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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL 78

REVIEW ON: APR 2000

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC-52

1. (S) This report represents a remote viewing session conducted in compliance with a request for information on a target area of interest.
2. (S) The remote viewer was provided with the geographic coordinates of the target area at the time of the session. He was able to achieve a relaxed state of focused concentration during the session. He had some trouble holding his concentration due to ambient room noise. After the session he expressed some confidence in his imagery.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC-52

TIME

#31: This will be a remote viewing session for 9 April 1980. We have an on-target of 1400 hours.

PAUSE

#66: Relax and concentrate now. Relax and focus your attention on the target for this afternoon. Relax and concentrate. Relax.

SG1A



Relax , relax and concentrate on the target for this afternoon.

SG1A



Observe the target for today and describe it to me.

PAUSE

+08 #31: Ahmmm...feeling a..in a sandwich type place. Feeling of a low ceiling with some sort of supports that look almost natural there. Almost feel underground. Like a closed feeling.

#66: What goes on in this place?

PAUSE

+10 #31: A feeling of salt pillars, salt pillars came to mind that this is a long lengthy thing. And I saw a person driving or riding on a little device move across the floor. It was not so big. Like a little tractor or a little tow thing that would pull a wagon. It appears to be sort of long. Like a storage place. But, it's oddly squared out. Feel things are stored away, here, but that it is a modern place. Has top grade equipment.

#66: Tell me what makes you say that. What's the raw data associated with it?

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#31: Its . . leaning over, its finished. The . . little vehicle. . . looked very bright and shiney and the uniform and . . the hard hat of the guy was fresh and clean like sanitary or . . . industrial sparkling. . sparkling clean. . . like . . . And it was like I was watching them come by. . riding his little putt putt.

#66: Focus your attention on him and follow him.

PAUSE

+13 #31: Long corridor. Indirect lighting. Low angle lighting. From the corner.

PAUSE

The walls are flatter that I thought and . . .

PAUSE

#66: Describe the area of the man now.

#8: Man . . . I feel I . . . occasional cross . . hall. But this uncanny feeling of solidness between halls or girders

PAUSE

He goes by . . . a look down place. That somehow is on the edge of a girder that he can be seen there. . . like a room up near the ceiling. He goes in front.

PAUSE

On down the . . . this . . past that I feel he . . is going through a . . . port hole to a . . it appears structured. Something else in this stone to make a door.

#66: Go with him.

PAUSE

+18 #31: I . suddenly feel this is a central area. I . . . There are wide gaps between . . like he can drive down aisles that have separated by like . . very large . . grey metal racks which have I'm seeing cylinders that look like big radio tubes. They're striped around a base. I wanted to say a yellow stripe.

PAUSE

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#31: They vertalay with a flat end - but end toward the aisle and the stripe can be seen, but I can't tell what . . . size it is. It is, I would. . stop. He is now like in the back of a . . a big bay with these things all through it. He is going on down the aisle.

#66: Move closer to him. Stick very close to him.

#31: I had a . . .

PAUSE

+20 a feeling he was . . . in amongst racks. I'm looking around racks. I can . . . This thing has a little flat bed on it and . . .

PAUSE

He's like . . parked. . in the aisle. He's . . . the feeling of making notes on a clip board type thing. Climbs back on this thing and putts off. Earlier I had a feeling of a crate of . . possibly twelve or sixteen cylinders of . . being place on the bed thing.

PAUSE

+24 Give me a minute go get back.

#66: All right. Focus your attention at this time solely on this individual. Focus your attention on him. Locate him again. Focus your attention solely on him.

PAUSE

Ask him to tell you about this place that you have found.

PAUSE

#31: Selecting (not audible) by lot number for random. . . testing. Shelf line

PAUSE

+28 Like to detect deterioration in the container. (Not audible - mumbling) in this container which There's some kind of a Those containers have some kind of a . . almost want to say they look like liquid in them or a . . a slosh. . like if I move one, it . . slosh around and . . not that it really would, but that it could slosh around and

#66: All right. At this time I have no further questions about the target area. Reexamine your imagery. If there's any-

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PAUSE

#31: I'm trying to get an outside shot, but all I'm getting is this inside.

#66: That's fine. That's sufficient to identify the target for now. Is there anything else you'd like to add?

#31: No.

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

PAUSE

#31: Okay, let me see, where was I. I got some outside. . . something outside. I'll have to think about how to describe it. It was . . . This was at the very beginning before I even knew what I was doing or where I was. It was a very, very peculiar edge, like the edge of a canyon or the edge of a mountain face or something that was . . . had a wrinkle in it is all I remember as I was sort of like had a wrinkle in the thing like it was like that.

PAUSE

I . . I didn't know if this was a building or what. Okay. Or what. And I didn't have any feeling for the surrounding terrain much. Except that this was, you know, some sort of a funniness like that. Something like that on 1. And then I got this funny, very, . . funny feeling that somehow associated with this thing, this is just a real quick fleeting type stuff. . . there was like this . . like this some sort of a building either in or on this thing in 2.

PAUSE

You know, that had . .

#66: At this time, this is prior to your inside or underground feeling?

#31: Yeah. This is just boom boom like that. And then, is when I started talking. There's a multi-tiered layered type feeling there. I remember it being sandy.

PAUSE

Those were just two fleeting quickies. Whatever.

PAUSE

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#31: Before I even knew I had them, they were there and gone.

PAUSE

Okay, then. . .

PAUSE

I had this feeling of a . . . Wait a minute, let me come back to that.

The first feeling I had - I'll come back to that. Three is . . . Okay, this feeling of This . . . almost. . . It was almost as if I was looking in a gas station drive. You know, this orderly thing. And that this was a low . . . a ceiling that like went way back off here.

PAUSE

I was under . . . I had the underground feeling. Some sort of a corridor underground. You notice its rough. Its not . . . Its rough. These pillars are . . . round but they're. . . There was a roughness to it. An irregular-ness to it. It made me feel like an underground, carved out type thing. And here's this . . . what goes way back down into the Okay. And that these things continue down like that. Okay.

PAUSE

That was the first feeling. And then here in 4, they became more irregular. They lost their even more regularity than. . . They became even more irregular than they were before. Like here's one in the background. And here's another one. You know, this type Again these pillars of salt feeling. I had the feeling as though I was in an underground multi . . . possibly multi - I had the feeling of storage in the event everything else was destroyed type of thing in some areas. Like I was in, you know how they're using these old abandoned salt domes to . . . to . . . - let me work on that some more.

. . . to store stuff.

#66: Okay.

#31: That type of a feeling.

This was holding up this semi-natural roof. . . of some kind here. All right. Anyway. I had gotten that and this is a roughness is the best way for me to describe it. But I'll bugger up these lines to show you what I mean by roughness almost.

#31: Okay, the roughness of this There's the ceiling - it was rough, you see, like that. Not smooth and shiny. Okay. Then I had, in 4, then I had the feeling of this cat - I'll do 5, going pretty fast, so I'll do 5.

This cat with the . . .

PAUSE

And that was . . . almost as though he was as big as this thing was. You see what I mean, here he is . .

PAUSE

Just some sort of a little buggy that he almost was bigger than. Sub. . . Sub-scaled, that's the best way for me to describe it. Subscaled feeling. With some sort of a billed or visored cap. . . that went over his nose like that. Okay, like that. And he was driving this thing. Sort of casually, okay. A little putt putt type thing. Okay.

