

~~SECRET~~

NOT RELEASABLE TO FOREIGN NATIONALS

ORCON

INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL 78

REVIEW ON: *June 2000*

GRILL FLAME

Copy 1 of 2 copies

~~SECRET~~

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CD-45

1. (S) This report documents a remote viewing session conducted in compliance with a request for information on a target of interest. The purpose of the session was to describe a building designated as the [REDACTED]

SG1A

SG1A [REDACTED]

2. (S) 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) 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 remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

5. (S) The remote viewer was asked to describe the target. He described the target as being a large multi-storey condominium or apartment complex. He stated that between the hours of midnight and 6:00 a.m., there was no activity at this location, but there was a man sitting in a room near the entrance of this building with a window overlooking the entrance.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-45

TIME

#14: This will be a remote viewing session for 12 June 1980; mission time is 1100 hours.

PAUSE

All right #10.5, the time is now 1100 hours. You have in your possession, at this time, a sealed envelope. Within this envelope is the target for today. I want you now to relax, relax, focus your attention on the target. Go to this target and tell me what you perceive.

PAUSE

#10.5: Okay. I got.....looking down at.....some blinds at an angular..... I'm looking down at tree lined streets. The structure on my right is, like a.....has balconies on it. A multi-storied, and has a funny angle, angle on its shape.

#14: How many stories do you perceive to this building?

+05 #10.5: Possibly, possibly 17 or so. I.....tree, tree lined street that has a circular thing coming in, and it looks as though it has a curtain over the entrance. I would like to say royal blue. It feels like a tropical place. Like a large condo building or a apartment building. When I was up, thought I saw a, several beach umbrellas on the roof, and some sort of a small square on one end of the roof.

PAUSE

#14: What is the function of this place? What type of activity takes place here?

PAUSE

+10 #10.5: Feel as though it's a luxury apartment and condo, glistening white, sunshine, high-rise, longer than it is wide with some very modern lines to it. I'm orbiting it now. The one side of the building.....the other side of the building seems to have a curve in it that goes all the way down. Inside, it's blank. Maybe a lot of green and high foliage at the base, and maybe a pool there on that side. But, I'm getting a funny skyline. I had, like this one building is like stuck off by itself, and there are other large buildings away, towards the water, between me, and what looks like a flat shoreline. But, that I am at a place that's still in nice residential suburb with this condo by itself, and those buildings are of the same size are possibly a half mile away in a cluster.....I was drawn

~~SECRET~~

~~SECRET~~

to a balcony. Balcony was about somewhere below the roof on the side having the awning thing, like about 14 or 15th floor. Up high is where I was drawn. I'm going back there now. Let me clear awhile and.....

#14: Okay. I want you to remain at this location, but I want you to move in time to the hours between midnight and 6:00 a.m in the morning target time. When you felt that you have achieved this, let me know.

PAUSE

#10.5: Ummm I think so. Yes.

#14: Okay. I want you now to look around the building, and look in the building, and describe any persons or activity that you perceive.

PAUSE

+15 #10.5: The only thing outside that I am sure of is a feeling that under the...there's a car parked out in front...in the door on the right by the awning is a booth with a glass front. I ...feel that there is a guy in there who works all night and has little to do. Now he is sitting back...feet propped up on his little work bench. He's on a long-legged stool reading but it's as though he's...not a guard, it's as though he...uh.. parks cars or calls cabs, and helps the people. Inside, I.....
.....have a long lobby which curves like the outside of that building, but there's no feeling of a desk like a hotel desk. Uh.....s....think a...two banks of elevators on each side of a hall that goes on back down the center of the building on the ground floor. I feel wood paneling and plush carpeting and overstuffed chairs, and something behind me and to the left.....but, I don't....something angular, that's like another booth, like a newspaper stand or a candy stand.

There's no one here. Have many people in the building, but no one who is out and about.

#14: All right. I want you now to move outside of the building, and I want you to follow the route that a person would normally enter or exit this complex, and describe to me as you go, and you can stop when you get to the entrance or exit to this complex.

PAUSE

~~SECRET~~

~~SECRET~~

+20 #10.5: All I see is a car pulling away from the awning area around the circular drive...short distance, right on this street, across the sidewalk on this street. Short distance to a unmarked intersection and then has accessed a major road on my right...moves back toward the main part of the town or where all the other buildings are. But, it's some distance down that road.

PAUSE

#14: I have no further questions at this time.

#10.5: Good.

#14: We are now ready for debrief.

#10.5: Ummmm....okay. I...uh...the first part of the session I was aerial, okay. I knew I was hovering over some sort of a suburban, near a mid-town area place, and the first thing that I had washow am I to describe this.....these are trees that lineit was very definitely a.....a Y type of a..... something or other, and this was...this is streets. I don't know if it's an X or a cross or a Y. All I saw was the Y part and there was this really weird....there was a peculiar angle there, and there was....these are trees. I'll label them. And, there was something nondescript, here in this first entry imagery. Elevated, nondescript, but elevated thing, and, that thing, I think what turned out to be, on sketch 2, this apartment or condo- thing located on the intersection of the road. Now, this came through very, very clear and sharp.

