

~~SECRET~~

INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASED TO FOREIGN NATIONALS

REVIEW ON: *May 2001*

~~SECRET~~
ORCON

GRILL FLAME

Copy 1 of 2 copies

This document is made available through the declassification efforts
and research of John Greenewald, Jr., creator of:

The Black Vault



The Black Vault is the largest online Freedom of Information Act (FOIA) document clearinghouse in the world. The research efforts here are responsible for the declassification of hundreds of thousands of pages released by the U.S. Government & Military.

Discover the Truth at: <http://www.theblackvault.com>

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DCC-48

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a building of interest.
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.

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION DCC-48

TIME

#66: This will be a remote viewing session for 0900 hours, 13 May 1981.

At this time we'll conduct a pre-session briefing to the remote viewer. This morning I'm going to be showing you photographs, which I now show you, of the target building. As you can see it is a part of a city block, and the building we're interested in is bound by the arrows indicated.

#31: Okay.....

#66: Your mission for this morning is extremely interesting. U.S. Intelligence sources have indicated over the past several months that information has been getting out of that building. There are indications that certain discussions, certain plans, operations discussed only in that building are somehow related to parties outside the building. Up to this time our group remote viewing effort has been able to obtain relevant data about the building itself. Technicians have been unable to locate listening devices to the present time. We have been asked to assist in discovering in providing leads to where and how the information is leaving this building.

#31: Okay. It's the whole building?

#66: Yes.

#31: Okay.

#66: So we are going to be asking you to focus and concentrate on the building in the photographs I am showing you, and addressing yourself to the problem of information leaving this building.

#31: Okay.

#66: Do you have any questions concerning your task for this morning?

#31: Nope.

#66: All right. You now have 25 minutes in which to prepare yourself for this morning's task.

Focus your attention now. Focus solely and completely on the building in the photograph I have shown you. Focus in present time on the building in the photograph I have shown

~~SECRET~~

- #66: If I understand she sits, or is concerned with a desk that faces the window.
- #31: Yeah, she's somewhere in this...middle size room.. What I'm tryin' to say is the problem is not technical and the problem is not monitoring. The problem is people problem.
- #66: All right.
- #31: And of all the people it's a woman.
- #66: Okay. Before we move to focus on her tell me the experience you have that has you come up with the name Hank.
- #31: I don't know. I think it's the woman's nickname, believe it or not.
- #66: Okay. Tell me the actual experience you have that leads you to this conclusion.....
- #31: I really can't. The name just came to me as I was..thinking about the woman being involved. It just sorta came to me. It didn't tell me anything.
- #66: Okay, fine. Let's focus now on this perception of the woman. Work with that now for a while and I will wait.

PAUSE

- +27 #31: She's about mid-thirties. She sits at a desk and has...something sorta high on her left, like a stack of "IN" boxes. And there's a..I don't know if it's a paperweight or if it's a, uh, accoutrement..a device of book of work. But it is sort of...flat on the bottom, as high as your fingers, so that when she touches it her hand goes over it and her fingers go down the side of it. And it's a tan or light gray, and it rests up on the thing..up on the "IN" box. And she retrieves it from there every once in a while and puts it down on her desk. And I don't know what it's for, but that's a unique thing. It is...maybe it's like a paperweight or something. She has blond hair. I don't remember if I said that or not.

Earlier I had two other fleeting images. One was of a, uh.... youngish man, mid to late twenties, dressed casually, a beard. And he's somewhere where there's a, uh, some sort of piece of machinery in a basement room where it's not really a basement room, it's like in a corner of a basement. Machinery is something like a Xerox machine, that is, it's something that is elbow high and is wide, and you reach out in front of you to work on it at waist level. It's a place in the basement where it sits against a bare back wall of the basement. It's, the wall is painted over. It's like concrete block, uh, outline. And the wall is painted a cream white enamel. I don't know what role he plays in this, that was earlier. And I

~~SECRET~~

#66: you. Search now, search out that critical information. Search out the target area. Ask yourself for that most critical information relating to the threat to this building. Proceed now with total involvement with the target and describe your perceptions to me.

