

~~SECRET~~

INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

REVIEW ON: Feb 2001

NOT RELEASABLE TO FOREIGN NATIONALS

~~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 DC-76

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a target 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. At TAB C are comments made by the control monitor during the session. See also Session DC-75.

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-76

TIME

#66: This will be a remote viewing session for 1100 hours, 30 January 1981.

Okay, this will be a, uh, pre-mission briefing here. We're going to ask you to go back to the area that we were in before. My information at the start of the session will be return to the area that you told us about earlier. And I'll start you off in a specific part of that area at the time of the session. Now I have provided you a sealed envelope of the main entrance door to the building itself.

#01: Okay.

#66: Later in the session we'll be focusing on that. I've given you a sealed envelope with the picture of that so that you make sure you go to the right, correct entrance of the building that we're interested in.

#01: Okay.

#66: And I'll have some specific questions there. You have any questions about being able to recapture the imagery you've had earlier today?

#01: Nope, no problem.

#66: Okay, fine.

PAUSE

#66 Relax and concentrate now. Relax. Relax. Relax. Focus your attention now on the area you have previously described. Return your attention to that area and focus in present time, 1100 hours Eastern Standard Time, on the target area. As you come onto the target, describe your perception to me.

PAUSE

#01: Uh, I'm back at the interior closet wall.

#66: Okay. Describe what you see.

#01: I'm looking through a....wall of glass and the equipment room.

~~SECRET~~

~~SECRET~~

#66: Okay. Walk now back away from the equipment room, through the door to door number one, door number one that you drew for me previously.

#01: Okay.

#66: Now outside that door, looking at that door, focus your attention on a black bracket in the upper right.

#01: Okay.

#66: Describe it to me.

#01: Uh, like, it's like folded edges along both sides. It's got a piece of black plastic inserted...not too thick...eighth inch.

#66: Reach out and touch it and hold it at arm's length away from you. Hold it at arm's length away from you. Read it to me.

#01: A...A...D...1...6, 6, I think...other number but I can't, can't read it...AD16 something.

#66: All right. Now stand facing this door. Move slowly through the door, till the door is at your back. Now you're facing inside with the door right to your back. Put your hand back there and you can feel it behind you.

#01: All right.

#66: Now starting at the scene to your left describe from your left all the way around to your right, describe the scene to me as you stand with your back to the door.

+06 #01: Okay. Have a...just a minute, let me look..... I get a.... get a counter top and a table on my left... It's got a... got a typewriter, um...it's like a recessed bookcase or something behind that against the wall...

Clockwise there's a...it's a white, no... It's like a lightness, I'll call it a wall made of metal...drop ceiling. I get a section of white or glass, I can't tell. It might be painted glass. And there's a door, and another piece of painted glass, maybe fog glass.

+08 And big cabinets...very tall...go all the way to the end of the room on the left... Have a like a gate, or partition in my front. Behind that are desks... Uh, there's...like three or four heavy metal cabinets against the right wall. Looks like a group of three and a group of two. And some kind of a couch or something on my right. A couch or a row of chairs...

#66: Okay.

~~SECRET~~

~~SECRET~~

#01: It's not a very attractive office, really.

#66: What do you experience that makes you say this?

#01: It's got a busy atmosphere. It's like a, uh, just a minute. It's like a....looks like the pool area for secretaries, like a secretarial pool or something. But that's not exactly correct. That kind of, uh that kind of labor or task. Just a group of people all the same doing the same thing.

#66: Okay. Move now so that you can see the equipment room that you've described before.

#01: Okay.... Okay.

#66: Now is this area occupied at the present time...1100 hours Eastern Daylight- Eastern Standard Time?

#01: No. There's no one there right now. The machines are running though...

#66: The machines are running, you say?

#01: Yes, whatever's making the hum.

#66: You say you hear a hum? All right. Now I have given you a sealed envelope of the main entrance to the entire building. Move your perspective now to this main entrance of the entire building, the main entrance. Stand outside the main entrance, 10 feet from the main entrance looking at it.

#01: Looking at the entrance.

#66: Describe it to me.

#01: Okay, I have something, *something directly* over my head. Uh square block, concrete or something over my head. I have walls to my right front left that curve inward. Uh, main door is recessed from the front wall. Uh, feel like I'm ascend four, maybe five steps.

#66: Okay. Let's back up away from the building further. Back up 25 feet from the building, 25 feet from the building.

#01: Okay.

