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INSCOM
GRILL FLAME
PROGRAM
SESSION REPORT

CLASSIFIED BY: MSG,DAMI-ISH
DATED: 051630ZJUL&*
REVIEW ON: Jun 2002

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GRILL FLAME

GF-014-82

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION #926

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
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 requester.
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 and narrative provided by the remote viewer. Target cuing information was a sealed envelope containing one photograph. At TAB B is the photograph which was in the envelope and shown to the remote viewer after the session.

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TRANSCRIPT

REMOTE VIEWING SESSION #926

#66: This will be a remote viewing session for 0900 hours 17 June 1982. Following is a pre-session briefing to the remote viewer. At this time I provide you with an envelope which conceals a photograph inside, which is a photograph of a building. Your task this morning will be to describe the target building, its interior, the activity within the building, the nature of the activity taking place in that building. Do you have any questions pertaining to the task set forth this morning?

#08: No.

#66: All right, fine. Let's prepare then for this morning's remote viewing session. Relax and concentrate, now. Relax and focus your attention solely and completely on the building in the envelope I provided you. Focus in present time, right now, on the building and describe this target to me.

PAUSE

#08: It's a white bluish stone.

#66: Describe the size of the building.

#08: Emphasis on the strength of the stone blocks..It looks like it has the strength and the durability of an old..European church. There's a....considerable feeling of weight on the roof.

#66: Describe the size of the building.

#08: It's the equivalent of three stories.

#66: Describe the entrance to this building.

#08: (mumble) cement steps and hand rails, that come up to the entrance of the building.

#66: Go in through the entrance and describe.

#08: Have a lot of plate glass on the first floor of building, on the first floor---

#66: Stand, go on.

#08: ---and there's a hollowness feeling, a void, like in terminal, it's public building like terminal, airline, a railroad station or church or something hollow.

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#66: Okay, describe this area just inside the entrance.

#08: It's just like---

#66: Excuse me, don't tell me what it's like, describe what you perceive.

#08: All right. There's a desk diagonally to the left, like a ticket desk, and there are stairs next to it, stairs that are leading up to a gallery type.

#66: Okay. Don't go up, stay down, tell me more about, right in front of you. What do you mean by ticket desk?

#08: Ticket, ticket counter or business counter.

#66: Okay, it's a high counter as opposed to a low business desk.

#08: Yes, yes.

#66: Okay now, very carefully, very carefully look at the area, and don't tell me what it's like, tell me what you perceive. Right now... Now are you alone in this area?

#08: Say again.

#66: Are you alone in this area?

#08: Just the lady at the counter, that's all.

#66: Describe what she's doing.

#08: She is a secretarial type...She's wearing a brown, brown business suit, with a yellow shirt that's associated with a company, represents it.

#66: Stand behind this person, stand behind this person and look out and away into the area inside the entrance and describe.

#08: A lobby, a lobby. There's a hall like tile on floor, directly in front of her, glass plate windows... some gold lettering, and a glass door, (mumble), lobby seems extended right and left, circular front.

#66: All right. Any other personnel in this area, this immediate area?

#08: Not in immediate area. Like they're not personnel. It has an international, (mumble) people, the people having specific national interests, people are of different countries, having a distinct national interest, if this perception's correct, (mumble). And the woman, business representative, foreign relations business representatives, foreign relations, business representative of foreign countries.

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#66: In this area, just inside the entrance here, at the counter, I want you to watch today as someone comes into this area, and describe the activity of this person, as he comes into this area. What he does. Watch him come through the door, and then tell me precisely what happens as he comes through the door and what is he doing?

PAUSE

#08: A bald headed man with a goatee, with an umbrella and a raincoat on his arm, approaches the counter, gives her something.. it's red...And she in turn gives him... an envelope and newspaper, and I see small envelopes.

#66: And what happens then?

#08: He's taking off and goes up stairs.

#66: All right. I have no further questions concerning the target. However, I would like you to take a few moments now and focus on the target here and report beyond the confines of my questions.

#08: That's it.

#66: All right. Remembering now, perfectly, clearly and precisely all that you perceived pursuing the target, let's prepare to draw.