Some sort of a cabin thing. A box, the box is actually bigger. Let me draw it bigger. The box on one end there as though it was a cabana, and umbrellas on the roof. Okay. That came through. Nope, I didn't get a feeling of a pool on the roof, but I did get the feeling like umbrellas. Like a sun deck on the roof, okay. Now, the angle was this. Like this is just a small teeny angle. I'll draw an overview of it, and the idea of balconies, like this was a one apartment face..... balconies along that one face, but you see, the face does go back on around it. It's like this. I'll draw it....in another sketch I'll draw the overview. And, just constant lines of balconies and windows. Like it's a very, very big place. Has many, many people in it. I'll draw a close-up of one of the balconies. I had the feeling it was all..... okay, this balconies goes all the way down, like that.

Some sort of a little booth here on the right side. That's the blue overhanging curtain. Circular drive; fountain. Okay. Lush greenery all around it, and there's a little bit of a

3
~~SECRET~~

~~SECRET~~

green space. You know, hedges and stuff all around it like this, and then there's real verdant tropical feeling, okay. Seventeen plus or minus storey; apartment for condo type of building. This is like a penthouse or maybe just the area where the elevator come to the roof and the people get out to go sun. It could be a building, but it could just be an elevator holder. Elevator landing, umbrellas on a sun deck. Okay. That's 2.

#10.5: Three then is.....where do I go for 3. Three, I think I should go to a overview layout. I had....this is later on like when I was talking about curving.....I don't know about the angle facing....when I made the comment at the very beginning that there were funny angles to it, I was talking about, oops, I was talking about this face here. The short face. Like faceting on a.....it had at least this one short curve, and it did have an interior curve. In this interior curve was a pool, there's the box on the roof, umbrellas..... there's the overhang, way down below, circular drive comes inhas some sort of a fountain.....here's a road. Here at this front point, this road takes off at not a direct angle. I didn't think it was perpendicular. I don't know what goes on down that way, and I don't know what goes that way. All I can.....when you asked me how you got out of the place, or how you actually get.....left the place, it was just like there was a car parked here, and the guy walks out here, got in the car, he drove around here where the little arrow goes, he comes down here, it's an unmarked intersection, and they have a stop sign, but there's no red light, or anything, and then he just goes that way. Okay, and all around here....this is all the trees, trees all down like this. I had the..... this verdant tropical feeling of big acacia and banyan trees, and then there's low shrubs along the building, and this is grass, you know, nice pretty grass area, shrubs around like this. And, out here, by the pool, would be some more trees. Maybe even some sort of a cabana that's underhanging the trees, like this.....Something in that general layout. Okay, and around the pool was a patio, you know. The patio does not stretch around the front. The patio is sort of like this in under the trees. It's like, people going to the pool would not have to, could not walk out the front of the building and come around, they had to go out some side door of the building, you know, like it's in the back where people wouldn't see 'em in their bathing suits. That kind of thing. Okay.

Oh, on sketch here, sketch 2, I was up getting this aerial view, and I was drawn like to about the 14th floor. I was just down in under the roof...one of the balconies, that I thought was over top of this blue, let me write that in, blue, uh, what do you call that...awning, okay. Like about there, I was being attracted to this balcony which looked really neat, you know. Lot of money in that place. Really nice place. I mean it's not some skuzzy (phonetic) old hotel. It's a really nice condo...Miami beach, or Miami, Panama, uptown, money.....

~~SECRET~~

~~SECRET~~

Okay. What have we got now? Fountain and the trees. Let me do a.....when I was up on the roof I could see what I thought was a coast line. Some sort of a..... There was level ground where I was...wasn't any hills or anything or at least blocking my view to the...no hills in my perspective to the water, but I thought that I had a beach area that was essentially not like an area like Miami beach. Where you can't see the shore because there's so much there. It was like I could look directly across this low, older established residential strip, and could actually see the shoreline. Instead of like having a whole bunch of hotels blocking it. It was like it was essentially bare with maybe just houses and stuff on it. And, other large buildings, like this, appeared to be off to the right. In, in a group all by themselves. Okay. Here's the corner of the building. Let's say right here.....

Okay, that's the upper corner of the building. This funny little box on the end of it. Uh...looking away...all right.... and here's ...you know...the rows of shit going down, like that. Pardon me. Like that. Here goes.....street.....off into the distance, like this. All sorts of trees all over it. This is a shoreline and I had the definite feeling, you know, like when you're in an airplane and you're landing in a place.... residential district has real characteristics to it. Like.... just...a grid work pattern; all trees in it. Maybe you can see the peaks of houses here....all trees, the roofs of some houses with trees all around. You know, you can't....all you do is you see little black, you see little white squares in and amongst all the foliage, and everything, because it's in an older neighborhood. Like that. That's what it looked like.....Okay. And the same thing was repeated over here, on this side. But, here in the distance was a grouping of other large structures. Okay. In the distance, maybe a half a mile to a mile away, and I had the feeling that this was like a downtown area. Okay. Peaking out from behind each other. But, it was not a massive big city downtown area. It was very reminiscent of the type of downtown in Panama City, Panama. Where, it's essentially all...it's a small city; has a lot of people in it, but when you get uptown ...what would be the uptown...up in the southern part of the city where the money is, very affluent, very rambling and rolling, and everything, and there are a couple of large exquisite apartment houses that you can see directly to the shoreline.....over, and when you look downtown, the downtown area's really very small. There's just this real small clustering of.....sparse clustering of large buildings down there. It's really not a large type city. Even though it is sprawling, it doesn't have a whole lot of stuff.

