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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS

REVIEW ON: Dec 2000

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GRILL FLAME
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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DC-26

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning the activities of

SG1A

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.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-26

TIME

#66: This will be a remote viewing session for 1400 hours, 3 December 1980.

Relax and concentrate now. Relax and concentrate. Focus your attention now solely and completely on [REDACTED] whose picture I have shown you. [REDACTED] Focus solely and completely on [REDACTED] Now move backwards through time. [REDACTED] Move backwards through time focusing on [REDACTED] Move backwards through time to [REDACTED]

SG1A
SG1A
SG1A
SG1A
SG1A

SG1A

+08 #10.5: I got a.....it's off a window...I feel like I'm up several stories...got some sort of framing around it.....

I keep seeing this...like cluttered desk...

#66: What makes you say cluttered?

#10.5: It has things scattered all over the top of it.

#66: Describe these things to me...

+10 #10.5: Almost like a....a pencil holder....papers, loose papers.... Upper left corner is like a...a basket thing....books, pamphlets, and.....it sits against the wall...some sort of framing thing...like a window lookout or a...something square like a window would be...right over top of it..... I'll work on him for awhile.

#66: I will wait.

PAUSE

#10.5: Wait, I have a....[REDACTED] movement. He's, uh...like he, uh, just walked through a large doorway, like a office building or...hotel...modern...overcoat...raincoat.

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#66: Remember we want only [REDACTED]

SG1A

PAUSE

+17 #10.5: (Mumbling)...a desk again... It's only a small room...
I got him...sitting like very patiently...to the right side
of the room..... This little room is, uh, like someplace
off the hallway.

#66: Okay.

#10.5: And you look through the door and you can see the back of
his chair.

#66: Okay. Now...standing behind him and looking over his
shoulder, what is he doing? What is he doing?

#10.5: Well, it's like he's...in a half standing, half seated
position. His back is to the back of the desk. He's facing
more towards the door, offset to the left of his door. It's
like he's leaning against something that is butt high...
To the left of the door that I got is this funny rack. some
kind of a v-, a floor to ceiling...uh, rack thing, like a, uh,
metallic bookcase.

#66: Okay, now-

+19 #10.5: And, uh, I'm having this, uh, feeling that he's listening to
a set of very funny earphones.

#66: Okay, let's expand the time window from exactly [REDACTED]
to plus or minus 5 minutes from that time frame, plus or
minus 5 minutes from [REDACTED]. And as you look at that
broader time window report what [REDACTED] is doing.

SG1A
SG1A
SG1A

PAUSE

#10.5: This, uh...I get, uh...sitting, leaning over, writing
at his table, sort of in a very cramped and scrunched-up way,
like someone who sits and writes an awful lot, hunches over
the paper....and makes a...some sort of a special writing,
or drawing, like he's being very particular, like he's...almost
draftsman, like he's...got a jeweler's eyepiece. And he's
scrunched way over and the light shines down over his head.
And there's some sort of a straight edge and there's...
straight lines on the paper. That's one, but then the....
then he like gets up and goes to that leaning position. I
see him in that position...Wait.... The guy I saw before...
was different, he's waiting...they said. He's a different
man... He was skinnier, and he had a gray suit on. I don't
know if it was him or not... Something to do with a, uh,
the guy I first saw in here was a...more of a hawk faced guy,
narrower face, skinnier...wearing like a gray tweed suit.

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#10.5: The way he was sitting I thought it was very funny because he was like waiting. He was. He was like waiting with his hands crossed in his lap. In a leaning position like he was waiting for someone to come.

#66: And the one at the desk? Is he [REDACTED]

SG1A

#10.5: I think so, but he sits at the desk. And as I'm looking at him he's leaning over the desk. I'm sitting on the desk amongst all his clutter. And that's where I have the...that's where I have him with the, uh, black caps on his ears...like black caps on his ears.

#66: And is this the one who is writing?

#10.5: Yeah...

#66: Okay. In the precise time frame of him sitting at the desk and writing, look around the desk again as he's sitting there, when he writes, look around the desk again and tell me what else is on the desk...in that specific time frame where he's writing.....