PAUSE

Real subsized, little jeep like putt putt was the best way for me to describe it. And he came across in front of . . . like down this corridor which had these pillars in it and he was just . . . okay, and back there was the

#66: And at this point I asked you to follow him and stay with him.

#31: Yeah.

PAUSE

That's to show roof line there is all these lines are for. Okay. And he was going in that direction. The direction he's facing - left. Okay, so I turn around . . . and I started chugging along trying to stick with him and he was going that way, okay. I felt as though like in one area I . . . left behind these pillars and this rough cut feeling and I sent through a smooth hallway, a smooth corridor type feeling, okay. So moving from 5 to 6, it was very peculiar. It was like I looked over and that's when I said, on the tape, I think I remember saying something like, it doesn't look as rough anymore, it looks shiny. Something.

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#66: You talked about being more modern and I said well tell me why you say its modern.

PAUSE

#31: Yeah. It was like this guy in 5 was all suited up . . . This was all . . . it was rough, but it was clean. And it was like, well the reason it looks rough is because, this . . . they don't need a whole bunch of fancy stuff here. It was just carved out and it looks rough, but its still modern. You know, all the equipment is modern. Its clean inside. . type of a feeling and everything is what I mean by that. But then I got a place that was a classic. I couldn't figure out. . I couldn't . . . throughout the whole session, figure out what was on my left. For some reason I had a blank about the left. I don't know why. Okay, and then we traveled down a section that just had a nice shiney regularity to it. Okay.

PAUSE

You know, off into the distance.

PAUSE

Okay, like that. Nope. Forget that line, because like I said, I wasn't able to see the left side. The line that's scribbled out there, forget it, its just like its a blank side. And this was . . . shiney, white, like tile or . . smooth stone. Finished stone.

#66: At one. . . At one . . point you said that you went by an area that's a look down area.

#31: Yeah, that's down the road.

#66: Is that . . Is that the same area that you referred to as to the left thatyou couldn't see or is that further down?

#31: No, that's farther down on the right. See, all I could do is concentrate on the right side of the wall; I wasn't getting any feeling. For all I know, I could have been riding along the side of a massive bay. Or, I could have been going down a corridor. But all I know is like from here over all I was getting was the right side and I just had to blank out the left, okay.

#66: Okay.

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#31: As I was following the guy down, the thing that he was riding on . . . there's his hat, okay, there's his neck.

PAUSE

Okay. The thing that he was riding on . . . There was his shoulders like that . . . Doesn't look like shoulders, but. . . .

PAUSE

. . . became more of a . . . flat bed little tri . . . like a tricycle wagon or something. Okay. This is what I thought it looked like at first. But as I was following him down the hall it was like . . . it was rumbling along and it was bouncing and it was going, like I could almost hear it going bump bump bump you know over the . . . something in the floor maybe. You know how a wagon bangs when it goes down a sidewalk, it was like that. You know, sort of a bang bang ba-bang, irregular bumping and everything. And . . .

PAUSE

Like a flatbed. Small. Flatbed. Okay. And shiny white like tile. Or smooth finished stone. Corridor feeling. Oh, the lighting is what I wanted to say. The lighting was irregular lighting. It was as though the lighting was hidden behind the walls . . . okay. How would I describe it? It was . . . It was . . . indirect lighting. It was as though . . . lighting indirect. . . Indirect lighting, glowing. . along top of walls. Okay.

PAUSE

That's 6. I had a feeling of irregular, long distances inbetween cross-halls. . is what I'm saying. That's what I'm trying to say, okay.

#66: So, you're saying, by cross-halls, you mean as you went down this there were intersections where you could turn right or left or something?

#31: Right. This is on the right side. This would be to the right down here - I'll draw a little arrow. To 7 okay.

PAUSE

#66: Um hm.

PAUSE

#31: I.e., to 7. And this is 7.

#66: Um hm.

PAUSE

TURN OVER TAPE

#31: And I could do it with shading, but its . . indirect lighting is just sort of coming down. . . in the . . Okay and this is the feeling of blocked. . in here, okay. This is solid here. There is no . . . You can go around the corner, you can go down the hall but you can't go from this corridor to another one. Or you can't go from tis corridor to another one. It was very linear. Feeling. You couldn't cut through rooms. I didn't have . . I didn't feel they were rooms inbetween these corridors it was like it was just solid rock. And that whatever was done was done along the hall. Like things might be along the hall or things might be at the end of the hall and in rooms but that you couldn't, you couldn't go down this corridor (Number 7) and hang a left and go in and get a cup of coffee. There was nothing there, it was just a solid feeling. This constant steady rock or solidness. Okay.

PAUSE

Call this side corridor. On right.

#66: Did you pursue down that corridor?

#31: No. I did not go that way. The guy was going this way.

#66: Okay.

#31: Okay, where the arrows show. And this was again solid on the left.

PAUSE

On the right of . .

#66: Did you get any concept or idea of why it was so solid?

#31: Again, this went right along with my feeling underground, quarry, stone. . salt dome, salt quarry carved out rooms, but you can't get from rooms to rooms except on a main set of, you know, it was all this general feeling.

#66: Okay. Okay.

#31: All right. Anyway. Let's get on with business.
All right, here's 8.

PAUSE

Okay. This is what . . . and this was just a little bit farther down from 7.

It was almost as though you could see it from that intersection. So, I'll draw it in. Okay.

PAUSE

Okay. Again, I don't have any feeling for what's on the left or right. But, . . . I mean on the left. But what I felt here was this feeling that up here was a carved out overwatch. Okay, it was a room. Its really weird. This is a room back in there with glass on the front of it. Okay. And the old guy putt putt right on into there and then the background here are these metal racks beginning. Okay. But this was like an overwatch room. Okay and when I got to that feeling, that's what really made me sort of want . . . I sort of wanted to turn around and look to my left because. . . hell, I mean, if this things and overwatch room, what's it overwatching. This little cart, or why is it up so high. But I didn't because the guy was taking off down the corridor so I just kept right on going after him. Okay.

#66: But you might have the feeling this overwatch room was watch over whatever is to the left but you couldn't . . .

#31: To the left which I had not perceived. Okay.
But it was like a glassed in panel, like it overlooked some sort of a . . . I didn't get the feeling . . . It was like a checkpoint as well as an overlook place. I had the feeling like this, whoever is in this little square box up here sort of waved the guy on the tricycle through, you know, like right, okay, keep right on going okay. But he was also checking some other things out in front of him, you know, keeping his eye on other things.

#66: Okay.

#31: And this is some sort of a I'll draw a little . . . I'll draw another one of that. . . What I got anyway. . . . was just this feeling. In 9. It looked almost like it was just some sort of raised stone. Half ledge in front of it. Okay, just some sort of . . . If you looked at it sideways, it just looked like this. Okay, and go down like that. This is side view. And there was a little something that went back in there like that. And then, in the background you could see this, I definitely had the feeling of a room shape in the background. Okay.

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- #31: Didn't have any feeling of guy there but I felt that that was why the guy was there - that there was a guy there to do that kind of thing. Okay.
- #66: As to whether it was occupied at this time??
- #31: Yeah. Whether it was occupied or not, I don't know. And then this was in the shadow where it was cut in. Okay.