PAUSE

+04 #31: Think I'm outside a...out front, off the sidewalk, in under the..in the doorway of the place...

PAUSE

+10 #31: I'm drawn to a, uh....window over top the, uh, entrance on the left side...second floor.....

#66: Continue.

PAUSE

+15 #31: Keep getting a, uh, woman who, uh...sits facing a window.... with a string of desks.

PAUSE

+20 #66: Report.....

#31: Not really gettin' much of anything after my first start... I'm sorta waiting around for it to happen again.....

#66: And explain your first start to me again.....

#31: Somethin' up in the left side...second or third floor. Something to do with a woman...and in a place with a overlooking window. It's got a line of desks in it. And the name's Hank.....

#66: Describe the woman.

#31: I don't have a description of the woman....

#66: What is your experience that makes you say there's a woman involved?

#31: I just became preoccupied with this woman, somethin' to do with her.. In answer to the question go to the root of the problem.....

#66: Describe this woman's activity.

#31: I can't. I don't have that data yet.....

~~SECRET~~

~~SECRET~~

#31: don't know if it was the role or him or the equipment. I don't feel it was the equipment; I feel it was him more than what he was at....

+32 #66: Very good..... This woman that you mentioned before...focus on her and explore and describe her principal job duty...

+34 #31: I believe that she is a supervisor of about three other women. She's a section chief, and...is someone who on occasion is, sits in at meetings... Like the ones in which this type of information is talked about. Not necessarily first-hand, but also possibly second-hand... Um, if I had to label it I'd say that it was something like in a visa section or... a, uh..repetitive forms control and processing. Single sheets of paper with lines that forms are up processed....

#66: Okay, I have one more question.

#31: She has short blond hair.

#66: I have one more question for you. Explore now this woman and describe the specific activity..addressing the security vulnerability.

PAUSE

+40 #31: I, um, only getting about two, three thing. First is that... she lives in a multi-storied apartment complex. Secondly is the feeling that when it happens, it happens at home. Somehow associated with a thing in the ceiling of her apartment which is like a smoke alarm or a light fixture.. I'm not getting a feeling of hostility or witting caplicency (phonetic) on her part. I'm getting more of the story of the woman who just knows too much, and because she is getting the information, gleening it in the office, uh, in the improper manner, then she is not aware of the sensitivity of it, and then is doing something dumb, like talking about it in her apartment or talking with friends in it or- I'm not getting the feelings of spys behind the bushes and sophisticated electronic equipment or anything like that. It's a very, very simple and very, very, uh, basic...

+41

#66: Okay. I have no further questions about the target area this morning. If there's anything you'd like to add please do so now.

PAUSE

#31: No, that's all I can find.

#66: Okay. Let's prepare now to draw those perceptions that you have had at this time.

~~SECRET~~

~~SECRET~~

#31: Okay, first of all it was not a very good session at all. Um..I don't know why, because of the abstract..abstractness maybe of the tasking, things which we usually, I found that the things which were usually available to remote viewing really did not really apply. So I was wasting a lot of time remote viewing where I was in order to find out what it was I was looking for. Um...okay.

Sketch one, I feel confident in sketch one. That was a very.. spontaneous and very sharp image that I had of a series of tables, some sort of a clerical arrangement in which the woman, on whom I was very concerned during the whole session, sat at the desk with the "X", was able to look out on the street below, which meant to me that it was only one or two stories up, and was nominally in charge or concerned with some three other clerical women that sat to her right in a row. The front one of which could also- I can't tell if it's, if there are windows there which would mean it would be the second floor, or if there was, with not windows there. There was a very repetitive pattern and after I came out of it I couldn't recall which one was, which was which. I think it's the second floor because I feel best about the second floor level being the place of her location. But I just don't know.

#66: Okay, I have a question here.

#31: Yeah?

#66: What questions in your own mind were you dealing with when this spontaneous image of this room and this woman came to mind?

