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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

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CLASSIFIED BY:MSG,DAMI-ISH
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GRILL FLAME

R-038-80

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DC-17

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on the activities of an individual in a photograph.
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.
5. (U) See session report number DC-18 done against the same target.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-17

TIME

#66: This will be a remote viewing session for 1300 hours, 21 November 1980.

PAUSE

Relax now and concentrate. Relax now and concentrate. Relax now and fix your attention on the individual in the photograph I have shown you. Focus your attention on the one individual in the photograph I have shown you. Move now through time in space to 1300 hours, 21 November at the target...1300 hours, 21 November 1980 at the target. Focus now on the individual and describe his surroundings to me.

PAUSE

+03 #01: Ah...high, high roof.....short building....it's like....ah, early morning, still dark.

#66: Focus through time to 1300 hours, his time, 1300 hours in the afternoon, his time.

PAUSE

#66: 1300 hours, 21 November 1980, time at the target.

PAUSE

+05 #01: Ah, small hallway, front rows of, ah, rows of doors on, ah, both sides, he's in a room, a room next to a hallway. Multi-storey building--3 stories, ah, maybe more, but this....think this is the third floor. He's..I saw a "L" shaped cabinet--'s doing something with the face of the cabinet. Gettin' this, ah, view is breaking up, ah, I'm not seeing any other part of the room. Give me just a few minutes.

#66: All right. I will wait.

PAUSE

+08 #01: I got this...like corridor again.....stone.... Walls are like stone. I'm, I'm tryin' to see something else there, but..... it's like he's moving down this corridor. It's a "T" intersection in the corridor. It's goin' left. Corridor has a round roof. An arch roof. It's a, he's coming up on something that looks like a, shaped like a piano. But, I don't know what it is.

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#01: It's got a, it's made up of boxes, and he's...I think he's conversing with someone else with this, someone else to his right who I think is conversing with him.

#66: Okay. Let's, let's leave him now, and go up and outside this area, up and outside this area, and tell me where in the world are you.

PAUSE

+11 #01: Ah, there's very....craggy and rough, and high hills with gray rock. It looks a lot like...looks a lot like northern Greece, Bulgaria or something like that... Slovic country. The... buildings are rock and adobe. Some thatch roofs. It's not many buildings. Ah.....

#66: All right. Now, move back inside down to the individual you found. The individual in the photograph I have shown you. Move back down inside with the individual and describe his present situation to me.

PAUSE

#01: I'm standing in front of this piano shape again. It's like an upright piano, but, it's not on...piano legs. Apparently, talking to someone that he can't see on his right. Ah.....I'm going to try to look through this.....this thing.....whatever it is.

#66: All right. As you broaden your perspectives to look through obstruction, ask yourself about the atmosphere of this place. What kind of a place is this. What is the atmosphere?

PAUSE

+15 #01: Feels like it's damp, it's cold. It's a little light, for some reason, a little light. I'm gettin' a, when I look through this thing, I get a grid pattern like, I'm looking through stairs railing...some kind of interconnected brass things like clamps or something. I can't see the guy he's talking to. I don't know. I get, I get an out of the way impression. Like, he's like way down inside this place....almost like he's trapped in this place...but.....I'm not entirely sure it's accurate.

#66: Okay.

#01: Just looking through this, whatever this thing is, that he's looking... ..at.

#66: I want you to focus on him, solely on him, focus completely and solely on the individual, completely and solely on the individual and....when I count to three I want you to move forward in time one day. When I count to three, you will move forward in time one day, and since you are focusing on the individual, you will then report his surroundings one day in the future. Focus solely and completely on the individual and when I count to

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+17 #01: My whole picture changed.....I have a....I'm now like a, coastline or something....hills go into the water, and it's near a small village of some kind.... Like on the side of a hill over this village....there's a small port, seaport.....

#66: All right. And, what is the activity of the individual in the photograph?

+18 #01: He's just waiting, sitting in a...like a black limousine. Just sitting in a black limousine. He's waiting for something.