PAUSE

And again, this feeling of very solid blockyness. I'll call it watch room. In Sketch Number 9. Okay now here on the left, see, this is way high. So here is like ceiling level. Its way up close to the ceiling, here is the corridor thing and way down here is that cut out - the door feeling, okay, is way here.

PAUSE

- #66: Was there some type of open-closable door on this ??
- #31: No. I wanted to put . . . you know, I had sliding doors, I had all the fancy goodies, you know, I just don't even know if it was just an open thing or not.
- #66: Okay.
- #31: The thing that I do remember is that its an inset. How do I want to say inset. Its like if the corridor was this big, around, then inside that corridor is a layer to make the corridor smaller in circumference. And then inside that smaller circumference is where the door is.
- #66: You're saying that it is a specialized frame construction or (not audible)?
- #31: Yes. That's this here. In Sketch Number 8. See how the door is smaller than the contour of the . . .
- #66: Um hm.
- #31: . . . of the corridor. The size of the corridor. Okay, there's that. That's 9. 10.

PAUSE

10 was this inside of the room to the left of 9. Okay. Was these . . . feelings of . . . that a guy, whoever it was that I had been . . . chugging along after, had entered an almost maze of high racks. If I had been

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#31: That's not right. That's wrong imagery. I'm getting too overlaps here. That's what was on the back of the truck. That's what was on the back of the truck. I don't know if there were boxes there, so I'm going to have to scratch that out.

#66: Okay.

#31: All right. What I did have was, somehow laying in . . . laying in order in these things, cause this is where I got the yellow stripe around the back of it.

#66: On the cylinders there's some sort of yellow stripes?

#31: Yeah. They're laying in there okay.

#66: Um hm.

PAUSE

#31: Like that and there's a yellow stripe right there.

#66: Okay.

PAUSE

#31: Okay, the black is the yellow. These things lay somehow in, you know, they're resting or they're configured somehow and there's some on each side, okay.

PAUSE

The size of these things, I could not figure out. If they were small or if they were big. I said at first they looked like radio tubes. They looked like - they could be of any size between a rounded titted radio tube to a large propane - a sedaline type cylinder size. I . . . They were all alike and I had various ideas like Oh my goodness, is this a bomb; is this a propane cylinder; is this a sedaline cylinder; is this a radio tube; I couldn't figure out what the size of it was, you know. What the magnitude of it was, you know, but they are all the general shape of that.

#66: What I understand you to say is . . . I see. There were so many of them, all of them. . There wasn't anything to compare the size of them too.

#31: Yeah. That's right. Essentially I was having trouble but later on, I had a feeling, but how valid it is, I don't know. Anyway, here are you know more of these things. They go off. Big bay. Big storage bay. Okay. Just stretches on, way on, way down into the back. Okay, and I had the feeling that my guy came around this way,

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but that somewhere down in the bay, when you told me to go catch up with him, again, because I had lost him and I was fascinated with these cylinders, you told me to go catch up with him, I had the feeling that he had come across - somehow he had gone into the thing, into the maze and he was like maybe in the second or third row down there. He had gone like this.

#66: Okay.

#31: All right. ll. . . is this feeling of (not audible).

PAUSE

Just trying to give some sort of a . . . a
some sort of a . . . substance to this vehicle, whatever it is. Somehow there's a wheel here and somehow there's a wheel back here. How they're connected I have no idea. But,

PAUSE

I've got the proportions wrong here. I'm looking at it - it looks like its bent. Anyway, then I had the feeling that there was some sort of a small crate had been put on the back of this thing and it contained either twelve or sixteen of these things because I had the definite feeling four in a row. I couldn't tell if there were three rows of four or four rows of four of these cylinders. And they . . .

#66: This is where you were confused before where you thought the boxes were on the back of the truck or on the racks on sides??

#31: Right. But this is where I had a box of these things. I don't know if the guy loaded them in the box or if they were already in a box. That's what I was

#66: Okay.

#31: Earlier, I had the feeling that these things just sort of sat in rows in racks, okay. Three by four rows or four by four rows.

#66: Was it about this time when I asked you to focus on him? You had lost your concentration here.

#31: A small coffee, thermos.

PAUSE

#66: Okay, you have a feeling for the size at this point, you

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#31: Yeah.

Okay. There's that. And I had the feeling that our dude here was looking like away. No, he was looking, it doesn't really matter - he was looking this way and he was like . . . you know, writing on a clip board.

PAUSE

Okay.

PAUSE

He was looking . . the view of from the right of ten to the left of 11. He's looking this way, back in the direction of where he first came down and then cut in he was looking this way. Standing at a rack looking at this side of a rack. Okay. And here in the background, again, is the rack thing. Because he's in the aisle between the racks.

#66: Okay.

#31: Okay. Then the only thing else that I have is a puttering feeling. You told me to find out what the heck was going on by talking to the guy.

#66: Yeah. You had broke your concentration about this time and had wandered. I wanted you to reaccess the target and I wanted you to focus on him and see what he had to say about the target. Perhaps that would be a way of finding more information.

#31: Yep. One thing that I did have sort of inbetween there - and I don't know if it was just my logical progression, obviously a guy putts putts along, he picks up box from, he must take it somewhere, right? And I had the idea that he put it

PAUSE

He put it on some sort of a . . . some sort of a conveyor, okay and he pulled up in front of this thing and he loaded this box. okay. Loaded box on conveyor and it went this way off and I had the feeling that that was in the far right hand side of the room in the back. Like he picked it up here and he went way over in the far corner.

PAUSE

#66: Um hm.

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#31: And that's Number of Sketch. Anyway. So he put it on some sort of a conveyor, sort of overhung . . . some sort of an overhang here as though. . . as though they did not load big heavy stuff on it. I mean tall stuff on it, so therefore there was some sort of an overhang and a cut out over this thing. Its like it laid in a notch in the wall. In other words, like the only thing that they ever put on here were things of that size, you know, cause if they put automobiles on it, it couldn't have an overhang like that. That type of a thing.

All right, then the only other thing I got was. Let's see what was it I said. Testing.

PAUSE

Batch. Lot testing came into my mind. I didn't. . . I wasn't able to tune in like I have sometimes. Lot testing. Random selection. Make sure they weren't deteriorating.

PAUSE

And I had the idea that the box of the stuff was going to a place that did the testing. Okay. When they put it on the conveyor belt it was not going to be trashed. It was going to be examined. That's why he rode down there was to get a bunch of these and send them to the right place. Like he had to go select it. Like he had selected a batch that he had to . . .

#66: Okay. What sort of status did this guy have that ran the place? Was he a testor himself?

#31: No.

PAUSE

I didn't get an presence or prestige or super knowledgeable vibrations from the guy - I got more routine, mundane type vibrations like, well ho hum, this is a rather boring thing, but we'll take care of it now that way we won't have to worry about it this afternoon. I didn't get any high skill level or really exotic concerns or anything like that. Sort of a laborer type side or support type side, you know.

PAUSE

#66: Okay, well do you have any other comments?

