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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

Copy 1 of 3

CLASSIFIED BY: DIRECTOR, DIA
REVIEW ON: MARCH 2000
EXTENDED BY: DIRECTOR, DIA
REASON: 2-301c (3 & 6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC18

1. (S) This report documents a remote viewing session conducted in compliance with a request for information on an event of interest.
2. (S) The viewer appeared very relaxed and had no trouble concentrating on the task at hand. There was no noticeable ambient room noise during this session. During this session the viewer was asked to remote view an event which took place sometime in April 1979.
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 location.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION REPORT CCC18

TIME

#14: This will be a remote viewing session for 8 March 1980.
The on-target time is 1030 hours.

PAUSE

All right, #10.5, the time is now 1030. I have a set
of space/time coordinates that relate to our target today.
Coordinates are:

SG1A

April 1979.

PAUSE

I want you now to relax. Focus your attention on the
latter half of April 1979. Sometime during this period
a significant event occurred. I want you now to describe
this event.

PAUSE

+01 #10.5: I'm in some kind of I have a feeling of a . .
a earth I'm in a I'm in a cone . . into
the earth. Like a shaft of some kind, I think. When you
started me working, I had . . a . . vision of a . . .
tree shape cloud or . . something like that. But I'm . .
. I'm down in this cone or stack. . . .

PAUSE

+05 It seems like maybe 50 feet deep, its metal lined and I
can see tubes and wires and lines and things all
around. Then a deck carved into the side.
Like you can, like a place where people can walkout and
look into this big vertical tube. And beneath me . . .
there is . . . a rounded bottom in this tube.

PAUSE

#14: Look for an event. Describe the event.

PAUSE

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#10.5: I don't know. Sitting at maybe 500 feet up looking at what appears to be a very soft cluster of light colored buildings. From the one building is a . . . is what I think is a stack. . . Now there's . . . I was sitting there looking at it and it disappeared in a cloud of dust.

#14: What caused this event?

#10.5: I had a feeling it was a explosion of some kind. It was inside because. . . the . . . I had the feeling for a . . . when you told me to look. . . . and then. . I started out on the balcony that I talked about, I saw a working of a . . rods that . . . seemed wrong. . . . and I was getting feeling of urgent evacuation. And then I was at footing and just very spontaneously just disappeared in a round cloud.

+10 The word, critical,

PAUSE

#14: Describe the results of this event.

PAUSE

#10.5: There There I'm getting this feeling that I I see a hole now. See a hole. But I do not feel that the entire complex is gone. Rather the hole is where the stack was and the latter, the rear part of the installation, is appears that there is a structure remaining which is part of the former "L" shape which is in my foreground. But I do have a . . very vacant vacuous feeling. Debris feeling. A destroyed feeling. Some sort of a hole where the stack was. And the rear part is gone now. I had to move myself in time. . . to get this.

#14: That's okay. That's very good.

+15 #10.5: I look forward. I'm just getting very fleeting imagery. But it is a . . . empty. I have a feeling of that its not occupied. I don't know. It seems baren around the tube of this place. . . . is not in the complex. It is or was out in a plains area with what appeared to be a . . . possibly large city some fifteen or twenty miles to the South or Southwest. But I have the feeling that the population of that is safe and was never in much danger. But the population of the people who work here was. And I . . . recall imagery of them exiting hastily, I thought.

PAUSE

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#10.5: Move me back to my time date.

Now let me relax.

PAUSE

#14: I want you to move back to the event that occurred the latter half of April 1979. I have no further questions for you. If you have anything that seems important that you would like to add, feel free.

PAUSE

+19 #10.5: I am, again, on the ground.

PAUSE

I feel that I'm . . . inside a . . . fence compound that contains this structure. The vegetation is low, if at all. The compound does not appear much larger than the . . buildings.

PAUSE

Its, again, central flavor of this. . its an "L" shape series, several story buildings, they're light colored. But again, the central feature of this place is this . . pinched stack. A WASP waste stack.

PAUSE

+21 And there is at the base of this stack. a rounded core . . . which fits nicely into the . . . base of the stack. I'm looking down on this thing from a . . . platform.

PAUSE

It is a I'm getting a feel for a reactor of some type. The thing which is the core is is out of metal - shielded. Has a very peculiar extra cap on top. Which looks almost like a huge nipple. Nipple shaped object.

PAUSE

+25 #14: Explain in more detail, what caused this event.

PAUSE

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#10.5: It has something to do with . . . a . . . appeared to be a . . . bank of rods which are operated. I'm only seeing a part. But these rods are operated pneumatically . . . hydraulically. . . They are like the tines on a fork. I mean, like the tines on a rake. And they are about three inches in diameter. And they are like pistons. They slide in and out of . . . a row of holes and its . . . when you said that, the thought of broken fuel rods entered my mind but I could not see anything really broken. But these seemed to work on a overhead hydraulic system and they seemed to all move in one load. Possibly eight or nine on a rake. They slide into the large chamber. I really cannot see anything. I wouldn't know anything wrong. I'm looking around in this long bay where I am where this is occurring; there are no people here. There's no persons here. I feel I'm all alone in the core area. And that whatever happened, happened in there. Was a long. . seems to be a long hallway. I don't know.

+27

PAUSE

Okay. That's about it. I've faded.

#14: Okay. I want you now to relax.

#10.5: And return.

#14: Close your eyes. Slowly return to the present, to today, 8 March 1980. 11 o'clock.