#10.5: There's a...(mumbling) looks like a...inch thick pamphlet. Not a bound book but a pamphlet.... There is something a by my right here....which looks like earplug capsules, containers, earplug containers. Something small, round, cylindrical like that... They're just sorta haphazardly laid... to his upper right. And around under where I am is a...some more papers there I can't make out. There're like stacks of things on him desk, it's not four or five individuals. These are like four or five things that make a inch and a half, two inches high...in places...

Uh...most of- I'm getting this feeling of like...semi-formal pamphlets. Not bound textbooks, but...thick pamphlets of many pages that are final product, but they are not what you would buy in a store, they are what you would send to your... you know, your review board or your final study board.

#66: Okay. Now as he's sitting here writing, being very meticulous about what he's writing and lots of concentration, ask him to show you what it is he's doing. Ask him to show you what it is he's doing.

PAUSE

#10.5: I'm, uh, completely the last work on this....a very funny word. First I thought he said tri...as in three, but it's like tricular...tricular or triculateral...

#66: Ask him to show you how he does this.

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#10.5: He points to the pamphlet by his right. It's a quarter i-, three eighths inch thick. (It is...) blue cardboard, heavy paper... Like he gets it from there. The word was like I take it from here, meaning he gets it from there...

This document has a roundish design on the blue cover that... reminiscent of a, uh...it's roundish then it has another line on it. And it, for some reason it is reminiscent of a...the texture of the thing looked like a...fleetingly a husk of a... peanut. Like it had little marks all over it. Anyway I'm getting an idea that he transcribes specifically important things on...out of this light, light blue bound pamphlet...

#66: Ask him what is the purpose of what he's doing? Ask him to tell you what is the purpose of what he's doing.....

#10.5: I got a, uh...ah, my friend, that is very difficult to say. He is sending this information on somewhere, I know. That came from the last question too... This...process is extremely important. It's a process that he is concerned with, not a thing, but a process.

#66: I understand. What is the...ask him what is the...tool most important to this process. Ask him what is the tool most important to this process...

#10.5: I had a, uh...ask him to show me the tool... Had the impression it's inside of a, uh...plunging valve, uh, black cast steel or some such, and it's some sort of a movable part in it. You can imagine a short, squat, very stubby cast metal hypdermic of considerable weight. The thing thats plunges in and out is lighter polished bra-, uh...polished metal of some kind, like it's a valve or a special pump action. Some sort of a plunging action on the one end.

#66: What's it's shape, it's general shape?...

#10.5: Like a short, squat hypodermic needle.

#66: All right.

#10.5: But larger.

#66: Are you saying it's cylindrical as opposed to pyramidal or cubic?

#10.5: Yes, and it's...got two things that stick out of the top and the bottom.

#66: Okay.

#10.5: At one end. The other end is a little bit tapered.

#66: Okay. I understand this object. Now, I want to know about

#66: the thing that this object fits into.

+40 #10.5: All right, let me focus again, I'm out. Let me get back down and sit on his ashtray or whatever it is here.....
Well, this is a key control in a process factor...factor.
It's a key control factor in the process.

#66: Yes, I understand that. And we want to know-

#10.5: I know, I'm working.

#66: Okay.

PAUSE

#10.5: I'm getting it as being a part of a large massive engine of some sort...not engine engine, but I mean the machine complexity of some sort that is here in this facility. It is long and black...and massive, like a large transformer is. Huge, huge transformer, 20 feet high and I mean maybe 12-15 feet high, maybe 24 feet long. The...it has generally cylindrical shape tube, but it is not hollow or plunging or anything, it is packed with processing aspects and components. But the key thing that identifies this thing is some sort of a upsweeping rectangular on the end of it, like it's bulk is two different levels. It has one lower right hand level at 12 or 15 feet, but the left hand level is bigger and it comes out and up in a rec-, more rectangular feeling.

#66: All right, I have-

#10.5: It's on somewhere else, let me go back to him.....

#66: We are, uh, out of tape time now, and I'm concerned about the accuracy of your drawings as they now exist. You have any final comments before closing?

#10.5: No.

#66: Okay. Let's then turn to drawing as accurately as possible those things that you have at this time.

Okay, go ahead.

#10.5: Okay, um, sketch one here I have [REDACTED] sitting here at the desk. He's bending over very methodically transcribing something. Uh, he's located in a very small cluttered office, scientist o-, scientific office type of place. And I had the impressions that what he was transcribing had to do with the document that's on his, by his right elbow which is blue and has a funny circle on the top of it. Okay, um...