#66: Now tell me the square thing that you saw, cement square block, tell me about that again from this perspective.

#01: Okay. It's, uh, like an entryway overhead.

#66: Okay. Now look up to the right of the entrance up to the right of the entrance.

#01: Okay.

~~SECRET~~

~~SECRET~~

- #66: Off of the ground about 10 or 15 feet and off to the right look up there. Describe that to me.
- #01: It's like a world pattern or a circle. Some form of grid lines on it. It's, uh, wait a second... Almost looks like a...like a side view of a facial pattern or something in a circle. Let me concentrate on it a minute.
- #66: I will wait.

PAUSE

- #01: Large "T". A super big "T" and a circle of this grid pattern. Uh, keep wanting to put these two lightening bolts on it but I think that's overlay. White squares, believe they're in the "T". That's all I get.
- #66: Okay. Move focusing this one area, move a little closer and see if you can read anything up there....
- #01: Sorta looks like a backwards letter...and an "A". It's, uh, it's white letters but that's all I can read.
- #66: Okay.
- #01: First letter is larger than the rest.... That's all I got.
- #66: Okay, stand now about 5 feet from the entrance looking straight ahead at the entrance. Now focusing your attention solely and completely on the entranceway, not moving your perception, solely and completely on the entranceway. As you do, ask yourself how many floors are there in this building. But only look at the entranceway. Simply ask yourself how many floors to this building?.....
- +19 #01: I have a overlay problem. Hold on a minute.
- #66: Describe your experience.
- #01: I keep flashing to the...I keep flashing back away from the building and it's causing me, uh, problems because the appearance of the building is causing me to think there's more floors than the answer I get. The answer I get is three. I flash away from the building and I get six and when I'm against the building I get three. I don't understand that.
- #66: Okay. Let's go back to the equipment room now.
- #01: Okay.
- #66: Move into the equipment room and tell me about your environment.

~~SECRET~~
4

~~SECRET~~

- #01: Large, cold, noisy, sterile, the air is treated.
- #66: This is the room that you described this morning as having the glass cases and so forth.
- #01: Yes, the blue boxes and glass cases.
- #66: Is the room occupied at the present time?
- #01: No.... I don't feel there's anybody in it. Appears just a temporary thing, though. Somebody should be but then left temporarily.
- #66: Okay, let's back out away from this area now to where you were standing inside door number one, and you looked to your left and you saw a counter top.
- #01: Okay.
- #66: Now tell me if there's anything on that counter...
- #01: I get a... Just a minute, I don't know exactly what this thing is.
- #66: It's not necessary for you to know what it is, you only have to describe it to me.
- #01: It's just- I know... It's, uh, giving me some problems. Just a minute.
- #66: That's fine, just relax and concentrate on the counter.

PAUSE

- #01: Some kind of a metal polished, polished, highly polished metal of some kind. But it's a mock-up. It's not real, and it's got curved sides...convex curvatures to it...very complicated. It's some kind of a round...roundness to the interior. It's a moving part or something. It's on some kind of a wooden stand. There's a notebook with a lined pages, a pen on a chain next to it. Looks like a binder of some kind. I get a slat feeling behind that like slats or slots or something.
- #66: Behind?
- #01: Correct. Like it's a background to this.... I don't know what it is, it's just a horizontal slat type feeling.
- #66: Okay, fine.
- #01: Metal slats.....
- #66: Other than what you've described is there anything else on the top of of the counter?

~~SECRET~~

~~SECRET~~

- #01: No, I don't perceive anything else there.....
That's all I'm getting.
- #66: Okay..... Now from where you are right now, where you are
right now, where the glasses or glass boxes or glass contain-
ers from where you are right now.
- #01: Facing the counter they're, uh, directly to my front is zero
and they're, uh, about 50 degrees clockwise...that direction.
- #66: Okay, explore in that direction. Tell me more about it.
- #01: I get like...I'm passing through sections of cabinets or
bins. There's a very complex grouping of shelving or some-
thing. These bins are full of things. I've passed through
at least one glass wall... I'm back in the equipment room....
That's all I'm getting.
- #66: Okay.....okay. Now I want to return to your perception of
the front entrance of the building. Return to your percep-
tion of the front entrance of the building.
- #01: Okay.
- #66: Now describe it to me briefly one more time so that I'm sure
you have the same area.
- #01: Okay, I have a square concrete type overhang and a group of
about 5 steps, recessed entrance very dark-
- #66: Okay.
- #01: -and inward curving walls both sides.
- #66: Now, you perceive this to be the main entrance.
- #01: That's correct.
- #66: There is another entranceway that others call the main
entrance. Go to the other one. Go to the other one.
- #01: Okay, I have a large flat faced wall with little glass...
kind of a....just a flat face opening.
- #66: And to the right of the door, 10 feet off the ground
~~on~~ the wall?
- #01: There's a...looks like a black white yellow or black white
red something pattern...larger at the beginning than it is
at the end, it's narrow....
- #66: Back up so you don't get involved in the pattern, back away
from it so you can look at it without getting involved in it.