And I'll write small clustering of other big buildings, okay. This distance is one half to one mile; this distance was maybe one point five to two miles, okay. But no hills or anything.

~~SECRET~~

~~SECRET~~

Essentially flat terrain. Okay. That's about the only thing I can get there. Now, do you want to turn the tape over?

#14: Yeah, we'll turn the tape over at this point.

#10.5: I think I can get away with, maybe, two more sketches here. Maybe three. Okay. Here is building face..... Wasn't really a big super awning, but it was there. Okay. And, I had the feeling that projecting out from the face of the building, at this point, was some sort of a lump. I don't even recall anything on that side. This is the awning. This is some sort of a corner here..... that doesn't exist on the other side of the structure. Maybe it holds that up, and I don't know where it goes. Anyway, it's a line of some sort. In here is a door, and here is like a glass facing. This is like a concierge or.....what do you want to call it..... valet....this is a valet service booth, okay. And, here is where the circular drive comes up like this in the foreground.

Like the cars would come in here, and the guy that sits in this little booth would send one of the flunkies out in uniform. He'd get the keys and drive the car away while..... you know, Mr. Millions walked in.....bushes. I don't think there are any bushes that start right there. They start farther down like that. This is the front. I'll put front in quotation marks, because you don't know, but anyway. And, that's blue. I had a very distinct fleeting of deep royal blue awning, and not very long, you know. Maybe only 10 feet. Just, more a token awning, than a real functional awning. Something to lend class to it. That's 5.

Six is the feeling of like looking through the door at this concierge booth, or whatever it was....sort of a longish table that just sort of protruded from the...this would be like the door jam here in the foreground....like that, okay. That looks like it. Okay. Just this desk here, and....it's not a desk. It's just a flat piece of.....uh.....wood to covered with linoleum type of a thing, and here is the...sort of a long window that looks out on this circular drive that comes up. And, that comes up and curves right by there. Trees all along it, like that, and in here was just this guy sitting on a stool like we have in our office with long legs on it. And, he was leaning back like this and had his number nines propped up on the table, like that.....He was reading a book. Probably a dirty one. At that hour of the night you need anything to keep your heart, heart start going...ha, ha, ha..... and he was like leaning back against what would be the wall, right here, okay. Okay. Man reading book...feet propped up, sitting in a high...a high stool, and this is outside, and this is in, okay. This is what I would call the valet booth. Okay. The only last one I can think of doing is the one inside. It's the interior downstairs, inside.....

~~SECRET~~

~~SECRET~~

Okay. Uh...trying to figure out how to best do this.... inside, okay. I'll do a perspective. That's probably the best way, inside. I had the feeling...what did I have a feeling of...some sort of a little booth, here, okay. Just a slight booth, just inside the door. On the right.... this was like a major hallway, back into ground floor apartments..... Along here, on the right, were two elevator doors, okay. That's just essentially a flat, plain wall, and, when you get down here.....my perspective is all gone on that, isn't it. There, that's the way that door should go. Two. Like this okay, and this is.....a hall....large, it's a large hallway. It's larger than my sketch shows it. You know. Like you could walk 5 people side-by-side down there or more. Large hallway, two doors on each side, okay. Now, this room appears to come around like that, curvy. Some reason it swings around, and I think it's because there areI don't know what is there. That might be the back, on the other end of the room might be the back entrance out.

