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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

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CLASSIFIED BY:MSG,DAMI-ISH
DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS

REVIEW ON: Dec 2000

ORCON

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DC-33

SG1A

SG1A

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning [REDACTED]
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-33

TIME

#66: This will be a remote viewing session for 1100 hours, 5 December 1980.

SG1A

Relax and concentrate now. Relax. Focus your attention solely and completely on the [redacted] target. Solely and completely on the [redacted] in the picture I have shown you. Move now as you focus your attention, move now through space and time to 0800 hours today at the target, 0800 hours today at the target. And move now more particularly [redacted] in the building in the photograph I have shown you, and describe the room for me as of 8:00, 0800 hours this morning.

SG1A

PAUSE

+04 #31: Okay.....Okay.....Okay.....a chair...table.... things alongside the machine...that block it off... But, uh...something on the wall that, uh...might sit as though the machine is in a little cubbyhole. Some large, +07 uh, wall unit like cabinet.....on the corner by the teletype ...or the typewriter, something....

#66: Position yourself now so that you can see all of [redacted] Position yourself outside of space and time so that you can observe [redacted] as I direct you...and describe your relative position of observation to me so that I may understand your descriptions.....

SG1A

#31: How I did it...imagined...a stairwell there...inside the room...standing on carpet...I can see all things around me.

+10 #66: All right. Maintain this position throughout the session. Maintain this position until instructed to move. Observe now the time window 0800 hours, 0800 hours, 5 December and describe briefly what is going on in [redacted]

SG1A

PAUSE

#31: I see no physical presence.

#66: All right.

#31: I have.....I'm scanning.....

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- #31: Feel of one (mumbling)...entering the door but does not remain in this room, moves...to the...side through a door frame..... I'm scanning...
- #66: Stop for a moment and explain method of scan.
- #31: Um..... At ceiling height.....
- #66: Are you scanning-
- #31: Clockwise direction around...
- #66: You're- I understand you to be scanning space intervals and not time intervals?
- #31: Yes.
- #66: At space intervals then, at 8:00, we have one person entering. Continue.

PAUSE

- #31: On the third time around the room I, uh...cabinet feeling is, uh, the doors have been opened on that like...cabinet of some kind. Possibly someone has...I had the feeling earlier that someone came in through the side door...walked across the open space. Now I see the cabinet doors open, as though someone has retrieved something and has exited the room again like...
- #66: Okay, move back an interval and describe this individual.....
- #31: White, light shirt, with the rolled up sleeves at the cuffs. A string tie...and darkish color slacks..... He works his desk, he has a desk in the neighboring room connected to this and he has, uh...free access into this room, and he, uh...
- #66: Provide pol-
- #31: Has...
- +15 #66: Provide police-like description of individual.
- #31: He is....dark black and...greasy hair, parted left side. I'm getting a feeling of a thin youthful face and a...thin body like a, uh...thin hand, like the veins stand out on the back. Like thin..... I was looking, scanning from eyes down andhi s...he's got a moustache on....sort of a droopy moustache...full and droopy, not trimmed up nice, sort of troop- droopy.
- #66: All right.
- #31: Bushy, but droopy, And, uh...I'm getting a feeling that... of a suit, he wore a suit in. I'm getting this crazy white line on a dark suit like...like he was wearing a, uh, would be wearing a, uh, wide lapeled, uh, cowboy type suit today... like, cowboy leirupg suit

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#66: Okay.

#31: With white, uh, or some sort of...light offset stitching.

#66: Okay. Regain now your position of observation, at that point in the room from which you can see all of the room at once. That point that you can see all of [redacted] and prepare for instructions. SG1A

Okay. Now as you observe the whole room in front of you we are going to be walking through the room in time. We are going to be walking through the room in time, looking at one hour time windows. As we do this I am interested in significant events, comings and goings of individuals, but we must be brief because we have to walk continuously through time. Now as we proceed from this point forward I want you to look at the time window of one hour, time window of one hour from 8:00 to 9:00. When you are ready to move to another time window inform me.

+21 #31: Uh, da, move from, guy comes in again another...individual comes in the front door goes to...the left side of the room... corner..... He's sitting at a, uh...table in the left corner. Momentarily...fleetingly.....some sort of a box thing in the corner, inside front door right that I, through-out this thing I've been, um wanting to talk about, wanting to look at. It's...like a room inside the room in the corner. Let me clear and take another run at it quick.... I hear the bell....quick shot the bell and, um, two men standing at the bell...at the typewriter and I think it's the two that are here now are over watching something come in...on the typewriter, like they're watching it for printout.... See one of 'em rip it off then they go bak about their business...
+25 I keep seeing....this is weird, I keep.....okay.

#66: Move now to the time window 9 to 10, 9:00 in the morning to 10:00 in the morning.

PAUSE

+27 #31: I'm not gettin' anything.

#66: Move now to the time window 1000 to 1100, 1000 to 1100, 5 December.

PAUSE

+28 #31: There's a.....serious concern about this teletype machine here. There is some concern about it. It's very, very... it's as though there's something wrong with it, because I got a feeling of...three people coming in through the side door and going over and talking about the machine or something on the machine, and then...then the two people coming in after the three left. There's something the matter with the

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#31: machine or...something is going on about the machine. And the two that go over there, I didn't hear it ring, it's like they're going in and looking at it, like sort of puzzlement.....

I'm sitting here on top of this machine and...the door opened and the hall door opened and the...another two men walked in That's about it.

+30 #66: Okay. Move now to the time period 1100 to 1200, 1100 to 1200.....

#31: Got a feeling there are many more people in here now. I saw them all along the left wall, like....a crowd almost along the left wall...as though they're looking at a map or something, or something that has been...laid out on a desk. I got the idea like people looking over other people's shoulders and standing on tippy toe to see over. I can't tell what they're looking down at or looking at the wall at.....like somethin's been laid out on the table...on a table or something to see..... Okay, about...about 5 or 7 people...

+33 #66: All right, move now to the time period, move now to the time period 1200 to 1300, move now to the time period 1200 to 1300.

PAUSE

+34 #31: Some guy standing here...a big presence...almost as though he's a guard, but no one else is here, but there's this... single guy standing in the room as though he's...a guard or watching, caretaking or something....almost as though he's a... a uniform of some kind. I, militantant...militant...standing with his back to the door...like he's a...back to the side door, like he's...just...like a...I get a police type feeling, like a police or a, some sort of a guards type person that's been brought in to do something...isolate an area here, to watch and to...you know.... I don't know that he's in a uniform, but he's a uniform type of personality...feeling of like discipline and such.