#31: Well, right here I had done my whole thing, was all go to the root of the problem, were the words that I used. Go to the root of the problem. And in actuality what happened is I acquired the outside of the building first in sketch three, and was drawn up to either floor, second floor or third floor, you know, just up into the upper left..above ground level, left quadrant of the building. And I sorta wandered a little bit and had the feeling that I was concerned with a woman, and the name Hank came into mind. So I, keying again, continually keying on go to the root of the problem, or what is the root of the problem, I got sketch one, which was very sharp and very clear. And I got this sketch two, was the woman sitting at her desk with this "IN" box and this funny apparatus that she has. But I don't think the apparatus that she has is the thing that gives away the secrets. I think it's merely something which is unique to her which would help in identifying who I'm talking about.

#66: Okay.

#31: It's like a paper- oblong paperweight or something. So she sits there. That takes care of sketch one, two and three.

~~SECRET~~

~~SECRET~~

- #31: Uh, somewhere in there I saw this, I saw another, also in go to the root of the problem, you know, I saw, I don't know where I was. I felt like I was in a basement room. I felt like I was looking at a..concrete block, enlarged concrete block wall, bare wall, that was just painted over white enamel. And this was a very clear image. This guy looked at me, sort of a young guy, mid twenties, thirties, mid twenties, mid to late twenties. And was like using some sort of a machine that was at about waist level. I thought, you know, maybe it was like a Xerox machine or something like that that..like our machine, it was about waist level. But I really don't think he played much in it. That's an example of how I was flitting all- I think it's more of an example of how I was looking all over the building, looking for the root of the problem, whatever that is, for the lack of anything else. The reason I didn't use any more specific is 'cause I didn't wanna make a- something out of a, mountain out of a molehill. Uh...
- #66: If I understand you correctly you didn't want to say this place is bugged and I'm going to-
- #31: I didn't want to say let me find the spy. Because then if it was an electronic bug, then I would go and make a spy where the answer was electronic bug, see.
- #66: On the other hand you feel as though you were-
- #31: And I didn't wanna say let me see the electronic bug because then if it was really because there was a spy inside and not an electronic bug then I would get an electronic bug and be off on the..
- #66: Do you feel that you were, uh, now after the session looking back, do you feel that you were successful in your attempt to be broad-minded and open to any input?
- #31: Yeah. Because I spent a lot of time just getting miscellaneous, you know, looking at a lot of things, none of which made any impression on me. None of which made- none of which were of any importance to me, except these few things.
- #66: Okay.
- #31: So it was like I was shopping and picking out. You know, I saw all sorts of things. Like I saw the- christ, you know what the tip end of a, uh, umbrella looks like? Well, I saw the tip end, chrome tip end of an umbrella. You know, wow, look at that, you know, that's not important. And I went off somewhere else. All right. Then you had me concentrate on this woman who, I don't know, I was sorta reminded- I'll give you a character sketch of the woman before I continue. She's about thirties, mid thirties, she's business like, she's like one of the, what can I say, drone office worker, you know. Maybe

~~SECRET~~

#31: that's why I got the name Hank. She reminds me of Brenda Starr's sidekick or something. Uh, she's got short blond hair, she's sorta nice, you know, she's a nice conniving woman. You know, the typical office working woman who's sorta snoopish and gossipy and is always lookin' out for number one, and is sort of interested in finding out anything on anybody so they can use that to get ahead. She's in some sort of a minor supervisory position where she does have to take care, participate in some meetings. But I didn't get the feeling that she was in all the meetings. She was in some of them. Um...blond hair, she wears dresses, but not suit dresses.

#66: At one point I asked you to focus on the specific activity which related to the security vulnerability.