#66: Okay. Now focus solely and completely on the individual again. Solely and completely on the individual again, and when I count to three you'll move one day in the future, one day into the future from the time you've focused on then. Focus solely and completely on the individual. I'm going to count now. One, two, three.

PAUSE

#01: Ah...I, 's in a small room, very tiny room, like with bunk beds.....looking for a window, but I don't see one... It's like the walls are coated with some kind of metal..... but, he's just layed out on this bottom bunk, and he's..... got, he's kind of relaxing.

#66: What is the atmosphere of this place?

#01: One of relaxation. He's a little tense, but, he's relaxed now. Like he's, he's succeeded in doing something. Not a complete trust of his surroundings, yet.

#66: Okay. Focus now on the individual, one more time, focus on the individual only, one more time, and as I count three, you'll move forward in time one day from your present picture. As I count to three you'll move forward one day from your present picture. I'm going to count now. One...two...three.....

PAUSE

+21 #01: It's like I' standing out in the open air... On like a wooden platform or something. There's a catwalk off to his rear right. There's three people or four people, more, maybe a group of people, and he's talking with 'em, and they're, they're joking and laughing, and there is a, again, a coastline behind 'em. It's like it's across the water...or hill tops that are coming out of the water. Thi--this...it's a dock or something, I guess he's standing on. Looks like a..a Italian port or something; Italian port city of some kind. The architecture looks Italian.....Like maybe Naples, that area.

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#66: All right. Focusing once again on him, focusing once again on the person in the photograph only, as I count three, you will move ahead in time one day from your present view. As I count to three you will move ahead in time one day from your present view. I'm going to count now. One....two.....three.

PAUSE

+23 #01: Ah, I have like a.....another, I have a room again. And, it's very much like an apartment room, like a, a very good hotel.... got a, a real clean sheets, and a lot of sunshine, and..... it's warm, warm out, ah.....it's a...it's like a....just a little apartment, and, ah, he's eating something, drinking coffee, and.....ah sitting by, like a balcony type area. This building, he's like in a corner of a building that's inside of a wall of some kind.... He's very relaxed. Seems happy. Excited..

#66: Okay. And, focusing on him one more time, as I count to three move forward one day in time from your present view. Focusing solely on him now, I'm going to count now. One, two, three.

PAUSE

+24 #01: Ah, I don't see any change. I get the same room.

#66: All right. Fine. I have no further questions about this session. If you have anything you would like to add about any of the time windows we looked at or anything in the session, please do so now.

#01: I don't have anything to add.

#66: All right. Fine. Remembering clearly, cleanly, and concisely everything that you have seen, return your focus of your attention now to present time, and me, here in the room and let us prepare to draw that which you have perceived.

PAUSE

#01: Okay. Ah. I'm goin' do this, do each day as a different sheet. The first day was this.....dark, damp, cold place that had very little light.....and this piano shaped is, was to his front.

#66: This is the same place with the hallways, with doors..... corridors?

#01: Yeah, this is the very narrow hallways with doors on both sides, and I just got this, almost like a cryptic, you know, like a crypt feeling, you know, like walking through these oval type hallways made of old stone. That's what this stuff up here is. is stone.

#66: Okay.

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#01: And, I tried to look through this piano shaped object, and it, you know, like the front of a pianoit came down and then towards you, then down again, and every time I did, I kept gettin' this, boxes stacked boxes impression or a grid type pattern with, ah, some kind of interconnecting brass plates of some kind. And, ah, that's all I was gettin' there, essentially. And, I felt con-, ah, you know.....

#66: When I asked you about the atmosphere of this place....

#01: Yeah, I felt constrained in this place. You know. Like I was trapped in this place.

#66: All right. You, you said it was damp, and dark, and then you, you said something about you thought maybe he was way down in this place.....

#01: Right, right.....

#66:and may be trapped in this place.

#01: Right, trapped in here. That's a very good word. That's the way I felt like it was. Ah.....and then on the second day..... I sort of had a view of this port, and I'm not.....there's an awful lot to draw, but essentially this is what it looked like.