+27

~~SECRET~~

~~SECRET~~

#01: It's a flowing pattern, it's very difficult...."dye" something... I just get this pattern. I keep flashing to this different, uh...thing. Let me work on it a minute.

#66: I will wait.....

+31

#01: Getting like a pat-, like a, looks like the outline of... uh, a decanter or a beaker of some kind....flat and it goes to a narrow neck. Got lines running horizontally through it.

#66: Is there any writing associated with this?

#01: Yes, but I can't read it. It's just white writing.

#66: Okay. Let's take one more look at this building from another perspective. Move up above the building and look straight down on it so that you might see the shape of the building.

#01: It's like the letter "F"...stubby letter "F".

#66: Okay, remember the shape of this so that you might be able to draw it for me.

#01: Okay.

#66: Now at this time I have no further questions about the target, but I would like you to comment and explore as you see fit at this time.....

+33

#01: Get an impression there's a, like a large environmental type chamber in the building somewhere.

#66: Tell me about the experience you had that makes you say this.

#01: I keep seeing a huge empty square...very large, very empty. I just feel it's a, it can be varied, like humidity, temperature. This sort of thing, it can be varied.....

#66: Okay.

#01: That's all I have.....

#66: Okay. From your perspective of looking down on the building here and you have this shape of the building below you...

#01: Okay.

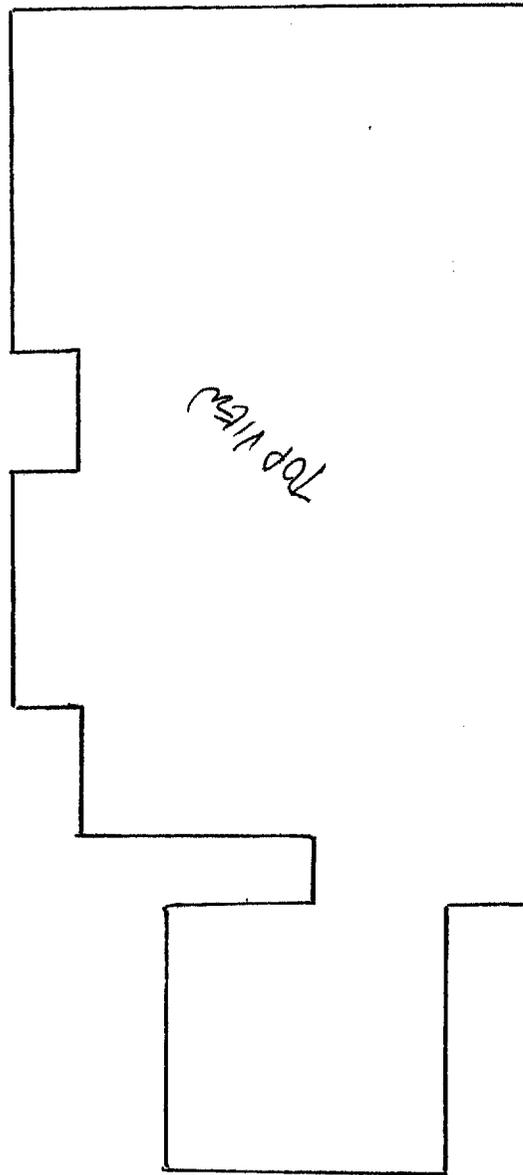
#66: Move up even higher now and look around the area and tell me the most prominent terrain feature. Make sure you- before you comment make sure you look all the way around the area and even out to the horizon and back to the area. Look all the way around 360 degrees and tell me the most prominent terrain feature.