SG1A

#66: You said things like, talked about a draftsman and paying attention to what he was doing, and that what he was doing took some mental effort.

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- #10.5: Yes, I- also on the paper here you can see like there's a, there's a ruler out, there's a straight edge out. It's not like he is necessarily coding something, which is an abstract writing process. It's like he's copying something that is of a design nature and so he needs to draw straight lines... and he may need to label as well, but the, you know. 'Cause I saw lines on this paper that made like 72 degree angle.
- #66: Some sort of geometric shapes?
- #10.5: Some sort of geometric shape-
- #66: Okay.
- #10.5: -was on the paper. That would be unusual in a hand written letter.
- #66: Okay.
- #10.5: Or a- somethin' like that.
- #66: Okay.
- #10.5: In front of him there's a window. That's about it for sketch one, really. Now, I guess, I guess I went off the-
- #66: Okay, we've got the tape turned over now.
- #10.5: Okay. I guess I got off the bean when you asked me about... maybe I directed you off, or got you off the bean when I said this thing, what he's doing is concerned with an, with a process. He's concerned with a process. What I was getting at was he's conc-, he's reporting, he's writing about a process which is of interest, and he needs to write this and send it on somewhere. Or, or maybe copy the diagrams and send it on somewhere. And then in response to what is the main thing about this process, I was still tracking the item of his interest. So the process of his interest is directly related to this thing in sketch two, which looks like an eyedropper, or something like that.
- #66: Okay, so what you're saying, the information in the documents in front of him is about a process which concerns the thing that you've drawn in sketch two.
- #10.5: In sketch two, right.
- #66: Okay.
- #10.5: But it's not an eyedropper in the sense that it's not an inch and a half long, it is something which is rather large and is a larger mechanical device. Uh...three to four feet long.
- #66: Okay.

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#10.5: And eight to ten inches in diameter. And this thing is like a "T" valve or something that regulates flow of something. The plunger on the left moves in and out and therefore, and thereby regulates some flow in this process. And this is a key thing in the process that he's interest in.

#66: Okay. And this is what he's writing about-

#10.5: This is what he's writing about, yes.

#66: Okay..

#10.5: And it's black, heavy black metal. Cylindrical, gently tapering on the right, the cylinder on the left is shiny and plunges in and out and does not taper that I know of. It might- but there is some up and down flow out of these stubs that stick out of the thing up and down. Like flows into the big heavy metal cylinder and then is directed up and down to get out of it. And I know I have not drawn holes or anything that would indicate that, but there is some sort of an outward movement outside, away from the cylinder. That's sketch two.

Now, the thing in sketch two is a part of the large thing in 3A. This large thing in 3A is transformer in size, massive transformerness, 12 feet in diameter and 22 feet long. It's also black heavy metal containing all sorts of complex, super complex functioning stuff. Only one minor part but the key part to the process that this equipment represents is sketch 2 and it's located down in the back end and under the rectangular part of it. Somewhere down below in the bowels of this big piece of stuff.

#66: Okay. And again this is all what he's writing about.

#10.5: Writing about, not how he's writing.

#66: Okay, I understand.

#10.5: Okay.

#66: And how 'bout three B now?

#10.5: Three B is...I just put that in there, that's my version of what was like printed on pale blue cover of the document in under, or near his right elbow, which I believe is the source document for the thing about which he is writing.

#66: Okay.

#10.5: Okay. He's got some sort of a circle with a line around, a line around the middle of the circle design on it is all. And it looked like it was, oh, it looked like it was very

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#10.5: crudely printed, like almost mimeographed on- instead of really offset printing. You know, it wasn't a formal document, it was like a mimeographed document.

#66: Okay.....

#10.5: It had the quality of the little programs that they give out in elementary school when you go to your kids schools PTA meeting, you know, it's all flaky and speckling and you can read the words but it's not really cool. Gets the job done but that's about it.

All right. Now we come to another confusing portion of the session. Very beginning of the session, somewhere in the beginning of the session I had this man standing in the room. He was standing, leaning with his bottom up against like the corner of a desk, but not [REDACTED] Because I was looking at [REDACTED] what later turned out to be [REDACTED] desk, from the corner, and this guy showed up right in my way. I couldn't see. I had to sorta like peek around him. And I thought that like it was somebody that came into this room that [REDACTED] occupied to visit and I just happened to catch him coming in to visit. Then al-, that was very fleeting, and it was a very distinct intrusion in the area, it was very - bam! right in front of my face. And I had to like peek around him.