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DRAWING NARRATIVE

REMOTE VIEWING SESSION #926

- #08: Okay, sketch #1, which I've entitled a white stone faced building. First impression of one was of very solid, heavy building made of white bluish stone, very, very heavy. Somewhat like an old European church I've mentioned. Second impression was that it was like a railroad station, because of the hollowness that I found within the building. And the last impression, because of the activity that took place, which I described, between a man and woman was almost that of a hotel, so it changed perceptively during the session. Do you want me to describe anything?
- #66: Okay, the entrance is some glass doors, I guess?
- #08: Yes, glass doors, I saw handrails with a series of steps leading to the glass doors as a predominance of glass plated windows, which constitutes, what I call the lobby area of the area. There was throughout the---
- #66: Let's move over to drawing #2, now.
- #08: --Yea, this is where things took a turn, literally. Drawing #2 which I've entitled lobby and the entrance perspectives. And this entire atmosphere had a perception of curviness to the entire thing. The gallery or walkway was also curved. As soon as one made his way through the entrance and perceived the lobby to the right or left, I also had a perception of a slight curve in the structural of the interior of the building. My attention was focused on the desk with this lady, as I described on the tape, sort of receptionist, business type lady, with business type clothes. Next to the lady, I noticed a wrought iron walkway or steps, that led to a gallery, with another walkway there, and I didn't explore any further. There seemed to be rooms in the background, but I'm not too sure.
- #66: By gallery, you mean if I stood on this upper part, I could look down over this lobby?
- #08: Yes, yes, the hollowness of the interior of the building persisted.---
- #66: Okay.
- #08: --In that portion of it anyway.
- #66: If I understand the major components then of drawing #2, you have put entrance way of glass doors, a counter or desk, where this lady is there, an open feeling, a roundness and a stairway.

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- #08: Yes. The lobby is about 10 feet wide, 10 or 12 feet wide, and whoever comes in there head directly and automatically to that main counter, does whatever business they have to do.
- #66: Okay. I asked you to watch somebody come in and what happened?
- #08: Yes.
- #66: Explain again to me what you preceived happened?
- #08: Very specifically, I latched on to bald headed man with a goatee, carrying an umbrella in his left hand and a raincoat draped over his left hand, all in dark colors. He went to the, I will label now, the receptionist at the main counter, handed over a red, what I would call a chit, like you would give in a hotel with some writing on it. I was trying to determine if it had a key, which would give me a clue if I was really in a hotel or not. I'm not sure whether it was a key, but there was something attached to it. It was not a red, red chit, it was more like a maroon, purplish type chit.
- #66: Okay, he enters and he gives something, the color of which may be maroon, to this gal.
- #08: Yes, she takes it, she took the chit, she turned around, reached into a pigeonholed type box, and again this all of this, and all of a sudden I said, "My God, may be in a hotel" and gave that individual a brown envelope, a newspaper, and three smaller envelopes, at which time the man walked away from the main counter and went up the stairs, the wrought iron stairs to the gallery, walkway.
- #66: Okay. So, we have basically this building that you've described, that has a glass door entrance and an open area just inside the glass door entrance, with a counter that people visit, when they they come in the door.
- #08: Yes.
- #66: Okay, anything you would like to add about your perceptions or how you feel about your perceptions?
- #08: No. They kept changing, I thought, well, when I saw her in a brown skirt and jacket with a yellow type shirt. I said, "Well, maybe I'm in an airline place or a place of business and then when you pursued me or pursued the fact that you want to know what type of activity, the actual activity, the literal activity and I followed the man handing the redish type, maroon chit to the lady, who automatically turned around, pulled something out of a box and gave him a newspaper and what appeared to be correspondence. So then I said, "Well, maybe I'm in a hotel.

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#66: Okay, if I understand what you're explaining, your perceptions, as to the labeling of this place, changed from railroad stations, church, hotel.

#08: A church to a railroad station type atmosphere, only because of the hollowness, the emptiness of the building.

#66: Okay, so if we reduced the labels that you put on this?

#08: All right, church, railroad station---

#66: Hotel?

#08: ---business, no, like an airline business activity and hotel.

#66: And at one time, you mentioned foreign or government connection?