+36 #66: Move now to the time period 1300 to 1400. Move now to the time period 1300 to 1400.

#31: Oh, uh, it's funny, I don't know what I'm doin' here, but... I had the feeling of this guy walking over to the corner there where the thing is and that there was someone else there. And that this thing was maybe, uh, it was like a box open and like all sorts of stuff exposed like some sort of repair work or something...silly like that and that this corner of the room where the typewriter is was a...and this guy was like leaning over watching the guy on the typewriter...and this box in under the typewriter the desk was open and all sorts of stuff was there. The room had suddenly been very cluttered

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#31: and...and he was like leaning over looking at it and talking to the guy who was on his knees who was like looking up over his shoulder at him like explaining something or something like that.

#66: All right.

#31: That was very, very quick, as soon as I started the series.

+38 #66: Move now to the time period, move now to the time period 1400 to 1500.....

#31: The guy is still back in, he's back in his place....and feeling this other guy is like just finishing up. I'm getting the idea of cabinets being locked and like tools being picked up and hands being wiped off.

+39 #66: Okay. Move now to the time period 1500 to 1600. Move now to the time period 1500 to 1600 today.....

+40 #31: I'm startin' to come out of this...

#66: Okay. Just take a minute and relax and concentrate. Just take a minute to relax and concentrate.....

#31: Well, I, uh...had a feeling of the bell ringing and maybe some testing before this guy left....but that the guy is essentially all done...and is preparing to leave.....bell ringing.

#66: Okay.

#31: I've gotta break.

#66: Okay, fine. Just take about two seconds now to remember everything that you've seen so that you may talk about it while you're drawing. Just take a moment to reflect on everything you've experienced. Now let's prepare to draw that which you have seen.

+43 #31: There's one thing I wanna comment on before I come out and that is that...early in the session I was...I, uh, don't know what it is about the little square box in the other corner of the room but it was though there was billowing smoke or something coming out of this box. Like an electrical short or a teapot, steam or smoke and I couldn't figure it out. I didn't want to make it into anything else but...I don't know if they do their own cookin' or whatever, if there's something in there but...something was like rising steam or smoke, a light amount.

#66: Okay, let's draw then the perceptions that you've had.

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#66: Okay, now, uh, we've taken and drawn the, uh, room as you have seen it and then we made several copies of that so that we could go back and enter data on each particular time window that we looked at. So why don't you tell me about what you have here.

#31: Okay, sketch one is 8 to 9 o'clock... Just starting work type of flavor. Two people come in. Some guy comes in, goes into the neighboring room, little bit later a second person comes in, second man comes in and goes over and sits in the corner of the target room.

Uh...somewhere towards the latter time frame of this, uh, event period I had a...I had this fleeting, flashing type of impression of some sort of small billowing smoke, or steam... rising up in some open space and then billowing out in under some sort of a chrome or stainless steel ledge. And I sort of...I was afraid to pay too much attention to that because of the concepts of fire and hazard and everything else. I didn't want to get into that heavy analytical overlay.

At- this was right early in the morning, 8 to 9 o'clock. It was as though there was some minor electrical short that put out a quantity of light smoke, or that there was a teapot boiling, a tea kettle boiling and it was putting out steam. And I had the feeling that this was down in the lower right corner of sketch one. There was some sort of a booth like thing or box like thing in there where this was happening. This feeling occurred to me several times during the course of events- several times during the morning hours of the day, and I had to throw them away 'cause I was afraid that they would lead to some catastrophe type scenario instead of what was really going on. But it started at 8:00 in the morning, like I would flash to it again like at the 10:00 series I saw it again, at the 11:00 series I saw it again, as though I was, as though it might be important and pertinent, but not necessarily occurring each one of those times, I mighta been mopping back to the morning.

#66: Okay, could you describe for me the two gentlemen?

#31: I can't describe man #2. I can describe man #1.

#66: And he's the one you described previously?

#31: Yeah. I got a look at him, he's...I thought he was the guy that- I worked an earlier session on this in which there was somebody in there that I couldn't figure out if it was a guy or a girl.

#66: Yes.

#31: I think he was that guy, because he had the....you know, he had, I sort of felt familiar with him. Uh...and it was like,

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#31: oh, you know, well, I guess the, I guess the person was a guy after all, went through my mind. I sort of associated this guy with having to work on the teletypewriter or whatever it is and being permanently assigned and concerned with this room, wearing some sort of a cowboy suit jacket. You know, the out jacket with the fancy pockets and everything, and a rope tie, or string tie. But he takes that off when he's at work, and he was wearing, he was in a white type shirt with his shirt sleeves rolled up, uh, inside.

And the other guy is man number 2, uh, and man number 1 is younger, youngish, 26, 27, youngish, skinny, veins stand out on the back of his hands, type of slender. Uh, the guy, man number 2 is older like 35, a little more mature and he's not... how would I describe- he's not that concerned with the mundane nitty gritty of the office operation. He's more concerned with what comes in and reading it and massaging it like an action officer. Whereas the other, the younger fellow is m-like he's got other duties as assigned. Man number 2 was wearing a dark suit as well, but that's...

#66: Let's go on then to drawing #2.

#31: Okay, drawing 2 concerns the 10 to 11:00 bracket. I didn't have anything out of the 9 to 10 bracket. The main function of action here is that the, I have the feeling of the bell ringing and the teletypewriter functioning. Man #2 going over and checking it out. Then a short while later, 15 or 20 minutes later maybe, then there is something disfunctional, they go over and they're watching this teletypewriter disfunction.

There's no bell ringing, it was like the bell rang first and it worked. Twenty minutes later they're all clustered around there because it doesn't work. Uh...I was, they, they were there, these are like the local party in the room. Their concern, and it's as though they communicated with someone else and then these two other concerned people came into the room, and the four of them stood around and looked at this typewriter- teletypewriter.

#66: Describe these other two people that come into the room.

#31: They came in off the hallway door. They were both wearing business suits. It was like the big boss man had come in. What in the hell's the matter with it now, type of a thing, you know. And some second in command maybe, came in...to prove to themselves that what these two guys had told them was true. You know how they oversupe- people oversupervise? Uh...they were dressed in suits, and they were of higher prestigious position. And other than that I don't have a physical description of them individually. Uh-

#66: Okay.