PAUSE

#10.5: First thing zeroing in was that there was. . . I was zeroing in on a weird cloud formation that was down on the ground level. That was the first imagery that I had. That was . . .

PAUSE

Just like that. And that down beneath this thing, it was like it was smoke coming out of a chimney, something of that sort. You know, how it will go up into the atmosphere and it will reach and inversion layer and it will hang and it will sort of spread out. That type of flavor. And that down and under this thing was, you know, some sort of a vague outline like that.

#6.5: How large an area would you say that was covering?

#10.5: This complex?

#6.5: No, the cloud.

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#10.5: Oh, the clouds. Not. . . a huge area. It was like oh, the cloud, cloud. . . an area like power plant size. Not a cloud that would be . . . not a cloud that would be a huge thing, cumulonimbus roaring along that's maybe 20 miles long and forty miles wide. Not that. It was like a mile by a mile and a half. It was like a . . . you know, like I was saying, it was like accumulated smoke in an inversion area from some furnace or something like that. Okay.

#6.5: Okay.

#10.5: All right. That was all I had. That was the first thing and then boom, I found myself inside this rounded V-shape cone like an inverted cone, upside down cone shape. I mean, no, no, like an ice cream cone the way you hold it regularly, the V at the bottom. Shaped, rounded thing.

PAUSE

Like this. That came down. . . How am I going to draw this thing now. It was coming down like this, okay, and this . . . there were rows and rows of of lines around this thing.

PAUSE

This is like a cut-away. Number 2 is like a cut-away. . . of this cone. Okay. And it was . . industrial gray. It was flashes of some porcelain. It had exterior pipes. You know, hanging on the inside of this open cone like. Was pipes and like maybe gas lines and fuel lines and hydraulic lines, but little stuff. Big stuff too. Yeah, now that I think about it, big stuff as well. It was as though somebody had never put the interior liner on a . . . on something. Okay, they never put the interior insulating thing on.

PAUSE

And the only thing which is really . . . other than that. . okay, the only thing which is a feeling about . . is up here at this level is a cut-away. . . in the circle. Okay. There was a balcony. The people could look out and look down. Okay. Down the tunnel. When they looked down the tunnel, what they saw was something that was just like cone shape inverted sphere, the upper part of a sphere, okay, that later on seemed to have some kind of a cap stone on it like this. If you follow what I mean. A cap sphere on top of the thing. So that when you looked at the whole thing, it looked nipple shaped.

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#10.5: And this was dark. This was all dark metal.

PAUSE

What another one? Resupply coming in here.

PAUSE

Okay, and like I was saying, there's all sorts of lines in this thing and they're in all sorts of stuff. Just paraphenalia - garbage all around this thing, so that you can see it go off and around like that. You know, I . . . these are for instances. These are not things that I actually saw in detail but these are examples of lines. . . and like hydraulic tubes and things. Okay. This type of thing. And what did I say, its industrial gray.

PAUSE

Some porcelain facing. Or shining stuff, porcelain like you know, like tile. Okay.

PAUSE

Okay.

PAUSE

That was the second shot, okay. And, oh, the size of this thing is . . . the feeling of the size on this is that this is maybe. . . this is maybe forty feet here. And that this is . . . possibly as wide as forty feet across the top. Okay. Later, when I was standing on the balcony and looking down I felt like I was looking about 25 feet down into this thing.

PAUSE

The next thing I worked was the balcony itself. . . which is this gentle curve feeling, okay. Actually its not that large so I'll have to make this higher. You see what I mean, its not that . . its not as large. . . as it appears in this because this fence/gate or whatever it is . . this railing that goes around the balcony, okay is like waist high. So a man standing behind it would make it . . because anyway I had the feeling of several people . . several men. . . I had this clinical feeling, like white coat, lab, lab type of feeling. Lab gown, lab shirt type of feeling, okay. Standing here. This is a tunic, you know, whatever, smock. Several men standing here.

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#10.5: And they're looking down. . . Okay, below is this big rounded object down here.

PAUSE

Okay. And . . . again, the circular feeling all the way down, like this. And again, all around them, these pipes and. . . and like . . . steamlines and whatever that go way down there.

PAUSE

Okay. The feeling at first was very much as though I was standing in a missile silo or something of that sort. Just rounded. . . definite feeling of cone shape. But I felt that I was above ground. Okay, I did not feel that I was below ground. I felt that I was above ground. Even . . . when I was at this level. Okay.

PAUSE

And this is the balcony.

All right. Then, I was out. . . I moved back out of the place to get a feel for what it was shaped like and everything. And I had a general feeling of this type of an L shape. . . This is sort of an aerial view now . . .

PAUSE

And this is like. I'll draw sets of windows in this building here to make it appear . . . its only about two stories high and the feeling is as though this building goes off. Somehow its connected to another building very close like. Okay, to make the general feeling of an L. And then this building in the back gets very technical. It gets very humble-jumble. As though there's a small abutment, I think and the building goes up here at this level and it has this shape in it here coming out of it.

PAUSE

Like that. Something like this. Its essentially an L shape with a stack sticking out of the base of the L. All right. I was sitting there just very nicely looking at this. . . Oh and . . . Okay, yeah, well, there's . . . its. . . That's all there is.

I did not see a big clutter of building or town or city - its out by itself in my feeling and its just surrounded by a fence and that's it.

