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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: October 2000

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GRILL FLAME

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-76

TIME

#14: This will be a remote viewing session for 10 October 1980; mission time is 1000 hours.

SG1A

SG1A

All right #10.5 the time is now 1000 hours. Your mission for today is to locate [REDACTED]. I want you to relax, relax, concentrate, focus on [REDACTED]. I want you to describe his surroundings to me.

#10.5: Hmm...getting a...a feeling having him in a very large plant. A large huge plant. Large, huge motors. Huge generators, mechanical complexities, high ceiling, huge motors up on my right. They are rounded and long and big. Some generating plant, or...a big mess up on my right. I'm down below....narrow.... hallway. SG1A

#14: Focus on [REDACTED]. Tell me about his condition. What is he doing?

#10.5: I had him...it's (mumble) weather, and he's wearing a black jacket, black coat. I saw him walk across this narrow street near an building. Like walking down an alley. I'm trying to isolate a... Now, I see him. He's a...I saw him getting on a bus. Now, it's a street car, not a bus, a streetcar. He's ah... I have him isolated now, he's sitting in a seat.

SG1A

#14: I want you to focus on [REDACTED] sitting in the seat; describe his actions and what is he doing while sitting in the seat.

#10.5: He sits very quietly, towards the rear right, his hands are folded, he is wearing gloves, and has a dark, long coat on. He is wet. He looks out the window, and he is on the move. He is moving. For a reason he is doing these things. Moving always in the background is this first imagery of this big, electrical power thing. It's always there. Like it's just over my shoulder. It's something to do with this. It's always there.

#14: Ask yourself the reason he is on the move. Why is he always moving?

#10.5: He is not always moving. He has a small temporary place in the city. It's just a small flat. But, he's going to be here for like several weeks...three, but, then he's goes back, and he is down here for a special reason. But, he is here temporary. I see a small flat.

#14: Okay. I want you now to go to this flat. Describe this flat to me.

#10.5: Ah...can't get to that...hang on...look at that. I'm going up stairs on the right side of the building, but it is exposed. It's like there is only an empty lot below. It's near a street corner and he has to go up outside stairs to go in. He walks in on the...off these outside stairs. There are.....several flats in this, this over top of a..... I see bicycles. Maybe something like a toy store....bicycles. I see kids bicycles. But, ah...there are only like three or four in here. He is ah...can there I saw...can get some imagery here. (Mumble) I can see another bed with my back to the wall. It's a little rectangular but.....there is some funny thing on the right that hangs out into the main room like it's a....hanging curtain or partition a little ways, but on the other side of that on the right is the cooking area, it's not real big. And, on this side of it on the right is a little bath. Bath area. It's sort of small, but not super small.

#14: All right #10.5, at this time I want you to leave the flat. I want you to, standing just outside the flat, to slowly move your perspective 500 feet above the flat. 500 feet above the flat. I want you to look around 360 degrees, and describe any landmarks that you might see.

#10.5: It's a big city area. Ahmmm...ahhhhhh...it's a..... There is a ah...the first thing that hit me in the eyes is two ah.. gothic towers. But, they are a quarter of a mile away over the buildings. I've been here before. It looks familiar. Tracking right. At about three o'clock and closer...is a very large gothic, four or five stories...large square out in front of it. I think this guy is in Munich. I keep getting all of these familiar pictures.

SG1A

SG1A #14: All right #10.5. I want you to focus again on [REDACTED] I want you to get right up next to him.

PAUSE

#14: When you're there let me know.

#10.5: All right.....All right (sigh)

PAUSE

#14: All right #10.5 Ask yourself this question, "Is this man hiding anything?" Is he hiding anything on his person or in his mind?

PAUSE

#10.5: At this moment, he hides nothing on his person, and he hides numbers in his mind.

#14: What do these numbers mean?

#10.5: Numbers in his mind are something.....I have a long series of numbers. Eight or nine digits. The first two are two, nine. They are keyed to something. I don't know what.

#14: Ask yourself for that key. Ask for an image that will give you the key.

#10.5: I have an, a, I got a, ah, some of these, ah, a, can't believe this.

#14: Tell me about it.

#10.5: A bank of boxes. I got a bank of metal boxes that are about five high, and about 50 long.

PAUSE

#10.5: Then we saw this grid work, gray metallic squares.....where am I? Boxes are large boxes. They're not small boxes..... They...umm(phonetic) gray metal, baked metal, like our lockers. Like our wall lockers in color. I got my back to this bank of 'em, and I'm in a tile hallway... Not a tile. The hallway, ah, smooth, highly bluffed...speckled light, light with dark speckles in a, I'm in a, s-s-set back off of a hallway on one side, and on the other side there are windowslarge picture windows on the other side from about the second floor looking out...ah... I'm really jammed in this corner here. If I can't get out of this corner.....wait.....

SG1A

#14: Okay. Focus, focus again on [REDACTED] Focus on his position and his mind. I want you to focus very hard, very intently, concentrate on those numbers, those series of numbers that you described he was hiding in his mind. I want you to give me.....

#10.5: Series of numbers is'm...I'm beginning to feel a correlation that they're.....I, when I was just looking the front of these boxes, there are rolling dials on the front, and then as, ah, you had started to talk, first the, ah, two, nine, five, and the box that I'm interested in is, ah, T-(phonetic) down and two in front the right end.... But, that the remaining number of numbers I think is associated with the dial, and not with the location. I think the two, nine, five is the location Noq. I get a four, eight, an'....seven, eight or nine, and that's it.

#14: Okay.

#10.5: I only had, umm, four dial things. Just like I'm in a, ah, I don't know where I am. It's a...when I first saw it, it reminded me like ah, traveling place, ah, sort of surmized that I was in a airport or some other moving place...public moving place, movement place... See large leather satchel in this thing

#14: Okay. I want you at this time to review the contents of this leather satchel. Ask yourself, ask yourself, "What is in this leather satchel?"

#10.5: (Mumbling)

#14: All right #10.5, I want you to maintain your focus, and concentration. I am now going to change the tape to the other side as quietly as possible.

(ADMIN NOTE: Tape turned over)

#14: All right #10.5 the tape is.....