This was a road that went down through the hills.....where the direction of the arrow went into the port, then there was this little port village, and it wasn't a big place, you know, it's maybe 30,000 population, and then there was a, the harbor area, and there's a couple ships right there....and then in the background the hills kind of wrapped around to the right, and just kind of faded out on the horizon, and all the water seemed to be in that bowl shape in front of the.....the village or whatever, and then going out to the left. And, I didn't feel warm here, for some reason, but then when I was at the other place where there was a dock or whatever it was he was standing on, I got a warm feeling. So, this is probably much further north. And, this also matches the description of the terrain that I gave you earlier as well.

#66: Okay. So, you figure this day two is in, may be in the same geographic general area?

#01: Same- right, same geographic and general area. Like extreme northern Greece or Bulgaria, or you know.....southern tip of Yugoslavia....stuff like that....just a feeling that I get, you know, from having seen the country there, and everything,....

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#01: Ah, and he was just sitting in this car, this auto, black auto, and he's just waiting there, and he had another person in the car with him, but they weren't talking. They were just sitting and waiting. And, ah, then I went to day three

.....and I had this really small room on day three, and the room was possibly.....ten by twelve feet, at the most, and I don't remember seeing any other furniture in this room, except the bunk beds, and he was laying on the bottom bunk, and there was no windows; I had a feeling the walls were metal.... and the reason why is because I was gettin' this edging like with rivetsedging with rivets, and back over here was some other room , small room.....that was, you know, connected to or fastened to this room that he was in. But, this, this was a really tiny room. That's all I got there.

And, I, and I.....think I described this feeling that's being a lot more relaxed, but.....

#66: Okay.

#01:you know, resting, that sort of thing.....and then the fourth and fifth day, I had him in the same place..... that was on the corner of a building, behind a wall, outside of which there was a very small garden, and a balcony..... with a big double doors in front of it.....and he was sitting at a table.....I'll label that target person sitting at a table, and I'll write in front of these double doors that were open, and it was very warm, and, I'm sorry. This is wrong. This is not fourth and fifth day. This is the fifth and sixth day.

#66: Well, just a minute here.

#01: This is the fifth and sixth day, because I had him on a..... a dock on the fourth day.

#66: Okay. You've skipped the dock then?

#01: Yeah. So, that's the fifth and sixth day. So, I'll have to go back to the....let me finish the fifth and sixth day, then. And, there was a beddresser, bath. This was really a high grade apartment compared to where he's been at.....

#66: Okay.

#01: So, on.....there is going to be one day out of order here, and that'll be on page five. That'll be day four.

#66: Okay. Which is standing in the open air a catwalk off to his rear right....group V people with him, joking with him.....
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#01: Yeah, right. Yeah, I got this.....

#66: Coastline with hill tops.....coming out of the water.....port city.....Italian type architecture.....

#01: Right.....Oh, and all these folks were dressed well. You know. I mean they weren't, they weren't dressed like bums, or anything. They were all standing around on this, and I call it a dock because it had slats of wood going back like this..... and there was a raised catwalk. Then, the background was these huge hills comin' out of the water like this. This was water, and they were all standing out in the the sun, the breeze out on this dock, or whatever it was.

#66: This is where you thought it was warm.

#01: Yeah. It was very warm there. I got a feelin' like it was, you know, southern Italy. I don't know why I say that. I've been to southern Italy. It just reminded me of southern Italy.