PAUSE

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#10.5: Okay, and I was sitting there, you know, at a couple hundred feet I guess looking at this thing from an angle. And, the back . . . or the whole thing just disappeared in a explosion idea. It was just like there was this vast . . . this vaporizing. Okay. Okay. Then, it was like somebody took a cup and put a cup down over it. I couldn't see anything because there was this expanding cup going "ooooop" just like that, just like the classic shots of whatchamacallit atol when we were testing the H Bomb and everything else. Okay.

PAUSE

Okay. Then #14 asked me what was the result? Okay, this feeling of what was the result. So, I had to slip myself a little bit. I self slipped myself, I guess. Self slip. Self.

A little bit because I didn't feel that I was . . . because of . . . sort of the shock of the surprise of seeing this imagery which I didn't know was good or bad or not, I decided to slip a little bit in time and see what the place looked like then. Okay.

And in slipping an unknown amount in time, because I . . . didn't say, you know, to myself, go five days or go whatever. I said, move in time so you can see what this thing looks like afterwards.

PAUSE

I still ended up with this . . . with a feeling of a catastrophic event, but that the . . . but that in the meantime, excavation had happened and they had gone in there and they had managed to clean up most of the crap. Maybe dumped it back into the hole or whatever. There had been some type of an activity to clear it, but they had not yet torn down all the other places. You know, the one's that were destroyed but were still standing. Okay.

TURN OVER TAPE

edge of explosion but possible an accidentail detination of something which had certainly wiped out the rear end of the complex where it occurred. But it didn't necessarily totally obliterate things that were on the front end. So I . . . Because I still ended up with this feeling of of this building, you know, being here, like that, being all destroyed. You know. Being wiped out. Not habitable - but still standing. Okay, but this is the tail end of this building here and that the stuff where the stack was and everything was, was gone. Or had already been torn down and had been

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#6.5: This damage, could you see that from your perspective, from looking downward, could you see that there had been damage to the structure?

#10.5: Yes. I think so. I think so. Now, the curious thing is, not the curious thing, but I have to qualify what I'm saying right here. Okay, is because I, of course, I have to question all this. I have to question the whole thing, right. The feeling of "boom" was very spontaneous, but whether it was an explosion or a radiation, that . . . is something that an analyst will have to figure out because I would imagine that a sudden emission of radiation that would totally obliterate a lab would . . . could come through psychically as being "whoosh" you know, this same type of a feeling. So, I don't know what the story is, all I know is that several . . . some period of time went by and I returned during the mission and I had the feeling of a hole. Okay. But I also had the feeling that, well, at that time, you could certainly tell that the buildings had been destroyed. But these buildings, at that time, when I returned, these buildings were not being inhabited and they were of no longer any use. So whether they are even there today, I don't know, because we're dealing with a years period of time.

PAUSE

And . . . you know, debris. Debris laying about. But, impression. . . that some clean-up had. . . had already occurred or had begun. Okay.

PAUSE

That's. . . That's it for that. Now. I had feelings of just . . . associated with this, just before . . . when I was sort of like wandering out, #14 said, what was the significant event. I was wandering around looking for some significant event to happen and I had a feeling of some urgency - began to feel. I had a feeling of people leaving the area. And I was sitting there and I was saying, Oh that's cool, you know, its the end of break. You know, or works over for the day, you know, or whatever the story is. And I was sort of sitting there at a couple hundred feet looking at the complex and this feeling came through. Okay, then I returned and that put me back in the time slot. I guess. I asked that because I wanted to let him know that I had wandered away, right. So #14 put me back in the time slot. And, the feelings that I had were . . . or the . . . I was somewhere down below. I was somewhere interior to this, like down and under the workings of this stack in Sketch 4. I was down in the building beneath it.

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#10.5: And there was a feeling of a . . . first I was . . . Yeah, okay, that's what I did, I went down through . . . went down and under. I had the feeling of a blank, shiney metal wall. Sort of a caverness area almost. A blank. . . somewhat shiney metal wall. Of some good size, six or eight feet. And the thing I can describe this to be is a rake like thing. There were sets of holes in this wall. I felt that no humans went here or seldom went here. Okay.

PAUSE

What have I got, I said seven or eight I think. . . during the session.

#14: Eight or nine.

#10.5: Eight or nine, okay, I'll put down eight, okay.

PAUSE

And, that I had the feeling broken . . . I had the feeling of a broken rod that was being stuck in one of these holes was the cause of what had happened. Because he asked me what was the cause and I had this feeling of a big rod being placed in this hole sort of automatically but I couldn't see what it was yet. And that this rod was broken. There was something the matter with it and that was the cause. But I didn't see any break or anything like that but I had the feeling that this thing was in error. Okay. And this was an automated thing so that if I was . . . this is a front look. Front look. And this is a side here. Here is this wall thing. This goes down into the distance and there are these holes along it. Okay. And that protruding from these holes are these rods which are on some sort of an automatic loader which comes up like this, hydraulic and which goes off in the distance. Okay. And that this things slides, automatically slides. . . these rods in the hole. No man walks up and slides them in, this machine comes from way across this open area and slides these things in. Okay. So we end up with . . . I have this feeling of this machine. Massive metal, like a metal rake that's broken, like a hand. This. This metal rake slides these things in. Okay, here is a rod sticking. . . the rod being fed into the hole there, rod there, rod for each one of these things. And this, this bar or whatever was the middle has several supports in it like this. You know, sturdy metal supports like this and this thing in turn comes here into the foreground. . . like that. Okay. And that here is this here sticking across this open room. Is that. Okay.