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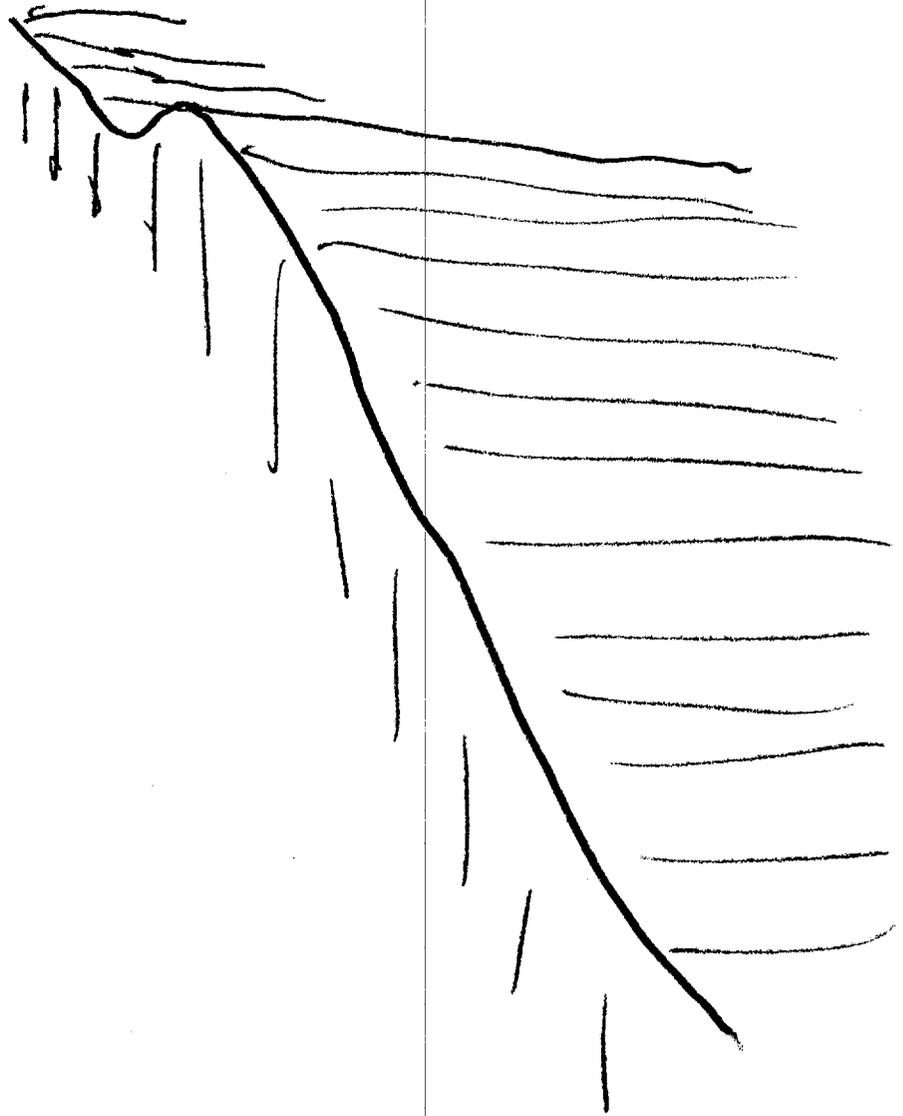
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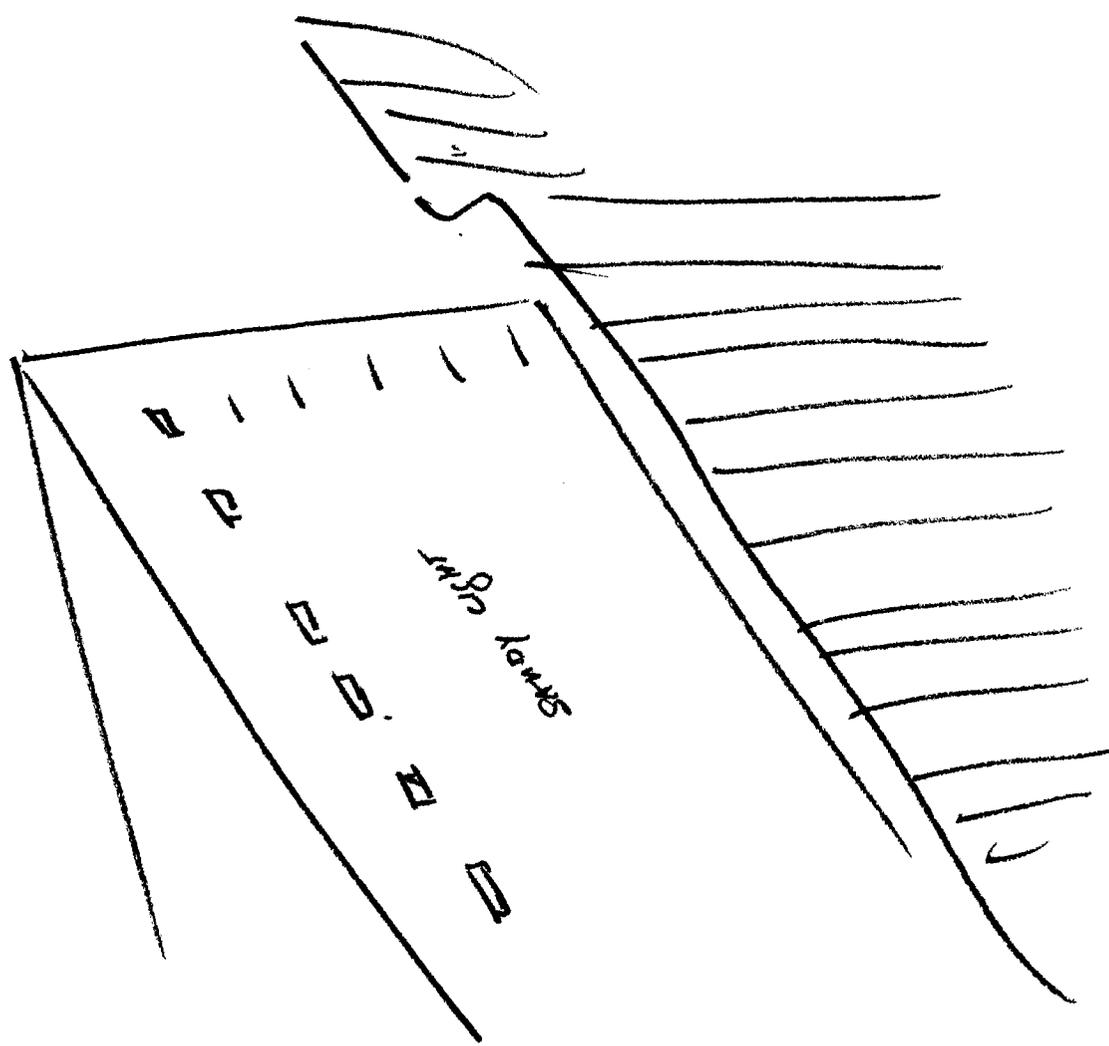
#31: No. That's pretty much it.