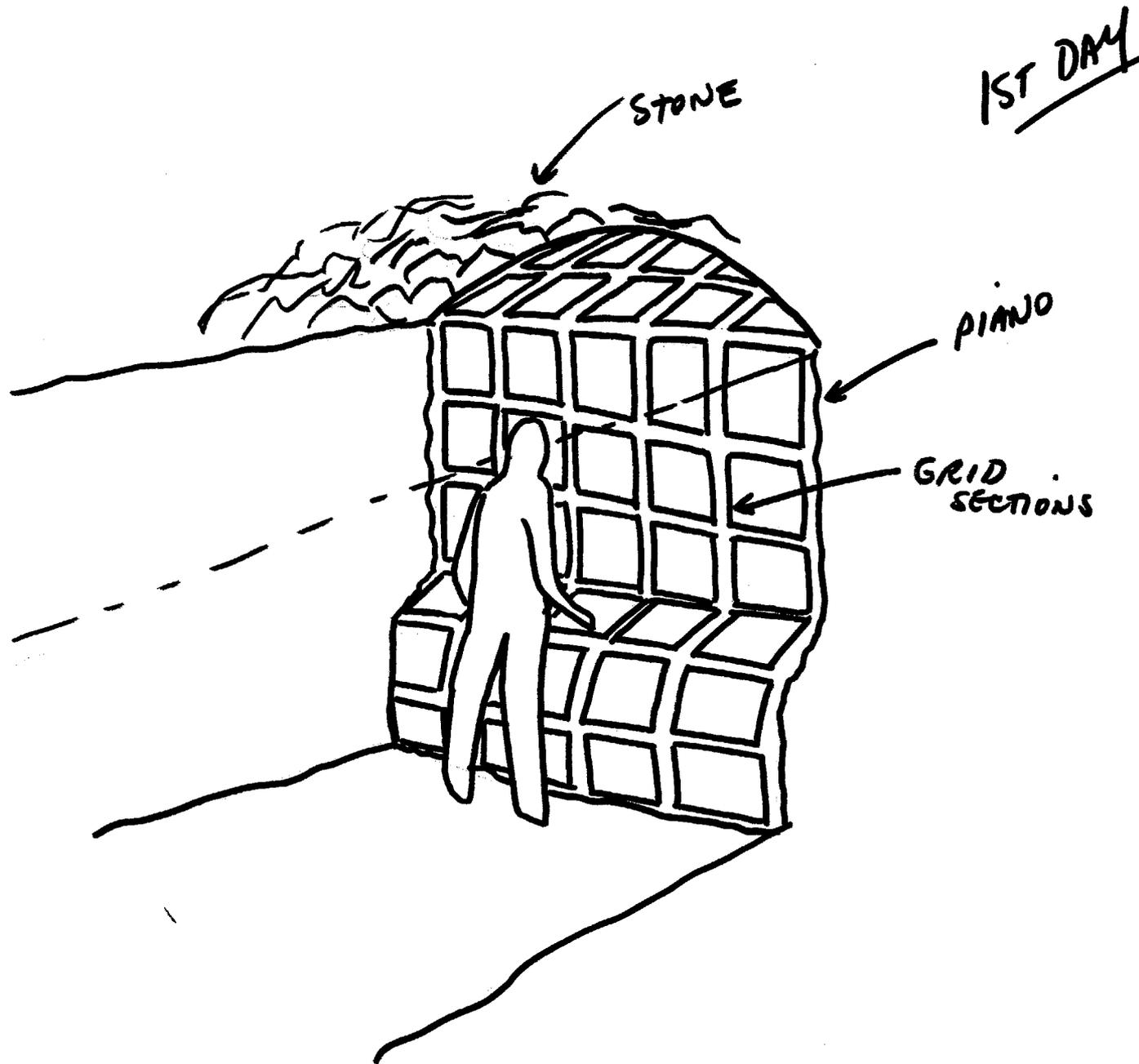
#66: Okay.

