

~~SECRET~~

INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: Nov 2000

~~SECRET~~

ORCON

R-039-~~88~~80
GRILL FLAME

copy 1 of 1 copies

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DC-18

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on the activities of an individual in a photograph.
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 any 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.
5. (S/NOFORN) See session report number DC-17 done against the same target.

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~
ORCON

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-18

TIME

#66: This will be a remote viewing session for 1500 hours,
21 November 1980.

Relax and concentrate now. Relax and concentrate. Relax...
Relax... Relax and concentrate. Focus your attention on
the individual in the photograph I have shown you. Focus
your attention solely, completely on the individual in the
photograph I have shown you. Move now through space and
time to 1300 hours at the target; 1300 hours, 21 November
1980 at the target. Move now to the area of this individual,
the target area, and describe your surroundings to me.

PAUSE

+03 #10.5: I'm getting a...impression of...how, how...sort of a bleak,
barren, brick building room... He is standing up, with his
back to a, uh...white upright, uh, cabinet against a wall...
very funny, as though he's...incarcerated.

#66: What is it you are experiencing that makes you say that?

#10.5: I just had this feeling of...it's a mixture, it was like a...
a empty room and a...a mixture of feeling like...an old
public school building...or a sorta goofy like...remember
how we used to think our schools were prisons... Sorta like
that... Like a makeshift incarceration....

+05 #66: Move up and outside this area now, move up and outside this
area, and describe for me in what area of the world are you.

PAUSE

+06 #10.5: I keep a.....I, uh, very funny, some sort of a...peninsular
country....some sort of a peninsular country that's...got the,
the right hand side contour, it's a smooth roundness to it like
....a Korea or a Indo-China, it's got the curvy roundness to
it. But where he is is...in a large city, the feeling of a
urban sprawl. When I went out the window he, uh, I thought
there were smoke stacks around, feeling of cityness, many
people..... Korea is predominant feeling.

+09 #66: All right, move now back in with the individual, move now
back in with the individual and describe his situation to me.

PAUSE

~~SECRET~~

~~SECRET~~

#10.5: I.....somethin's.....somethin's, uh...a little different here. I can't tell if I'm in...in the building with him or if he's...just outside the building. The area is very narrow, barren brick and tall...warehouse district, very crummy, old slums. I can't tell if he's...in a narrow room, or if he's in a narrow alley between two...for one moment I detect a curb at his feet, as though I'm outside, some sort of a ledge, like a curb, but behind him are windows and I don't know if I'm looking at them from outside or looking out of them from inside at the...

#66: Describe the type windows.

+13 #10.5: They're, uh, multi-paned and I'm getting, uh, maybe four or five panes high with a very long strip of them that goes from about over his head to the left a long ways, like it's one continuous window. The predominant thing here is a large white box that sits in the elbow of the building wall. It reminds me very much of a...linoleum white...old kitchen cabinet. One of those old metal linoleum white pantry cabinets.

#66: Okay.

#10.5: I...to it's right is a...a jog in the building wall and more and more I'm feeling like I'm on a narrow street, between two walls.

#66: Okay. Focus now on the individual. Focus solely and completely on the individual and tell me about the atmosphere of his surroundings. What is the feeling, what is the atmosphere, what type of place is this, what is the atmosphere of this place?

PAUSE

+15 #10.5: It's a deserted alleyway...narrow street...almost like cobblestone sidewalk..... I smell a...a stench of decaying garbage...musty, uh, old ramshackle buildings..... The...I'm like on a alley that connects two larger streets.

#66: Okay, now-

#10.5: The- not a very nice or secure place to be. I...feeling of...at dis-ease..to be here...like somebody might get me.

#66: Okay, now, if I understand you correctly, limiting to your raw perceptions you have, uh, walls that appear like brick on both sides of you, and there is a multi-paned window somewhere in the area and the streets are stone, the, what's under your feet is stone. I want you to check one thing for me. I want you to look straight up.....

#10.5: It's open up above me.

~~SECRET~~

~~SECRET~~

#66: Okay. Now find the individual in the photograph and tell me what he's doing right now.....

#10.5: He's walking, I think.

+19 #66: Okay. Now, concentrate solely and completely on this individual, solely and completely on this individual. Don't think anything about the surroundings now, think solely about this individual, and as I count three we're going to move forward one day, gonna move forward one day of our present time window to 1300 hours his time tomorrow. I'm going to count now. One...two...three...

PAUSE

+21 #10.5: (Mumbling)....getting this feeling of...sorta conveyance... like a ferry....getting on a ferry boat or a harbor boat... I don't understand it. I'm also getting some big...massiveness of nothing. It's wild, I'm not gettin' anything. It's a... like I was up...looking through a microscope at a...something huge. I'm just...that, the one feeling conveyance was strong ...and I was tryin' to figure out what mode. I struggling with this biggess....big nothingness, but very spontaneous I had this feeling of a boat, like a patrol boat or a harbor boat, with the skyline in the background, like...skyline in the background like...conveyance is the main thing.