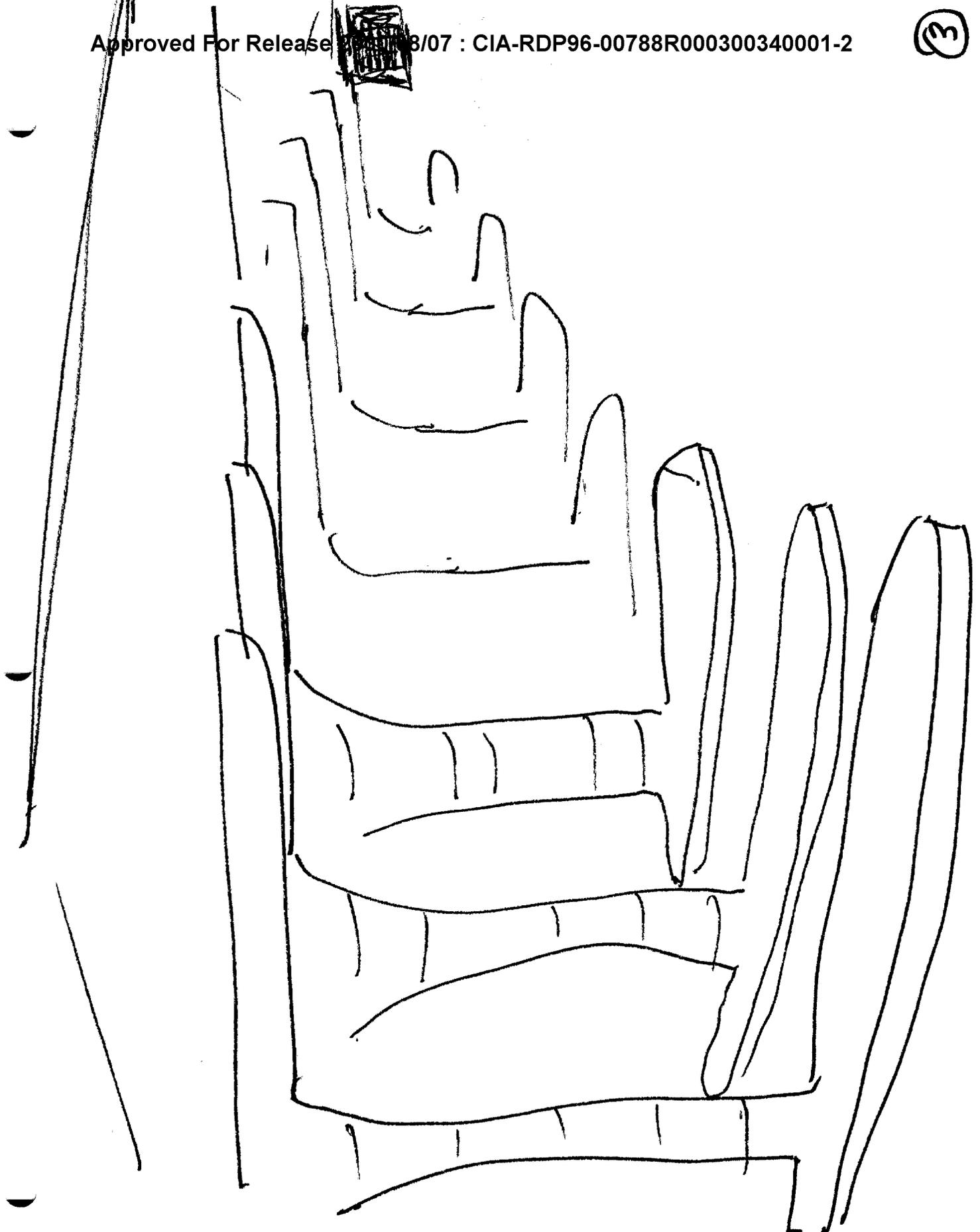
#66: Okay.

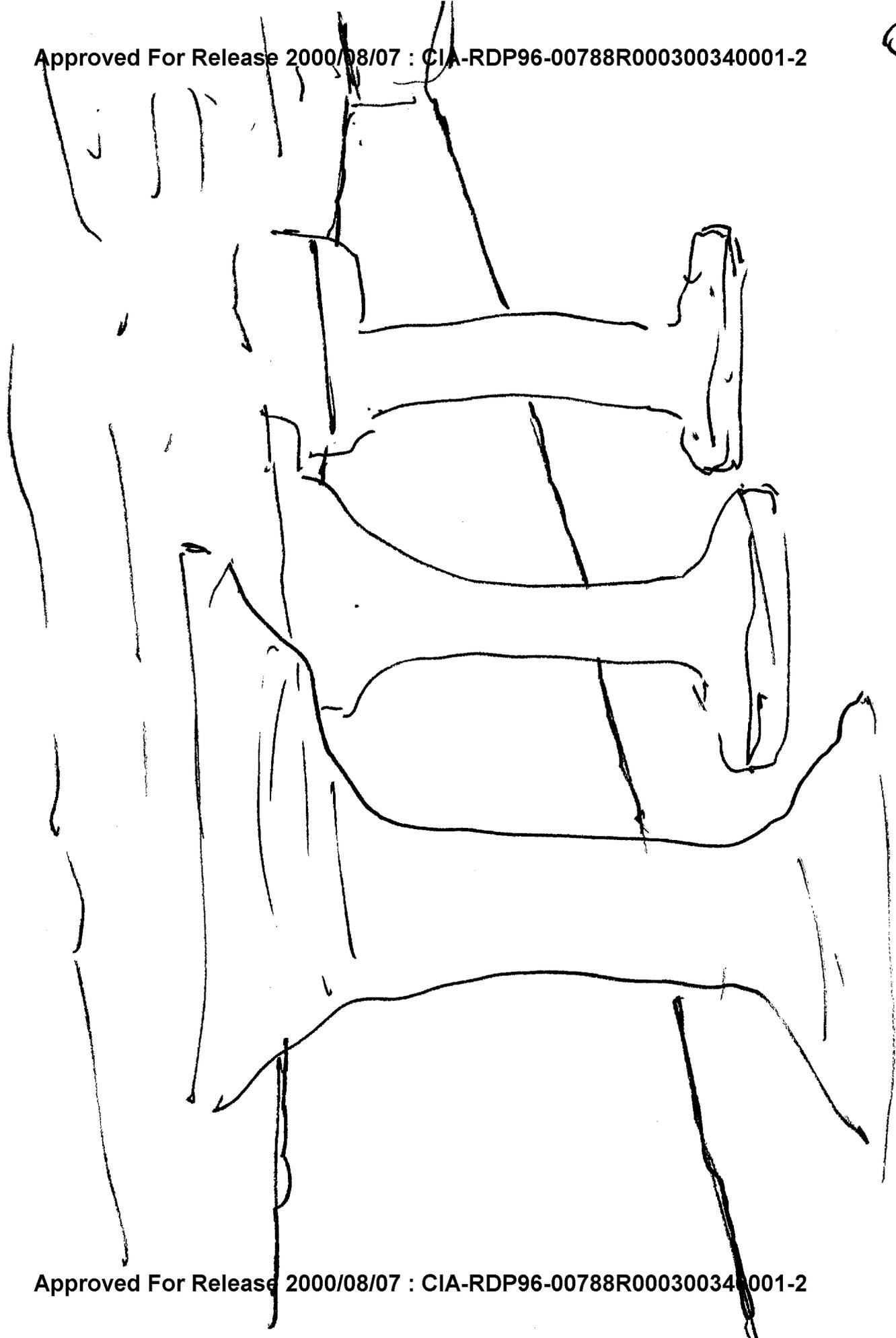
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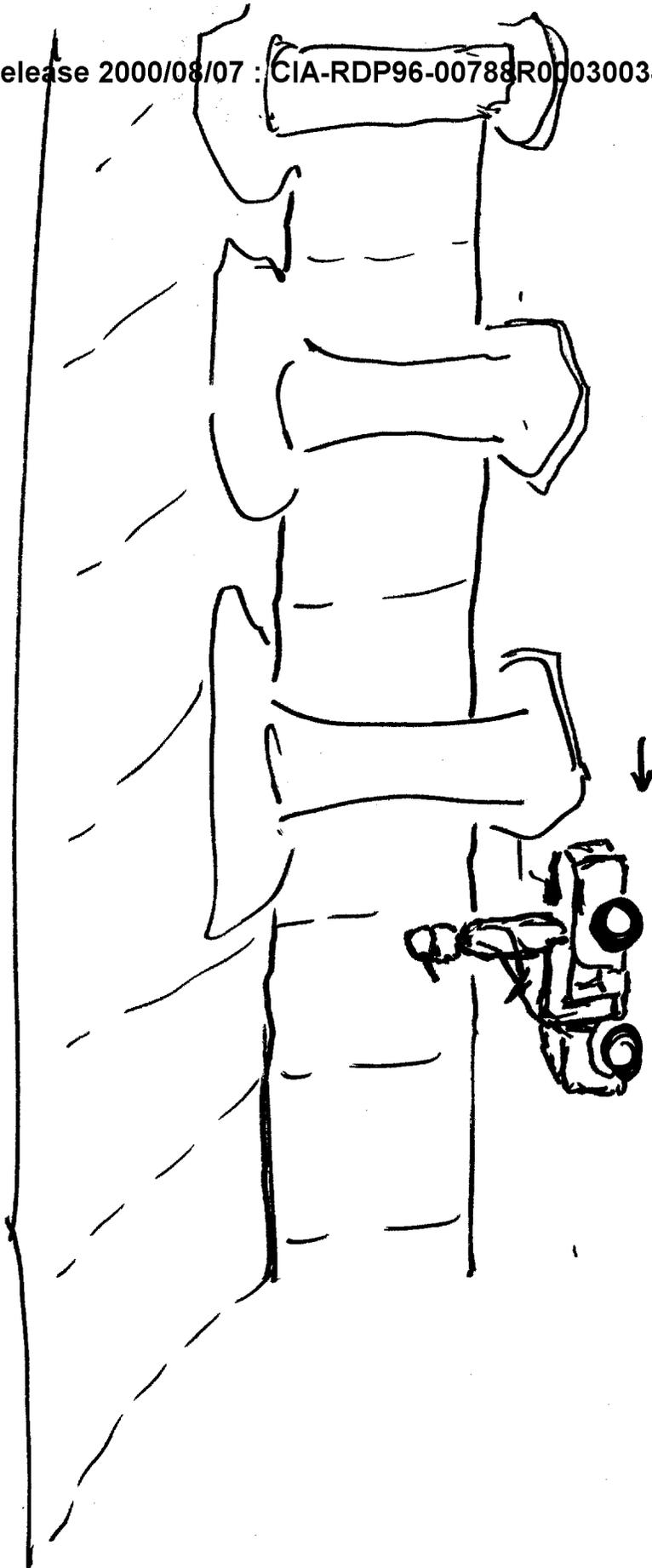