#10.5: There is...ah, I'm in this little locker. I'm sort of sitting next to the bag...like this (mumble) in the back, and I said was in, ah, and I said, ah, I have some little feeling of a, some sort of a, apparat- and some device which is a little bit bigger than a pocket calculator, but, the predominant thing that came....I sort of said, you know, that's too easy, come on give me a break, and, and, I was sitting back there, and I'm saying, so, what's in the bag here, an' suddenly, I got one end of the bag is a filthy stack of money, a large amount of money, in large, ah, denomination bills, ah, all nice and new and crips, like they're all packed up and banded together like you'd band them in a bank, like presorted, and precounted and everything all ready like a cache of wealth, but, there's also this other thing, which is this plastic thing which is plastic and metal black, metal facing, and.....I had this feeling of buttons and punches on it that is a little bigger than a calculator is also in there, and they're (phonetic).....

#14: This device that you've described, this plastic thing with the buttons and punches, ask yourself what is the function of this device?

PAUSE

#10.5: This is all sort of coming so fast I don't know what's happening, but.....the device is something that plugs into the dash of an aircraft. It loads into the dash of a helicopter, something.....at one time I see it, and, in two places, I see it attached to a pilot's knee and another place I see it punched into the dash to this in guy (phonetic)

- #10.5: The bag will be picked up by two men. They were dressed in, ah, suits. Gray suits. They will both be carrying other suitcases..... They'll each be carrying one, and one guy will carry this bag, too. They'll walk to the right, like I don't know, I don't know if they're arriving or leavingor if they just want to look like they're arriving or leaving.....
- #14: All right #10.5 I want you to focus, focus very clearly on this location. Tell me all you can about this location.
- #10.5: Well, in the micro-I guess I was pondering where these people were going. I saw them loading into an aircraft, and, the loading type, where you have to walk up the push up ramp...the commercial aircraft, I had the feeling it was, ah, a domestic flight. There was not a international flight, because they were able to carry this bag on without anything bothering them. Just like no customs or anything. It sort of came to me very logically that where they're going is Berlin. 'cause things can be gotten out of Berlin 'lot easier than anywhere else. I don't know. Right about now, I'm beginning to wonder if I'm just.....I don't know. Your asking me where this is earlier, much earlier in the session, I don't envision the outline of West Germany when I was doing the cathedral thing, and the big bulb was the bottom of West Germany that swings around and under East Germany in the Bavarian area, and it was very, very matter-of-fact that I was in Munich, that I was down in the bottom part, down near the bottom of the bulb, and I said, okay, let me make sure that's so classic, it's ridiculous. I said, how about Stuttgart, and then, no, that didn't fit. How about Neu Ulm, no, that didn't fit, and I was right down there, down, right down near the southern border, and, and it was obviously a large town sleeping down there. So, I've been working on the feeling that I was in Munich all along.
- #14: All right #10.5 I have no further questions, at this time. Is there anything else, anything that comes to your mind.....
- #10.5: Euh(phonetic) Knowing how crummy I am at numbers, and..... the feeling was that the tail of this aircraft that had a one, two, eight on it, and I don't know. If it's really neat now, here I am, I'm sitting here looking at this white tail that these people, two guys got on trying to figure out, okay.... if I can help there, maybe I can, and one, twenty-eight comes in, and now I was sitting, while I was sitting there talking, I was seeing the blue, the blue circle that has the spiderweb lines on it, where of emblem (phonetic). The only other thing I can think of doing is, is trying a time calibrating of some kind (phonetic). This guy got this thing down here. This guy got this thing down here....the box thing. I hate to think it's US, but I think it's French.
- #14: Are there any words associated with this?

#10.5: Maybe, ah, wait.....biggest thing is time, um, I slide rule, on my slide rule says that from today when this thing is picked up it is only slightly over half of a 30 days. It went down in like on day 16 or 17, just slightly past half way on a 30 day slide rule. Okay. let me try it again.....

Yeah, still works the same way. The only word associated with this thing with is just now, when I was working on the French, American, I, reason I said that is that I was looking outside of a, um, a TAC-type helicopter which was unfamiliar to me, but only vaguely familiar. It's with several big bulbs protrusions that, that the lower cockpit, and as I was describing to you American versus French the word allowatta (phonetic) came into my mind, but I didn't speak it at that time. I'm burned up. I'm so far near the top, I'm almost awake.

#14: Okay. All right. We're now ready for debrief.

#10.5: What have we got?

#14: Okay. In chronological order what we're interested in is very early in your session you were describing a large plant of some kind, uh, with electrical generators or some type of things in it whatever.

#10.5: Aha, aha, yeah.

#14: I'd like a drawing of that period.

#10.5: Okay. I, uh, that was like my acquisition. I guess it was like my acquisition thing. It was like I was in this really high ceilinged place, okay. I'll make this two. Have something else here. Okay. First, sketch one goes like this. This is like a hallway. Sketch one was as though I was in the gut, the guts of an old fashioned radio, and you know your old fashioned tuners have these thin sheets of metal side-by-side-by-side-by-side, and they're in some sort of a weird contour shape, okay. Okay. Anyway, there was this this type of a this feeling of, uh, like these layers of sandwiching going off into the distance, and they came straight down, and then they angled out at about a 45 degree angle. And, was just this layer after layer, after layer, after layer, and I was like in this little hallway. On the left side was essentially blank, and flat, on the right, this thing was on my right, and it was just this, you know, (mumble), and I said what in the heck is this. This is like I'm, you know, uh, a long side of some sort of a weird multiply partitioned wall, and these things were very, very thin, you know. And, I had the immediate feeling of like electricity you know. Electrical, electricalness.

#10.5: Okay. So back to sketch two, or now to sketch two, which I'd started, and then I went to one instead. Uh, this feeling of this regimented sandwich lines going off into the distance, I'll label that so you'll..... is that, that same similarity in feeling was was here, and it was like to my right was a raised pallet, and that on this raised palletingwere these.....huge things on my right. And, that these things were like magnetos or generators or something electrical, definite power feeling, electrical, and in this perception, I was just, uh, compared to these I was just minuscule, so the perception was as though these things towered 20 feet above my head, okay, and they were round oblonged baked, well-cylinders. They're smooshed cylinders so that they make this oblong roundness to them, and the feeling was that there was these, you know, that there were couplings coming off of them, you know, with all sort of switches, and wire, not wires, but like heavy cable was the magnitude that I was perceiving, you know. These heavy cables coming off and trailing down and around in cable blocks. I sort of had the....sort of had the assumption that I was in some sort of a large power plant. Okay?