#08: Oh, that's quite different, that was quite strong, I only looked at that to determine the nature of the activity which you wanted to determine, which you tasked me with at the very beginning and that came out loud and clear, in my mind, there's no doubt about that. There's a definite perception of various foreign national business activities or interests going on. ✓

#66: Okay. Other than, if we reduced the labels of church, hotel, business, train station, if we throw away those labels and look at what makes you call those labels, we have a glass entrance way and an open feeling on the inside, a counter and a stairway. ✓

#08: Yes.

#66: And a curviness of some kind.

#08: Yes.

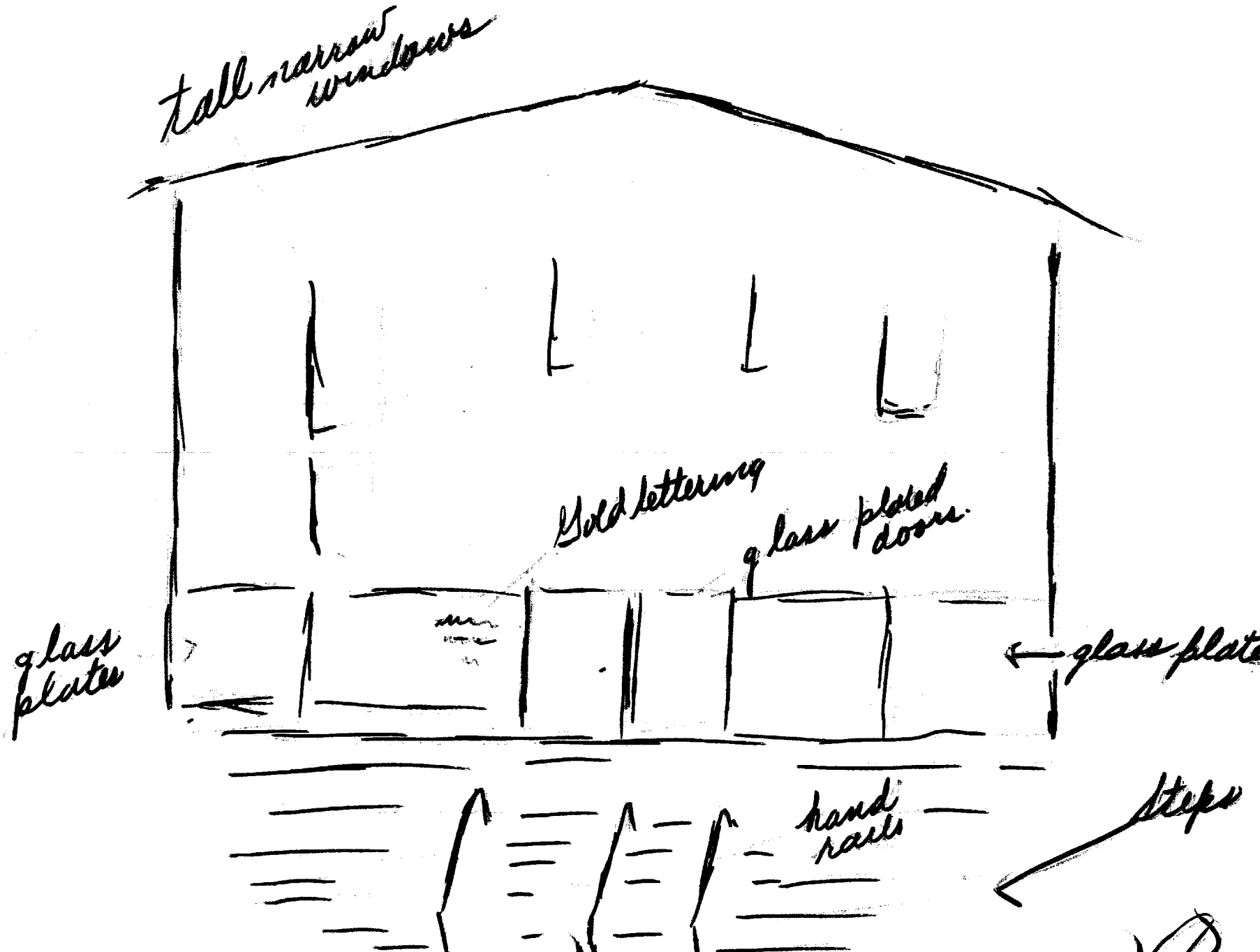
#66: Okay. Anything else you'd like to add?