SG1A
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SG1A

Now...then, later on I, I think it was when you moved me and you let me drift a little bit wider in a time bracket, I had the feeling that [REDACTED] was standing over leaning with his bottom against this same desk with his headphones on and that the headphone wire went down into the bottom of the bookshelf like thing that I was, that was there in a corner by the door. And at that point, I think that that was valid imagery. I think when you let me drift in time, or when you let me expand my time window-

SG1A

#66: I opened your time window by plus or minus five minutes.

#10.5: Yeah, that that is an action that he performs in here, in this room during this time window. Maybe not the specific beginning one but later on. But I don't know where the heck the other guy came from.

#66: The other person that was not [REDACTED]

SG1A

#10.5: The other person that- when I saw [REDACTED] over there doing the, sitting in a similar, or leaning in a similar posture with his earphones on, that's when I- you'll hear me on the tape- that's when I said "Wait a minute. The guy I saw there first isn't the same one." The other fellow was thinner, had like a widow's peak, severe widow's peak, had deeply dark hair, thin in face, uh, wearing like a light tan, gray tan tweed suit. That was somewhat sinister in feeling. I had the

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#10.5: feeling like he was, uh, the investigator. You know, like the guy that catches the spy type thing. The guy who walks in off the street and goes into the spy's room and waits for the spy to return and catches the spy by surprise type of a situation. It's sort of Gestapo like, you know, lurking, ominous presence lurking right there, very self-assured and-

#66: Okay.

#10.5: -invest-, queer-, investigatory, queerying, or investigating. All right. So then, uh, in the widened time window [REDACTED] was over there. I finally resolved the problem that there was this other guy there that maybe had come and visited and left. I never saw the two of them together, by the way. You know, another thought was that well, maybe they were running a personal meeting or something. And, uh, the only other thing I have to add is that during the other parts of the session when [REDACTED] was sitting at the table drafting or whatever he was doing, he- at that time I felt he also was wearing earphones, and they're the old-fash-, older-fashioned kind with black cups on the ears and they have the...they have the metal rods that stick up out of the earphone part so you can adjust the length on the earphones. But I did not see an electrical cord on them. I didn't see that the cord ran back behind him back into this bookshelf like he was listening to the stereo or anything. It was like they were cordless. And for a fleeting analytical moment somewhere in the session when I realized that I couldn't see a cord. I had the remembrance, a very quick flashback to early childhood in playing with crystal sets, these little...they used to be about \$2.98, little, when I was a kid, little crystal sets. They were designed like a little rocket ship. All you had to do was plug 'em on to a ground and you'd get four of your favorite AM stations.

SG1A

SG1A

#66: Okay.

#10.5: You didn't really need an exterior power source or anything like that. Sorta had this idea of self-containment, possibly of crystal...crystal run rig. That's all I have.

#66: Okay. Um, I'd like you to return now to your thoughts of drawing number one here. Uh, and now apart from this session you will recall that you have visited [REDACTED] previously, and in previous sessions you mentioned a calculator like device that [REDACTED] is, uh, you identified as being part of [REDACTED] behavior. And I want to ask you now in addressing his activity in this room at his desk and doing his writing and so forth, does this feeling about a calculator play a part in what he does here in this room?

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SG1

#10.5: No. He's not doin' anything with that calculator type of thing. There's only one thing on his desk which vaguely resembles it, and that is a...little square box that, square box

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#10.5: that's on his upper right next to his, on the sketch, next to his, uh, light, his desk lamp idea. But that box, I looked at that box and the only thing I got out of that box was that it was like a paper slip holder, you know, like you do for your calls and notes and stuff like that. When I looked-, I didn't look at it asking if it was the calculator 'cause of course I didn't realize you were after that at the time.

#66: Okay.

#10.5: Had no idea that you would have been interested in that. The calculator was nowhere around, so what I- essentially I'm saying this so that people who look at that sketch don't read into that little box drawn up there as being a calculator. 'Cause when I looked at that box it was plain and simple - a slip of paper holder, a box for messages and stuff, little plastic thing or somethin'.