#31: Yeah. The feeling I got is, you know, is I really got very little. I didn't get any planned, controlled and connived attempts to compromise information. I got this attitude of finding out, piecing together little tidbits and pieces, the way rumors are always spread and pieced together because of this character type woman is the type who collects little tidbits of data and keeps a book on everybody in her head. Using that figuratively. Uh, that out of ignorance she is collecting information out of context..out of caveat, so that she doesn't know, honestly maybe, she doesn't really know that what she's talking about is something that's super secret. And so she collects this little bit of tidbits in the ladies room or in- she catches an innuendo to it in one of the meetings that she's in and so she goes home and she talks about it to people, not really realizing that what she's talking about is very sensitive.

Um, did not have any real controlled effort to spy... You know, jsut didn't have, just didn't fit in there. Anyway, in the same sense, same activity, I followed her out, she left at the end of the day. I had her going down a staircase at the end of a hallway, down a staircase and out the front door of the building. I can't say that, I retract that. I don't know how she got out of the building. Had the feeling though when she went downstairs she was walking towards the front of the building. Um, aimed towards the front of the building, I should say. And that some distance away, that she walks, I think. I didn't see her on any public transportation or anything. But that some distance away is a public, I call it public in quotation marks, a large "public" housing project. For some reason that came through. Multi-storied, many floors, all the same, right out of downtown Washington, big complex. Okay. Much nicer than that. Much better taken care of, but that, you know, she's like allocated her apartment, and she works in her, she lives in her apartment and that's where she was going, to her allocated public housing apartment. Uh, and they...it is, uh, salmon pink...

~~SECRET~~

#66: The color of the-

#31: The color of this building is like a salmon pink or sandstone, or pink sandstone. Okay, now in this, her apartment is in here and I don't know which one it is. The way she gets to work is she walks up and approaches the building like in sketch four. In her building is where I was- you know, it coulda been anything. You know, I coulda had her, I was guarding against her going and meeting some lover and telling him all these state secrets or, you know, going and pulling out her cosmic radio set and pumping it into the radio, you know, the latest data from Schmerch. And essentially I did not get, again, I did not get in her apartment any overt, uh, purposeful acts at espionage. But I had the feeling that that's where she was vulnerable, and because of her poor security, personal security, that that is where maybe she was monitored. Like hostile intelligence services monitored her discussions, her coffee clutches with the other girls in the office that took place in her apartment. And I was drawn to this thing like in a, uh, living room or a kitchen. No- if I had to say where it was it's in a kitchen ceiling, like a smoke alarm. Something circular that's in a ceiling. That's like a smoke alarm or a vent fan. And that that's where the actual passage and compromise of the information takes place. Does not take place in message or anything with format or dead drop or, you know, big spy meeting or anything like that. It's something that's done inadvertent, off the cuff, very stupidly, very accidentally. And whoever tapped into this chic has tapped into a couple, you know, has happened to have had a couple tidbits of information fall in their lap. That's all I got.

#66: Okay. And once again how do you feel about the process of the session today?

#31: Well the session process was..while I was drifting and rummaging around in the old AKASHIC records...uh...I don't know. Some parts of the session were all right, other parts of the session were not. Other parts of the session were out of control. Um, you know, I began to feel that I was wasting a whole bunch of time and that I was getting on everybody's nerves because I was taking so long, but I was taking long because I didn't have any guidance and I was looking at everything and so, well, you know, I sorta worked myself into a box. And about half-way through the session I just broke concentration. Uh, you know, sorta drifted in and out. Every time I'd get concerned with what I was doing then I'd break concentration and I'd have to start all over again.