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- #10.5: And like these things pick rods and load them in or at least, either loads them in or adjusts them in and out or something like that. But anyway, that's what I was looking at. That's . . .
- #14: Do you have a feeling for the position of the rod that was defective?
- #10.5: Well, no not really. It was on an end thing. It was on an end. I had various. . . you know, as soon as I felt broken rod then I started manufacturing various things that were wrong, you know. Internal broke or out of alignment or the machine messed up and it broke one as it went in or something like that. You know. So, I really don't know.
- #6.5: So you think that's where the accident or whatever took place?
- #10.5: Percipitated. Yeah. Was the cause. What caused this.
- #6.5: What time of day did this occur.
- #10.5: I don't know. I don't know.

PAUSE

It was hard to tell. Like I said this is in an area where they're aren't even any people. So, I don't know. It could have been before that. You know, it would have been several days before my target date. Or it could have been right then, bam, just like that.

- #6.5: Okay, well let me rephrase that then. You are standing outside observing and all of a sudden boom, what time was that?
- #10.5: Well, I have the feeling that that was daylight at the local place because usually I sense whether . . . I don't even talk about it but I sense whether I'm day or night. I had the feeling that I was . . . that it was daylight. I had the feeling like it was . . . well, any feeling would come through like that.

PAUSE

1030 in the morning. Late morning, not noon. But if I had to take a stab, just a pure guess sitting here on this sofa, I'd say 1030 in the morning, somewhere around that.

PAUSE

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#10.5: Okay, let me do you . . . where this thing, where six is, I'll put in seven. Its like here is this wall. Or bank of stuff or whatever it is. I had the feeling that the big roundness was up here. But, not really visible, but not really visible but that the big roundness was up here.

PAUSE

Some distance. . some catwalk feeling.

PAUSE

Some feeling of glass here. Say, say, glass that observers of the work would . . would use and . . this machine. . . moving, I don't know how it moves, I can't say. It moves back and forth as a minimum. The machine, the machine facing. . . services by moving back and forth at least but where it goes to get the rods or anything like that I didn't see or whether it goes up and down as well or sideways, I didn't see anything like that. But this is some distance. I had the feeling this was maybe. . . . Oh, 25 feet away, okay. This is 25 foot open area.

PAUSE

And the feeling of this wall being curved up higher. And I'll just label this as bank of holes.

PAUSE

Like that. And this machine here that's in Sketch 6 is what goes in and out of those things.

PAUSE

And I do have a feel for the geographic area. Let me just do a little quick one. All right, that's Sketch 8. That there are . . . is essentially a plains area but there are some hills, which cardinal direction, I don't know. Well, wait a minute. Wait a minute. I said a town to the Southwest, I think. Hills. Okay, this is essentially just a big bowl or big plains area I guess. Okay, and this, the installation is out here by itself. Okay. And that its'. . . I had the feeling it was only serviced by a single road and that it was 20 to 25 miles maybe to a city of some good size. 250,000 people. Good size city out there but that what happened there did not hurt the city. Now, they didn't . . if there was an

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#10.5: emergency happening, they didn't have to tell the city about it. Because what happened out there was cool, you know, the place got wasted, that's all right, probably nobody in town would even know that it happened.

To a medium size . . . to the Southwest and this is open plain.

Hills and these are hills, they are not mountains.

Complex all alone. Isolated.

Those are some quick feelings I had.

Okay.

PAUSE

#6.5: Do you, again, (not audible) maybe some of this will be going over some of the data that you had. What was the explosion or whatever it was inside the structure? (Not audible) some kind of occurrence that occurred outside that affected you, came from within.

#10.5: Yes, I feel it was internal to the building. An emergency situation inside that resulted in a catastrophic . . .

#6.5: Then you said you had a feeling of urgent evacuation?

#10.5: Um hm. Like all the . . . all the loose bodies, all the loose odds and ends that didn't actually have to be there were like okay, guys, get out of here. Had the feeling of numbers of people leaving - not panicked, but hurried. And it seemed unusual, because you know, at first I said this maybe, this might have the feeling for why I gave the time of the event. And it may have to do with the evacuation instead of the actual accident because I was saying, I was sitting there saying, Oh, well, you know, its just lunch hour, all these guys are just going to the cafeteria. And I said, No, they are not just going to the cafeteria, there's something wrong and this is why they are all leaving. Okay, so that sort of deletes the lunch hour time period as being when the thing happened because it was

#6.5: Okay, but on the other hand I got confused because when #14 asked you the result of this, you stated that you saw the hole but the entire complex not gone but you had the feeling of not being occupied. And I wasn't quite sure. . . I'm trying to tie these things together. Like you said you have a feeling of not being occupied okay.

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- #10.5: Yeah, that was . . .
- #6.5: I didn't know if one preceded the other or . . .
- #10.5: Yeah, the evacuation was first. Okay. #14 asked me what significant event and I was seeing some people leave and I decided that that wasn't. . . that it was an emergency, it wasn't lunch hour and I backed off and I was looking at the place from a couple hundred feet and it went boom. Then #14 asked me in the session, I think, some sords to the effect of what is the result of all this.
- #6.5: Um hm.
- #10.5: And I had to move myself in time. I moved later in time. After everything. And I went back and that's when I saw the hole and that's when I saw the damaged, wiped-out buildings, but still standing. And it was nobody there. But, it was as though people came there to clean up but nobody stayed there. There was no work going on because everything had been ruined.
- #6.5: You said that the population of that city was not in danger. (Not audible). But the population within the complex was in danger and I'd say from what?
- #10.5: From the emergency. That's why they left. All the useless odds and ends, you know the people that punch typewriters type people and the people that run the elevator type people - they were told to leave and so they left the complex.
- #6.5: I still want you to define what the danger was that they had to leave from. Why? Okay.
- #10.5: I think that they knew that there was going to be some sort of a critical problem arising in the complex so they got rid of all the. . . they told all the people that need not stay there and get killed to leave. So they evacuated the place. That's what I'm trying to get across. Is that coming across?
- #6.5: No. It is and it isn't. Yes, I . . . I . . . hear what you're saying and understand and everything. I'm still trying to understand, why is it that I must leave the area.
- #10.5: Because there was going to be the explosion or there might be the explosion. See that happened all first, before the explosion.