~~SECRET~~

- #01: Terrain feature, okay. Just give me a moment...
Is that man-made or natural...that you want?
- #66: The natural terrain feature.....
- #01: I get water, lake.
- #66: Tell me the experience or the imagery you have that makes
you say that.
- #01: Get an outline of a cleared area, a large cleared area. And
it's lighter color than the surrounding area... There's no
man-made features there, it's like an emptiness.
- #66: Okay.
- #07: Maybe very deep. Also get a feeling this building's, uh,
higher section of the ground.....
- #66: Okay... Let's prepare now to draw the perceptions that you've
had... Move your arms, move your legs now. Let's prepare
to draw.
- #01: Okay, on page one this is the outline of the building. And,
uh, this is- I put an arrow in here showing the direction
that the photo was shown that you showed me....
- #66: That's your lefts and right and ups and downs as you perceive
them?
- #01: Right, yeah, that's from the top... And then on page 2, this
is, uh, like the front that I was talkin' about. I didn't
perceive any supports of this thing so I'm not sure how it's
held up. But this is like the overhang. And, uh, then there
was like two vertical pieces here. And then there was this
recessed thing with two curved walls, one on each side.
Steps, about five steps, and then these double doors. I
didn't perceive any windows or anything like that. That
entrance one, oh, and pattern number one which I drew on
another page is hidden by this overhang on this page.
- This is pattern number one, it's like a world with some, you
know, circular thing with some grid lines on it, a band around
it and almost a character of a face on the left side. I get
this funny lookin' "A" and then a whole bunch of writing after
it, which I couldn't read, but it kinda went down and the
further you went the smaller it got.
- #66: Okay.
- #01: And number 4, page 4, this is the second entrance that I got.
And I had, uh, like a recessed bottom portion of the building.
The upper portion was just a big blank wall. Two narrow slots
of black glass on each side. And then these double sets of

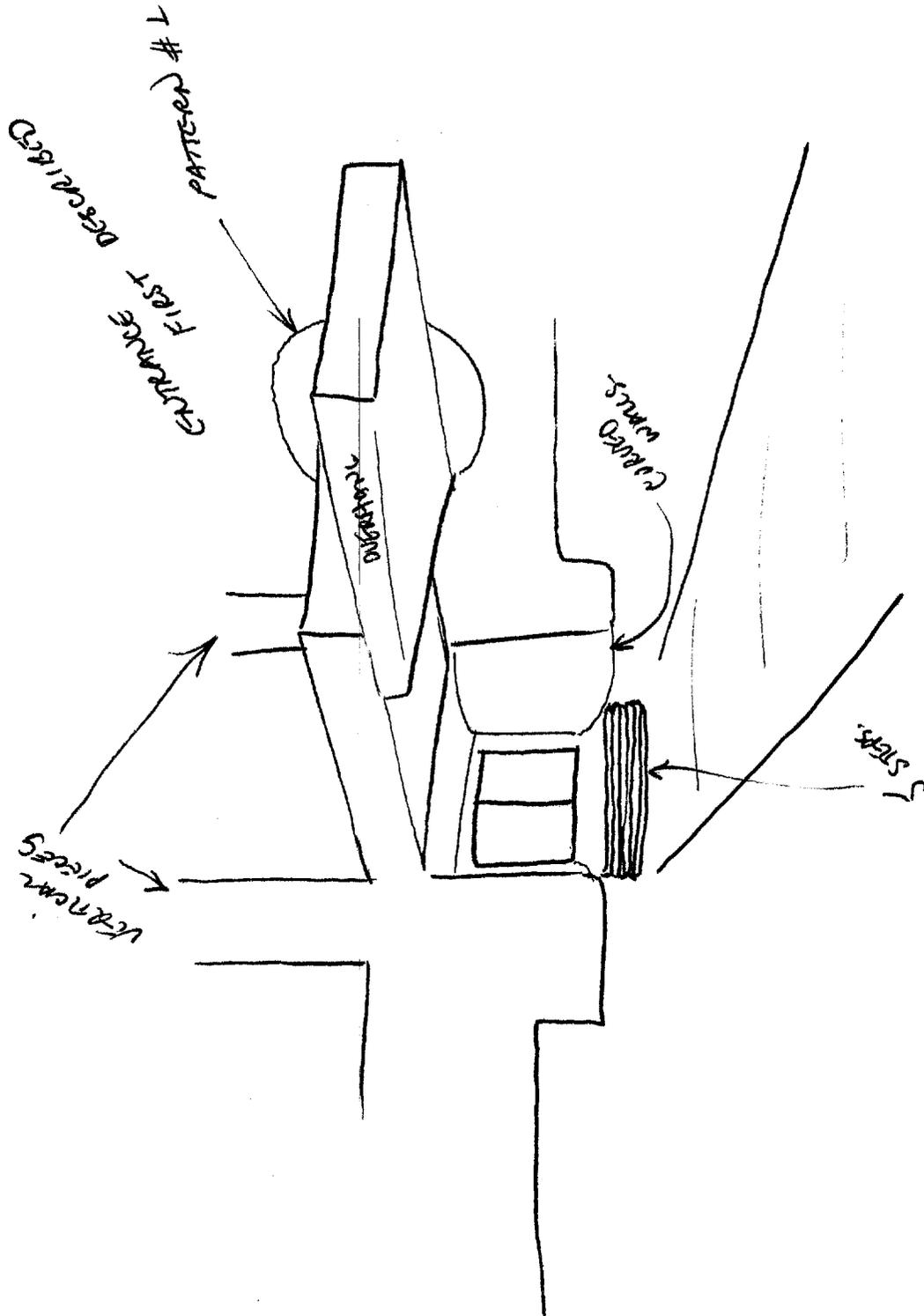