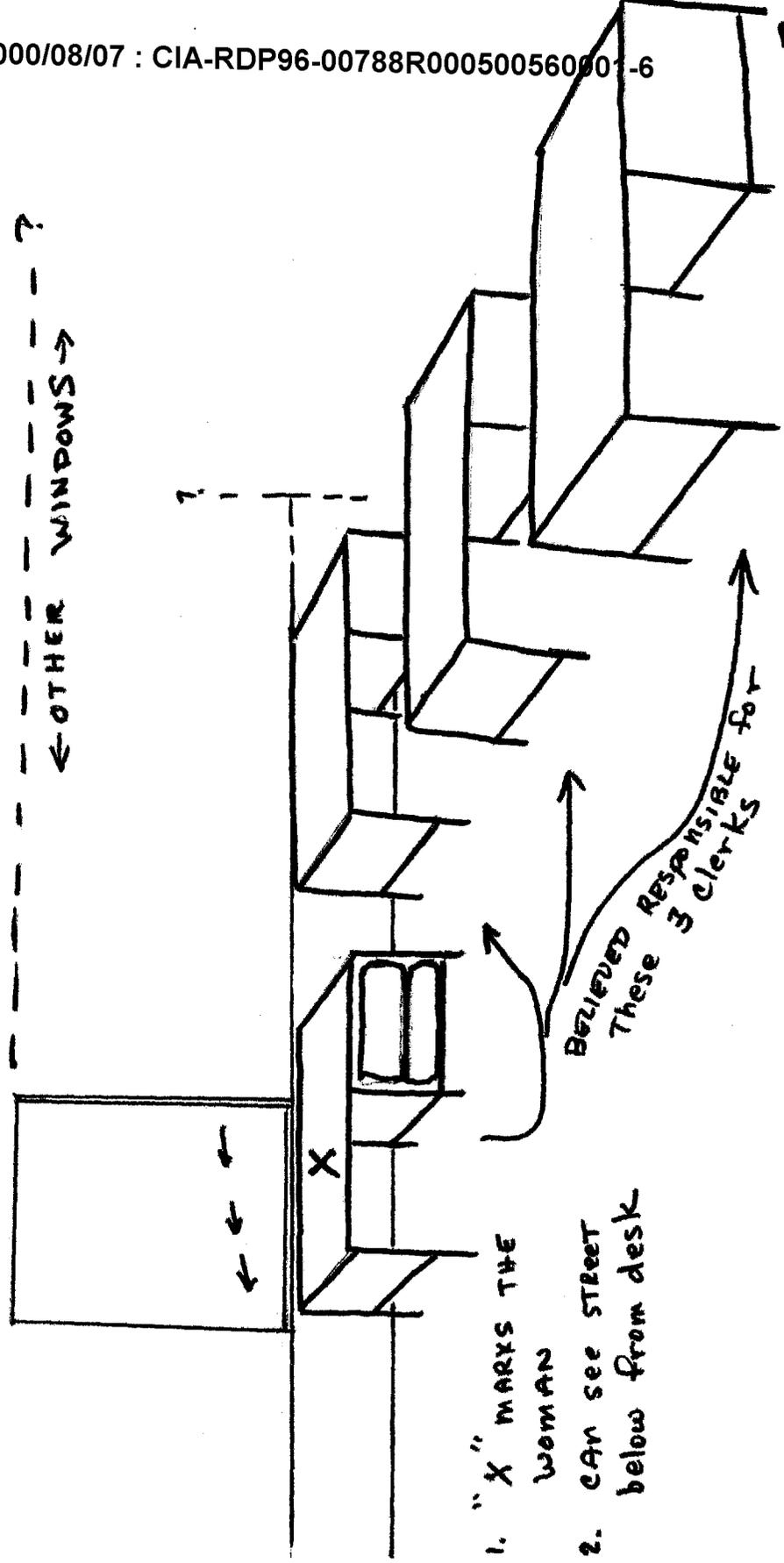
#66: Okay.

#31: And, uh...that's about it.

#66: Okay, fine.