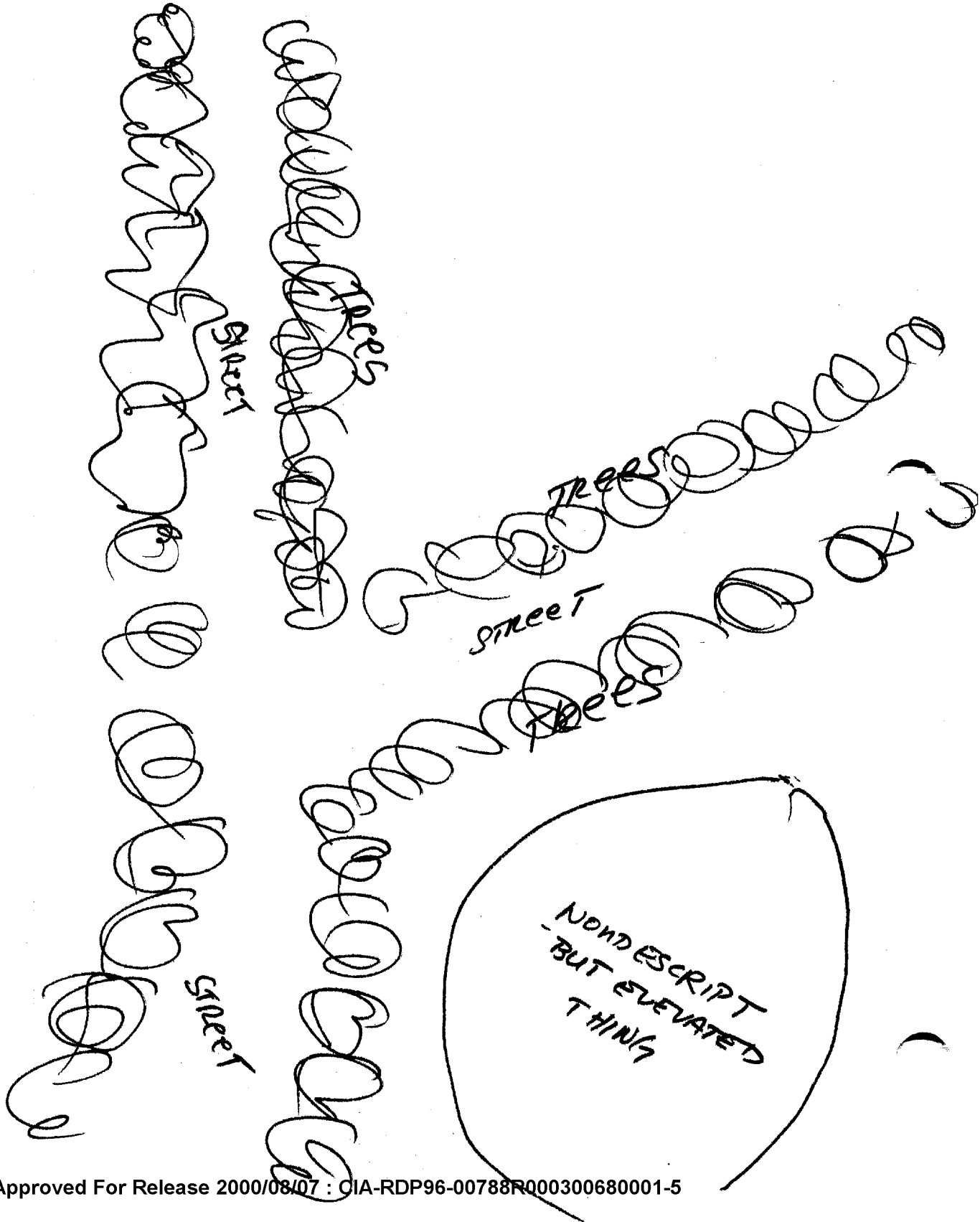
And, these windows, this idea of glass goes way down. Almost to the floor line. These were windows, and a curved wall, and then, in here, is like a lobby. But, there's no where in here did I have the idea that there's a hotel key taker or anything like that, you know. I just did not have the idea that this was a hotel, but, rather like a..... rather more like a permanent place, you know. Like this, and there's chairs....overstuffed chairs, sofas in a lobby, and there's many of them. And, it is large, you know. Spacious, spacious. And, this is some sort of a cigar or a newspaper concession. That's about it guy. What is it? Seven.

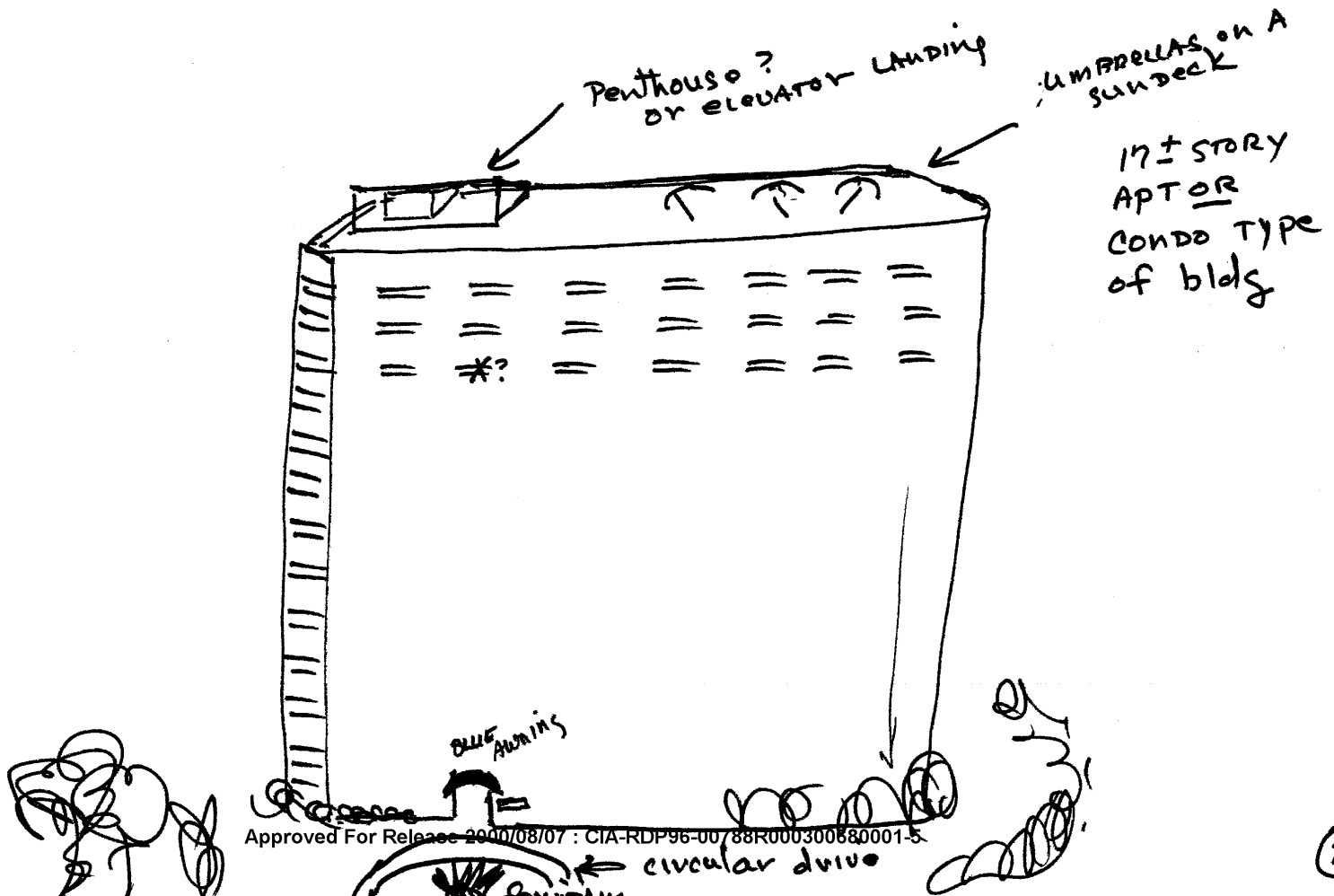
Okay. The only real flavor, the only real thing that I'd like to reiterate is this feeling that tropicalness came through again; throughout the whole thing I just sort of like figured that I was in some posh..uh...ocean side type resort city of some kind. That I was in one of these, some condo... people that didn't move down there permanently. And, there's nothing much to speak of. The actual room that I was drawn to was more...uh...essentially, I was like just hovering over a balcony that was maybe, oh, I don't know, balcony, maybe... twelve feet by eight feet.....projects 8 feet out from the building side and it's 12 feet long, maybe, and it has big double pane glass doors inside; sliding doors, and inside I had the feeling of a.....uh.....all I could see was like drapes hanging against the glass, and a feeling of a white carpet inside...a white, you know, pile carpet. That was about all I saw up there.