#66: Okay.

#10.5: No, did not get any feeling of a technical type of apparatus at all.

#66: All right. Good. Anything then that you have to add?

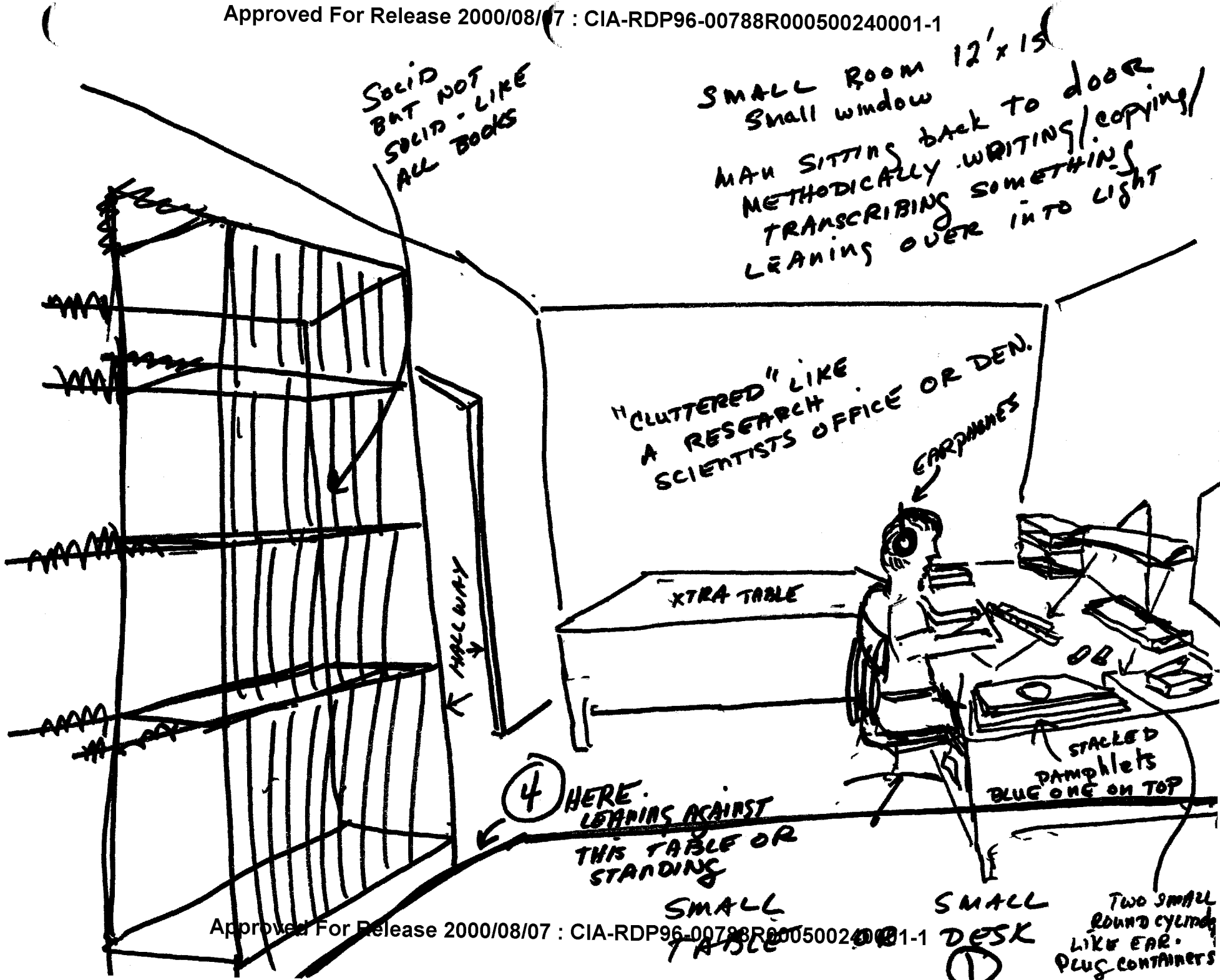
#10.5: No.

#66: Okay, fine.

#10.5: That's it.