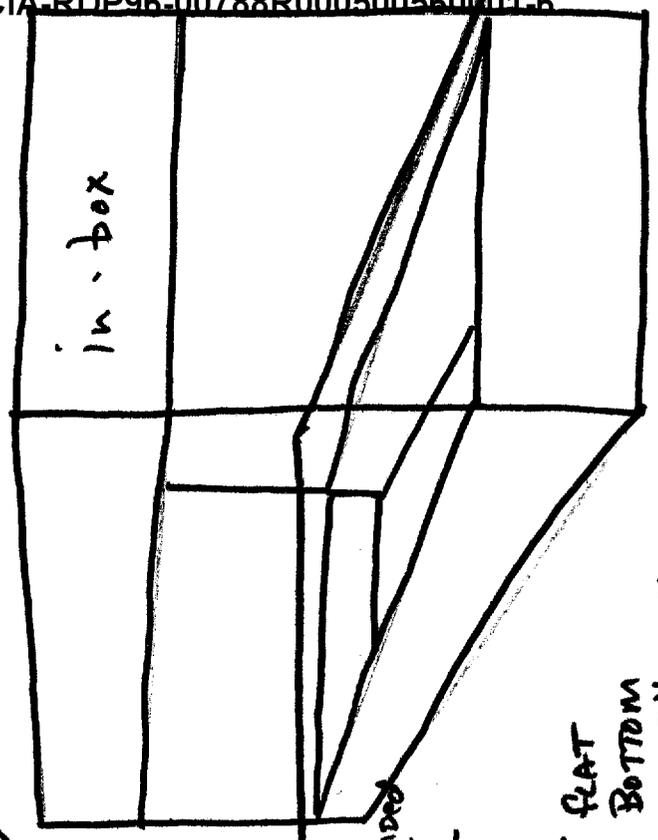
~~SECRET~~

TAB



"THING UNIQUE TO THE WOMAN"

THING KEPT UP HERE



Rounded but TALL

FLAT BOTTOM 3" x 2"