#10.5: Magneto generator, electricity....things....and this was, this on the left side, this is the little hallway feeling, this little wedge of openness, like I was really in some industrial plant. This little passageway...I could look all the way down the end. Uh, and this was still blank on the left, okay. So, by that, that's it.

#14: Okay. The next area of interest is the flat.

#10.5: Flat. Okay. I believe that should be drawn longer..... When I looked in the window, the downstairs level....had the feeling of a bicy-kids bicycle being in there. Okay. In the window. Like it was a toy shop or something..... Okay.. Staircase..like a metal fire escape staircase going up the outside, doorway in it that has a window on the top part of the door, okay. Wooden doorway. All right. Ummmm..... Did not, I cannot put windows in on the second floor front. I don't know. This is like an empty lot in the...it's right in a downtown metropolitan area. Okay? This is sidewalk, sidewalk, and this is street, and this is street. In the back, this empty lot, the rear of these buildings face right on more brick buildings, okay. There's this.....essentially I've had a plain roof, and then in the background here,..... like you could see, you know, overlooking the building you could see.....building in rear...alleyway....and then here again is another building....and, this is like a..just a narrow, little service. Not even a service alley. Just a, almost back-to-back. You could probably walk through there sideways. It's

#10.5: just a small crack. This is building, okay. Uh...

#14: That's drawing number 3.

#10.5: This is three.

#14: Uh, can you do a quick and dirty of the inside...the interior?

#10.5: Yeah, yeah. Uh, you want an over...do you want an overview or do you want a perspective?

#14: Why don't we do an overview. It would be a lot simpler. Uh, why don't we do an overview. And, in fact, make it small enough, if you can, to put in, do you remember when I asked you to go above, make an overview of the, the area too.

#10.5: Okay.

#14: If you can, and then a cutaway of his flat.

#10.5: Okay. There is, uh, yeah, another thing (cough)..... Okay, the best place to start then, I guess, is with the street, and I'll have to put the street.....um, maybe I ought to.... I'll do a, I'd like to do a blow-up here, or something of the actual room itself, because I'm afraid I'm not going to have enough room.

#14: Okay, well you can do it on a separate..uh.....

#10.5: Everything's split.....kitchen.....that's a k there, k, bah... uh.....living, bedroom, lot...the other buildings come right out, like this, and there's another building right next door to it, too. I had the feeling it was the last on the right of a la-of a line of buildings, okay, but for some reason there was this little empty lot at the end of the block. Over here.... is another lot opened feeling. Right overlooking that is a billboard, and is painted on, or mounted on the side of this building that faces the lot. And, this is going to be weird, I know. I don't know if Doctor Pepper is Germany yet, but it is billboard (laugh) of, billboard of someone drinking, okay. And, very spontaneously I thought of Doctor Pepper, and then I was wondering what they'd call it. Like is it artzed(phonetic) pepper, something like that. So, I'll write that in. The Doctor Pepper is a maybe, but the definite feeling of, like this big, you know, just a quick, but definite, and then here is another building face, and then more buildings down this way.

Now, the reason I've drawn this way is because I can put in the feeling of, also during the session, I had the feeling of, you know, I've been to Cologne, and I had the feeling of like the coldness or dome, and, and then I was thinking of Munich, and, but the, definitely when I, when you put me up

#10.5: in the air about 500 feet, had me look around, the first thing I thought of was a twin towered, twin fronted classic gothic Frauenkirche (phonetic), okay, you know, the old... the thing, and the azimuth of that is like.....umm.... and the feeling of the boxiness on the back end of it. It looks that way at the arrow, okay, that's the front..... and, nothing is a straight angle here. You notice the arrows to the pl-to the cathedral feeling are off of the intersection slightly, and in the same sense the back, uh, the angles of the church do not coincide and point directly to this area. They're each off a little bit. And, I had the feeling that...city, center, the other large build-because I had this Munich override and everything.... the other large building that I had, uh, I perceived was the, uh, in this direction, was the city center, Rathaus. Right there on the end of the mall, okay. And, this was about, ~~What did I say?~~ This was about a quarter, uh, quarter and a half, quarter of a mile, and this was only, maybe 500. Of course, 500 yards is a quarter of a mile. Isn't it? It's about 500 miles, quarter of a mile. Okay, now here, on the right side of 4 I'll do you an overhead of the actual apartment feeling, okay.

Okay. Apartment is layed out like this....with the bed feeling here, this is the hallway. I had the feeling I was in the second door down, okay. This is entrance, and here's another apartment of unknown design. This is what I'll call first on right, okay, and this is the second on right. And, here was the bathroom, comode, toilette, and this was a kitchenette, hot plate, kitchenette level. Not much in it. There is something that hangs here, partition, something that pro- doesn't hang, it protrudes from the wall. So that from the bed, I could not look through into the kitchen. I had to drift over here and look into the kitchen. Now, my perspective of observation was heredresser..uh..the word-at this point in the session, the word, sigh)....there is something against this wall which is big and very German, and very blocky, and good solid wood. Like a writing desk. It's about waist-high sandy color. At this, in this session the word plans came into mind. You'll have to figure out by reviewing the transcript, Mr. Analyst, whether this was before or after I had already been asked about hiding things. At, at the time that I was in the apartment the first time looking around, and describing it, the word plans, huh,..... What's that?.....okay. And, that's about it. It's a very small...the thing was not more than ...maximum 20 feet

#10.5: Okay. Anyway, as I was in the, as I was on the bed, like tucked back in the corner of the bed, looking this way across the room, and right across the room from me was this um, desk thing, waist high, light sandy color, and the lower right hand quadrant of it, down near the floor, the word plans occurred to me, like, ah, um, nice little hiding place, or something like that, you know. Okay. And, this hallway does go on farther. I seem to have written upside down in every direction on this sketch by turning it around. Okay, that's four.

That's four.

#14: Okay.

#10.5: What's the next (mumble).

#14: The next thing I want you to do, I'm going to save the hardest for last, next thing I want you to do is to draw, as best you can this device that you came across.

#10.5: Okay.

#14: Would you like a triangle?