#08: No.

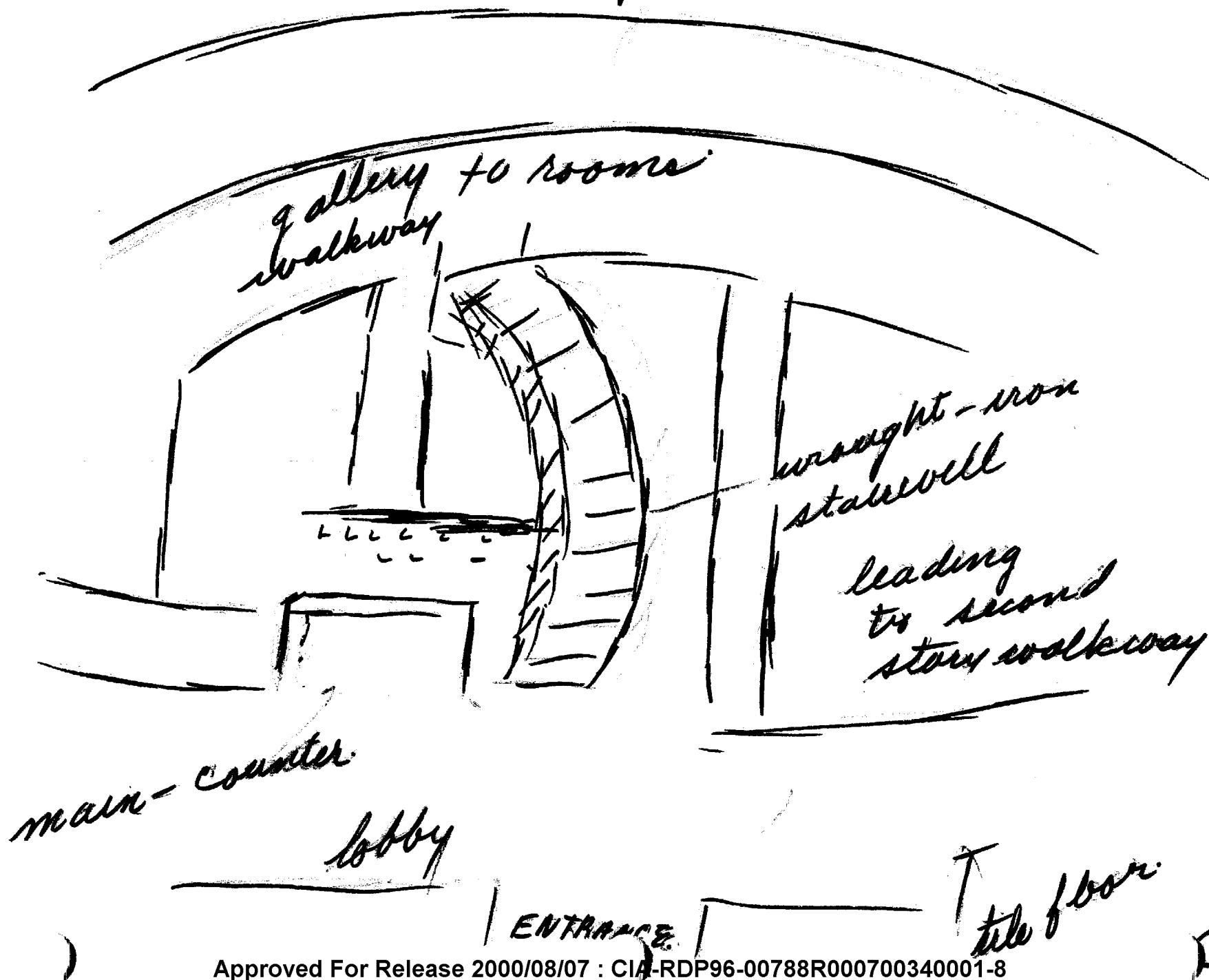
#66: Okay, fine.

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2nd Floor Stone Faced Building



Lobby ENTRANCE PERSPECTIVE



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