#66: Okay.

+22 #10.5: But not traveling far. He's not traveling far. He's going a short distance like a...on a ferry...or just across the river to another place or something.

+25 #66: Okay. Now focus once again on him. Focus once again solely and completely, solely and completely on him. Solely and completely on him, and move now one day from your present time, move down one day from your present viewing as I count to three. I'm going to count now. One...two...three...

PAUSE

#10.5: I had a....feeling, uh...of a wooden arch, uh...like a doorway, with a...something hanging in it, like a, uh...large oriental bell. Feeling of being at a park...very spontaneously, something like, uh, Shin- Shinto shrine, or something like that. Like I'm out in the open now, but there's these things around me that...and there are trees, very, very nice, ornamental garden. And there's this large bell hanging in a, uh, a big wooden...looks sorta like a gate, but it's got a bell hanging in it. Oh, that was all spontaneous...sorta cockeyed, actually, it was off my screen, I had to get look for...the rest of it. I feel that now is a, uh...uh, looking down at a large, wide, white...sidewalk. Sort of a wide boulevard. There is this, uh, bell hanging along the sidewalk.

~~SECRET~~

~~SECRET~~

#10.5: In the background I'm getting this...feeling of a very ornamental temple building, multi-layered, green space here, trees. I'm out in a nicer part of town.

#66: Okay.

#10.5: I'm not...I'm like in the renewed part of town that has this... nice parks and not the depressing, uh, inner city. Have a feeling I'm in a main part of the city, it's just that it's spread apart and the buildings are more modern around me.

#66: Where is the individual in the photo?

+29 #10.5: As you asked the question I had him walking up some sort of a ramp leading to a structure like in the park.

#66: I didn't understand you.

#10.5: Up a ramp, leading to a structure in the park.....

+30 #66: Okay. Focus on him once again and move ahead in time one day from you present scene as I count to three. Focus on the individual one more time and move ahead in time one day from your scene as I count to three. I'm going to count now. One...two...three...

PAUSE

+32 #10.5: Um....keep seeing a...a large white...gray-white block, big building. It's as big as the city block and it's got a dome on it. Some sort of a roundedness in the middle of it and... but.....the, uh.....there's somethin' really weird here now. It's, uh, uncannily American.

#66: Focus more on him and tell me about his immediate surroundings.

#10.5: This is like on a...street outside this big metropolitan... big metropolitan, uh, office building.....large building, like a public administration building...like, uh, you would expect some country's senate to be in.

+35 #66: Okay... Focus on him once again. Focus on him once again, and as you focus on him once again move one day ahead in time, one day ahead in time as I count to three. Move one day ahead in time as I count to three. I'm going to count now. One...two...three...

PAUSE

#10.5: Have this, uh, feeling of old warehouse...red brick. I see arched windows that are bricked up. Then, um..... like I'm under a...I wasn't feeling, I was just up at this... the ceiling as though I was in this larger room. I figured

~~SECRET~~

~~SECRET~~

+40

#10.5: I was inside the red brick building...a large room. I keep goin' up, I don't wanna go in for some reason. It's, uh, I can't get in the building very easily, I don't know why. I don't know what this guy's doin' but he sure is wearin' his shoes off... Seems like he's on the go all the time. At least I always end up...along some street or somethin'. This area is, um...in the neighborhood of where we started from, but it's a little bit different.

#66: Check your time. Are you five days in the future? Check your time. Are you five days in the future?.....

#10.5: I.....No...I don't know what I'm doin'. I'm standin' on some big wide boulevard...like an airport drive-up place, and there's a big gray overhanging structure across the way like it's the...like a big airport buildin' or somethin'....made me think of that... I don't know, it's a...sort of a straight drive-up....not a curved thing or anything.

#66: Okay.

+42

#10.5: Dark in the ^{shady} underhang, and...big massive, gray, blocky building...I don't know.....

#66: Okay, we've been at this quite a while. Do you have any closing comments? I have no further questions.

+44

#10.5: Well, I don't know, a...mixture here...some sort of a mixture. First I thought I was in...in the Far East, but several times during the session I didn't...I felt almost as though I was not, and that I was here in the Northeast. It was really peculiar. I had some sort of a curvy peninsula line. I thought I was in...you know, some place in Korea because of the peninsula shape, but several times during this session coulda sworn I was right in Baltimore....Grungy, dingy, city street in the...the big admin building in...I don't know. I'm just all mixed up.

#66: Okay. I have no further questions. Let's return your awareness to the present and to me here in the room. Remember clearly and cleanly and concisely everything you have seen and prepare to draw.

Now, the first thing I wanna do here before we start to talking about the session, I wanna turn the tape over so that we have plenty of tape time 'cause we're right near the end here.