#10.5: No. I can use this here, cassette box. All I need is just to make straight lines. I don't need.....I'm not going to be so detailed as to.... It's, the thing reminded me of a TR-30 calculator, but it's slightly bigger in proportions than that. Yeah, this would be drawing five. But, it's like slightly bigger, and.....it's has a, this is an over-this is just a top view.....I'll do a side view.....very, really, it was quite very, very reminiscent of a.....TR-30 in hand calculator, in, in just in this general layout, and I was just getting this black plastic slash metallic feeling..no wheel....you're going to have to change that.

#14: Yeah, I'm going to change the tape at this time.

#10.5: Better do it now.

#14: Okay. At this time we are continuing on side C of this tape.

#10.5: It had several rows of like punch buttons on it. I'm trying to do this as neat as I can, uh, but without going to all sorts of really technical detail that I don't feel justified in doing....ah....okay, and, the only thing other, other that was on it was some sort of a long linear blackness on the bottom of it. Like a punch bar or a, some sort of a unusual bar for a calculator to have. Black...bar, okay, and this was black face, umm, plastic or metallic face. This was the

#10.5: plug in. I'll call it the dash plug in because this feeling that this thing, had something to do with avionics (phonetic) this feeling that, ah, you know, this thing got plugged into something that was like a dashboard that people sat in front of; one or two people. All right, and this was like a screensome sort of a, what do they call that, you know, on a calculator, like a calculator screen. Okay. I'll just do a side view here. May be that big on one end. There was some sort of taperiness to it but not very much. Like that. That's about the dimension—this is just the side view. I didn't see anything on the side. I just had this general overall feeling of a— Okay. And, this once again is the dash plug in side... is here on the left. It's set up here on sketch five. So, it matches. I'll write it there just to be safe. Okay. That's sketch five.

#14: Okay. Umm sketch six....what we need.....

#10.5: And, I'll write on this just about to scale.

#14: We need now is a layout of this, of the location where you found.....

#10.5: ..wrapped in the bag.

#14: ...the bag, the satchel.

#10.5: Okay. I can do that. This is where I would like to mention an incongruity in the session that I recognize which is really peculiar to me. Because of my background I would never take something like that and rely on a public area to drop it in. I might do that overnight 24-hour period. I would not do that for the apparent length of time this thing is going to stay in there, because of the time frames in the late part of the session that I tried to work this time calibration thing.... this thing was put in there about a day or two ago, and is going to stay there longer than fifteen more days. To me that's poor modus operandi. Okay. Because it's in an unsecure place. I mean, it's in a secure place, but you don't control it. All right. Uh, okay, here we go.

I'll draw you my perspective, and then I'll draw you the actual way it looked when I went back across the hall and looked at it. Okay. Because there's a combined number of about three, three views that I got here.

#14: I'm going to go to the bathroom. Feel free to talk to yourself.

#10.5: Sure. Ha, ha, ha.

#10.5: Okay. I have a, I have a perspective here of the front facing of a classical bank. What I'll call is a bank of lockers. Bank of wall lockers. Umm, at the end of this bank is a wing, and out here is the hallway having wide, panoramic views, windows I guess you'd call it. Umm.... I wonder why I took drafting in high school. Okay. These are windows. These windows do not look out at the sides of buildings. These windows look out at a horizon. It's open area. This is the corridor which is white speckled. Like terrazo. And, this here, on the right side of this thing where this bank of wall lockers are is this, ah,..... well, how would I draw this. Okay. I know how I'll draw this. I'll draw this very neatly using a dotted line as though I'm looking through it. Okay. This is a protruding partition, solid cement type. Okay. That's at one end. And, this is a solid cement protruding partition in foreground. Okay. Now, for the last one. Sketch seven.

And this is what she looks like. About man high. Let's say as tall as a tall man's head. They didn't-the bank of lockers did not go all the way up to the ceiling. And, of course, they protruded from the wall like this.

#14: You mentioned a large sum of money.

#10.5: Yes.

#14: Where is the stuff(phonetic)? Did you happen to notice what type this is or.....

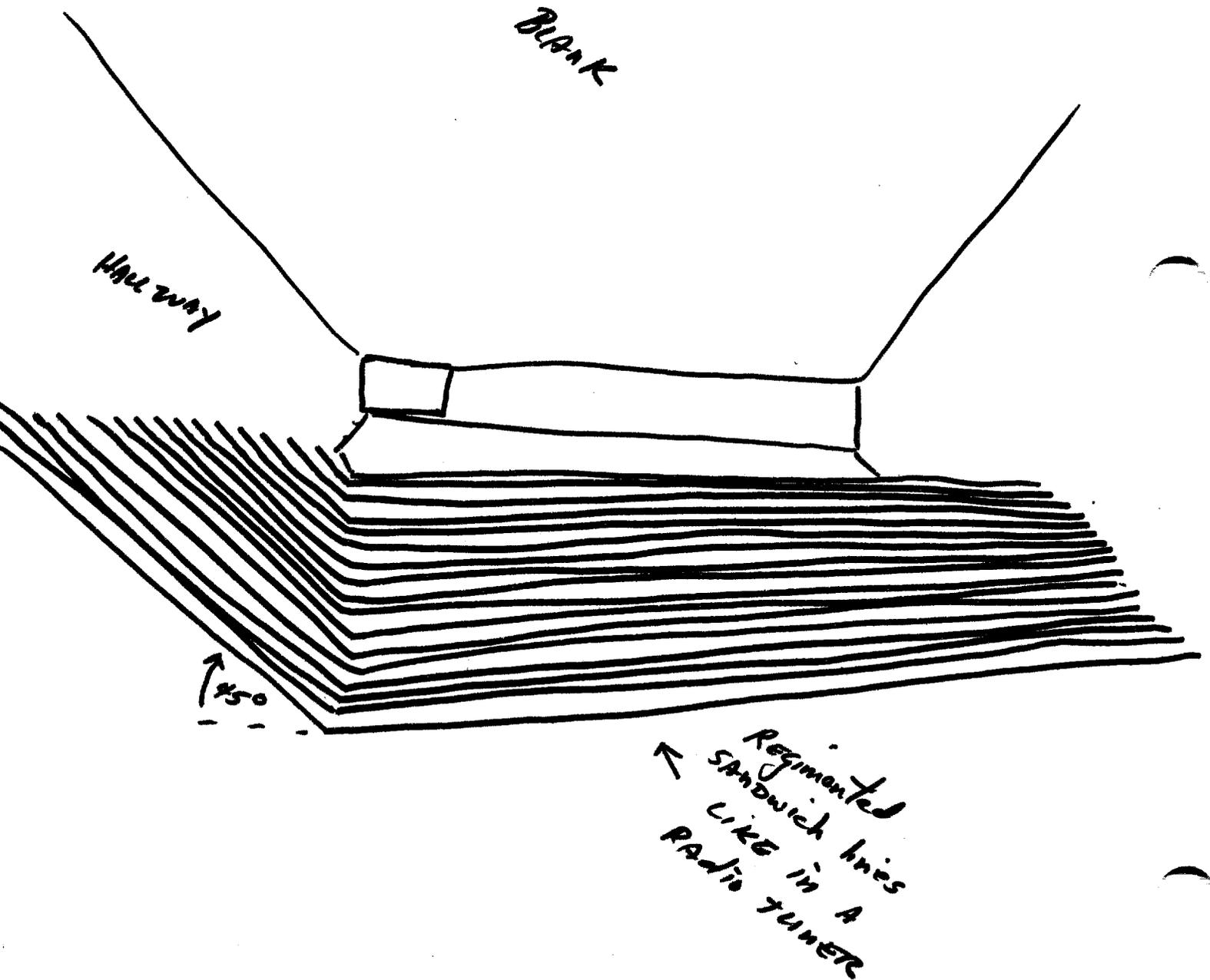
#10.5: Yeah. They were two hundred and fifty mark (cough). That's real weird. Isn't it. I had, you know, I said, oh, there's this stack of stuff, and they're all wrapped up and I said, they're not, they're not deep green like American money, and they're bigger than American money, and they have funny white borders around them. Okay. The predominant tone of the note is a pale nature grass green okay, and I think if you look at a two fifty mark note, the predominant color of that note is a, is a grass green, you know. A yellow green. All right. There are about four tiers. And, I cannot tell you if they're all the same size or not. I'm going to draw them all the same size. I don't know if they're big on the bottom or little on the bottom or what. So, I'm going to do regular old four straight across. Bear with me. Okay, ah, I dropped back, I went to the other side of the corridor, and I looked back at this bank of lockers, and I had the feeling that the one in which I was going to was the one with the X on it, and I think I said