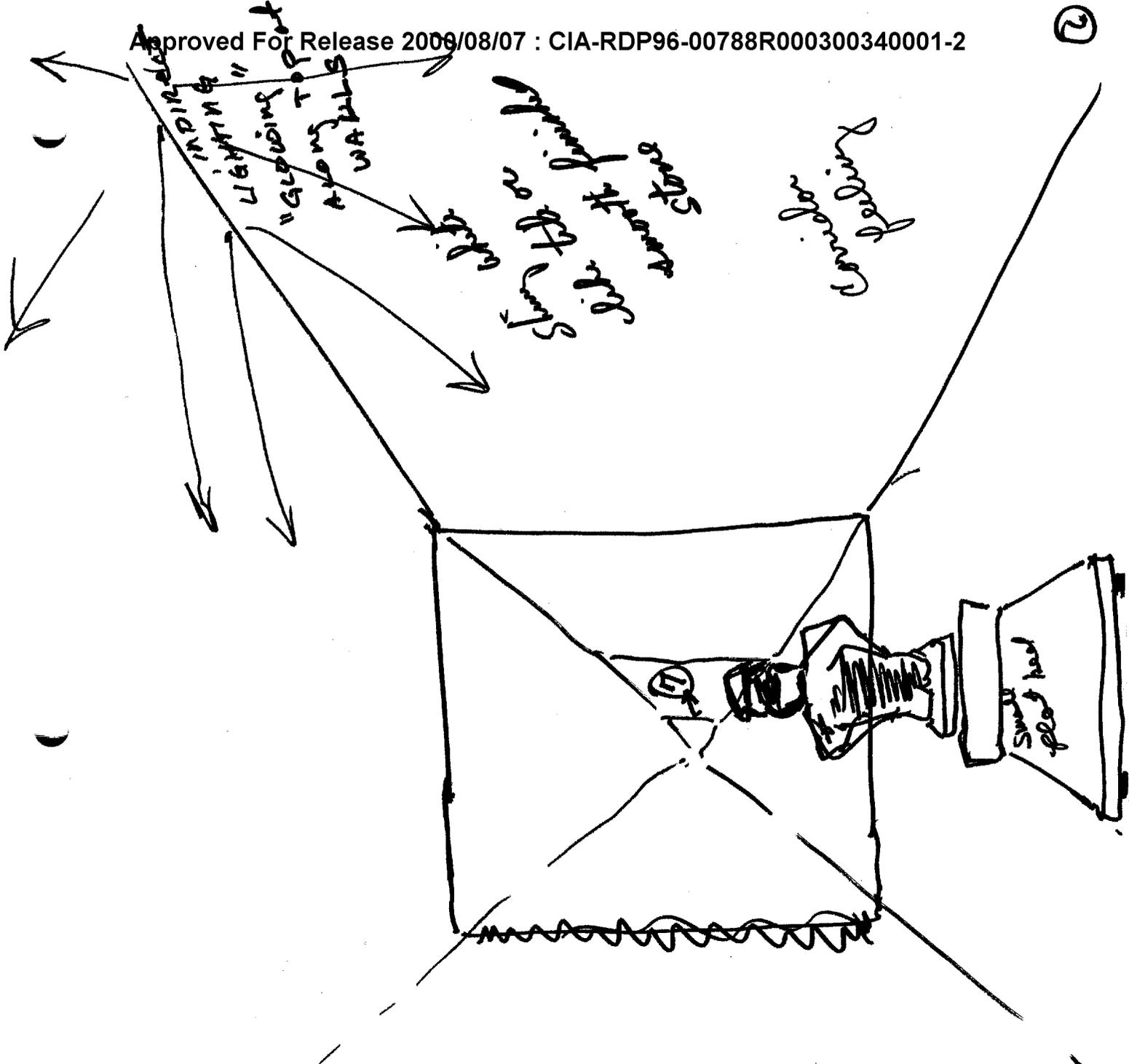


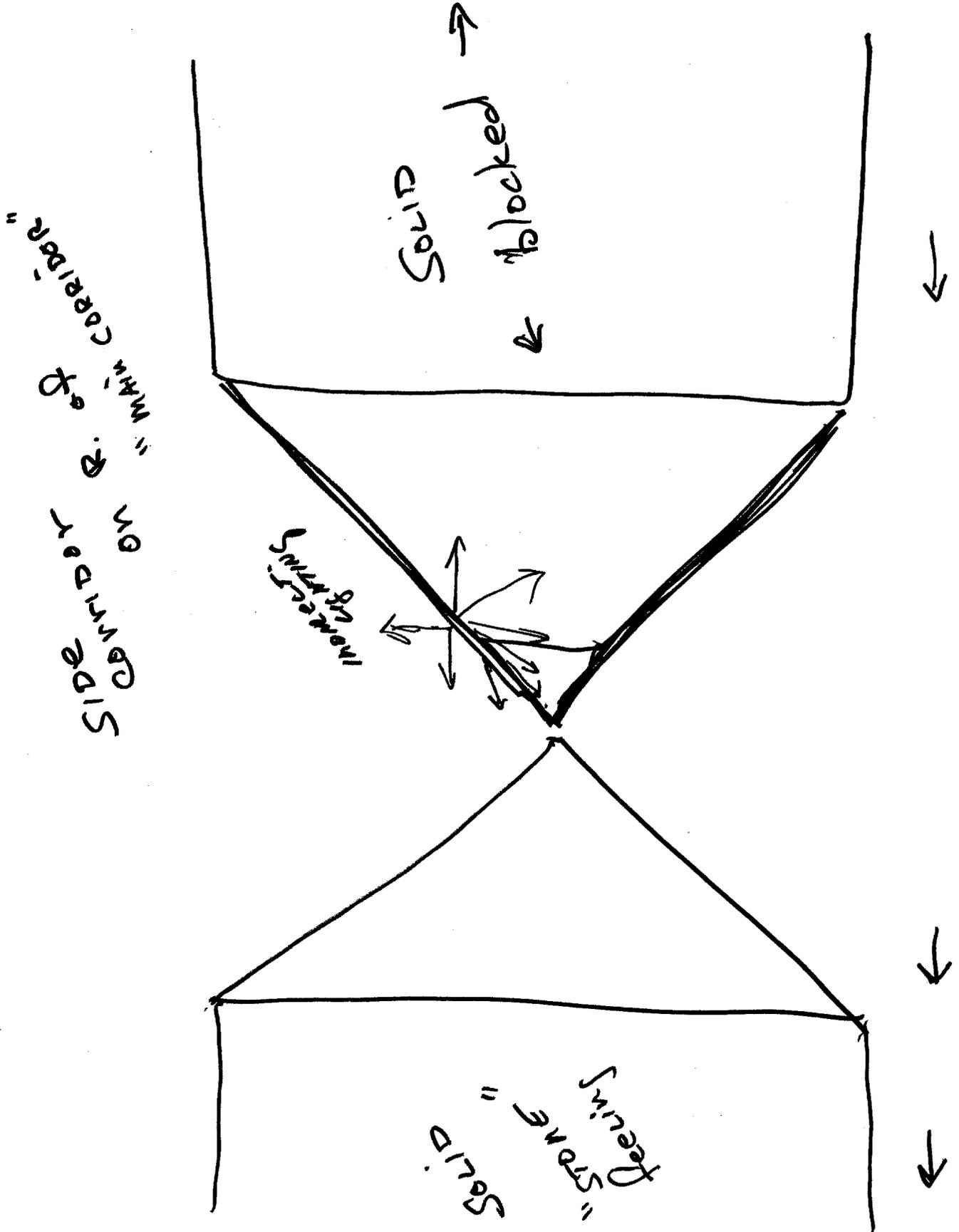