Okay.

#10.5: Okay, um, sketch one. My first...first impression I had of our target guy was...I was in some narrow place...uh...narrow, I first, on the first scout I thought I was inside a narrow room, as though I was inside some weird, narrow, old, dingy,

~~SECRET~~

~~SECRET~~

#10.5: red brick, dirty room in a public school. Something about public school came through. And a feeling of...I said incarceration, uh, but then when I explained it I said like how kids feel when they're in this public school and they wanna get out and they feel like they're half trapped. Sort of a half trapped feeling.

And he was standing with his back to a large rectangular light appearing cabinet. Like an old 1950's model kitchen cabinet, metallic linol- um, you know that kitchen white paint and everything. I thought this was inside. Over his shoulder was this large multi-paned industrial factory type window, and it was all very dirty, old brick. Well, I think you had me go out and look around, try to find out where this place was. When I went out I thought that I went outside a building and through, and going through these multi-paned windows and rose up. And I had smoke stacks, this industrial feeling, a large sprawling metropolis. When I came back in...I started looking around more where I was and where I perceived him to be, and I finally decided that, well, wait a minute, there's a curb there, this looks like I'm in a narrow alley way, as opposed to being inside a narrow room. And then we worked on it, you had me look up, and I saw a clear sky in between these old grungy warehouses. And I finally decided that it...my number one scene in sketch one is probably...number two is what I ended up with, and it's probably a cobblestone sidewalk on a narrow alley type place between two dingy old warehouse buildings. One of which has the dirty factory style windows in it. I felt very uneasy at this area. I felt like I was not in a nice place of town. I felt like I was, uh, sensitive to anybody being around me for fear of getting ripped off- mugged in the alley type of a feeling. Okay.

Still this funny old white cabinet, or at least something protruding from the building that certainly resembles a white cabinet. Several times I looked at that, I addressed this whiteness here thinking, well, that can't be a cabinet, it must be a doorway of some kind. But it never turned into a doorway, it always stayed rectangular double doored cabinet. So that's sketch two. Cobblestone sidewalk is added to sketch one, and...what I ended up with is this feeling of being on...being in a alleyway outside an old brick building. That was day one.

You moved me 24 hours in time to day two, 1300 hours, I guess it was. And...okay, let me talk about the whereabouts. I think day one- let me go back. Day one in the whereabouts day. When you moved me up outta the building, or I went up, and I had the smoke stacks and the metropolitan area, I had a curved peninsular, definite feeling of peninsular coastline being somewhere in the upper part over on the left side. Uh, and at the time I definitely, you know, I really felt like oh, that's very, very similar or at least reminiscent of like the Korean peninsula. Or the same curviness is found in the

~~SECRET~~

~~SECRET~~

#10.5: Indo-Chinese peninsula, but it's, of course, Indo-China's bigger than Korea. So I sort of, sort of resigned myself to the fact that, well, that must be where I am, you know, even though I didn't see any rickshaws (jinrikshas) runnin' around and even though I in between two red brick warehouses I sorta felt that that was where I was.

Well, then on day two, then I resolved that, you know, and I told, I mentioned that and we started workin' again. On day two I have the ⁸⁰⁷riding in the back of some sort of a boat. He's free, he's, he's not incarcerated, he's not in school, he's not in prison, he's sorta like riding on the back of a launch. Like a harbor launch or a small harbor ferry. And in the background, across the water is a metropolitan skyline, a big city skyline. And there's sort of, some sort of a bulge out here on the skyline that are like where the docks and the wharves are, and it protrudes out into what might be a harbor on a river or a harbor on some sort of a bay or something. It's not, as I wrote on sketch three, it is not on the ocean. It's, he's, when he's in this boat he's traveling across some smaller body of water than an ocean, temporary. Things like the Staten Island Ferry came into mind. Things like, uh, things like Baltimore harbor came into mind. That type of a, you know, some smaller body of water. Smog in the background, major city skyline, water broiling in the wake of the boat, and he's on this boat with several other people...who were not his guards. I didn't feel like he was being held captive or anything. They really have very little to do with him. He's sorta like taking a complementary ride somewhere.