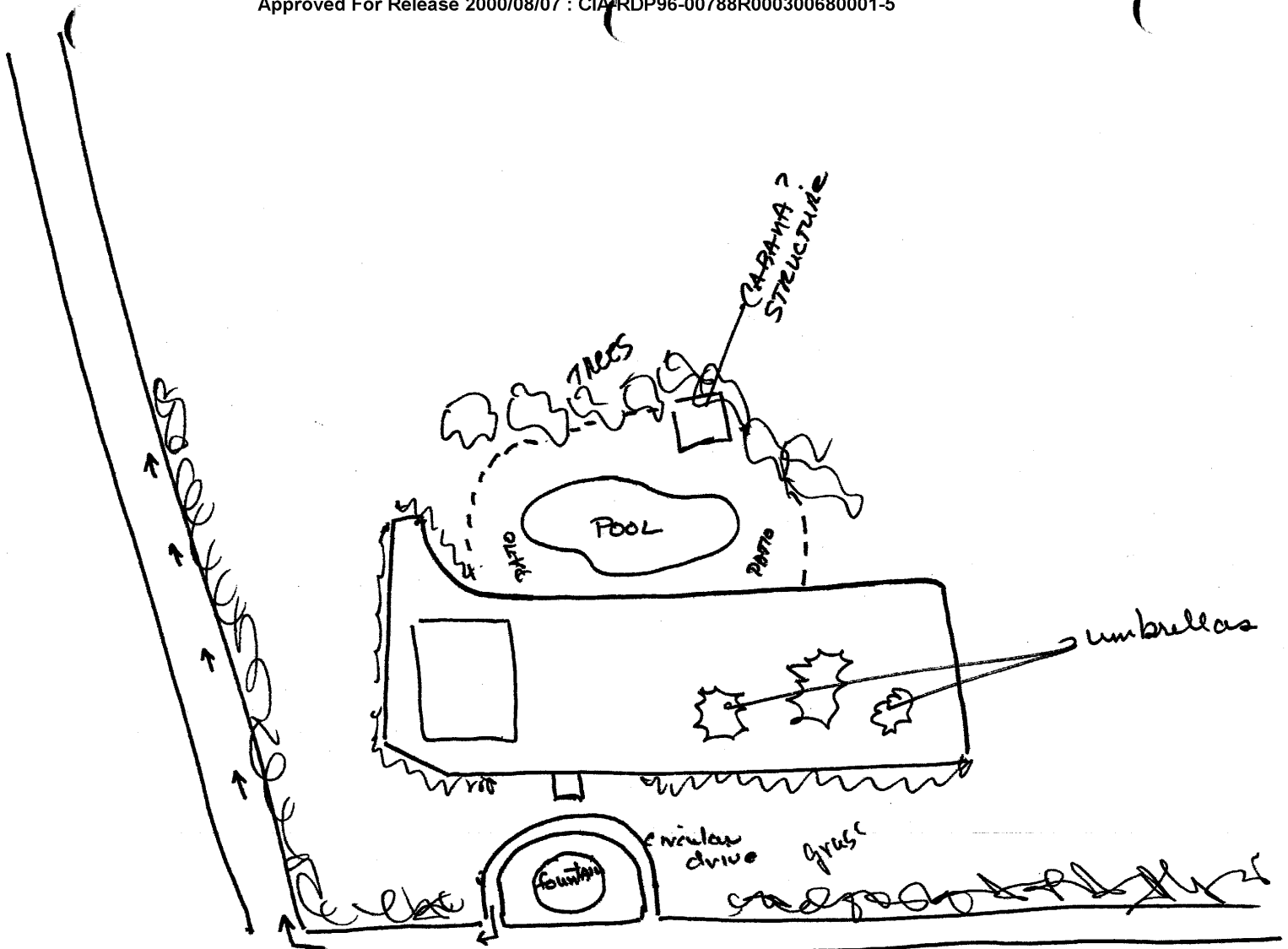
#14: No further questions. End of session.