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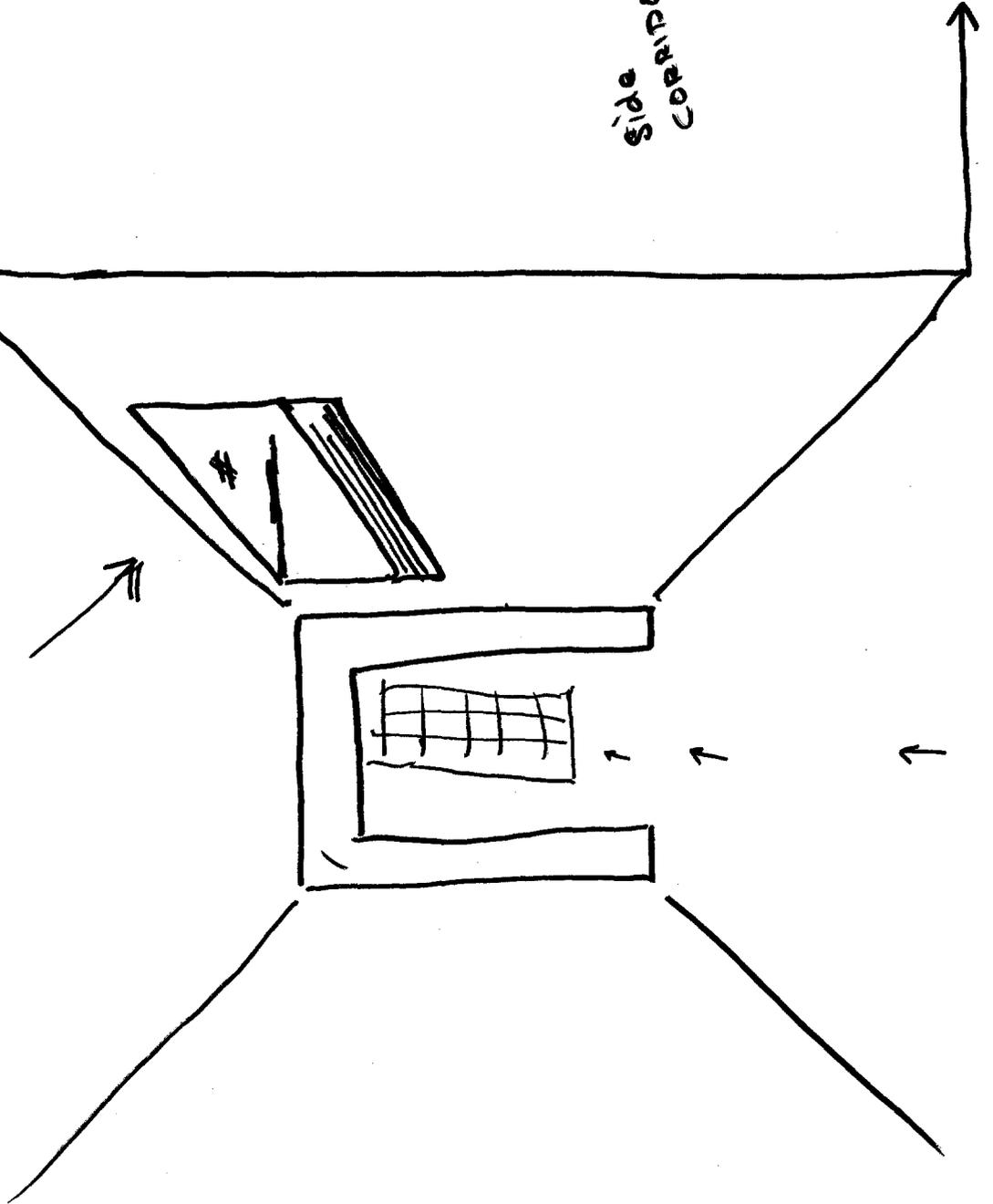