Sketch four..is the third day. You moved me another third day...or another day, to day three. And the first thing that I had was a hanging bell, a oriental door frame, gate frame with a hanging bell from it...in some green space, in a park with trees. Nice manicured trees and, and, and hedges. And off in the background behind that- okay, wait a minute. First was the hanging bell and out front of the hanging bell is this unusually wide sidewalk... Usual city-side sidewalk is 10 feet wide, this was like 20 feet wide, like a...a promenade, like a promenade size, okay? Instead of just sidewalk size. And this unusually large sidewalk, to the left of it is this unusually wide boulevard. Okay? Not the type of a, when I say boulevard, what I mean is not the jam packed city street like where the warehouse was. This is some nice urban renewed area, where there's this nice wide street. And over on the left, far left corner up near the skyline, but maybe 200 and- I'll write that in now that I think about it, that's about...200 yards away from this point is this very modern office building. About four or five stories, very symetrically rectangular brick. Uh...the skyline comes across and there's like smaller buildings. And I had the feeling I was on the edge of this big city, same place maybe on the edge of this city. Like where a part of the immediate outskirts had been cleared away and this little park had been built. But I was

~~SECRET~~

~~SECRET~~

#10.5: still a stone's throw from the inner city. And there was city maybe all around me. But it was like suburbs out farther. All right, as I cruised that from right to left and then I started to come back into this problem of this hanging bell idea, I had the definite feeling and rather spontaneous that there was an Oriental tempo, and the word Shinto shrine came into my mind. Oriental temple shape in the background, behind the hanging bell thing. And off in the distance you can see the smaller buildings of the main city. It's like a gateway to an urban park, what I've written here.

Okay, you asked me then what- to focus on him and what he was doing and I had this really fleeting shot of him thinking that he had accessed this park area, had like walked past the hanging bell and had gone back to where this Oriental structure was and...there was a really interesting thing there. It was like he was walking up a low ramp, maybe only two feet high or something like that, to get into the building. But he was not going into the building. It was like the building, you couldn't, you really wouldn't wanna go into this building, this Oriental structure. It was like it was more there for display and show. Like ornamentation. I've written on sketch five it's Oriental structure, small, not functional, just to look at more than actually use. And this low asphalt ramp, lord sakes, I don't know why that's there but anyway he was walking up this ramp, which raised him up a couple feet above ground level and there was feeling was like on the right side front was like green and asphalt. Like people could walk up there and look at the building. Some sort of a mixture of green and a-, not like a service entrance or anything, not like a truck drove up there. But it was like a mixture of green and asphalt, like, uh...a walkway made outta asphalt, you know, where crowds could come and walk by this building. And there was some green in it, like, like little grass plots or something was in the asphalt.

And over on the left is bushes and parks trees in the background. Okay, fourth day I never even got to him. Fourth day I'm looking down in this...building. It's a, uh, light gray, stone, massive blocks, four or five story, city government administration building type thing. It's not the White House, but it's like an expansion of the White House. It's more modern than the White House, it's got a little dome, really a subdued dome in the center of it. But a little bit of a roundness, a cap stone type dome in the middle of it. Pillars, big, massive pillars out front. Like a justice building would be. Okay? But I think it's more has to do with city government, you know, some sort of administration. Not a library, but administration building. It's not a private office building, either. And this thing is just massive, takes up an entire city block, and I have no idea what the proportions are. Like a football field in size. Or maybe even bigger than a football field. And this thing is like plunked right in the middle of a city. And in the

~~SECRET~~

~~SECRET~~

#10.5: foreground I've got the rooves of buildings next door to it, across the street, in the background, and all around it there's low city horizon, like slum areas off in the background. And this slumness spreads, you know, it just goes as far as the eye can see, this, apartment buildings mixed up with old warehouses and that kinda stuff.

And this building was new. I mean, it was like...I won't say it was new. New means in the year, a year or so old even. I don't think it was a year or so old, I think it might be five or six years old, but it is definitely fifty years newer than anything around it. That's what I was tryin' to get across. It was 35-50 years newer, more recently constructed than all the slop in the background...Okay. That's the fourth day, sketch six.

Now we're on the fifth day, sketch seven. Now fifth day, sketch seven I had a quick feeling that I was back on this alley sketch two. You asked me if I checked my time or not and made sure about that, and the feeling I had was that the, the funny alleyway and brick building did have some relevance. It has some relevance to this guy. Like it's where he works. Or...there's something that draws him there. He's- there is some relevance there on the fifth day. He's back at the same place. He goes by the place or something. But the main thing I got on the fifth day at 1300 after you told me to check my time calibration is a massive gray br- stone overhang of a massive, typically downtown urban renewed structure again that has like several lanes of drive through traffic in under this overhang. Uh, with pillars. The traffic cannot drive in and around the pillars, the traffic must go in straight lines from right to left. It was like I was on a one w-, it was like I was on the delivery, the drop-off point at a major airport. You're drivin' under the overhang and you swing over in the right lane of traffic and you can park, meanwhile the cars are going by you on the left. And then even the fast lane is outside, and that's the, just the quick and dirty through traffic, people who've already dropped off and are headin' out. And it's, that's what it is, it's like an airport for...drop-ping off departing passengers or some sort of, some sort of overhang, plate glass windows and double doors and the background, like it's very modern and very, maybe some very modern shops in there, somethin' like that.....