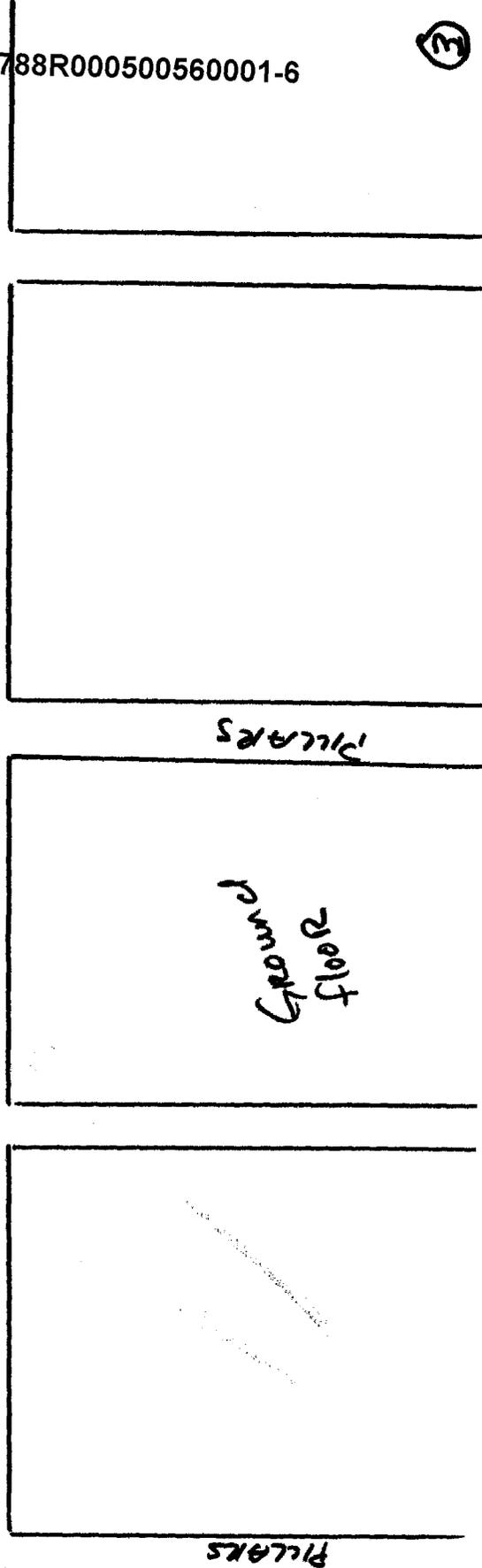
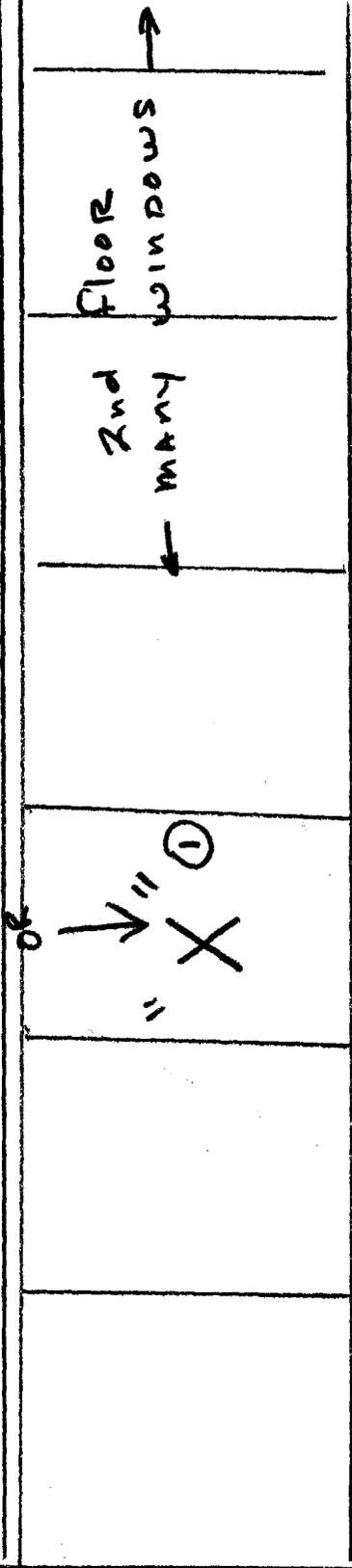
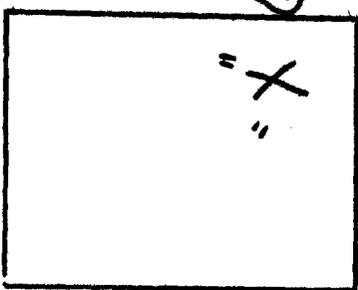
used like a STAMP OR a paper weight