- #01: black glass doors. That's entrance number 2. And I had like overlaid beakers with horizontal lines.
- #66: Okay.
- #01: For pattern number 2. Page 5 is the glass box. It was made of blue metal and the front was glass and like the big glass casing on the front. And inside there was a wiring tree and these very delicately balanced motors. And there was, uh, some solid state electronic boards inside. And the glass front could be opened and closed. And somewhere inside this was another box, it's like a little box made of metal, it was solid, and it had a view window in the front, like a oval new window. And there was a loop moving through this box.
- #66: Okay.
- #01: Page 6 is, uh, a overhead view of the building in relationship to the water or what I think is water. It's just a big light area up here. And, uh, I referenced the building by it's own exterior outline and the parking area in rear. And it's sort of sitting dead center on what I see to be a elongated hill contour.
- And then page 7 is the object on the counter. And your guess is as good as mine on that. That's just what I perceive it to be, and I'm not entirely sure about that.
- #66: What did you mean by your earlier comment before we went to the tape here that it was difficult to draw these inside and outside of the, of a box?
- #01: Well, when you're remote viewing the, uh, these objects, you know, when you're trying to zero down on an object, what occurs with me sometimes is this... I get the impressions that I'm getting it, getting the object as a thought form more than anything else. And what's *occurring* is I'm getting the entire thought form all at one time. So I'm seeing literally in my mind, and I know you can't understand this sometimes, I'm seeing the *inside* and the outside of the object, and all it's angles at the same time.
- #66: Okay.
- #01: And for some reason that occurs once in a while and I just get an impression that's what's *occurring* now.
- #66: Okay.
- #01: So, you know, translating that to a drawing is like beating your head against a wall. That's the best that I can do.
- #66: Okay, do you have any other comments you'd like to make now?
- #01: That's about all.
- #66: Okay, good. That'll do it then.