At first, as I continued on through the session there were two very sim-, startling similarities that started to come out. First of all was I really began to wonder about my original call, having put, pegged this thing to be somewhere in Korea, some major metropolitan area in Korea. I really became more and more and more convinced during the course of this sess- not convinced, that sounds bad, more aware during the session that my first call mighta been bad, and that I really was like maybe in someplace here in the northeast. Like in Baltimore. Or the Baltimore area somehow. Now I don't know what

~~SECRET~~

~~SECRET~~

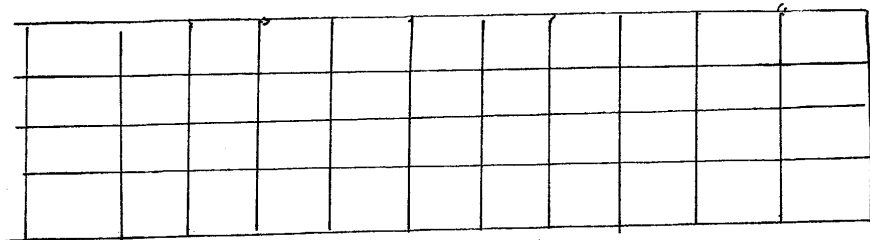
#10.5: the heck a Shinto shrine has got to do with the Baltimore-Washington area, but... Um, the other thing is that more and more as I went through this I began, I was having the same difficulty, uh, not the same, but I had a similar difficulty to when we ran the J.C.S. Springer...Okay? That was the subway number. And very, very remeniscent of that this inability to really find anything. Like I was looking for something that wasn't there. I was looking for something that was of importance and it wasn't there... Like when I, in my session, I had the guy in this weird tunnel and everything, and then I was lookin' for him and I said he was behind the lockers. And he was back in this big dug out area, and he was hiding behind the lockers right? Well, that was all screwed up. The subway was right. But then I had to look for something to be of importance, and I made something to be of importance. In this case I just took what was given to me. Okay? And I just definitely got this flavor through the thing that why am I out, why am I here trying to find this guy when it really doesn't matter where he is 'cause he's not in any trouble. He's, he's a ringer of some kind. It's a test pattern. He's just having fun in Baltimore, somethin' like that.

#66: Okay.

#10.5: That's it. I don't know.