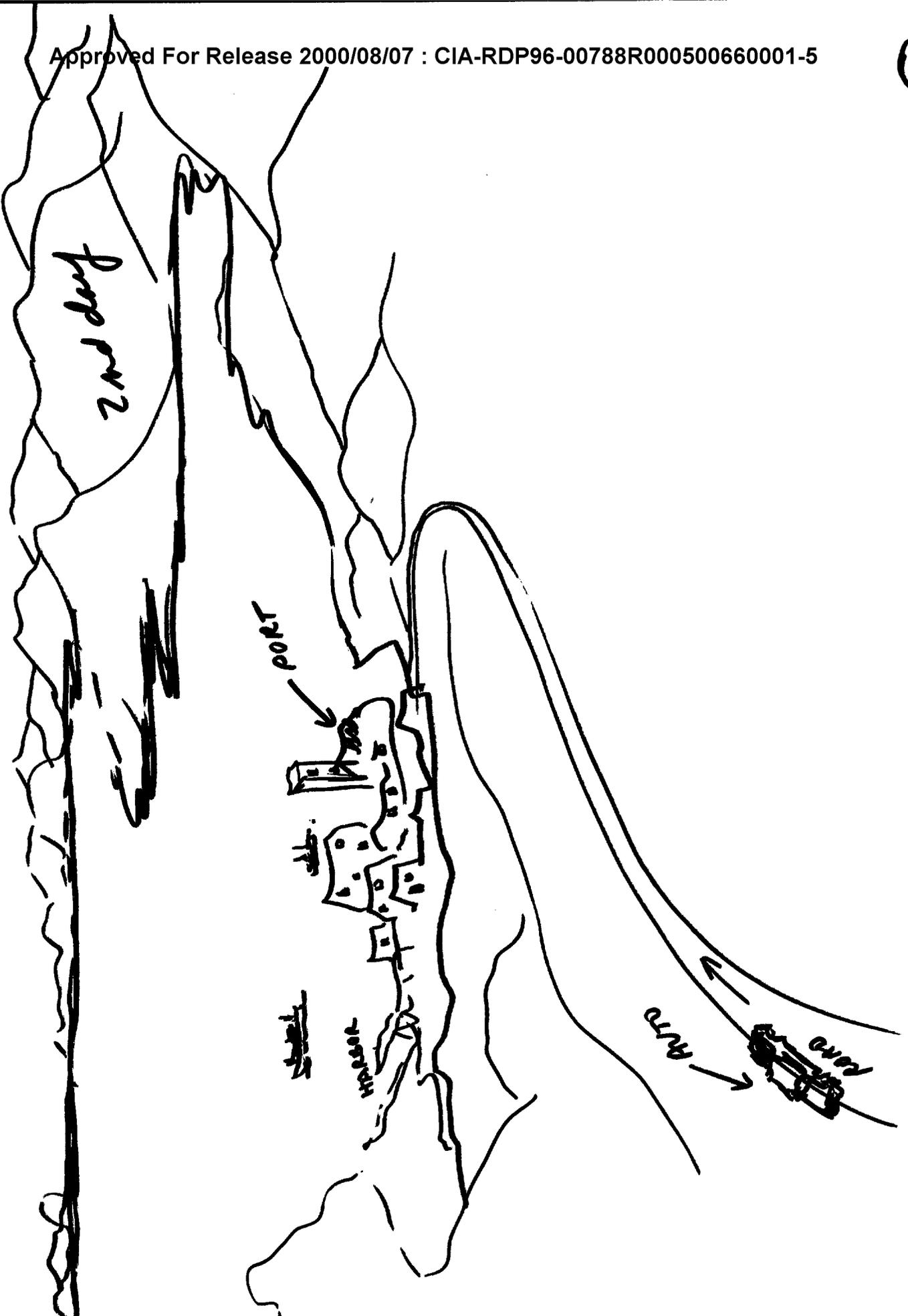
#01: I guess that's about it.

#66: Okay.