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TAB



SOLID BUT NOT SOLID-LIKE ALL BOOKS

SMALL ROOM 12' x 15'
SMALL WINDOW
MAN SITTING BACK TO DOOR
METHODICALLY WRITING/COPYING/
TRANSCRIBING SOMETHING
LEANING OVER INTO LIGHT

"CLUTTERED" LIKE
A RESEARCH
SCIENTIST'S OFFICE OR DEN.

EARPHONES

XTRA TABLE

4 HERE
LEANING AGAINST
THIS TABLE OR
STANDING

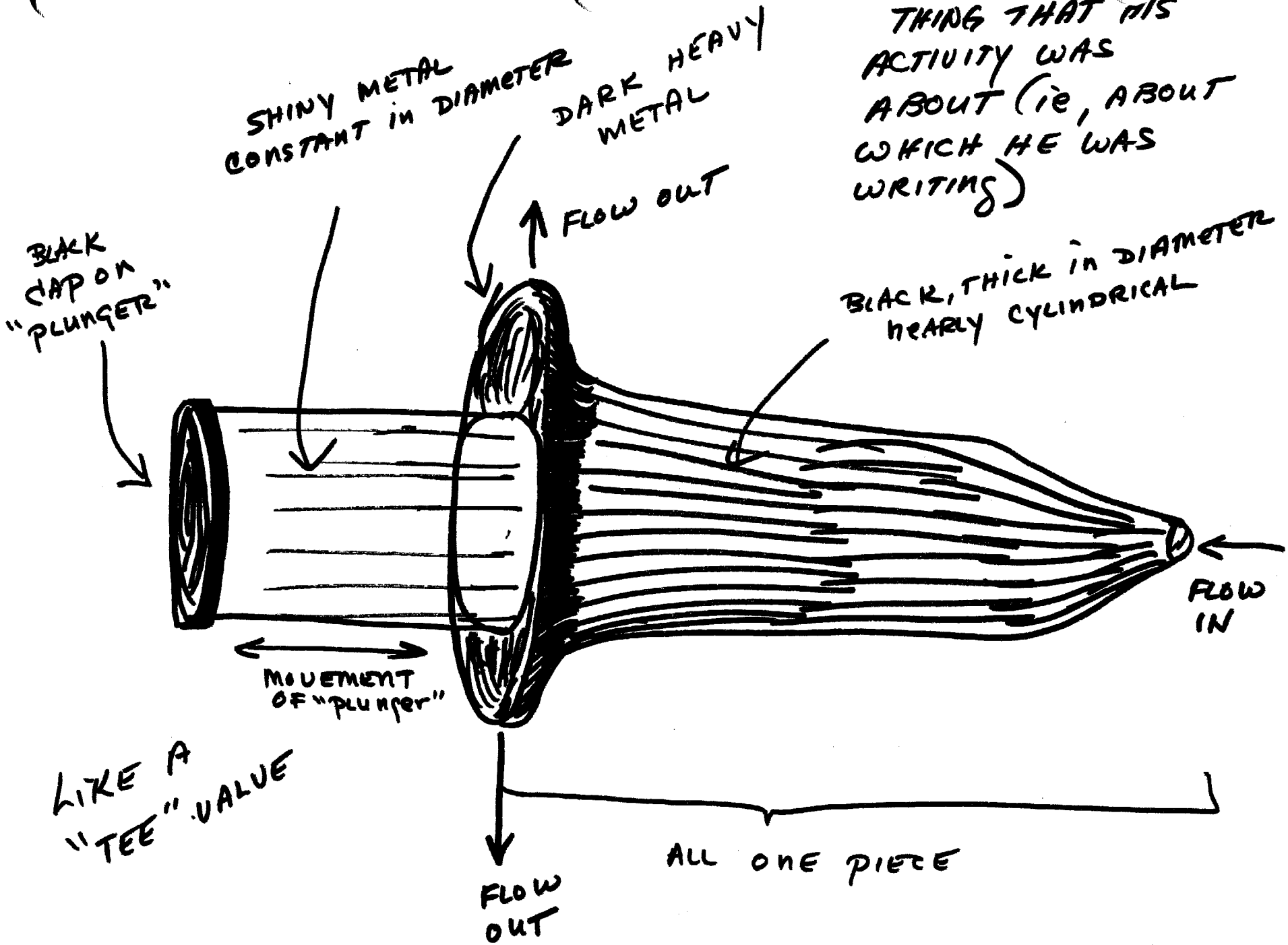
STACKED
PAMPHLETS
BUG ONE ON TOP

SMALL
TABLE

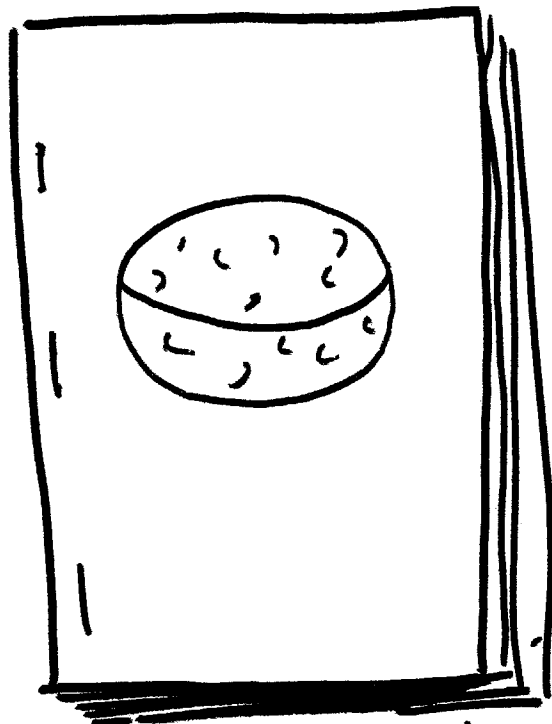
SMALL
DESK
1

TWO SMALL
ROUND CYLINDERS
LIKE EAR-
PLUG CONTAINERS

THING THAT HIS
ACTIVITY WAS
ABOUT (ie, ABOUT
WHICH HE WAS
WRITING)