TAB



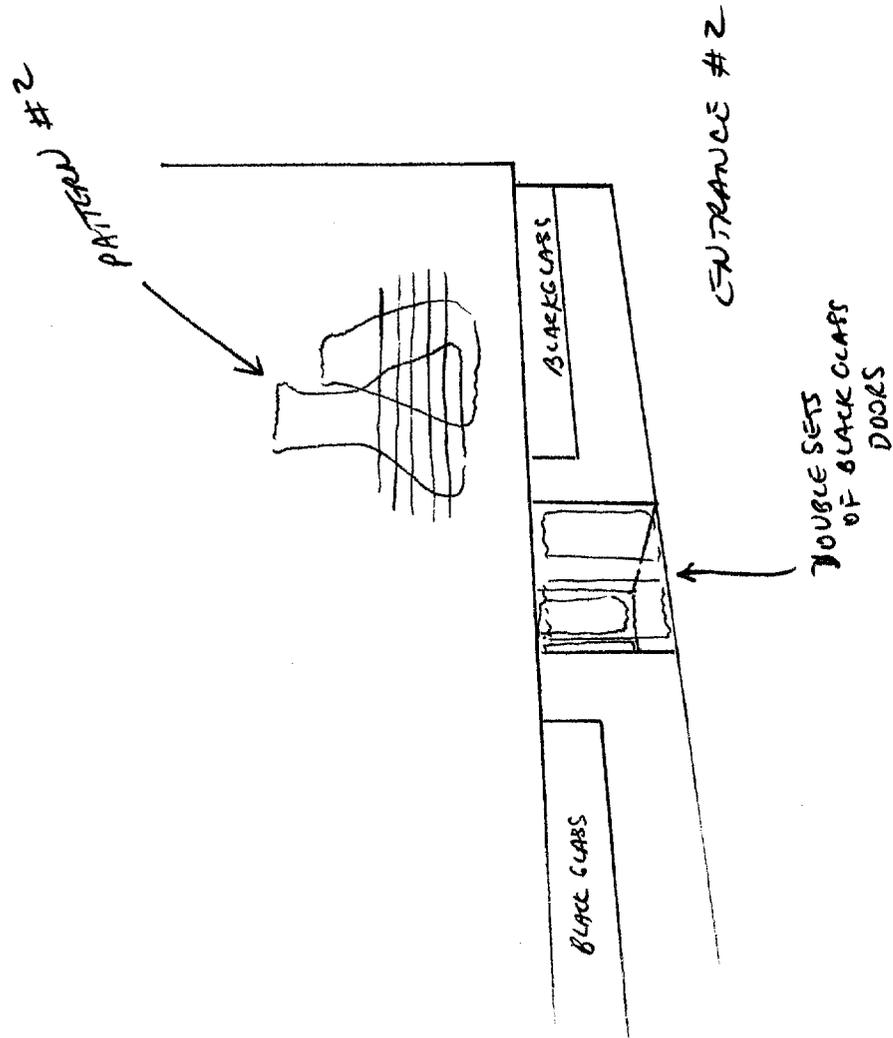
OVERHEAD OF BUILDING

↑
PHOTO PROVIDED
FROM THIS
DIRECTION.