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- #31: They came in rapidly and aggressively, like they owned the place. You know, they didn't knock on the door faintly. Barged right in, it was a very sudden action.
- #66: Okay, let's go on to number three then.
- #31: Three is 11 to 1200 hours. The- during that time frame it's as though the teletypewriter or whatever the heck it is is still dysfunctional but they've decided what to do about it, and what's going to be done about it is being done now.

So it's out of everybody's chief concern and rather- man #1 and man #2 are over on the left side of the room mixed and intermingled with a larger group of people, 5 to 7, who are discussing which does not pertain to the tele-, it's important, but it does pertain to this teletypewriter thing. And it's, the thing that they're pointing and discussing they're looking over each others shoulders, they're like, they're all crowded around something important that has to do with business as opposed to support functions.

Uh....it's like a, uh...at first I thought that they were like looking at something that came out of the teletypewriter that proved the disfunction. But later on as I sat around and watched them I couldn't figure out, but it didn't seem that that was their main concern. It was as though some important report had come in or some important...thing pertaining to their operations had come in and they were, they were all standing around sort of happy and, uh, enthusiastically talking and discussing it amongst themselves in an informal manner.

- #66: Describe these 7 people for me...
- #31: You gotta be shitting me... As I said there was one and, there's #1 and #2. Man #1 and man #2. The feeling is that the big boss man was there and that the second level boss man was there but then there were like three other people who were from other offices in that complex. They were elsewhere in this complex, had been summoned down. I can't give you an individual description of them.
- #66: Okay. Let's go on then to the next drawing....
- #31: Four...is from 12 to 1. Everybody is out of the room, except... I qualify that statement. The dominant feature in the room is one guy who comes on like a cop. He comes on like an L.A.P.D. cop. He's the strong man, you know, he's the heavy, everybody's got one, you know, that type of thing, efficuous, suspicious, knows his business. And what he's doing, he's alone in the room and he's guarding the room. He's like protecting the room, and all the other people have left. And I'm...have to remember all this while I'm fighting this overlay of a big fire and the pos- you know, from this lousy little bit of smoke billowing up...

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#31: And in the, it's interesting to note that in the 12 to 1300 bracket he's guarding this room, but I did not see anyone else in the room. I'm not saying that there was no one else there. I had the definite feeling that number- man #1 and man #2 had vacated the premises, they were away because of some reason. And that this third big, heavy, uh, strong, uh, middle-aged, round-faced, partially balding, 6 foot...6' 1" to 6' 2"...100 and, uh, 220 to 230 pound guy was like at parade rest as a security guard is supposed to be. You know, that's probably symbolic, but he was like at parade rest on the left side center of the room. Uh, very dominant presence, like he was right there.

I didn't see anything else 'cause he was, he was occupying all my interest at that time. He reminded me of the anomaly, like in the James Bond movie of, uh, oh, it's an old James Bond movie. You know the guy that threw his hat, and his hat was made out of steel and it was lethal. It was some sidekick of the bad guy in a James Bond movie. Remember that movie? I can't remember his name. Anyway, the anomaly of that type of a guy dressed in a suit just doesn't come across. Well, this is the type of anomaly of this guy. He did not look like he belonged in a suit. He looked like he belonged in a wrestler's toga or boxing shorts. Okay, didn't belong in a suit. So much for sketch four.

#66: Okay, let's go on then to the next drawing.

#31: The next drawing is 13 to 1400 hours. Same room. In this drawing is the first time I discovered that there was someone else in the room. And the action that occurred is the guy who's the guard, I suddenly found out who he was guarding. He was guarding some guy much smaller, still a strong big guy, repairman type, who was over in the corner mutzing around with the bottom, the cabinet upon which the typewriter sits. Like he had this cabinet open and I could see circuitry and it was dark and gloomy in there and very mechanical and technical. Hanging out little tool boxes and things scattered on the floor...circuit boards and that type of thing scattered.

That guy was like kneeling as he's working and he has his stuff spread out on the floor there. And this guard type is over like with his hands behind his back, and he's leaning over the guy and he's talking with him. But he's not talking with him like, oh, what's that? He's talking with him to make sure that this guy is doing everything right and isn't, you know, he's just using the conversation as a disguise for paying attention to what the man is actually- and he's very, really rather conscientious about it, you know, about watching what the guy does.

Uh, at this time, you know, I became aware of a scenario and I'm familiar with the project and everything else. At this

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- #31: time I had the definite feeling that the guy kneeling on the floor doing his repair work was a friendly type. He was a good guy who had managed to sneak in there under the guise because someone had caused a disfunction in the teletype so that this man in the guise of a repairman, but he is really a repairman, you know, he's a legitimate repairman, could get into the area...and do something with the teletype apparatus that would allow us to read it, to find out more about what was going on. And he was doing this under the very close scrutiny of this guard guy. But that he was successful. I had the feeling that he gets out of there okay, and that he ends up having repaired the teletype, but also having rigged it so that it's a successful mission...
- #66: Okay, let's go on to the next drawing now.
- #31: Okay, uh, that's 14 to 1500. In the, I think in the early part of that time bracket the repairman is still there. He straddles over, and I, let me mention that I also think that he, in sketch four when I have the guard there all by himself, I think that maybe the repairman is also there, I just didn't see him. So it like straddles three time frames. But I didn't just pick up him.
- Anyway, I think that in sketch 6 that the guard is still there, but that he's finishing up...there's some casual conversation going on. He's like wiping his hands, and he's put his tools away and everything. And a boss type person...I, the boss, the guy who would be most critically concerned about the typew- ty- type- teletype, typewriter functioning comes in, and they like run some tests. I don't know how they did it.
- #66: Okay, uh-
- #31: But the bell starts ringing again and it's like they had a preprogrammed traffic that somebody sent to make sure that it worked.
- #66: Okay, this is in the, uh-
- #31: This is in sketch 7.
- #66: Okay...
- #31: Yeah, sketch 6 and 7...no, okay, I guess I do str- I don't straddle the typewriter. The, uh...in sketch 6 the guy is finishing up and everything and then in sketch 7 at the early part of the hour the feeling is that this third boss man came in and that the repairman said, see, it works, and they ran some sort of little test to prove that the repairman had done everything right, and that it really was going to last for a long time, and that everything was repaired.