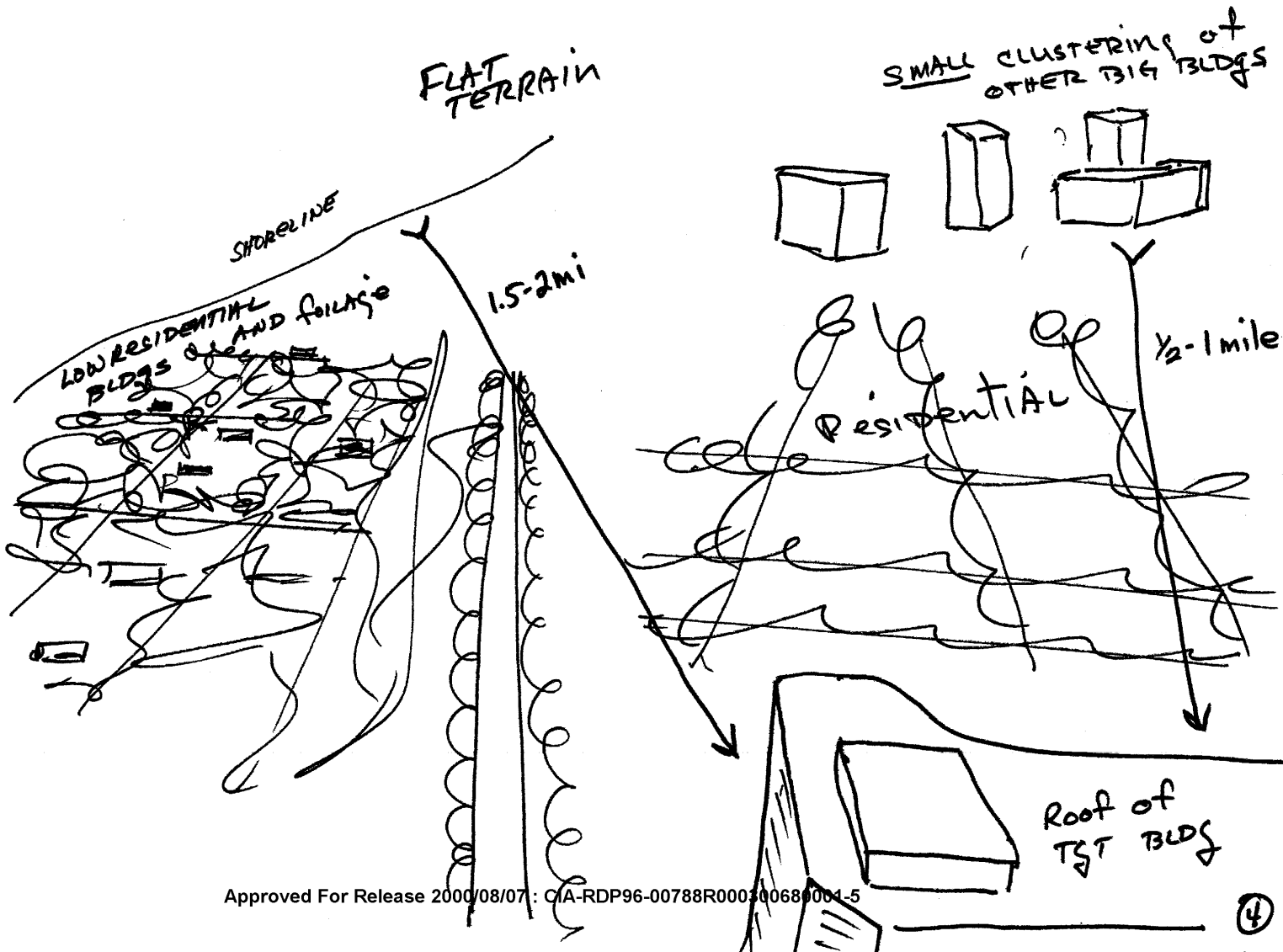
~~SECRET~~

TAB

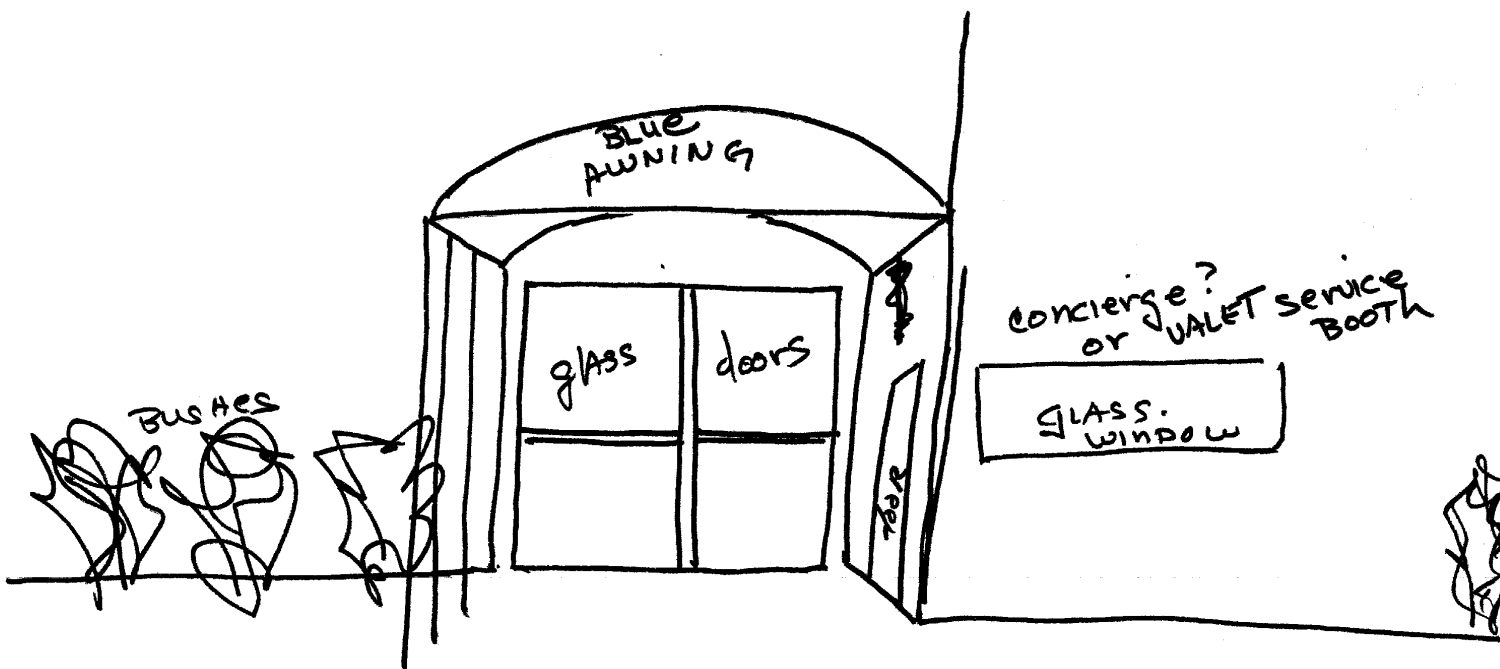


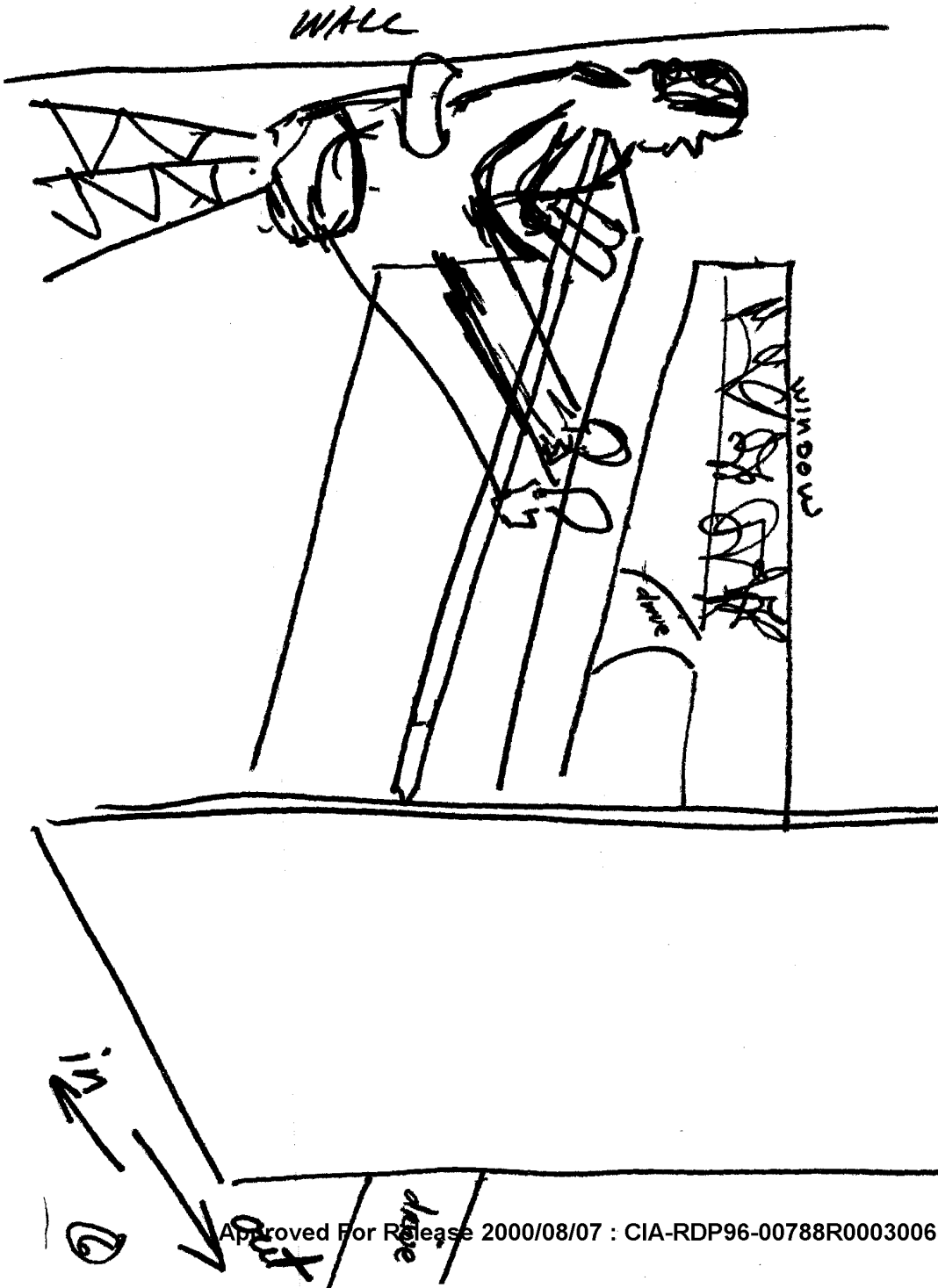






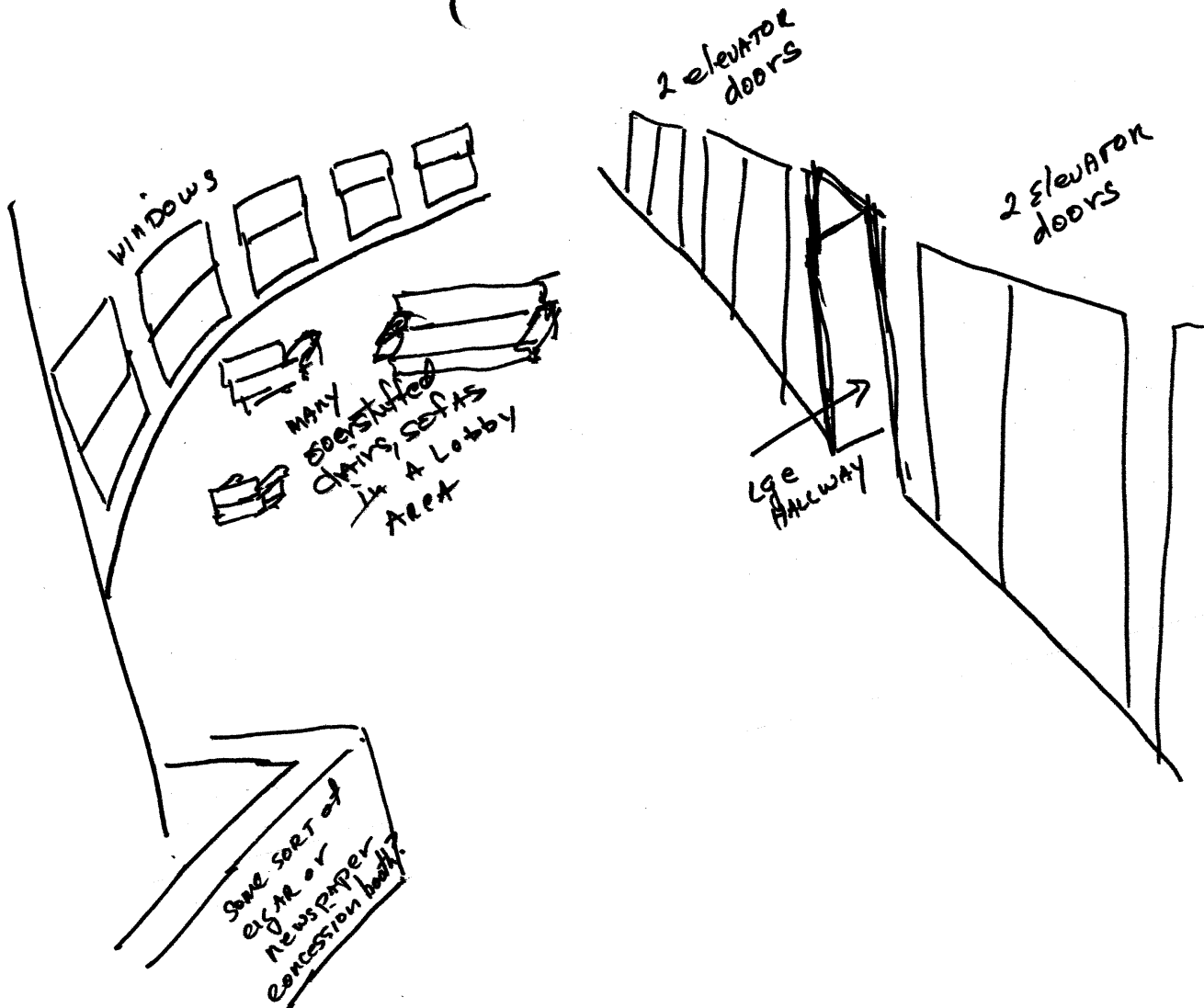
"FRONT" ENTRANCE TO
TGT BLDG





MAN wearing coat propped up
 with feet sitting in

VALET
 BOOTH



TAB

~~SECRET~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CD-45

1. (S) The remote viewer was handed a sealed envelope. In this envelope was a sketch map of the target area with the target annotated. This envelope remained sealed throughout the entire session.
2. (S) The viewer was asked to describe the target, as perceived during the time of the session. He was then asked to observe the target between the hours of midnight and 6:00 a.m., and to describe any personnel and activity taking place at this time.

~~SECRET~~