LIKE A
"TEE" VALVE



3/8" document/pamphlet
Light blue cover
Circular cover design
R. FRONT OF DESK

SUPER
Complex.
FUNCTIONS
LIKE A BIG
GENERATOR OR
LARGE TRANSFORMER

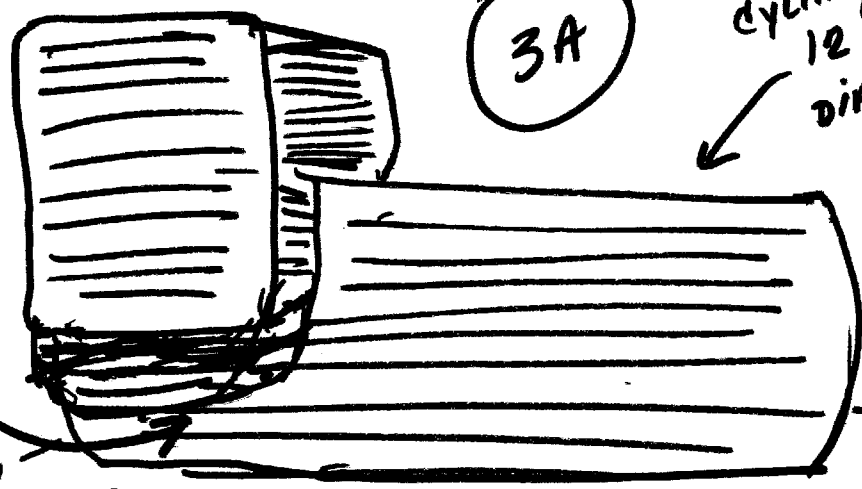
Low quality
PRINT LIKE A MIMEOGRAPH

3B

THE THINGS WHICH
DOES THE PROCESS.
WHICH IS OF HIS
INTEREST

SMOOTH
ROUNDED but
SQUARE

CYLINDRICAL
12' in
DIA



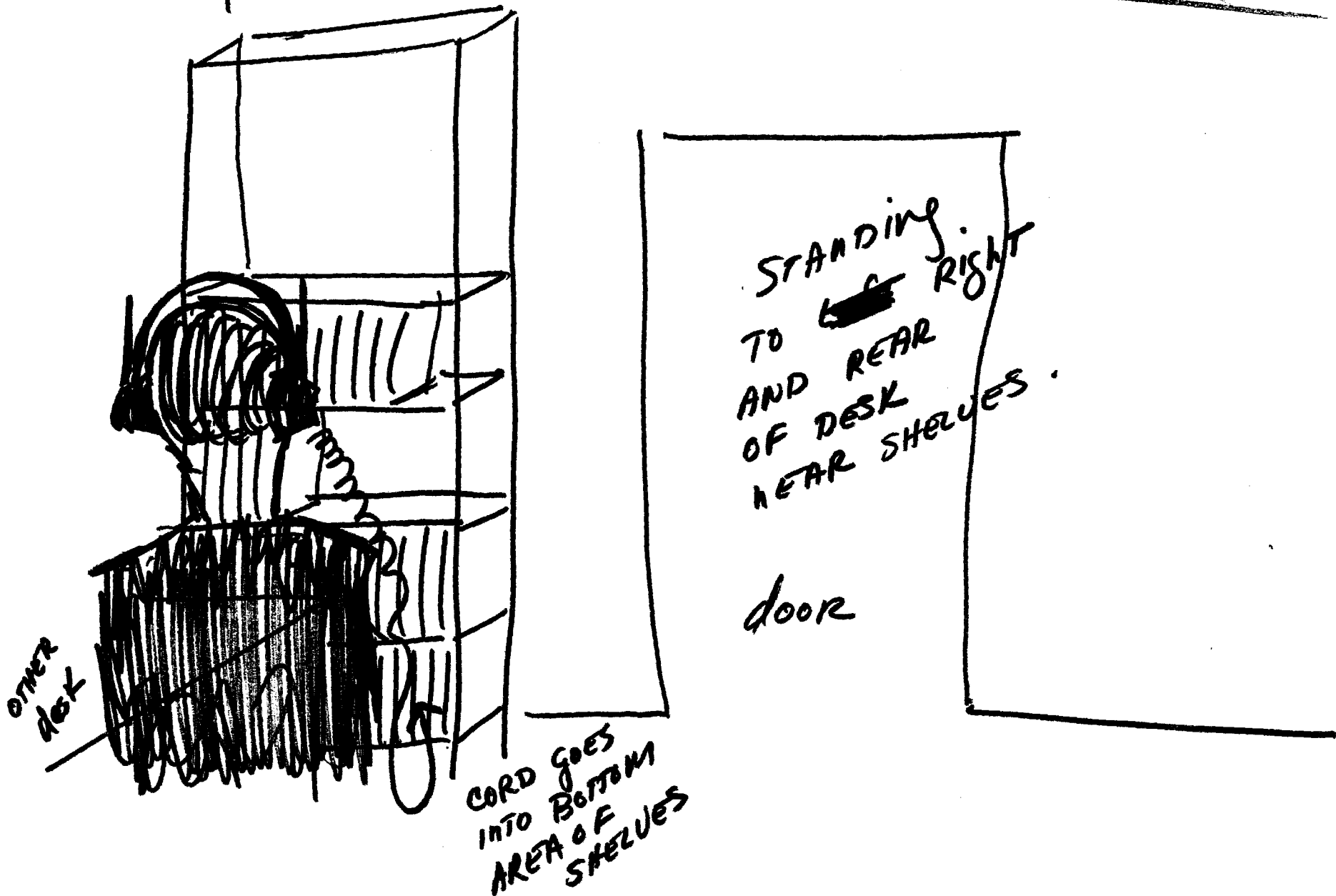
3A

12'

THINGS FROM
SKETCH #2 IS
down HERE
SOMEWHERE
INSIDE
IT IS A
PART OF A
OVERPACK
THINGS
PLATE

SOME SORT OF LOW RPM
PLATE

3



DESK

TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DC-26

1. (S/NOFORN) Prior to the session the remote viewer was shown the attached picture and told that the individual was identified as [REDACTED]. The viewer was told that he would be focusing on events of past time during the session and that intense concentration on discipline would be required.

SG1A

2. (S/NOFORN) During the session the viewer was told to focus on the time window of [REDACTED] and report the activity of [REDACTED]. The viewer was asked to elaborate on those perceptions he reported which seemed relevant to the interviewer.

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3. (S/NOFORN) This remote viewer has worked this target before and as such was familiar with the general situation prior to the session. The viewer did not, however, know what to expect in the specific time window provided. The interviewer had been briefed on what might be expected during the time window and attempted to elicit information relevant to [REDACTED] use of a computer or calculator.

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