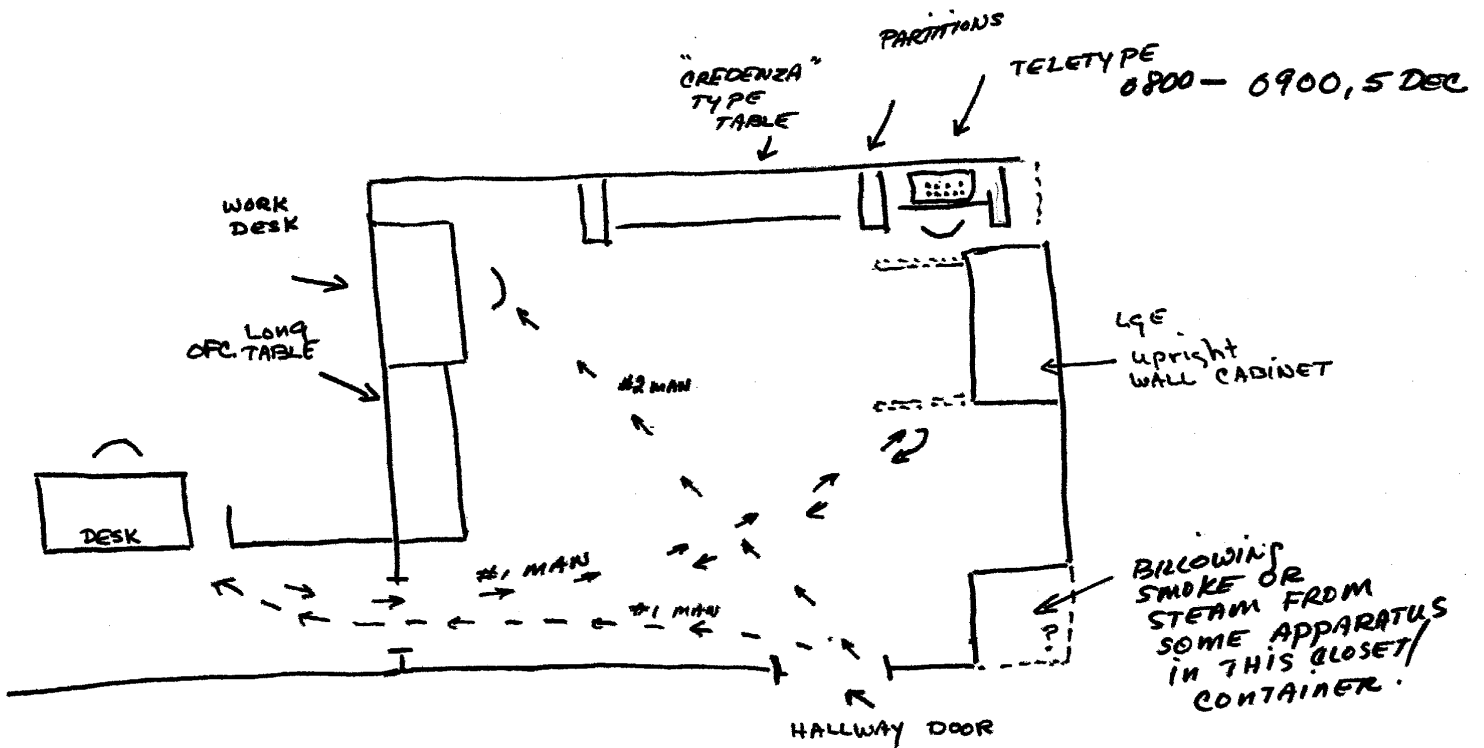
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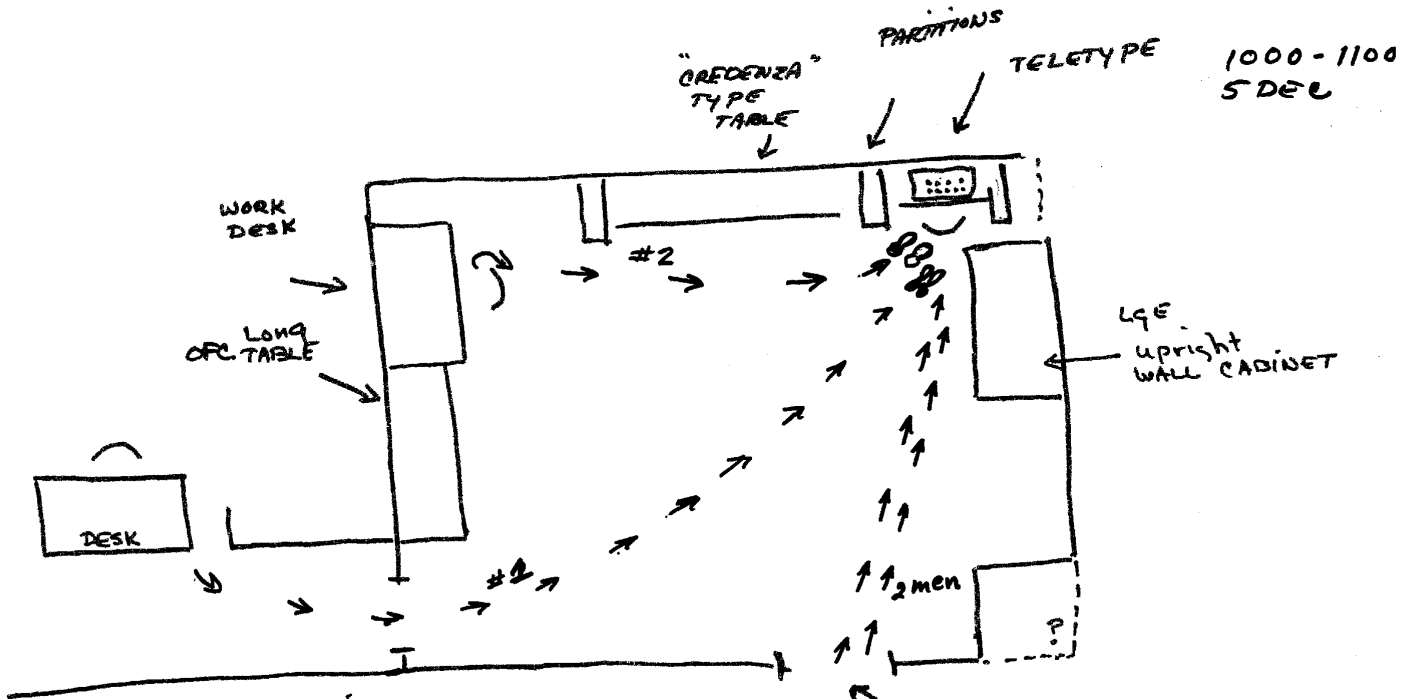
- #31: So that's actually sketch 7. I don't know where the boss man came from. You know, which of the two doors he came from. He was a higher person. He was not the guy in shirt sleeves that I had seen earlier.
- #66: Okay, then.
- #31: Sketch 8 is, uh, just a ground level view of the scenario in sketch 5.
- #66: Okay. Do you have any closing comments that you'd like to make about the session?
- #31: Well..... Well, no, I, other than reiteration of this feeling that started to come over me towards the latter half or third of the session about how this repairman was one of our guys, and that, uh...he was doing, he was repairing a legitimate damage that had been caused exter-, by a, exteriorly, on purpose, to get him in there to repair it, so that we could like tap into what was happening or something. That's about all I have to add.
- #66: Okay.

