feel a lot more than what I'm saying and its hard to translate it. I don't like. . . For instance, the communications device. I didn't have any sense or feeling that there was a . . . I sense there's communications devices in the room. Even other than this and . . . I sense that there's perhaps three or four microphones. I sense that there is perhaps. . small radio, you know, all these things are com devices. But when you asked me to concentrate on it, then I sensed immediately this real nice looking walnut box. That doesn't, you know, it caused me a lot of bad. . . bad things I think about. I'm not. . . I've never seen a com device in a walnut box.

#28: Okay.

#19.5: And. . I say walnut. Its wood. . . Its some form of wood. I don't know if its walnut or not. It just seemed so unique to me that . . (not audible). . . become fascinated with that and I can't see anything but that. I don't want to get into that.

#28: Okay. Do you have a feeling. . a. . . a. . you've seen some things and then you've seen some things precognitively before and then. . gone and checked them and found that they were quite valid. That your precognitive feelings about the place were quite good. What is your gut reaction, gut feeling about this?

#19.5: My gut feeling about this is. . . I feel like this is where #100 was at 1530 hours on the 14th of Monday. 14th of May. Or where he will be then. I think its pretty good.

#28: Okay. I'd like you to look through each one of your pictures. And I'd like to have you give me descriptions of each of your images. But I'd like to limit those descriptions to one word.

#19.5: One word.

#28: Now, I . . . I'll give you an example, okay? I don't want to give you any suggestions, but I'll give you an example. An example of where #100 is on. . . at 1530, 14th of May 1979. One word would be inside.

#19.5: Oh, I see what you mean.

#28: But go through everything but just one word now. And rapidly.

#19.5: Okay. #100. . . he's inside with other people. Talking. . . Briefing. . . He's answering questions. Its by request. Do you want a . . ?

#28: Okay, that's. . . you've given me good activity of #100. Now give me good words about the location.

#19.5: Inside. . . Light. . . Lot of light. . . Large. . . Windows. . . ceiling to the floor. High ceiling. Small table. . . I keep wanting to say its a work room, but its not really a work room. Its kind of a mixture room. . . Activity room, let's put it that way. . . Special activity room.

#28: Colors now.

#19.5: Room is very bright, very light. Gray and blue. A lot of gray and blue. . . The wood is dark. Real dark. Moderately dark.

#28: One word. Stick to one word.

#19.5: Okay. Wood, dark. . . #100 is wearing a dark suit. . . I smell coffee. They are drinking coffee.

PAUSE

Jesus, I'm just. . . I'm running around through this room. . .

PAUSE

#28: Okay. One word descriptions of the building in which the room is located.

PAUSE

#19.5: White, T shaped.

#28: The surrounding area.

#19.5: . . . stories. Forrest. I get the feeling of a forrest. Not a weeds type forrest, but a manicured type forrest.

#28: Up from a higher perspective now, looking down, the building's relationship to the geography?

#19.5: I'm in the city.

PAUSE

I feel like I'm looking out the back door of the building when I'm standing in this room. So where is it? It doesn't make sense.

And then I can see a long, long way. But its in the city and you can't see a long, long way.

PAUSE

That's all I can get.

#28: Okay, #19.5. That's just fine. There's one other little piece of information. One other piece. There's a possibility. . . Did you want to say something?

#19.5: No.

#28: There's a possibility now that . . . #100 was supposed to be at a target and because of the routine of the day, perhaps the area that you found him in was not the real target. Perhaps it was something that came up and this wasn't the real target. Now, I want you to go back again and look at the room. Look at 1530 hours, Monday the 14th. Go there and be in the room with #100 and while you're there ask youself is this the target, is this where he's supposed to be.

PAUSE

#19.5: All I see is myself standing in that room. Saying, is this where he's supposed to be? Ha ha ha.

#28: Okay, its 1530 hours, Monday the 14th, look at #100 sitting at the table as you described to me before, tell me when you have that.

#19.5: Okay.