- #10.5: two down and two in from the right side. Ah, and the, ah, you know, and here I am, you know, it's a cla- you know, this is the things that are going through my head, I'm sitting there looking at the front of this locker, and saying, God, I can't believe this guy's dumb enough to put this thing in a keyed lock, and I, I looked and all of a sudden I understand why there's more numbers than just two or three. Is there's a four position dial combination lock on the front of the locker, okay. It is one of these numbers. You know, instead of the classic reynold lock.....like you have here in the states.....okay. It's a four position four position, what do you call that thing, like you'd find on a little briefcase, rolling wheel combination, oops not not compination, combination.....That's on faces of all lockers, okay.
- #14: Okay. Now, for the analyst, we'll have to keep in mind that mirror imaging does at time take place.
- #10.5: Oh, sure, yeah.
- #14: So, this location could actually be, ah, two down and two over from, ah the left.
- #10.5: Okay. About the only other thing that I can think of might help is the, ah, tail of that aircraft.
- #14: You described as a white tail with a blue circle and spider-web type lines in the circle.
- #10.5: Ah, ah, Okay. The first thing, now, two things happened here. I'm sitting here looking at this white tail, I'm saying God-you know, I've got to figure out some way to identify this aircraft, because that might help time. These guys are going to get away with the goods, unless I can, peg them down, okay, and I saw this tail, white, with one, two, something or other. I forget what I said, one two, one twenty-nine, one twenty-eight. Now, I don't think, necessarily that that one twenty-eight is clearly and blazened on the tail. That might be somewhere else on the aircraft, and I was just looking at the tail, okay, when the numbers one twenty, whatever it was came in. Then as I am sitting there pondering these, this three digit number, you know, why did I get this one twenty, yeah, one,two,eight, okay, as I'm sitting there pondering number, and I still had the image of the tail with this spike on the top of it, like this, ah.....I had this, ah, okay, right in-like coming right behind these numbers that I was looking at, was this dark, darkish circle on the aircraft that had, you know, the-well, I can, now, I, I think that's PANAM, PANAM's emblem.....