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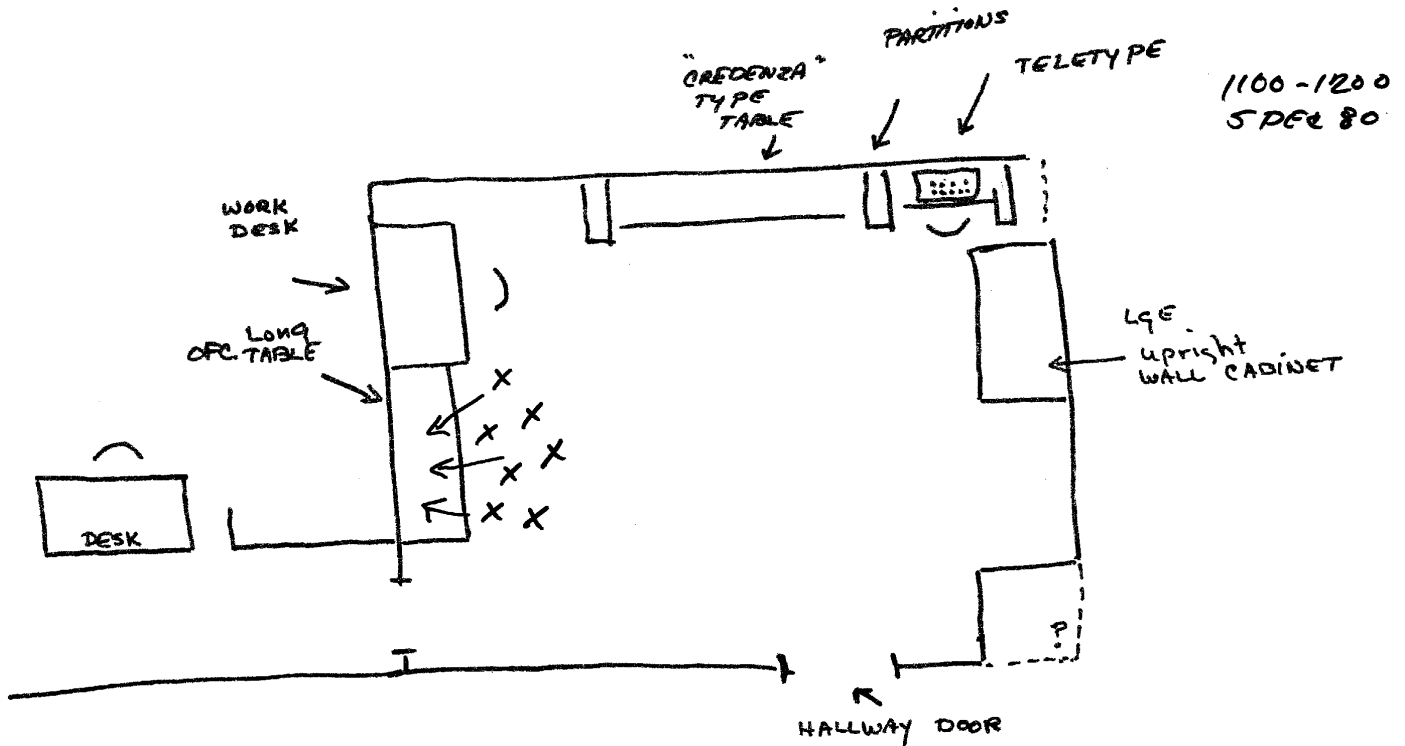
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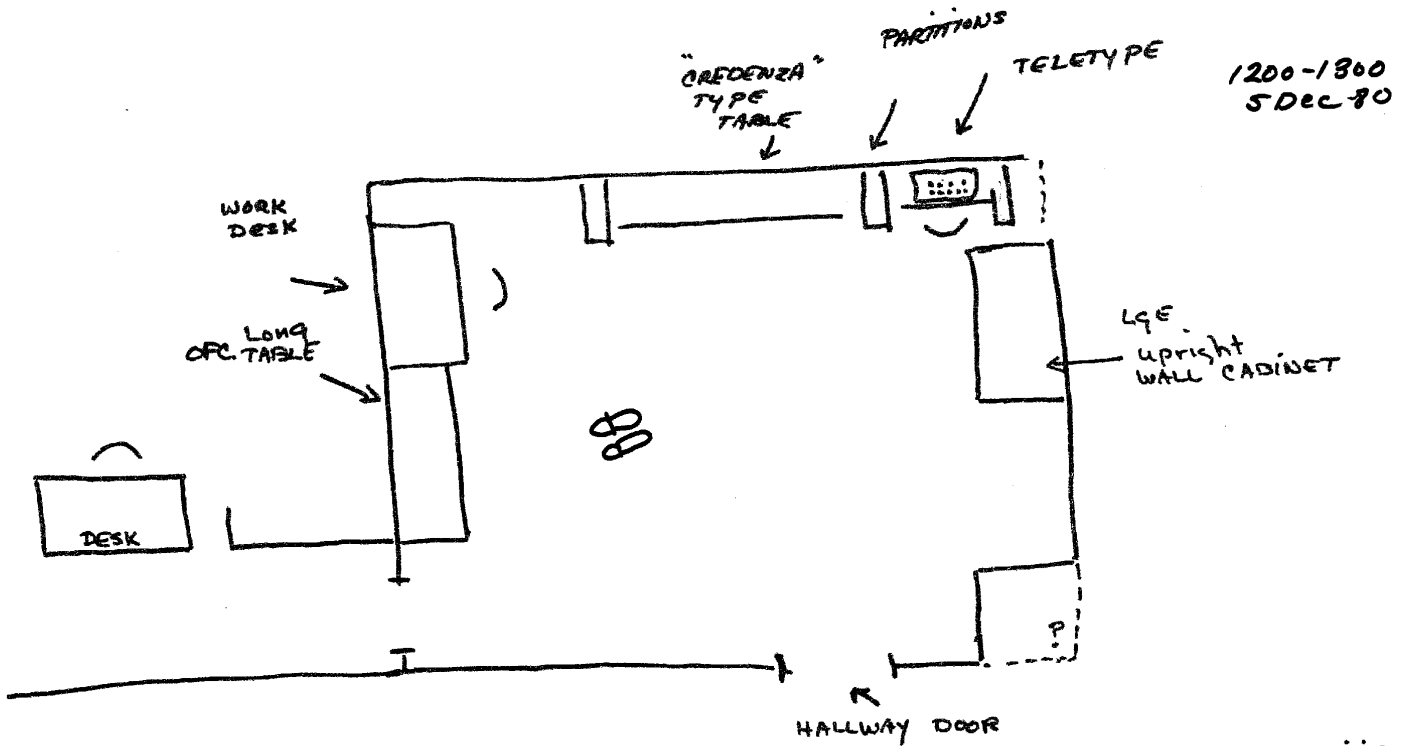
- #1 MAN ENTERS, TURNS LEFT, goes thru PASSAGE to next door room
- #2 MAN ENTERS, goes to LEFT REAR, SITS AT DESK, WORKS
- #1 MAN ENTERS FROM NEXT DOOR ROOM, crosses, opens CABINET, RETURNS LEAVING CABINET OPEN
- fleeting IMAGES of BILLOWING SMOKE OR STEAM LIKE WATER.