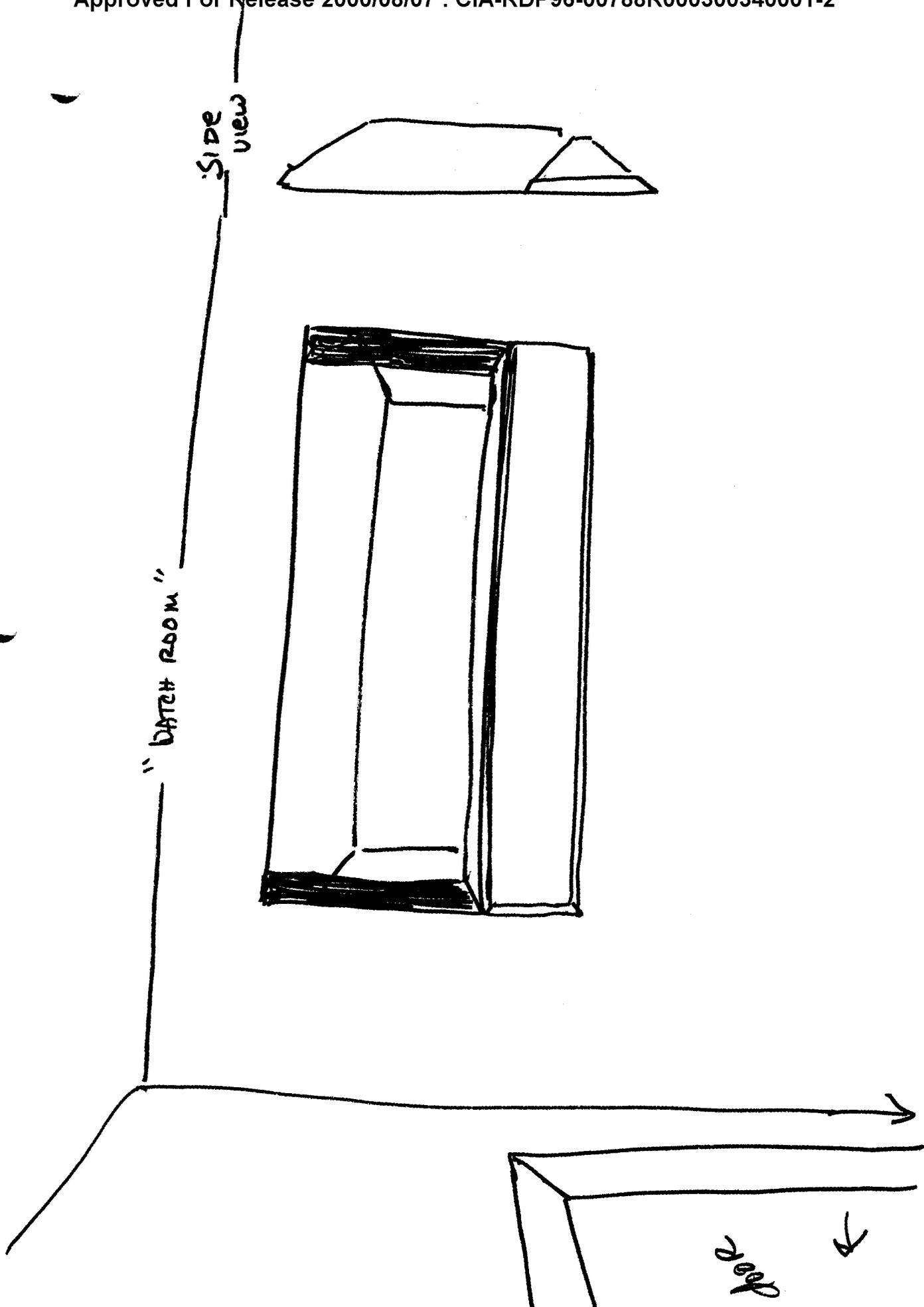


OVERARCH ROOM

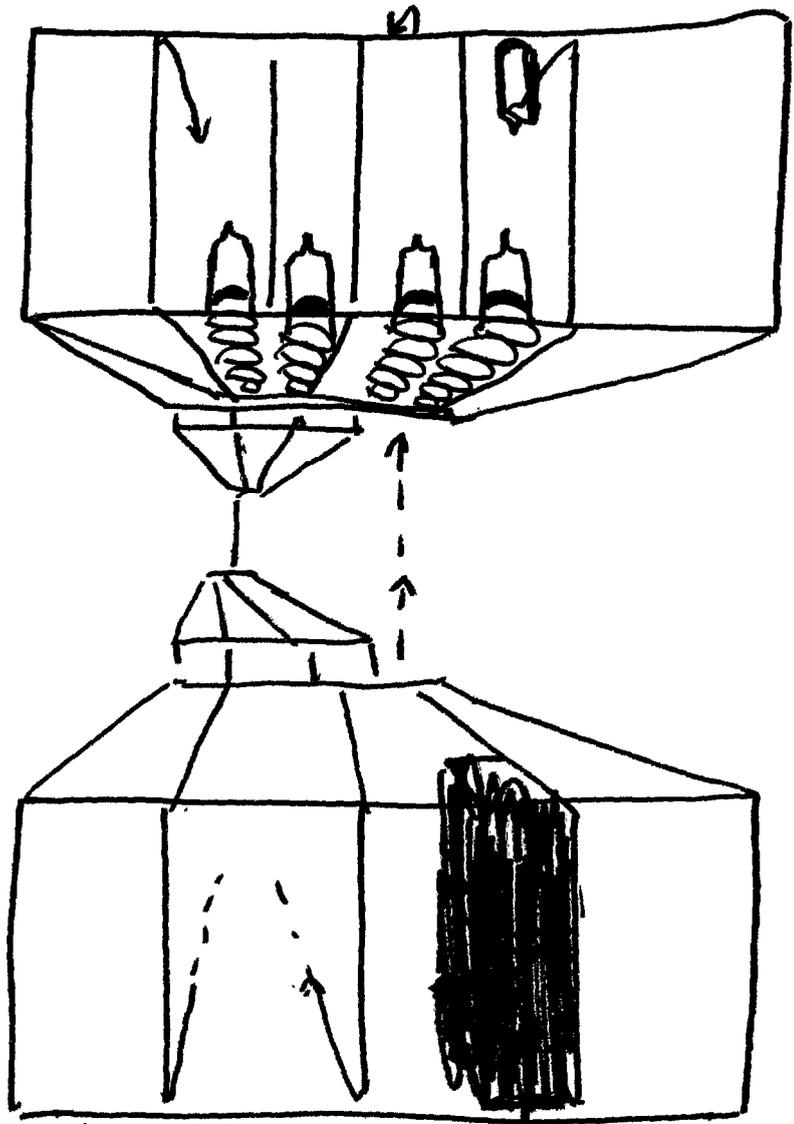
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CORRIDOR



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BIG STORAGE BAY



CONV...
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