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- #10.5: So there was this evacuation. And I was sitting there looking at the complex and then it . . . was wiped out.
- #14: Maybe I can help. Just after you described the urgent evacuation, quote unquote, you said it was critical, something critical, that seemed to be a key word.
- #6.5: Um hm.
- #10.5: Okay.
- #14: Maybe that had something to do . . .
- #10.5: Yeah. I have the feeling, Boss, that this . . . there was this emergency, they knew that there was an emergency, it didn't catch them with their pants down. They knew that there was a problem and they sent everybody packing that didn't have to stay and work on the emergency.
- #6.5: Okay.
- #10.5: So the people packed and they booked and then the emergency progressed and progressed and it ended up in some sort of a catastrophic explosion or something like that. But that the people in town that were 25 miles away - they weren't endangered. The people knew or the feeling was that whatever went wrong there would just be a little "oomp" - it wouldn't be a huge humongous explosion that would wipe out
- #6.5: Do you have a feeling then of how many casualties resulted?
- #10.5: No.
- #6.5: If any?
- #10.5: No, I have no feeling for that.
- #6.5: Do you have a feeling of what the area is like now?
- #10.5: Today, no.
- #6.5: Okay, that's all the questions I have.
- #10.5: Okay.
- #14: Is there anything else you'd like to add?

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#10.5: No, but I had forgotten about that critical.

#14: It seemed to be a key word type thing.

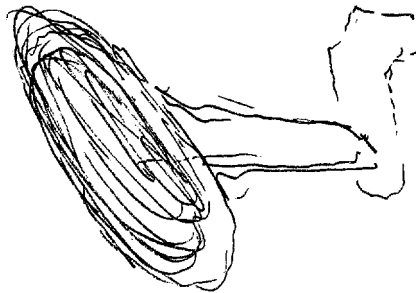
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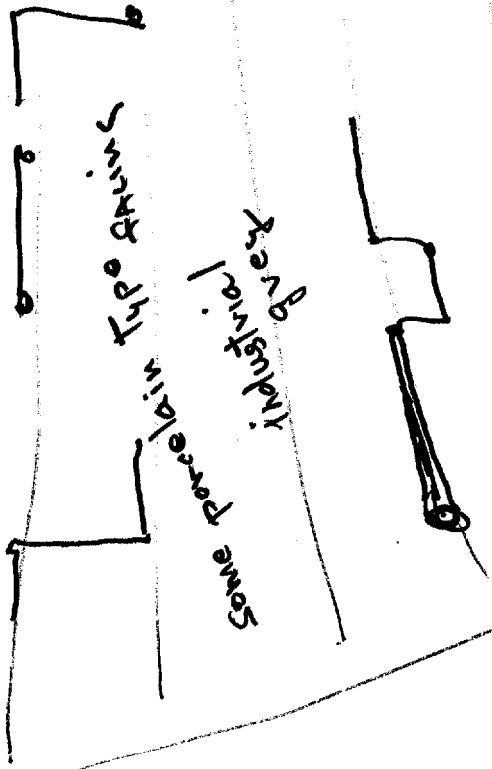
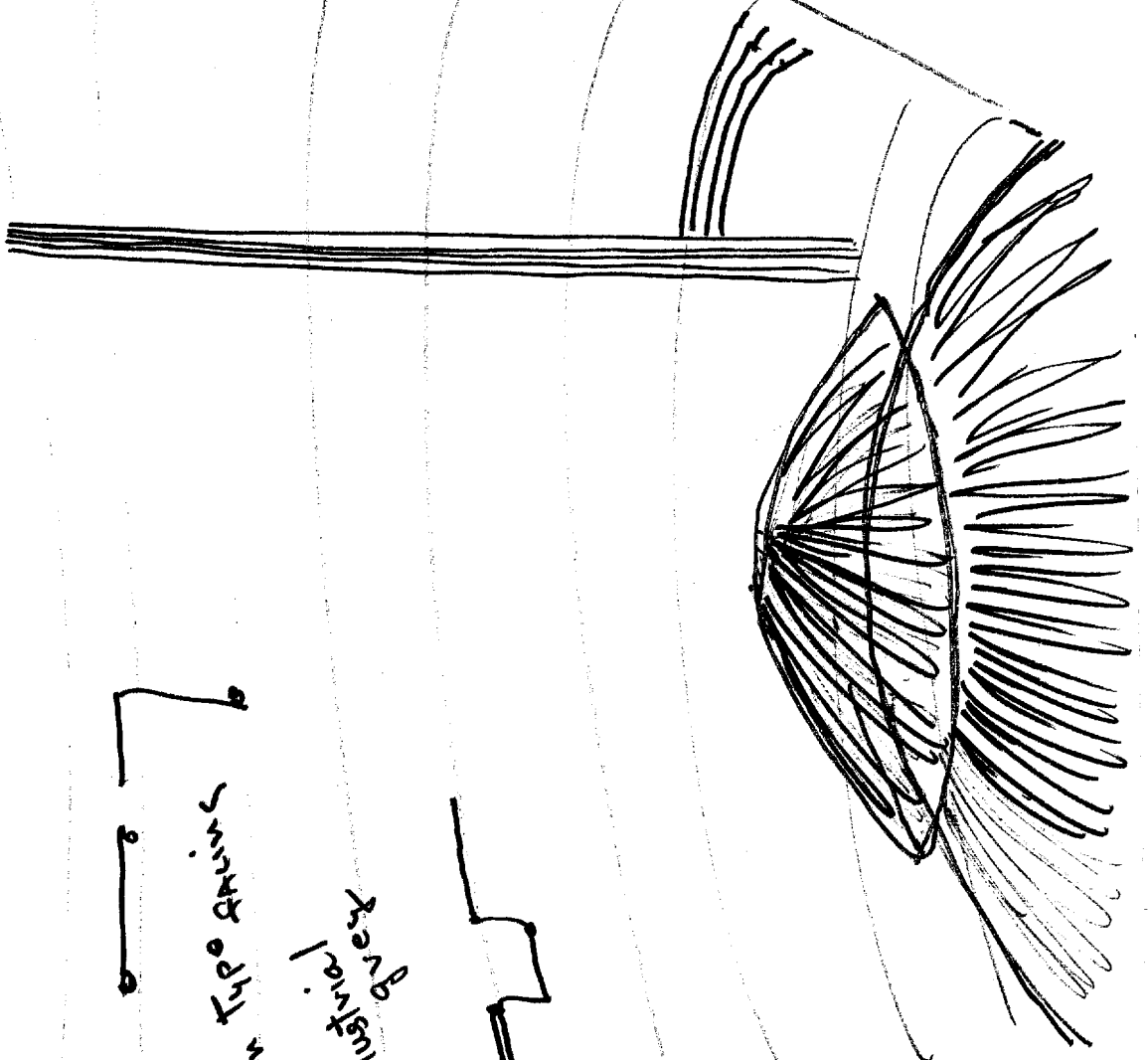
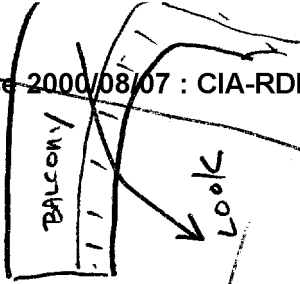
Approved For Release 2000/08/07 : CIA-RDP96-00788R000300250001-2