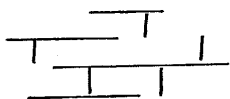
~~SECRET~~

TAB

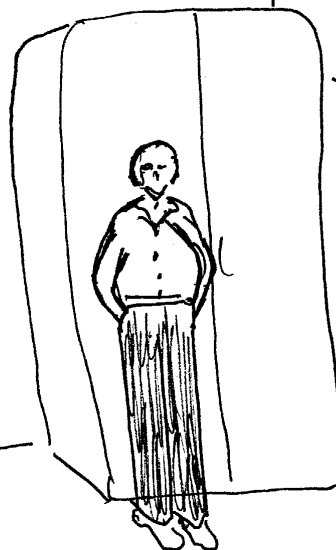


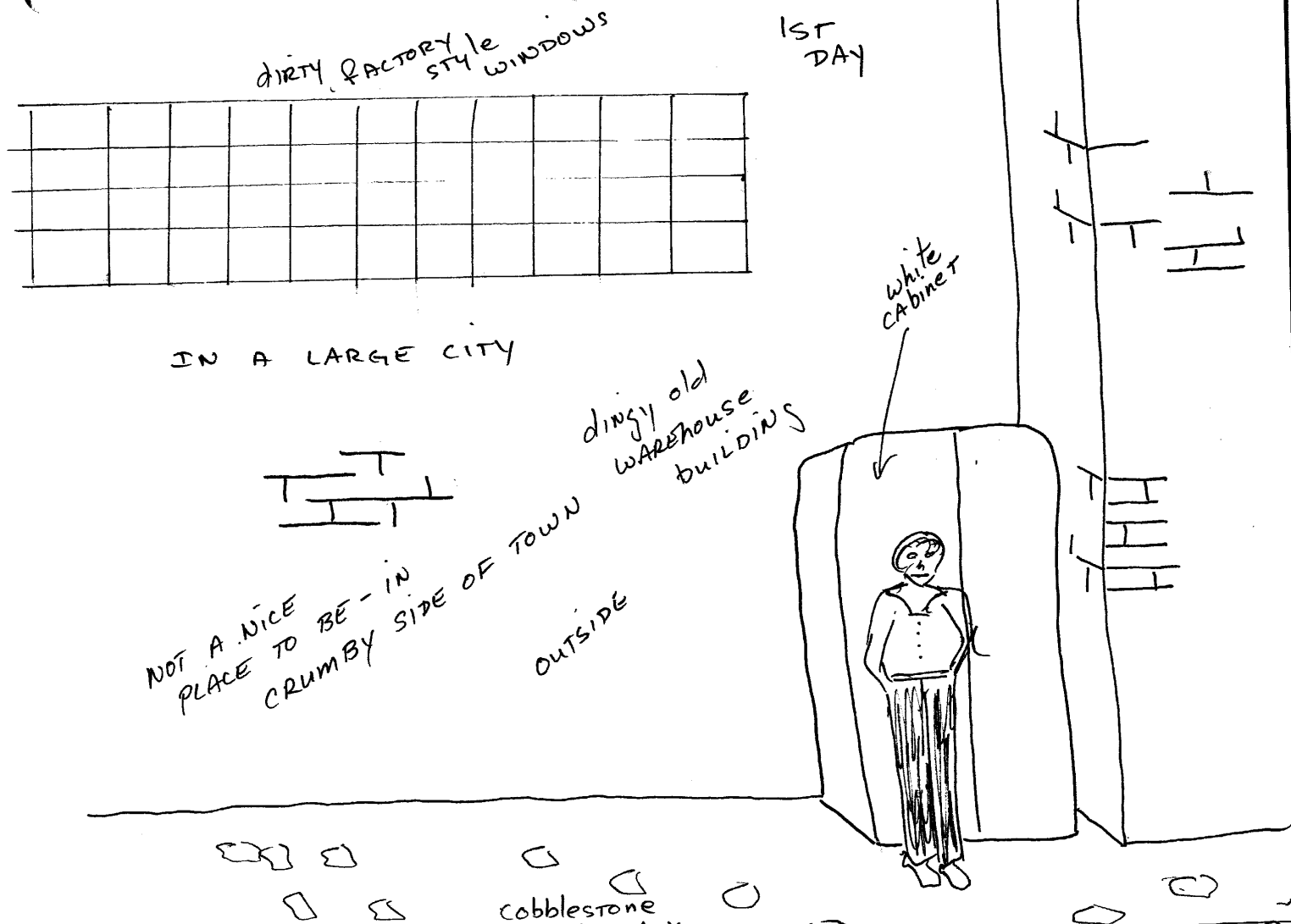
IN A LARGE CITY

inside
a
RED
BRICK
NARROW
ROOM



feeling of being
"TRAPPED"
like in an old
Public school building
feeling like a prison
held AGAINST will
but NOT REALLY in
TROUBLE