#28: Now ask him. Just in your mind, ask him, is this where you're supposed to be?

PAUSE

#19.5: I feel like this is where he's supposed to be.

#28: Okay fine. That's good.

PAUSE

#28: Okay, #19.5. Now this is your opportunity now at this time to add anything else that you want.

PAUSE

#19.5: Yeah. One thing. I get a sensation that the ceiling is arched a little bit.

PAUSE

That's all.

#28: Okay. That's fine.

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TAB B

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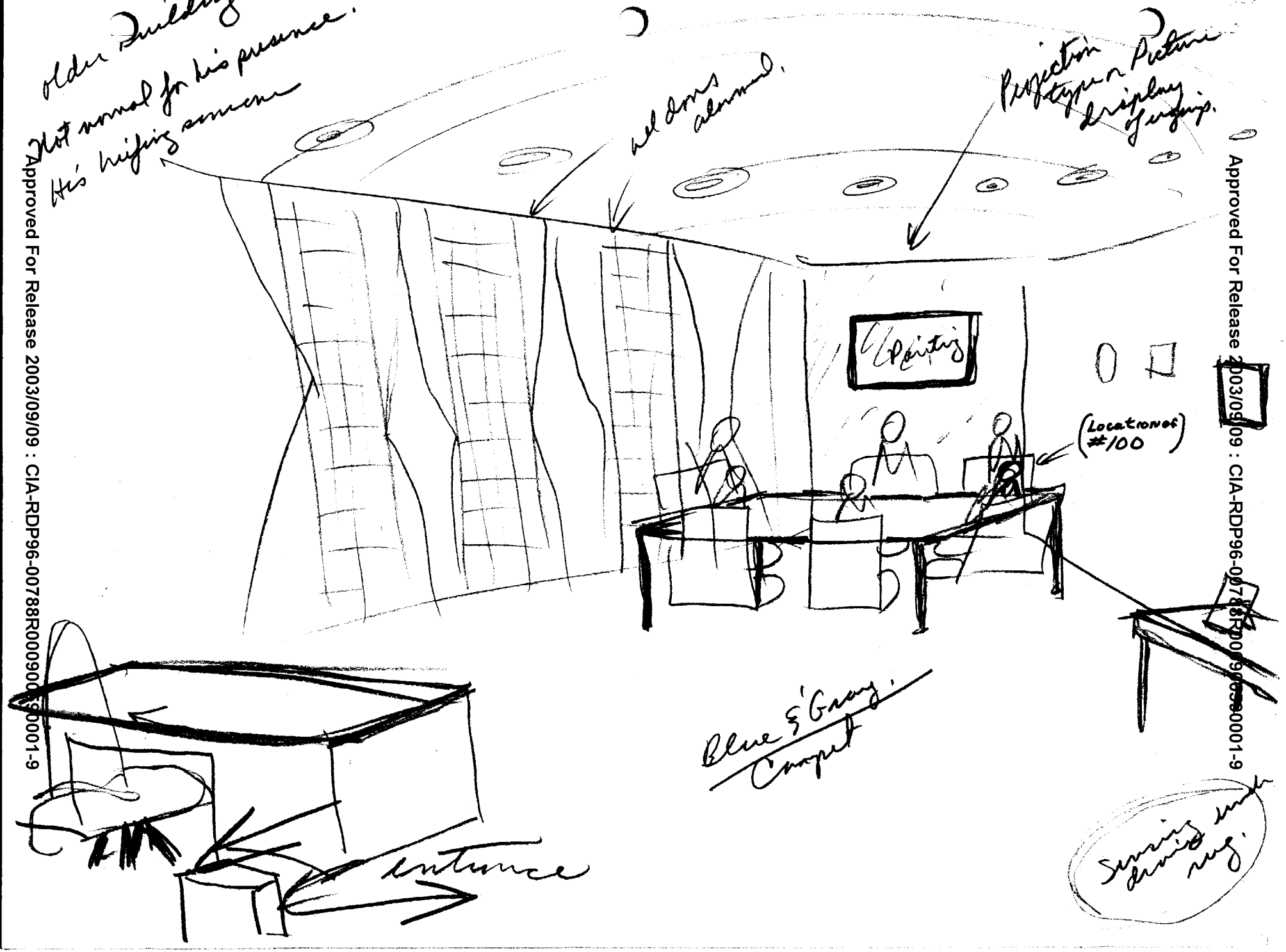