- a. Bell rings
- b. MAN #2 LEAVES DESK, ACROSS ROOM, LOOKS AT TRAFFIC COMING IN
- c. SHORTLY LATER, MAN #1 COMES IN, BOTH STAND LOOKING AT TELETYPE WITH SOME CONCERN AS TO FUNCTIONING. BELL DID NOT RING THIS TIME.
- d. TWO MORE MEN WALK IN FROM HALL

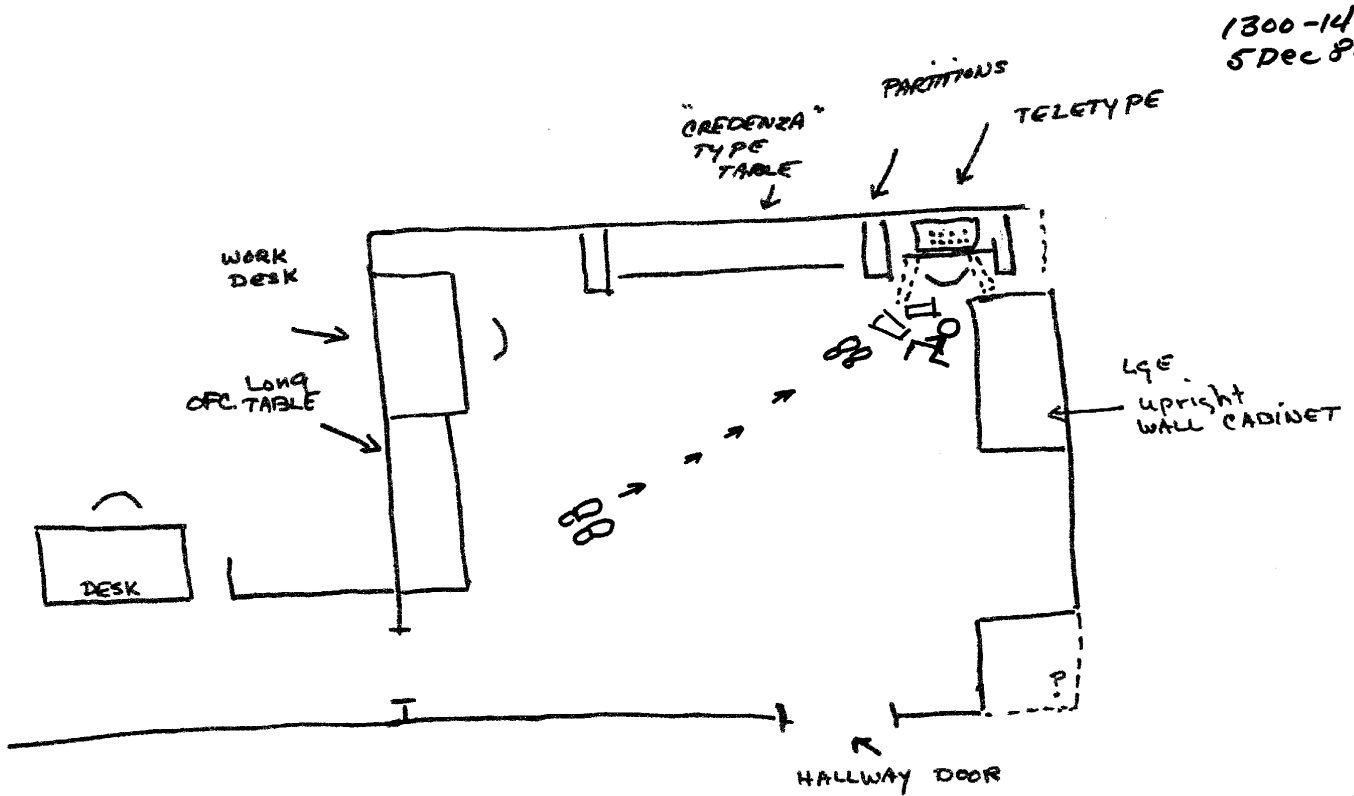


- a. TELETYPE PROBLEM RESOLVED BUT STILL PRESENT
- b. 5 TO 7 PEOPLE ON LEFT SIDE OF ROOM, LOOKING OVER EACH OTHER'S SHOULDERS AT SOME PAPER LAYING ON DESK/TABLE
- c. MAN #1 AND MAN #2 ARE IN THIS GROUP, ALONG WITH OTHERS