2nd day

CITY SKYLINE

SMOG

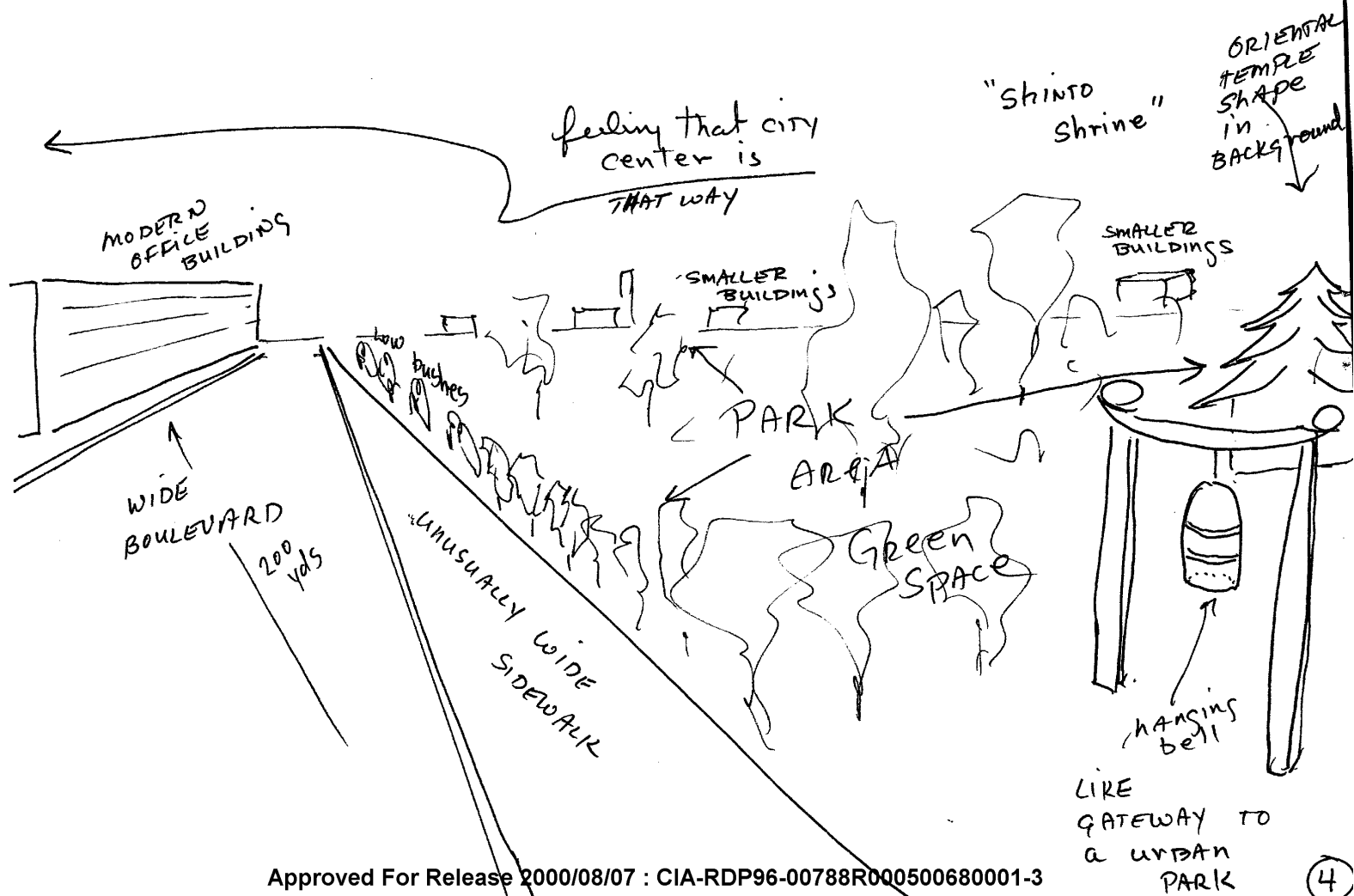
WARVES

DOCKS / ETC

ON REAR DECK
OF A FERRY
OR SMALL
CRUISE BOAT
GOING ACROSS A
HARBOR OR A
RIVER.
NOT AN OCEAN.

WATER
BROILING IN
WAKE OF
BOAT

3rd DAY



3rd day

SMALL

ORIENTAL
STRUCTURE

NOT FUNCTIONAL, JUST
TO LOOK AT
- MORE THAN USE.