~~SECRET~~

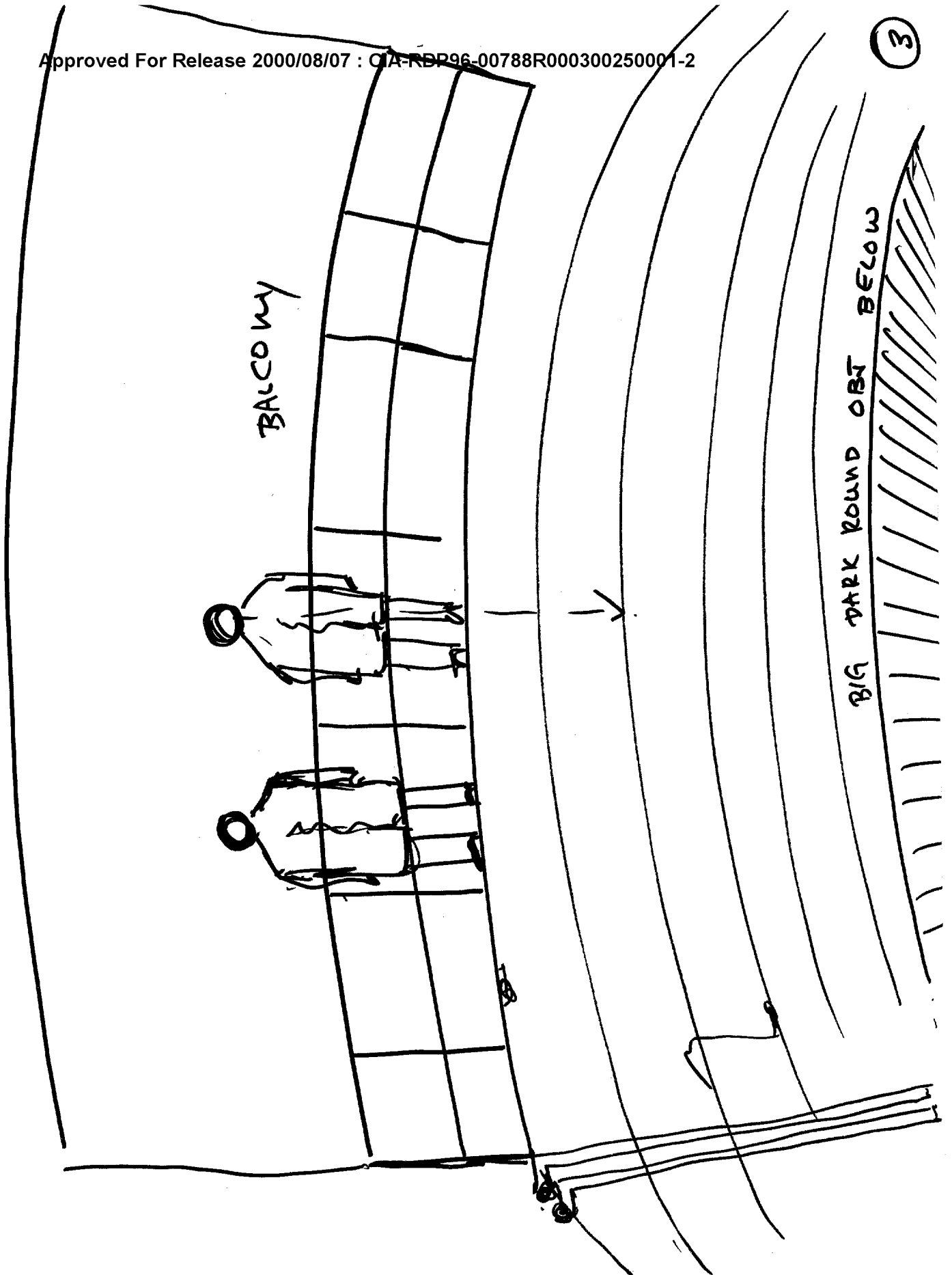
TAB

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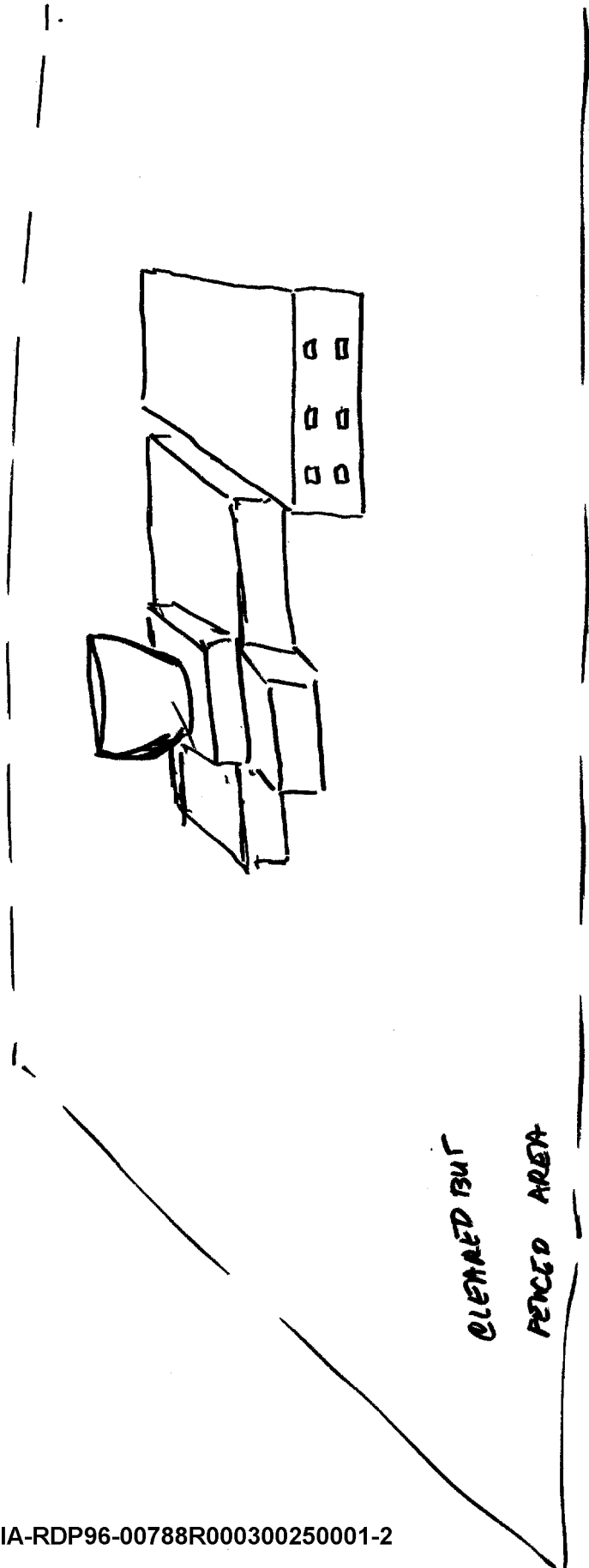
401