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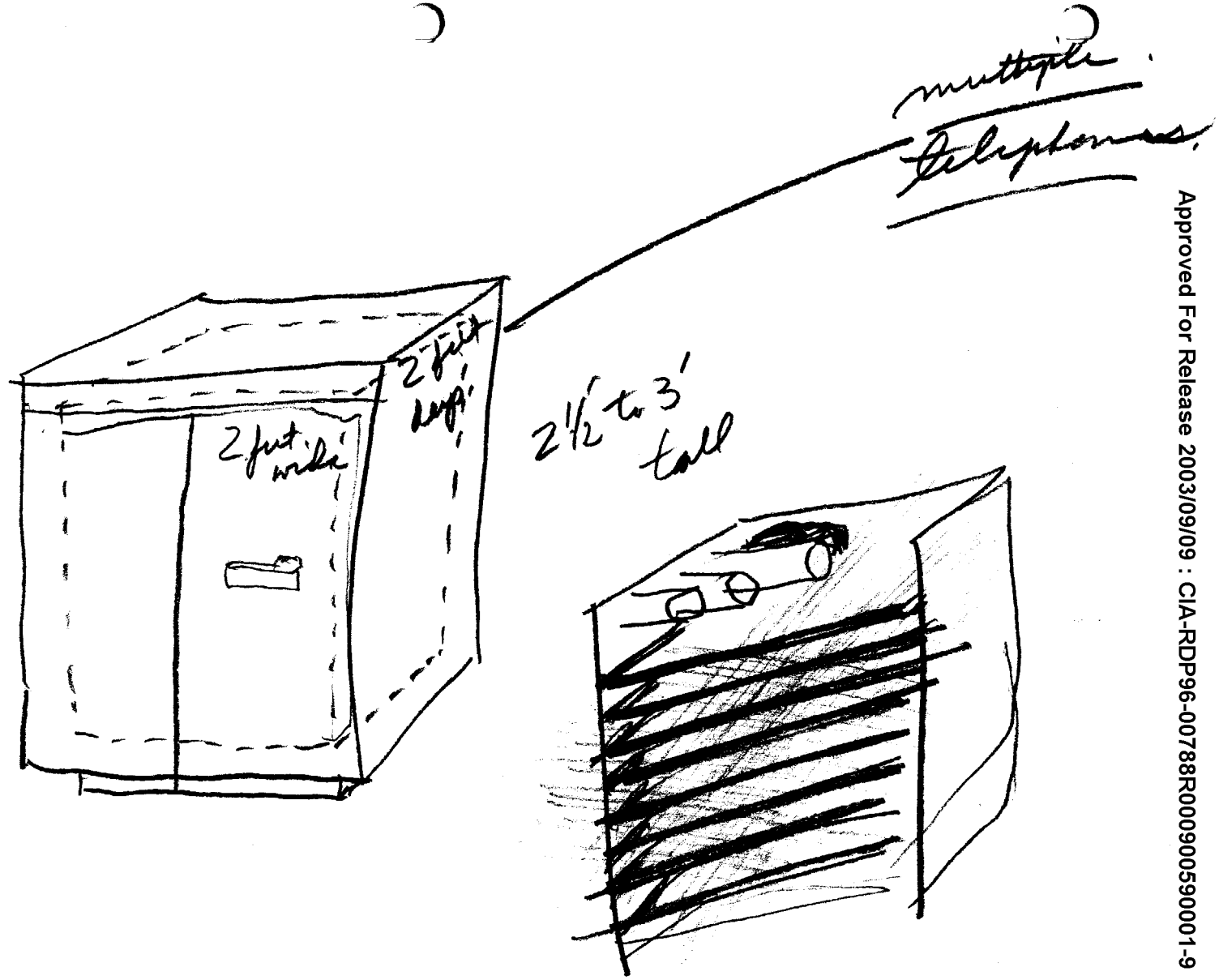