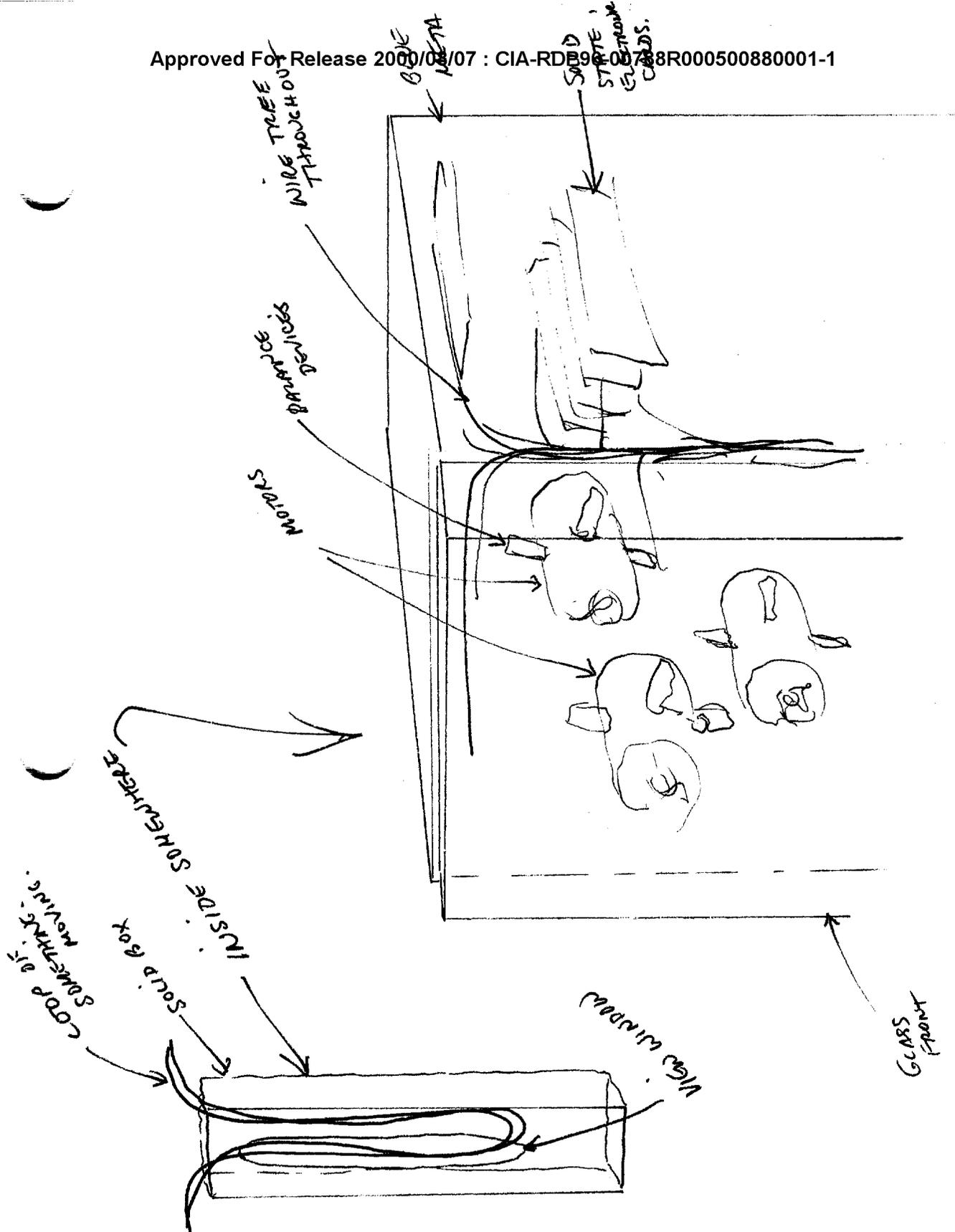


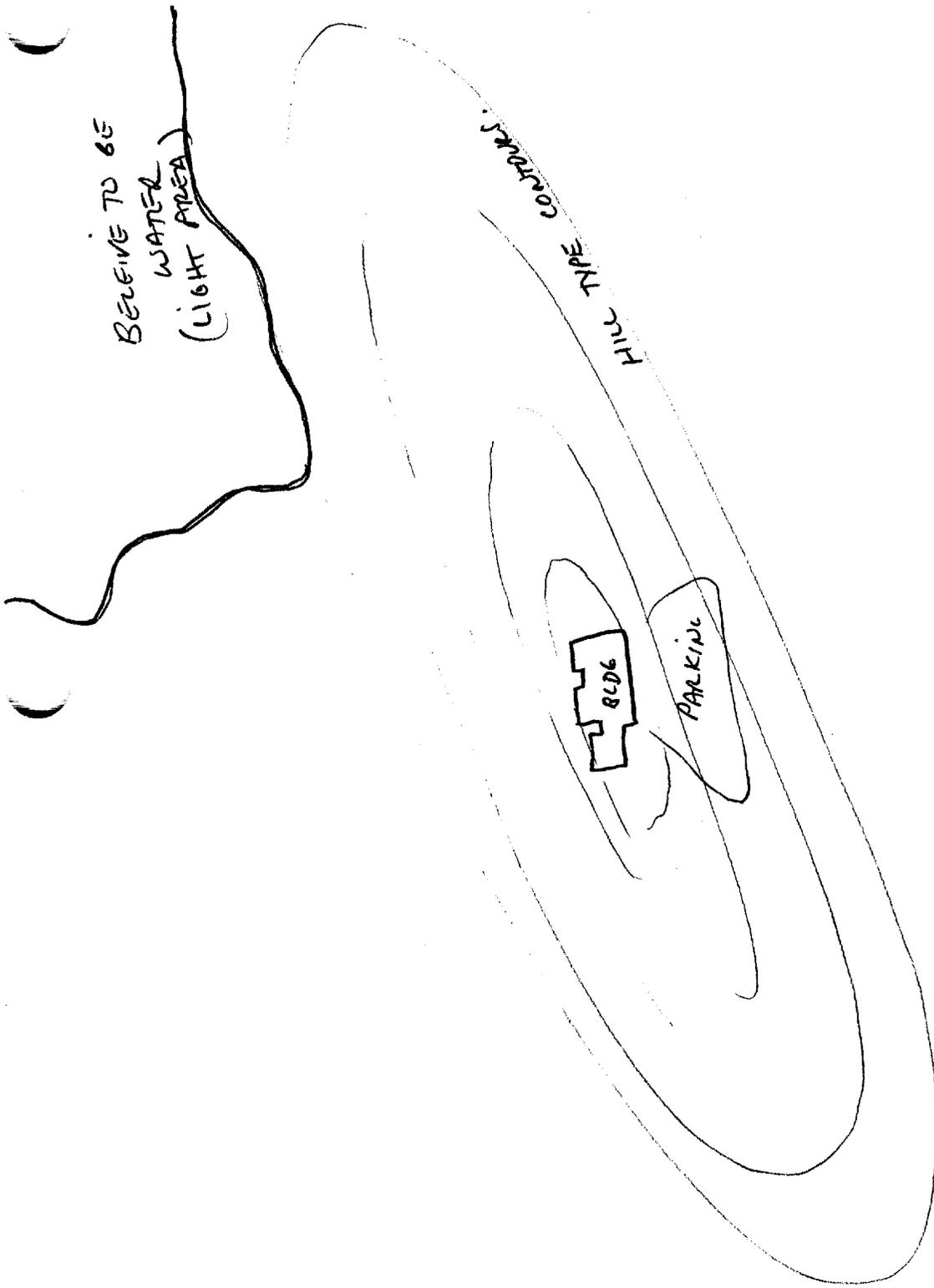
Q A

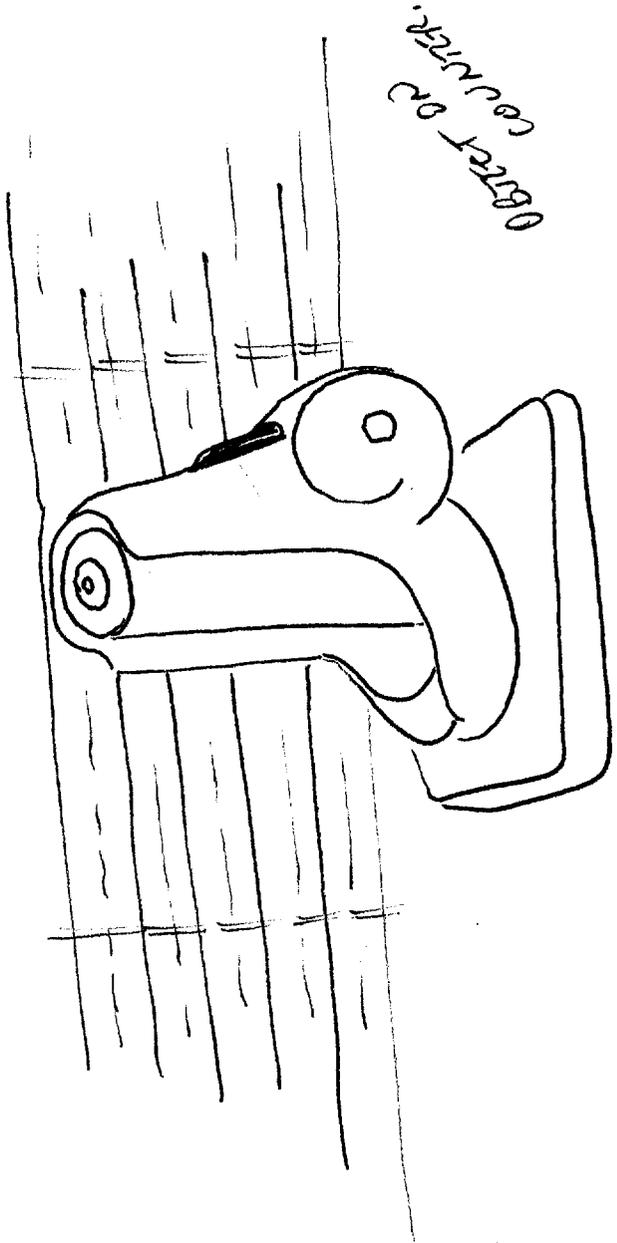
PATTERN # 1



5







TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DC-76

1. (S/NOFORN) Information provided the remote viewer prior to the session is documented in the pre-session briefing included as part of the transcript.
2. (S/NOFORN) At the beginning of the session the remote viewer was asked to refocus his attention on the area which he had described earlier the same day; session DC-75.

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~
ORCON

TAB

CONTROL MONITOR COMMENTS

REMOTE VIEWING (RV) SESSION DC-76

1. (S/NOFORN) This was the second session the remote viewer did against this project today. The interviewer now knew the identity of the tasking agency, but neither he nor the remote viewer knew what the target of the project was about.

2. (S/NOFORN) This session was monitored by the INSCOM Project Manager and two representatives from the tasking agency. During the session the following questions/directions were given to the interviewer by the personnel in the control room:

a. Have him (RVer) back up about 20 feet from the building and describe the front entranceway.

b. Have him go back to the counter-top and describe anything on it.

c. We think he focused on the back of the building. Try to move him again to the front entrance, (the main entrance) and look for the name.

d. Anything else on the counter-top?

e. Are the glass cases/boxes still in the room? If so, describe one of them.

f. Have him move his perspective directly above the building. Tell him we want him to provide us with an overview of the building.

g. Now, from a perspective of 500-1000 feet, have him describe the single most prominent terrain feature.

NOT RELEASABLE TO FOREIGN NATIONALS

ORCON