PARK
TREES in
BACKGROUND

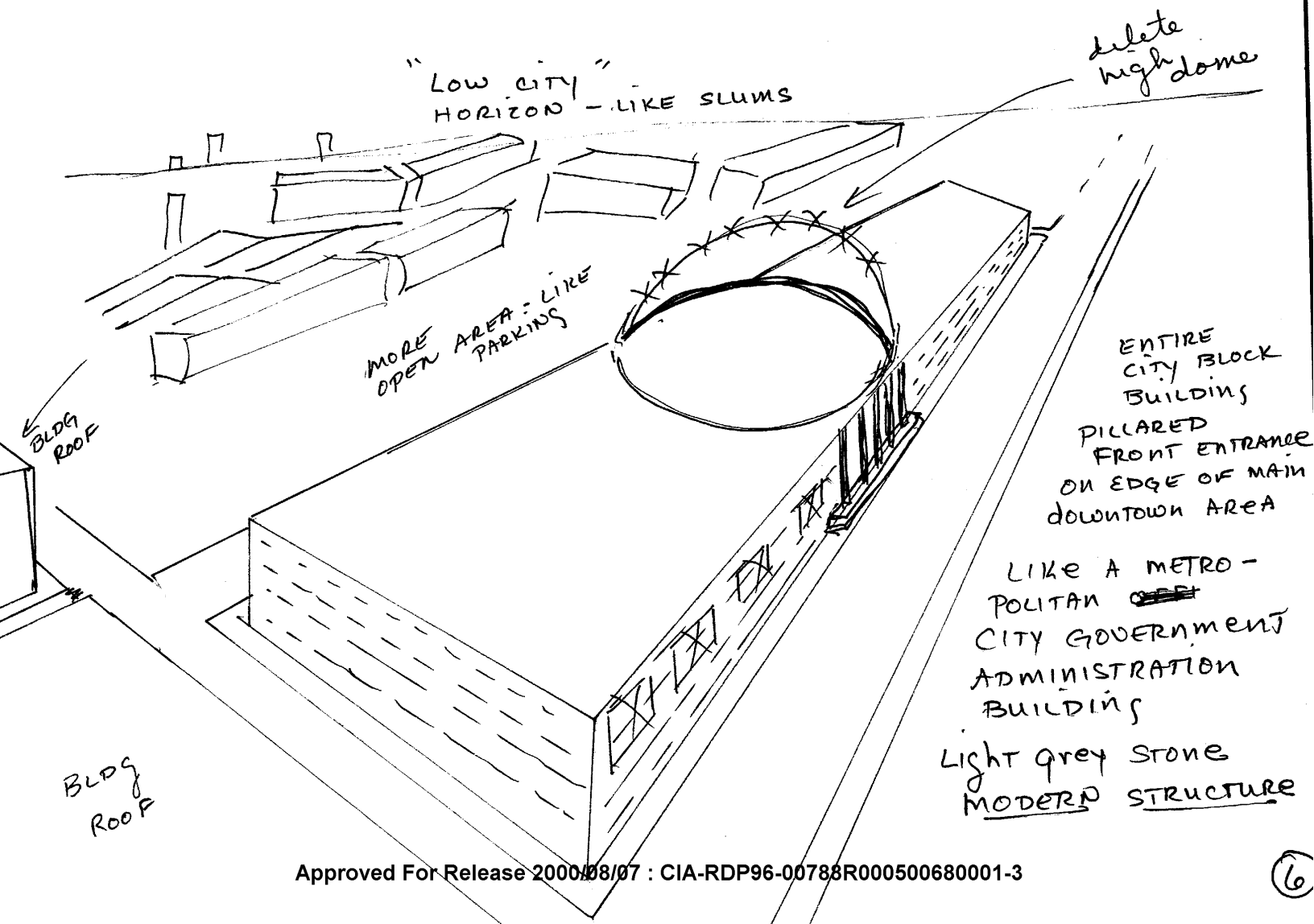
Bushes

LOW ASPHALT
RAMP

2' 17" MAX

green
and
asphalt

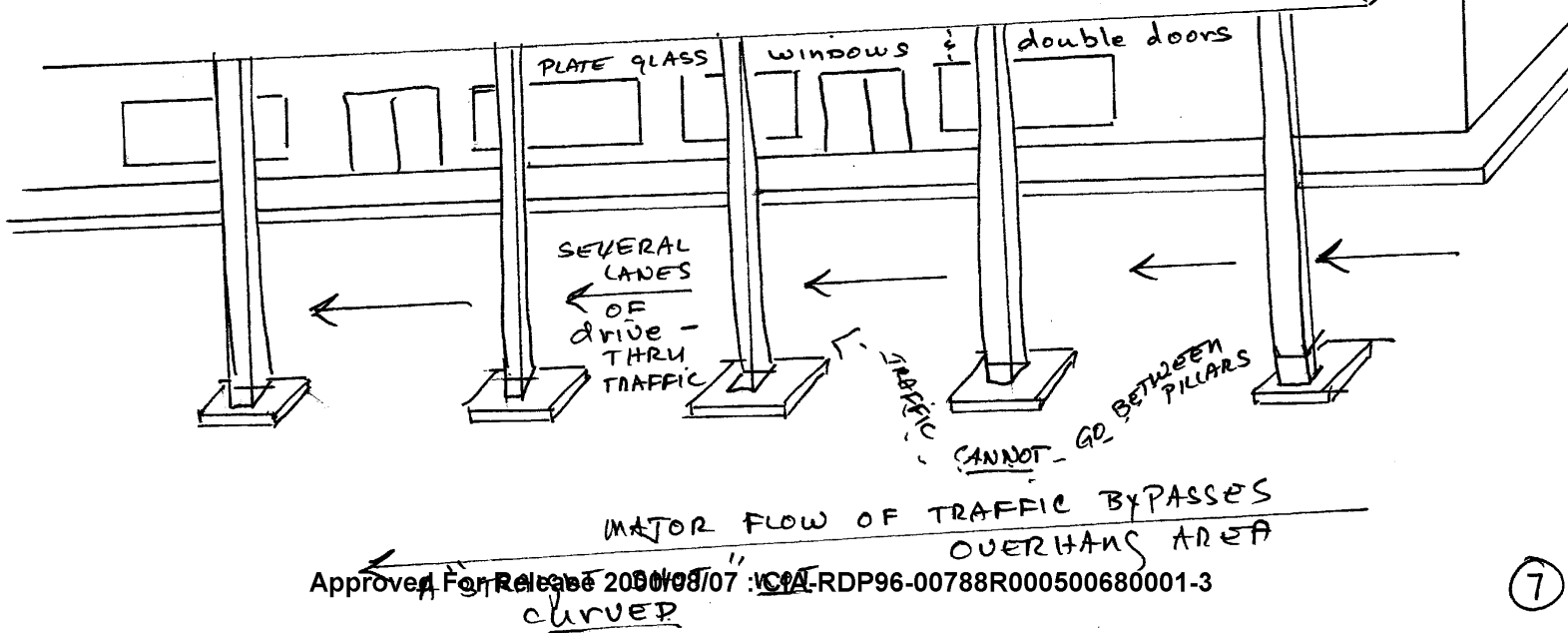
- WALKS UP
RAMP
TO LEFT of bldg



5th day

THIS, TOO
IS GREY, MASSIVE
STONE BLOCKS.

LARGE MODERN
OVERHANGING
BUILDING
LIKE AN AIRPORT
DROP-OFF POINT
FOR DEPARTING
PASSENGERS.



TAB

~~SECRET~~

TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION DC-18

1. (S/NOFORN) Prior to the session the viewer was shown the attached photograph and told that we were interested in the location of the individual in the photograph.
2. (S/NOFORN) During the session the viewer was asked to scan one day at a time at the location of the individual in the photograph.

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~

ORCON

SG1A

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500680001-3

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500680001-3