3 1/2" x 2"

LOCATION OF "STOP OF PROBLEM" IN OVERALL BUILDING

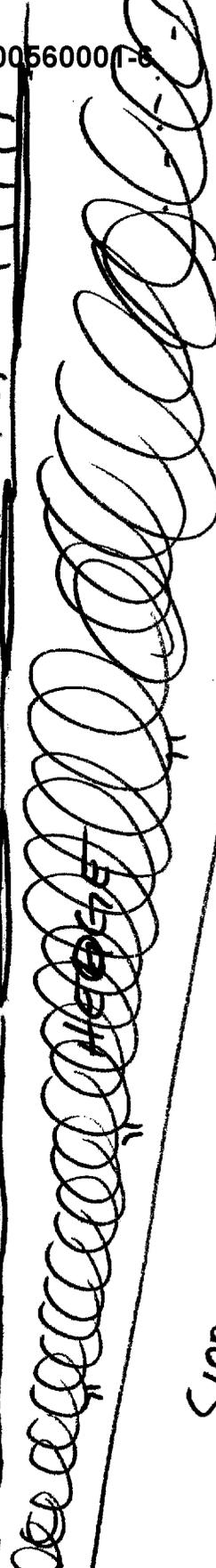
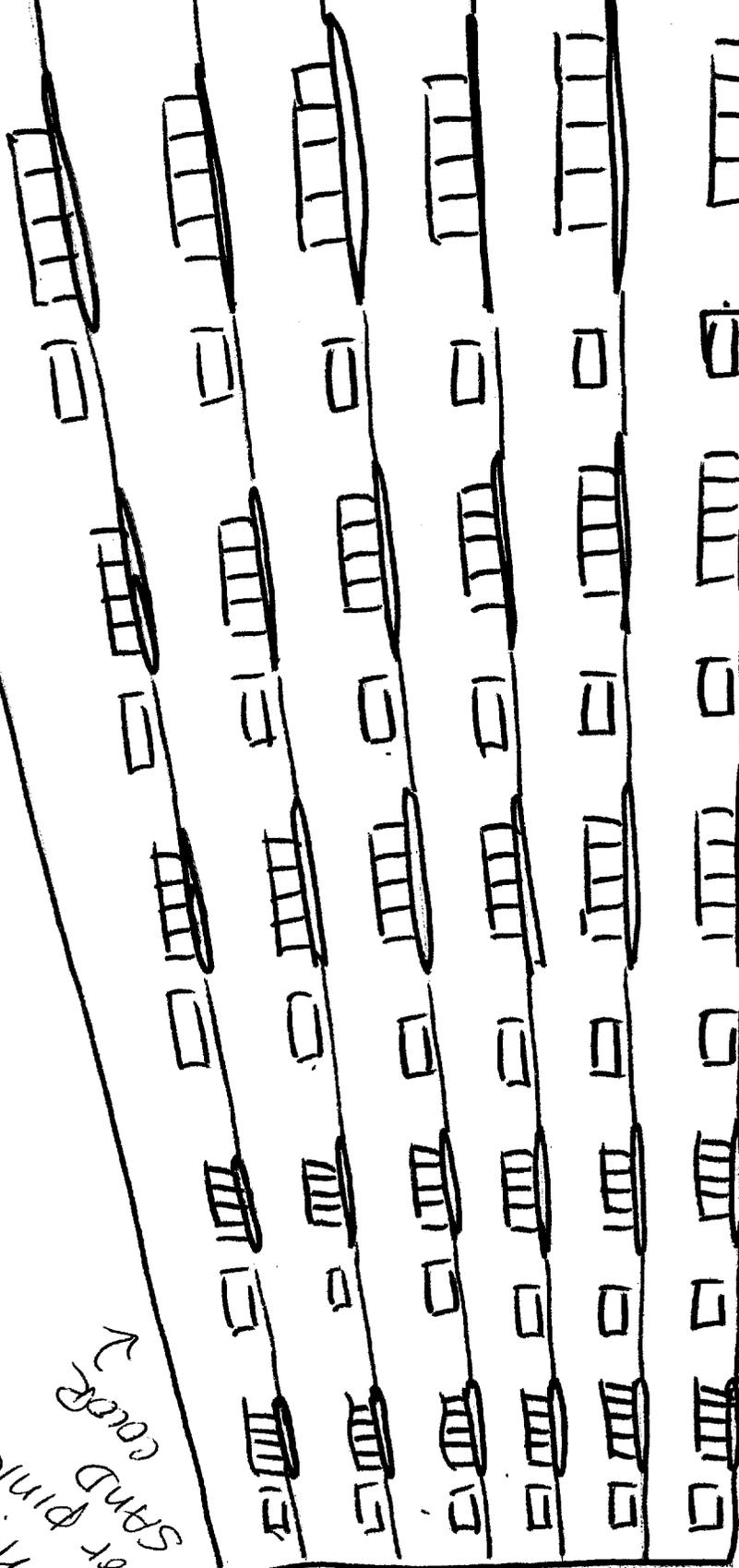
Third floor
3 windows



BUILDING

LARGE "PUBLIC" HOUSING "WOMAN" APARTMENTS
PROTECT WHERE LIVES FREQUENTLY

Salmon
Pink or pink
sand cover



SIDE WALK

CURB
STREET

TAB

~~SECRET~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DCC-48

1. (S/NOFORN) Information provided the remote viewer prior to the session is documented as a pre-session briefing and is included in the transcript. Photographs shown to the remote viewer are attached.
2. (S/NOFORN) Little guidance was given the remote viewer during the session. Some portions of the session seemed interesting and the viewer was asked to elaborate on those portions.

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~

SG1A

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500560001-6

Next 2 Page(s) In Document Exempt

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500560001-6