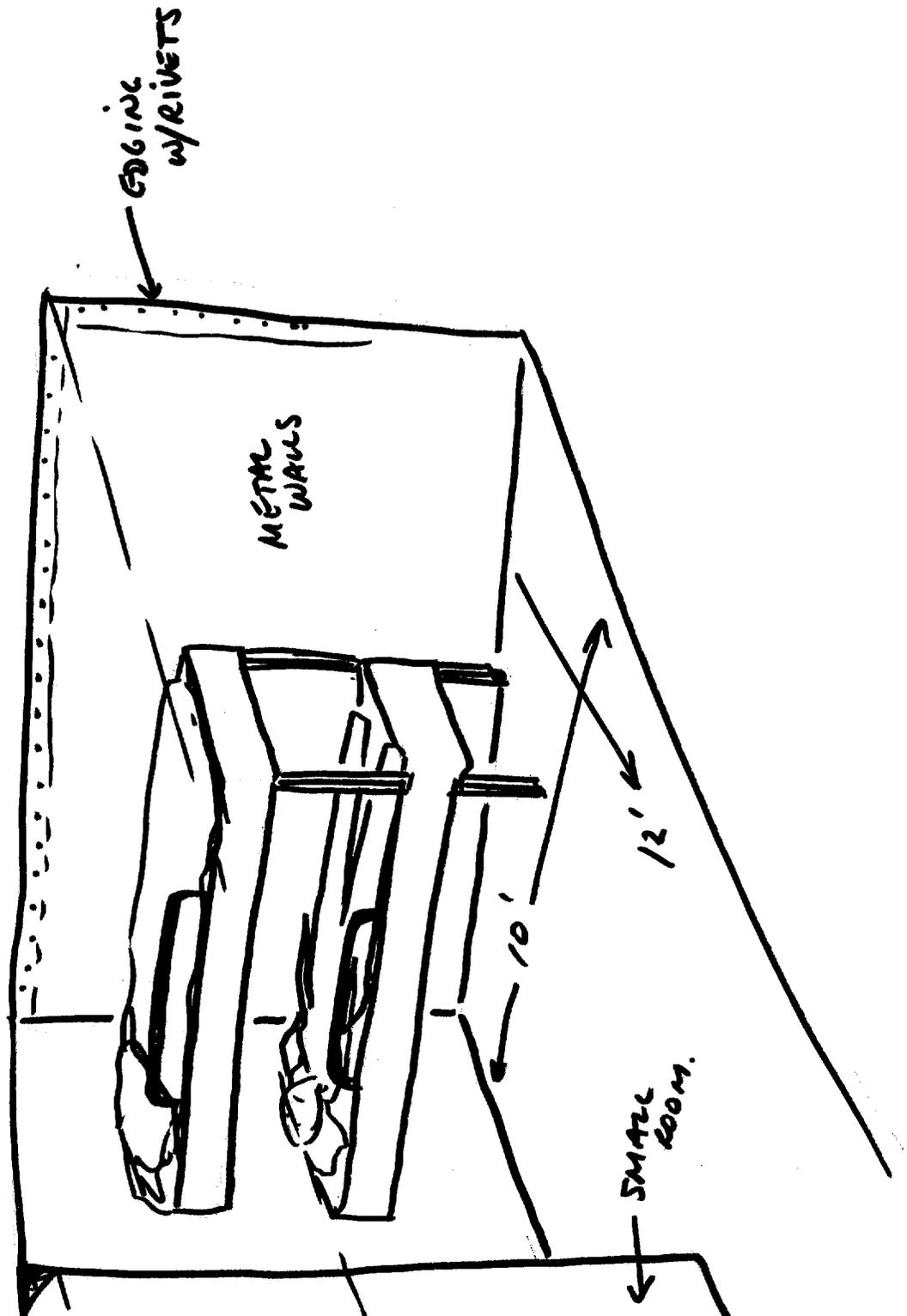
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TAB