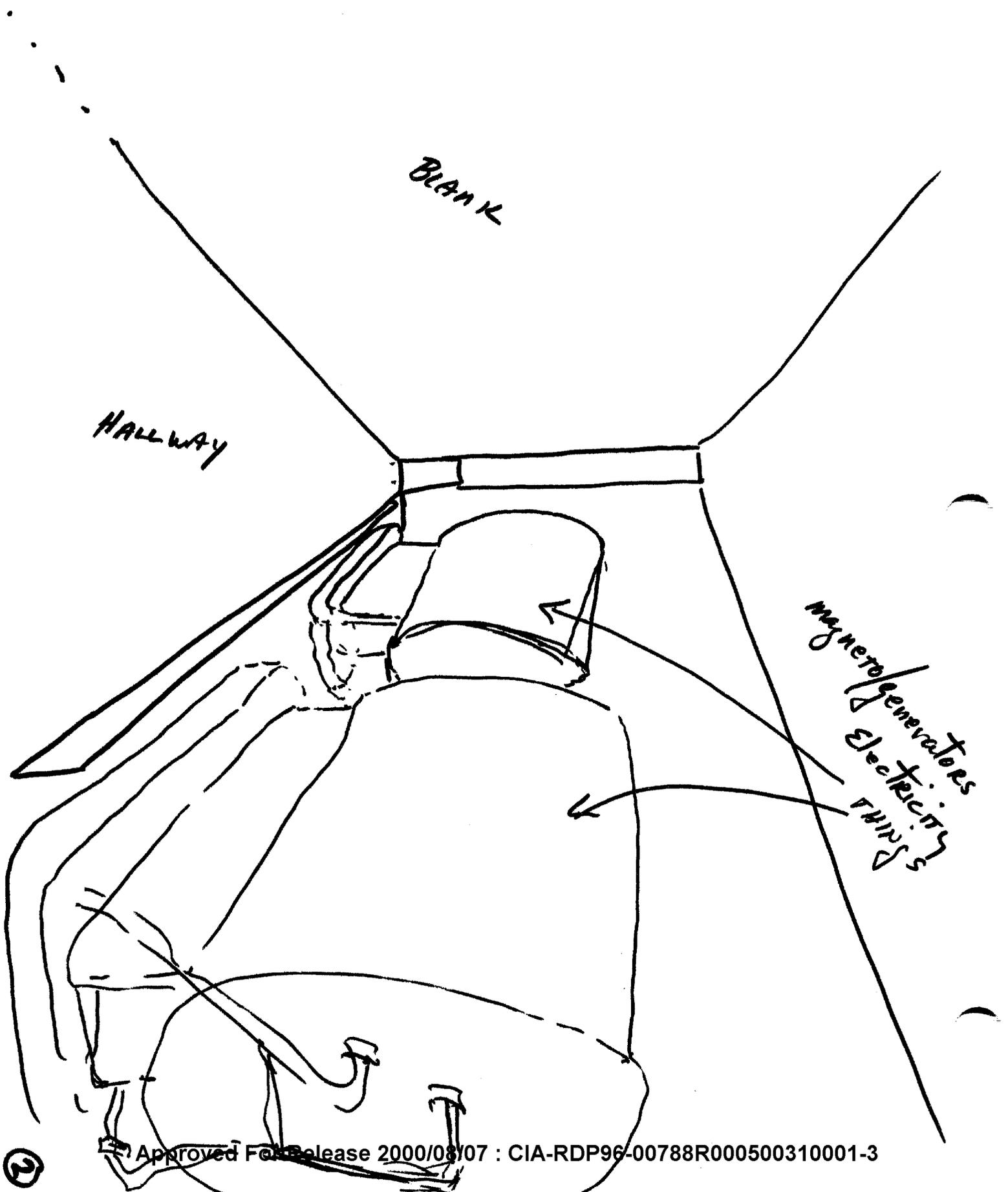
#10.5: ...okay, of the, ah, the blue, the blue sphere with the longitude and latitude lines overlayed on it. And, this is a darkish circle with, believe it or not, white lines..... overlayed, okay.

#14: Okay. That's it. End of session.

TAB



①



2

(3)

Bugs in Road

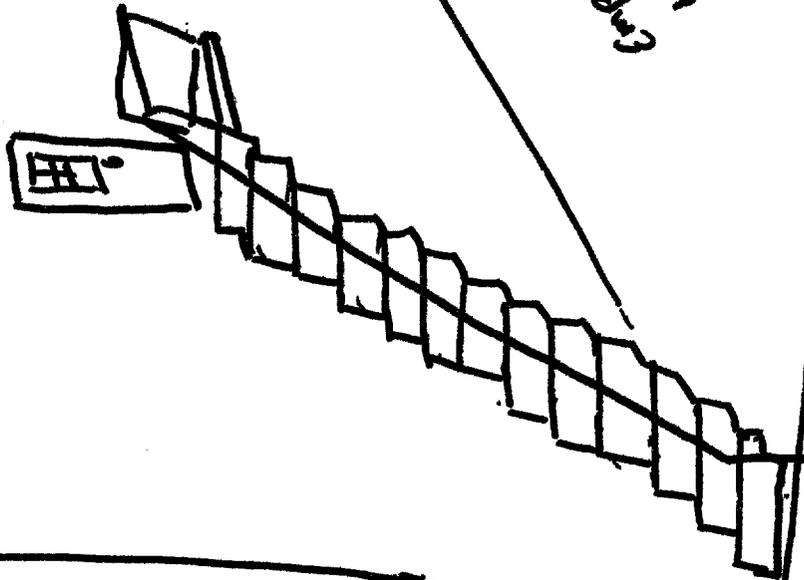
bug

SMALL CRACK

sidewalk

Street

107
Rdwy

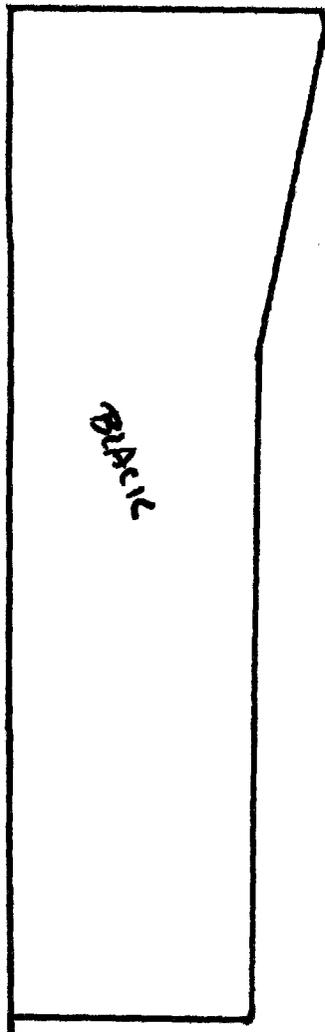


Bugs in yard

Sidewalk

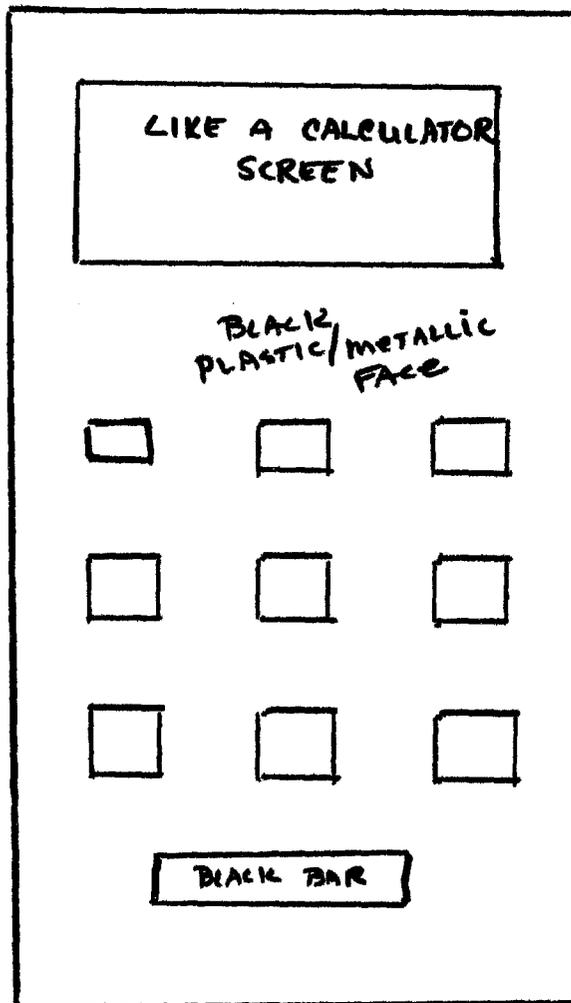
Street

"DASH
PLUG IN"