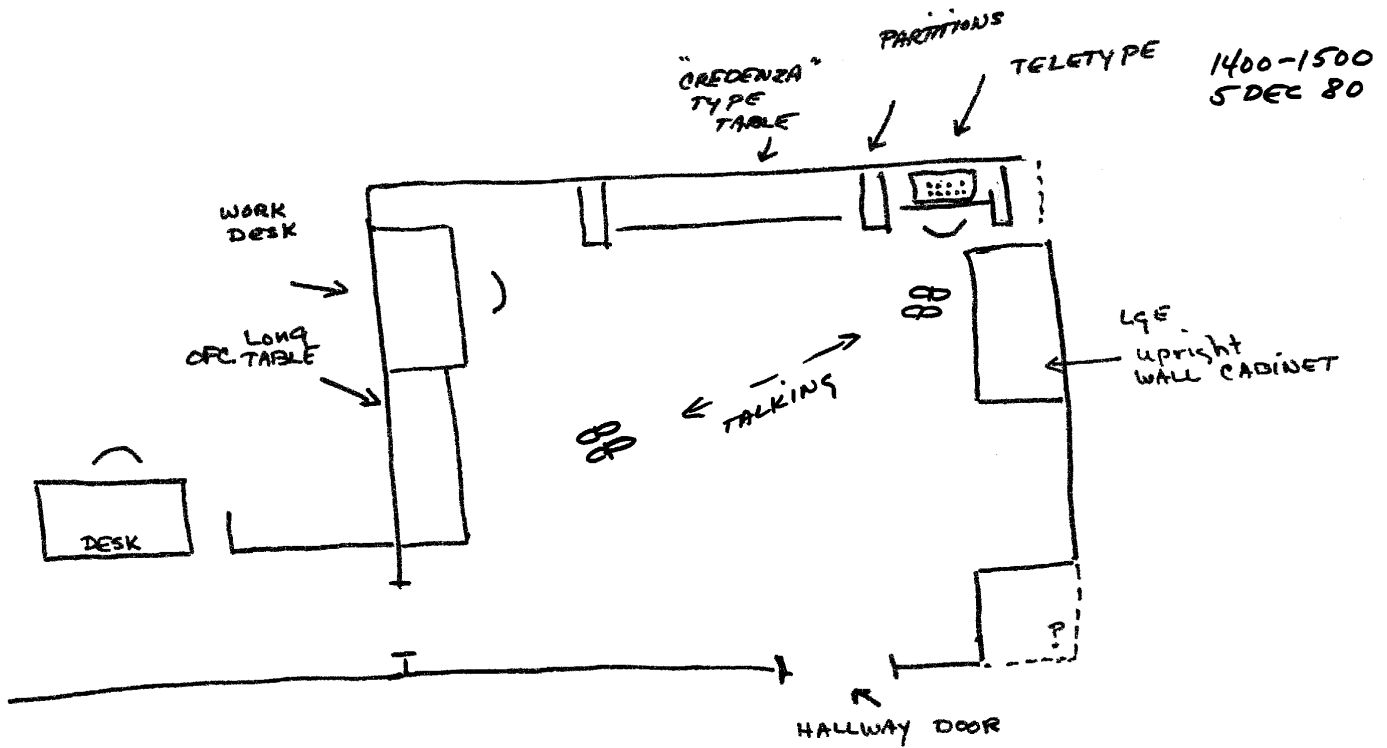


- a. MAN STANDING, GUARDING, CARETAKING THE ROOM. "OFFICIAL", FEELING OF A POLICEMAN TYPE OF PERSON/MENTALITY.
- b. NO OTHERS (MAN #1 OR MAN #2 ARE GONE - NOT IN ROOM)