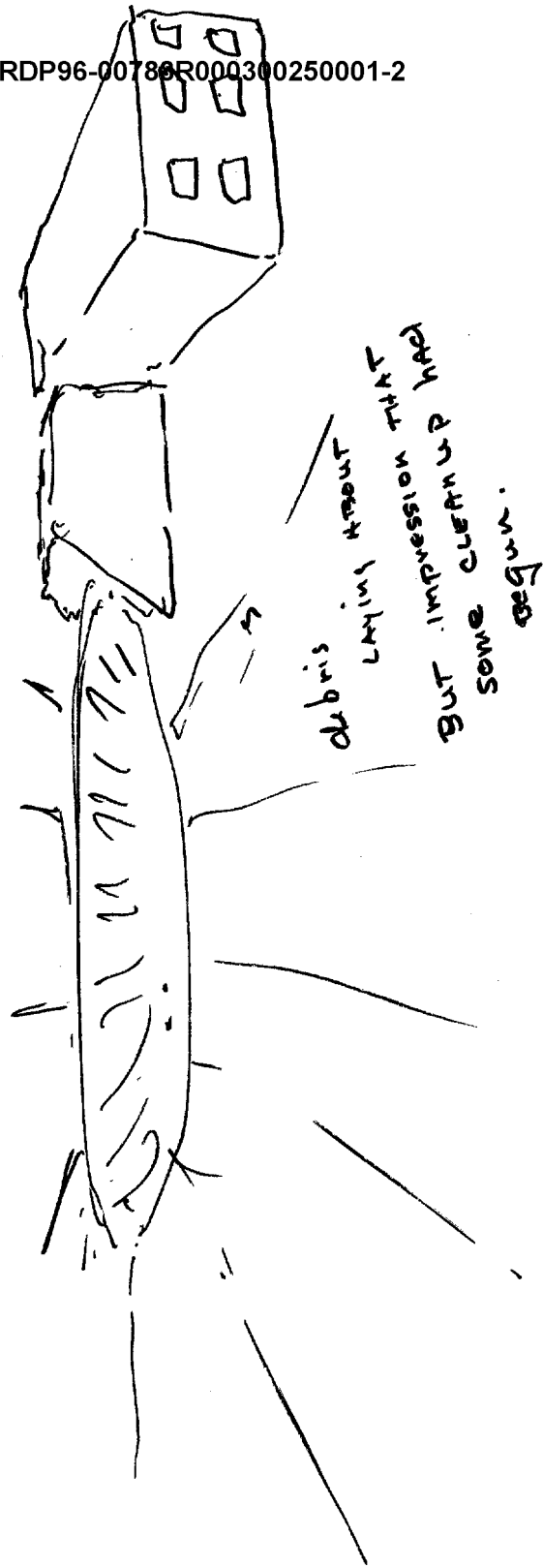


BALCONY

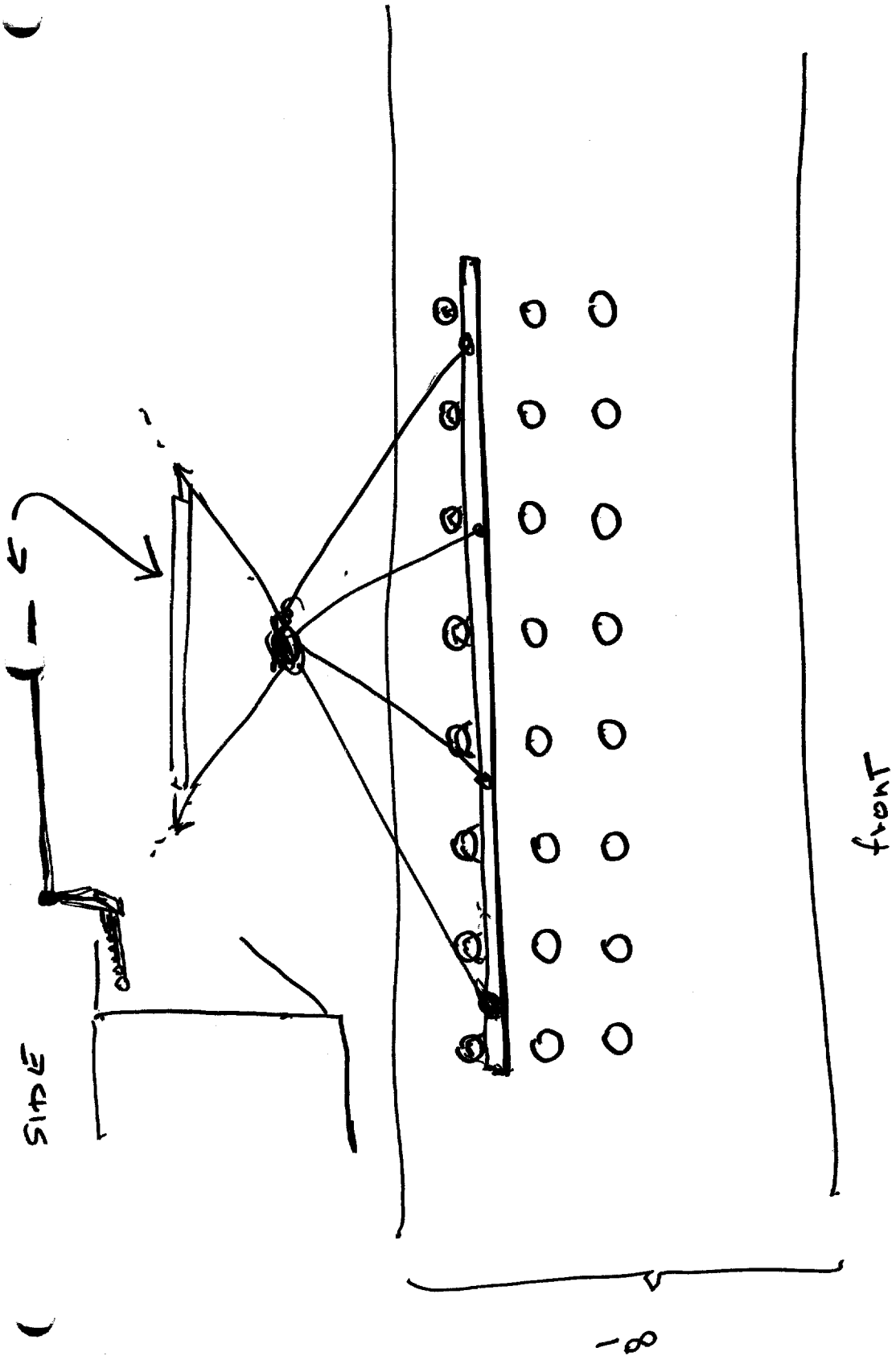
BIG DARK ROUND OBJ BELOW

3





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7