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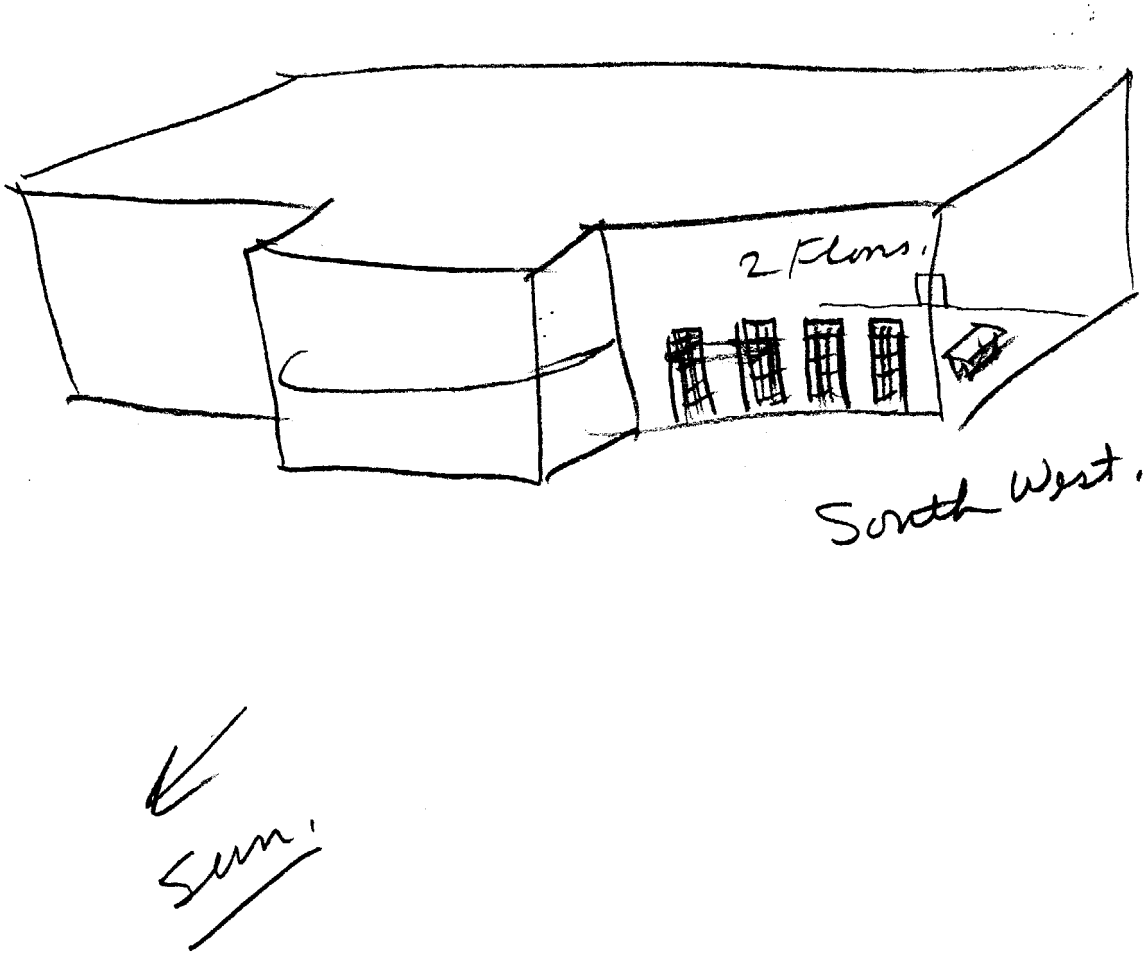

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