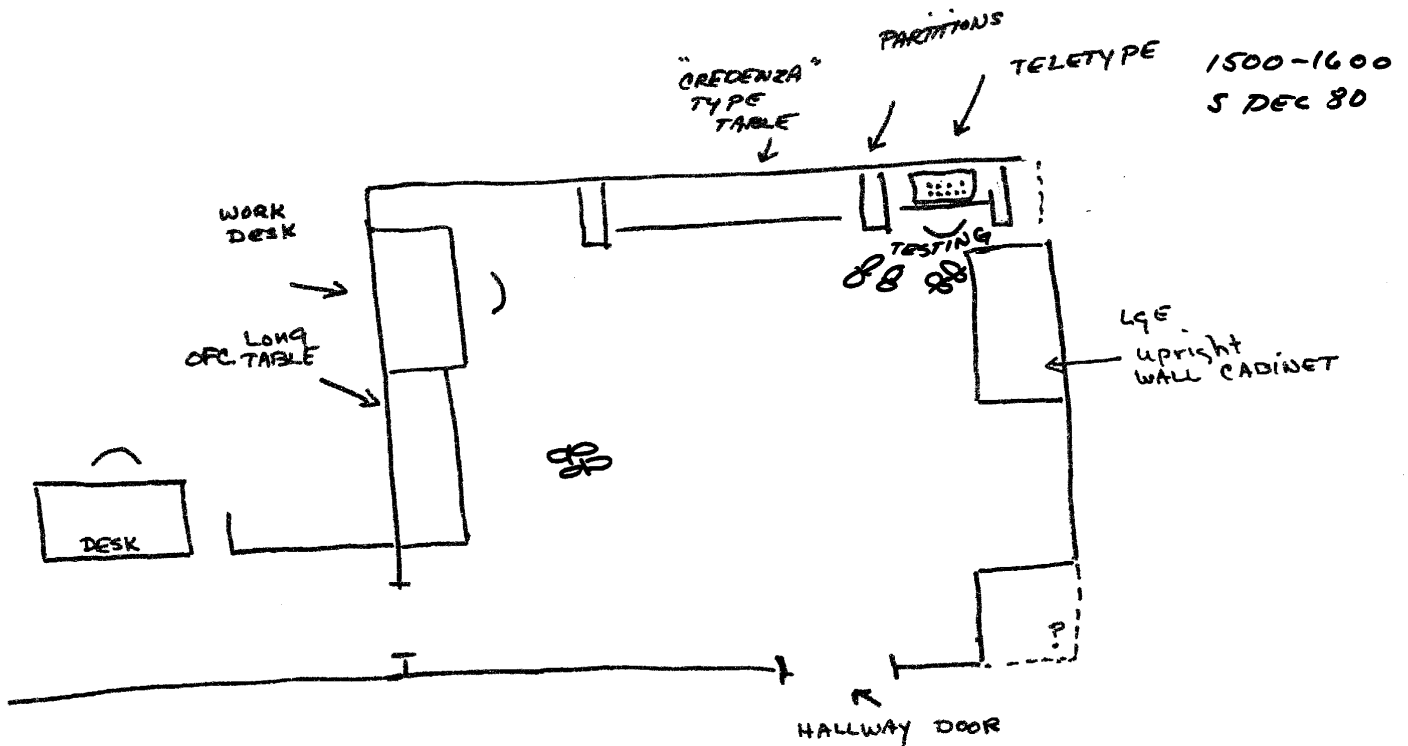
1300-1400
5 Dec 80



Q. "GUARD" TYPE GUY WALKS TO TELETYPE, LEANS OVER, AND TALKS TO A MAN WORKING ON TELETYPE.



- a. "GUARD" RETURNED TO LEFT CENTER OF ROOM
- b. "REPAIRMAN" IS FINISHED, CLEANING UP, CLOSING UP.

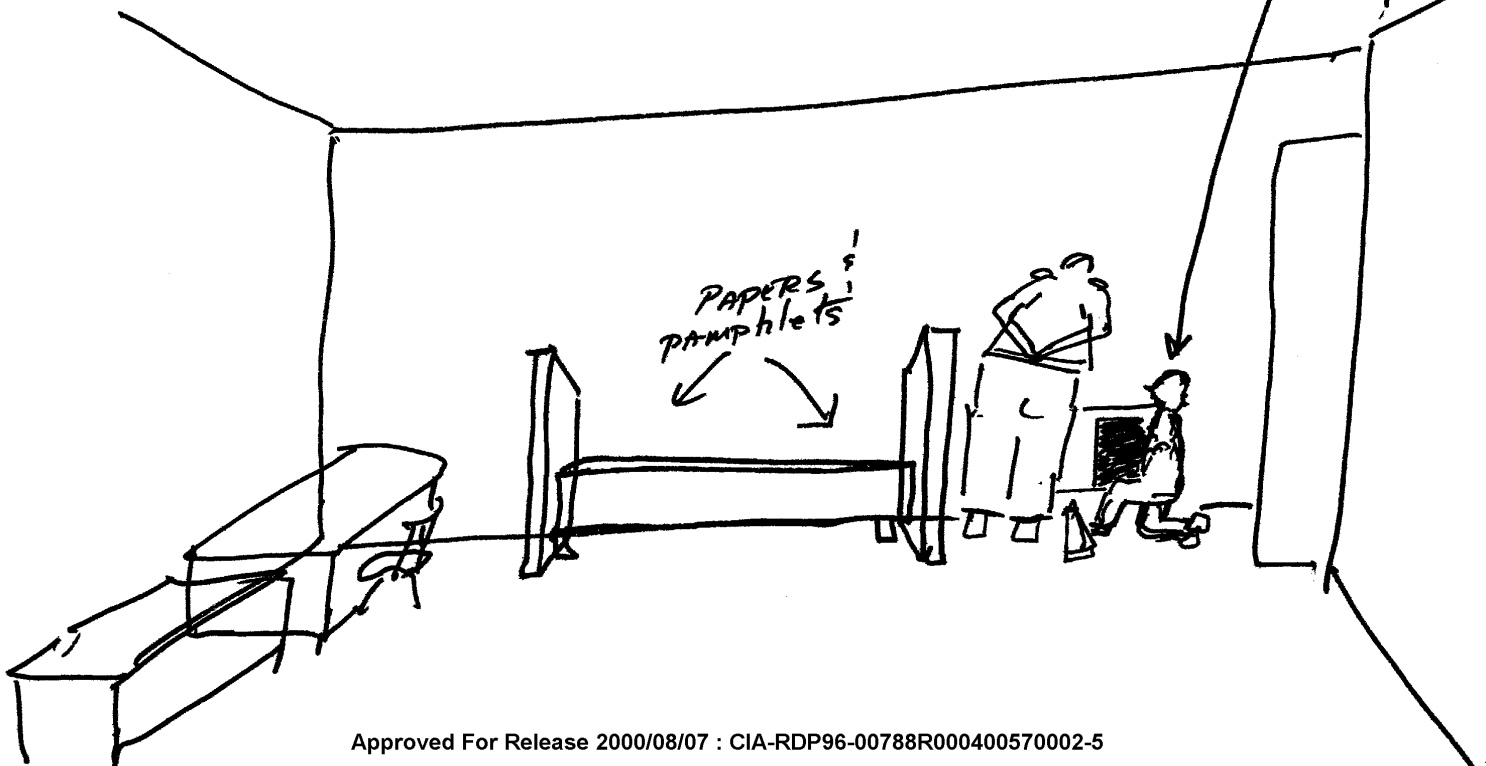


- a. "GUARD" STILL PRESENT
- b. REPAIRMAN STANDS ASIDE, WATCHES TESTING
- c. BELL RINGING, TESTING OCCURRING.
- d. OTHER MAN - LIKE A BOSS IN CHARGE ENTERS ROOM TO CHECK THE REPAIRS AND MAKE SURE REPAIR-MAN HAS DONE AN ADEQUATE JOB.

SUSPICIOUS
MODERATELY GUARD CHATTING WITH REPAIRMAN
REFER SKETCH 5.

A
"FRIENDLY"
SELF-ASSURED
MAN WHO IS
"RIGGING" THE
TELETYPE IN OUR
FAVOR

PAPERS
PAMPHLETS



TAB

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION DC-33

SG1A 1. (S/NOFORN) Prior to the session the remote viewer was shown the attached photograph which he has seen many times before. He was told that he would be asked to focus on [REDACTED]

SG1A 2. (S/NOFORN) During the session the viewer was asked to scan the activities of [REDACTED] at one hour intervals. He was asked to elaborate on his description which seemed relevant to the interviewer.

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