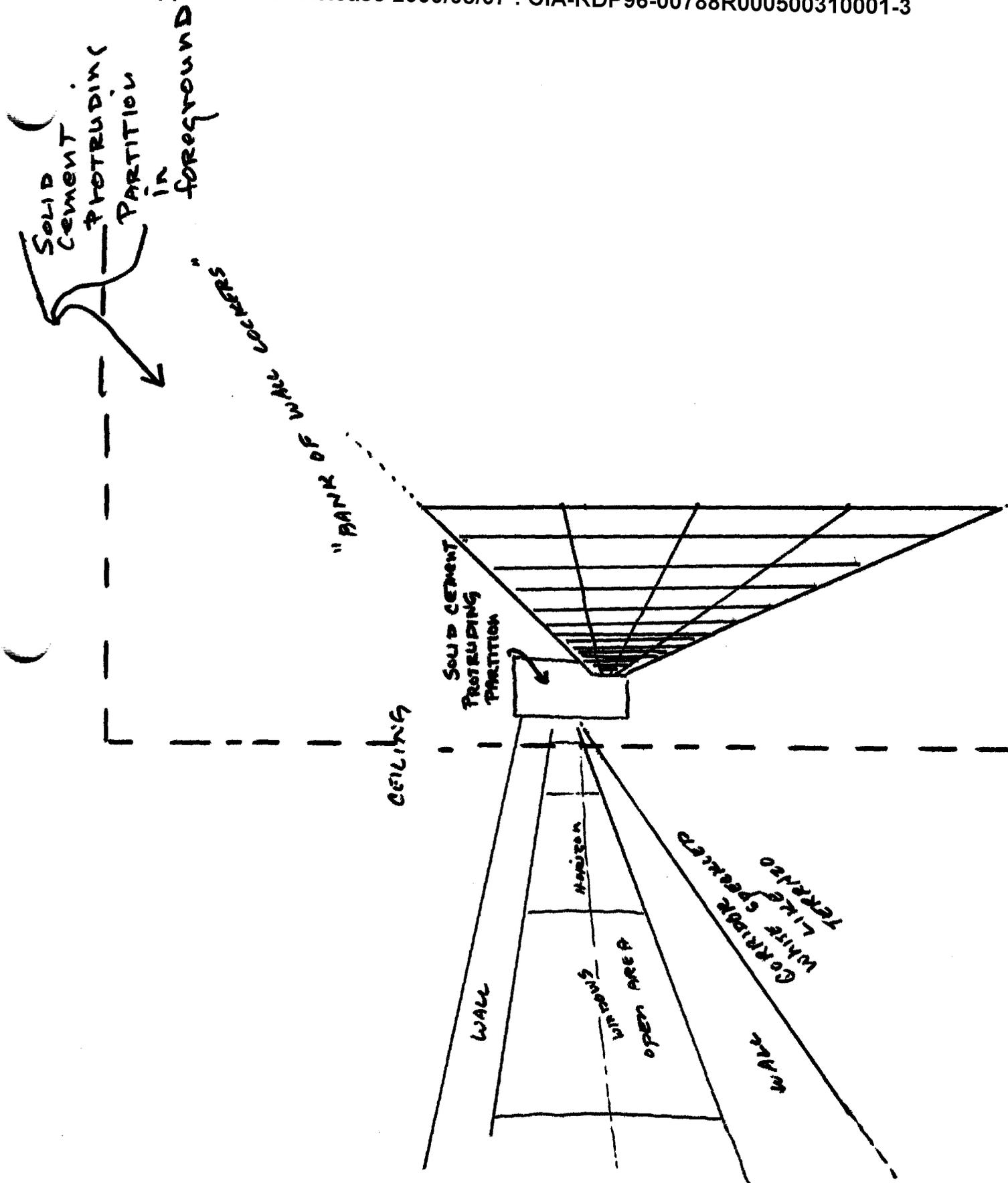
SIDE
VIEW

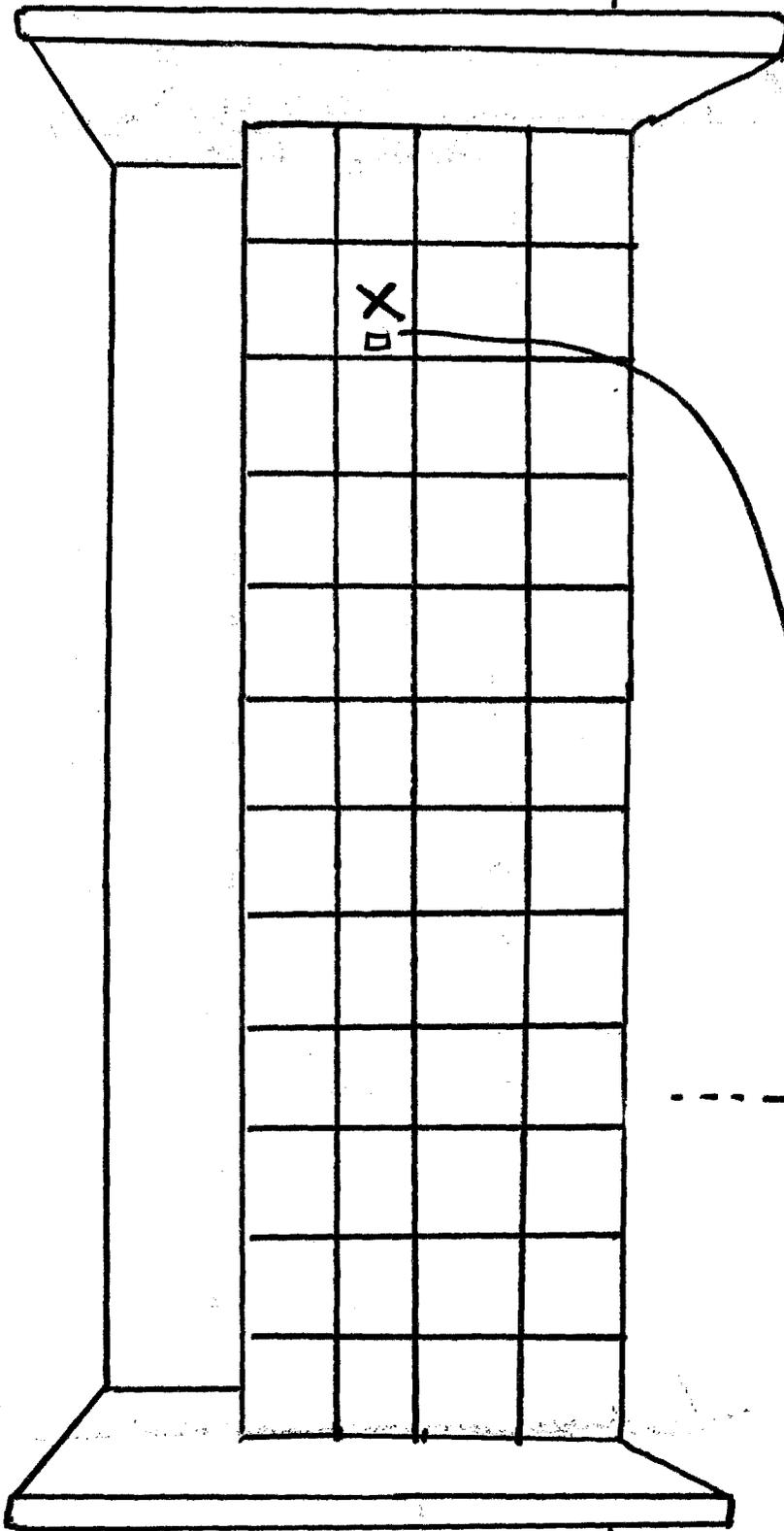
DASH
"PLUG IN"



TOP
VIEW

JUST ABOUT TO SCALE

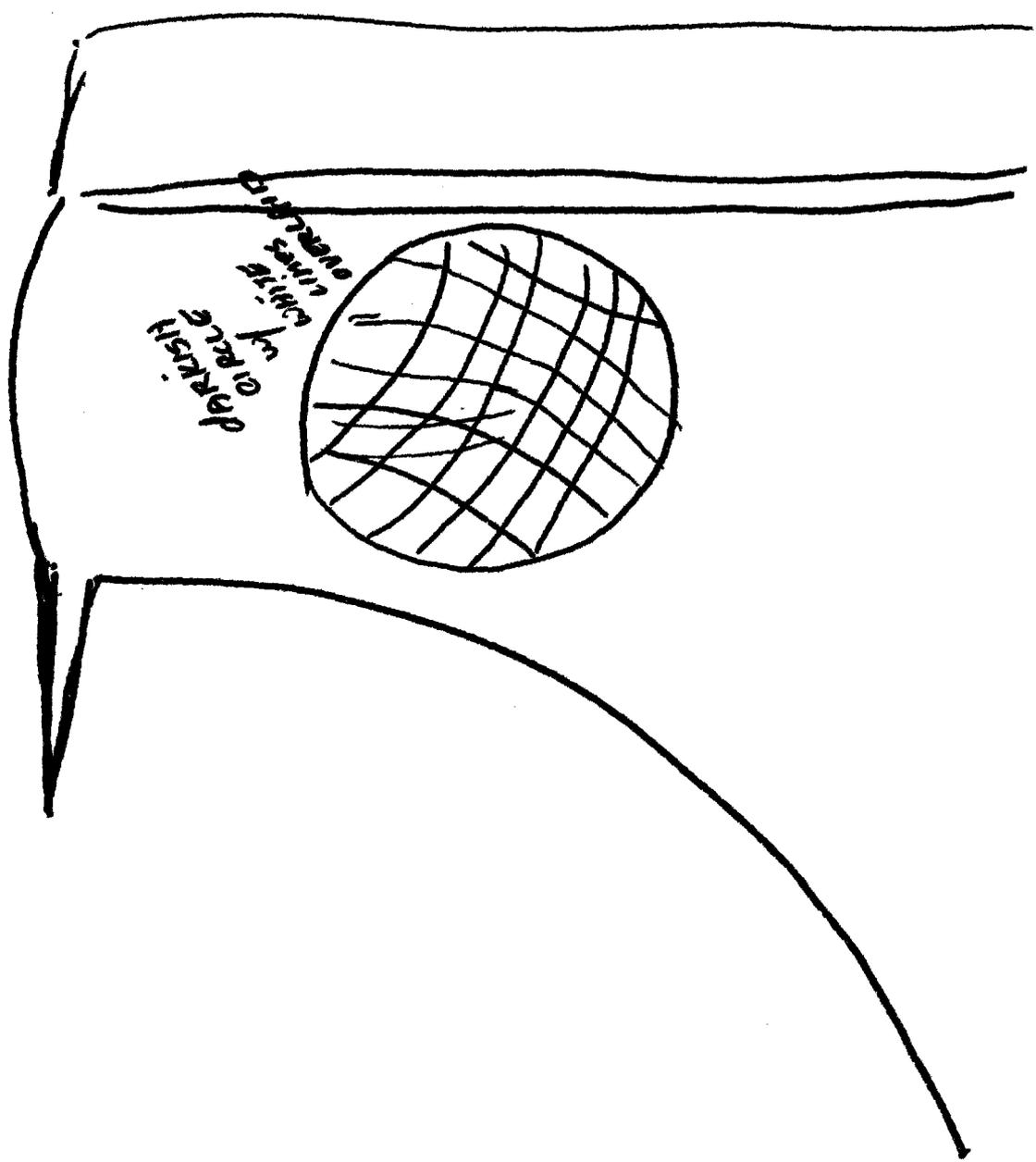




four wheel
position
rotation
combination
lock of
faces
on
rollers



A/C TAIL



TAB

~~SECRET~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION D-76

SG1A

SG1A

1. (S/NOFORN) At the start of this session the remote viewer was shown the attached photograph. He was told that [REDACTED]

2. (S/NOFORN) The remote viewer was asked to locate [REDACTED] and describe his surroundings.

SG1A

~~SECRET~~

SG1A

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