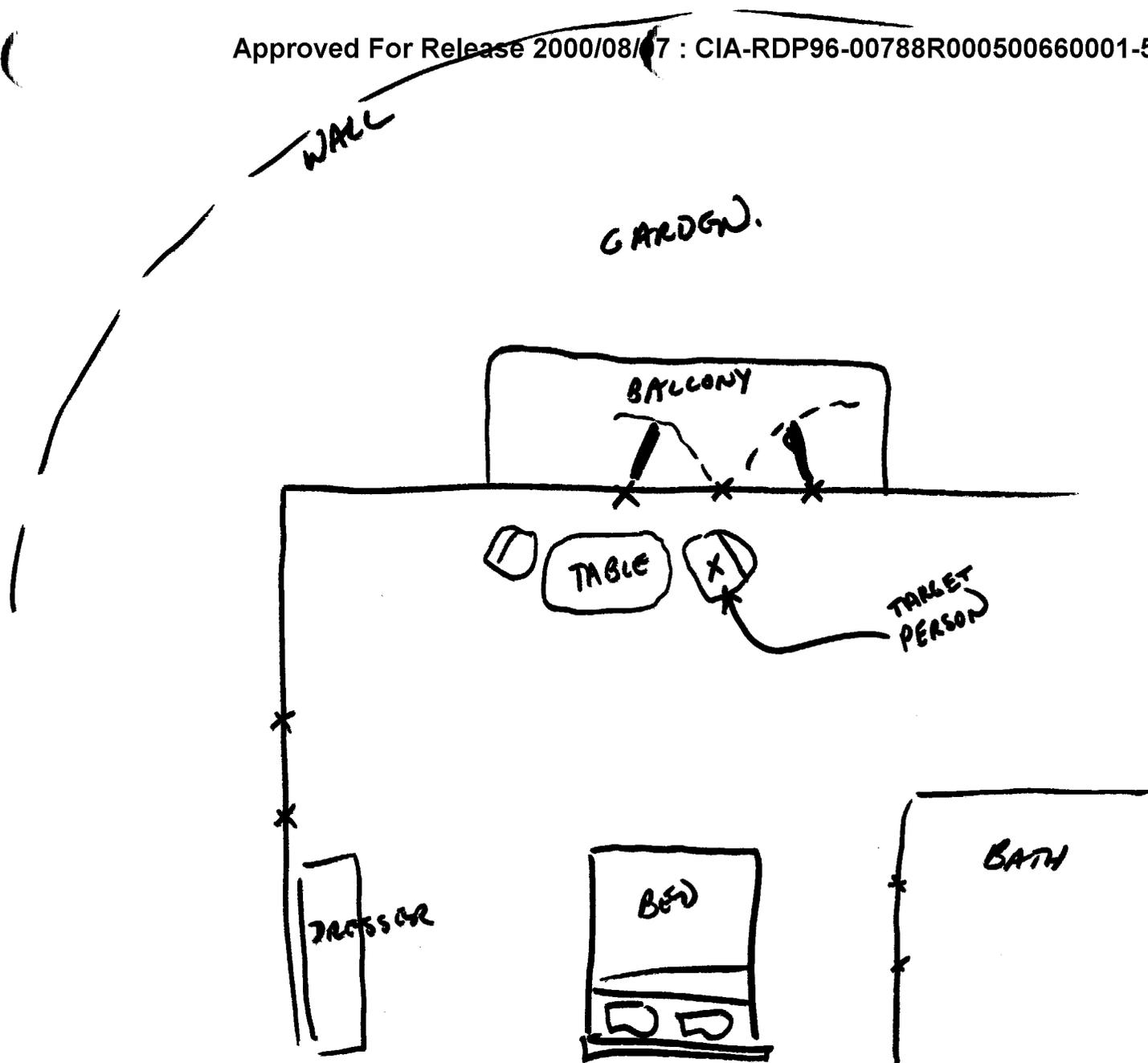


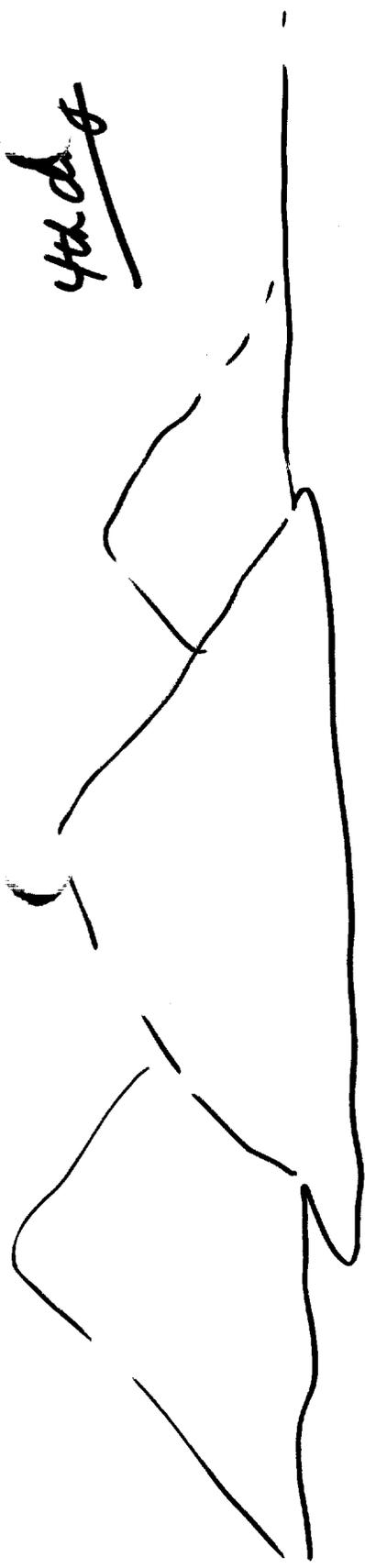


3rd deck

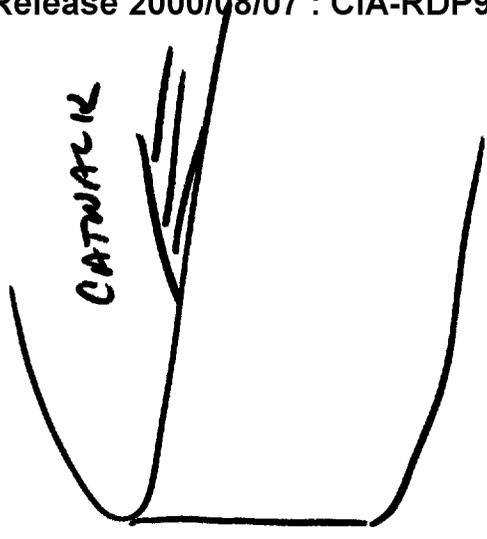


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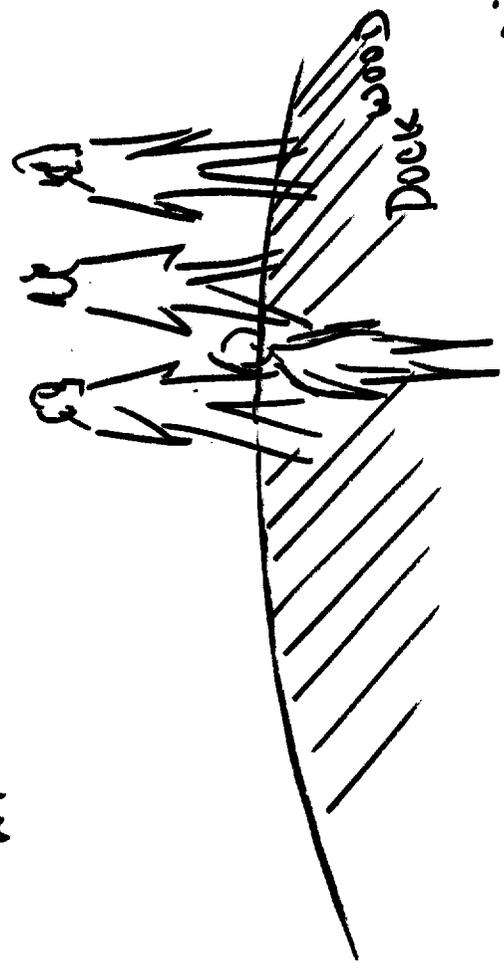




yard



CATWALK



DOCK

WATER

WATER

TAB

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION DC-17

1. (S/NOFORN) Prior to the session the viewer was shown the attached photograph, and told that we were interested in the location of the individual in the photograph.
2. (S/NOFORN) During the session the viewer was asked to scan one day at a time the location of the individual in the photograph.

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