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INSCOM  
GRILL FLAME  
PROGRAM

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

REVIEW ON:

*January 2002*

NOT RELEASABLE TO FOREIGN NATIONALS.

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ORCON

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION 839

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The remote viewer's impression 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 user.
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 the session the remote viewer was interviewed for his impressions. At TAB A are drawings, and a narrative concerning the drawings, made by the remote viewer. At TAB B is the target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING SESSION 839

#72: This will be a remote viewing session for 18 December 1981 with a start time of 1500 hours.

PAUSE

#72: It is now 1500 hours. Our target for today is the individual whose name and identification are in the envelope. I want you to concentrate on the man whose name and identification are in the envelope. Tell me where he is.

PAUSE

#06: Get an impression of . . . . flight of steps.

PAUSE

Outside. Decorative steps. Impression of a dark. . . . area.

PAUSE

Its like . . . . walking into a depression. . low. . . . Low area.

PAUSE

#72: Is the person alone?

PAUSE

#06: No...he's..... . . accompanied by at least two others. Got on military uniforms.

PAUSE

#72: All right. I want you to come out to the front of where this person is and describe it for me.

PAUSE

#06: Just a minute.

PAUSE

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#06: Impression of . . . . . ramp of steps.  
Decorative. And . . . narrow . . . I was  
standing on top looking down. Like coming  
out of a airplane or a . . . . . a . . . . .  
something metal.

PAUSE

#72: All right. Look at the front. Is there  
any number on the front?

PAUSE

#06: A . . . . . Its got a . . . . . kind of design.  
A bird on it. Don't see any numbers.

#72: All right. I want you to go into an overhead  
perspective. Overhead perspective. . . from  
where the person is what are the most distinguish-  
ing landmarks. Look around.

PAUSE

#06: See a city surrounded by water. Long, low  
bridge. Park! Yeah, a park.

PAUSE

#72: Look around the city. Look around the city.  
Distinguishing landmarks.

PAUSE

#06: Tall, pointed building. Just feel like I'm  
going around in a circle around that tall  
pointed building. . . . . See a . . . . .  
building that's round. Or a group of inter-  
connected circles - cluster of circles. Its  
a church.

PAUSE

See a . . . there's a . . . . . Impression of  
open areas with no cars. Large open area  
with no cars.

#72: All right. From your perspective over the  
city, I want you to locate the main road.  
Locate the main road.

PAUSE

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#06: Okay.

#72: Go down the road around the city, close to the city until you find a road sign. Look for a road sign.

PAUSE

#06: Okay.

#72: Read the road sign. What does it say? Describe it.

PAUSE

#06: Its. . . Its got a person's name.

PAUSE

Marvin. . . . Marvin, or . . . . . Male first name, Mar. . . . Its like overhead, green.

PAUSE

#72: Look at the overhead green. What does it say?

PAUSE

#06: I'm getting a . . . . . I'm getting just a view now of a raised highway. . . . . on the edge of the city. With the ramps going down and the ramps going up.

PAUSE

#72: All right. That's fine. I want you now to go back into the city. Back to the place where the person is. . . Maintain an overhead look and look down and describe its relationship to the roads and other landmarks.

PAUSE

#06: Its across the river. A. . . . . A. . . . . Just had a . . . . . flash of something. . . Just a minute.

PAUSE

Just got a flash of some funny pointed trees. Skinny, tall trees.

PAUSE

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#06: I don't know. . . I just keep winding up back on an aircraft ramp.

PAUSE

#72: All right. That's all right. Take a sense of the city. What is the function of the city?

PAUSE

#06: Very . . . . . Got a political feeling. Strong political feeling.

#72: How do I find the city?

PAUSE

#06: I just. . . . . I keep getting overlay here. I'm. . . . . I just feel like one minute I'm in Moscow and the next minute I'm in Washington.

#72: Okay, just relax. Just relax. That's all I have for you now. That's all I have. Do you have anything you want to add?

PAUSE

#06: I get a stronger feeling about Moscow than Washington. But I'm still not sure if its overlay.

#72: All right. I want you now to relax. Return to this room. Return to this room. Relax and return to this room.

. . . . .

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POST SESSION COMMENTS

#06 In Moscow or something. . .

#72 That's interesting. When you were looking at the building, the first building where he was at, where he was down - what did you feel about that building?

PAUSE

#06 I. . . guess I'm confusing something here. You mean where I was talking about the steps?

#72 Yeah.

#06 I got an impression that it was . . his back to something metal, heavy

#72 Damn, there's enough noise going on in here to . . .

#06 I know, its ridiculous. Difficult

#72 Today, it was just unreal

PAUSE

Let's just relax and rest for a little bit  
Just stretch it out.

**TAB**

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TRANSCRIPT

REMOTE VIEWING SESSION 839

DESCRIPTION OF DRAWINGS

#72 Okay we'll continue the session with some drawings and commentary.

#06 Okay. Page 1. . . is a rendition of the city area circled by the moat of water or the rivers. I have a narrow bridge on there labeled narrow bridge. I got a feeling like this narrow bridge was very close to the water and on a piling . . . you know, just a flat ribbon of road. There's a road inside the city edge along the water, with some kind of a cut-off right before a curve that said Marvin something-or-other. That's where I was working on the sign. I've indicated with an asterisk the approximate position of the targeted individual. I've labeled open areas in the city. There's some kind of big, flat square open area.

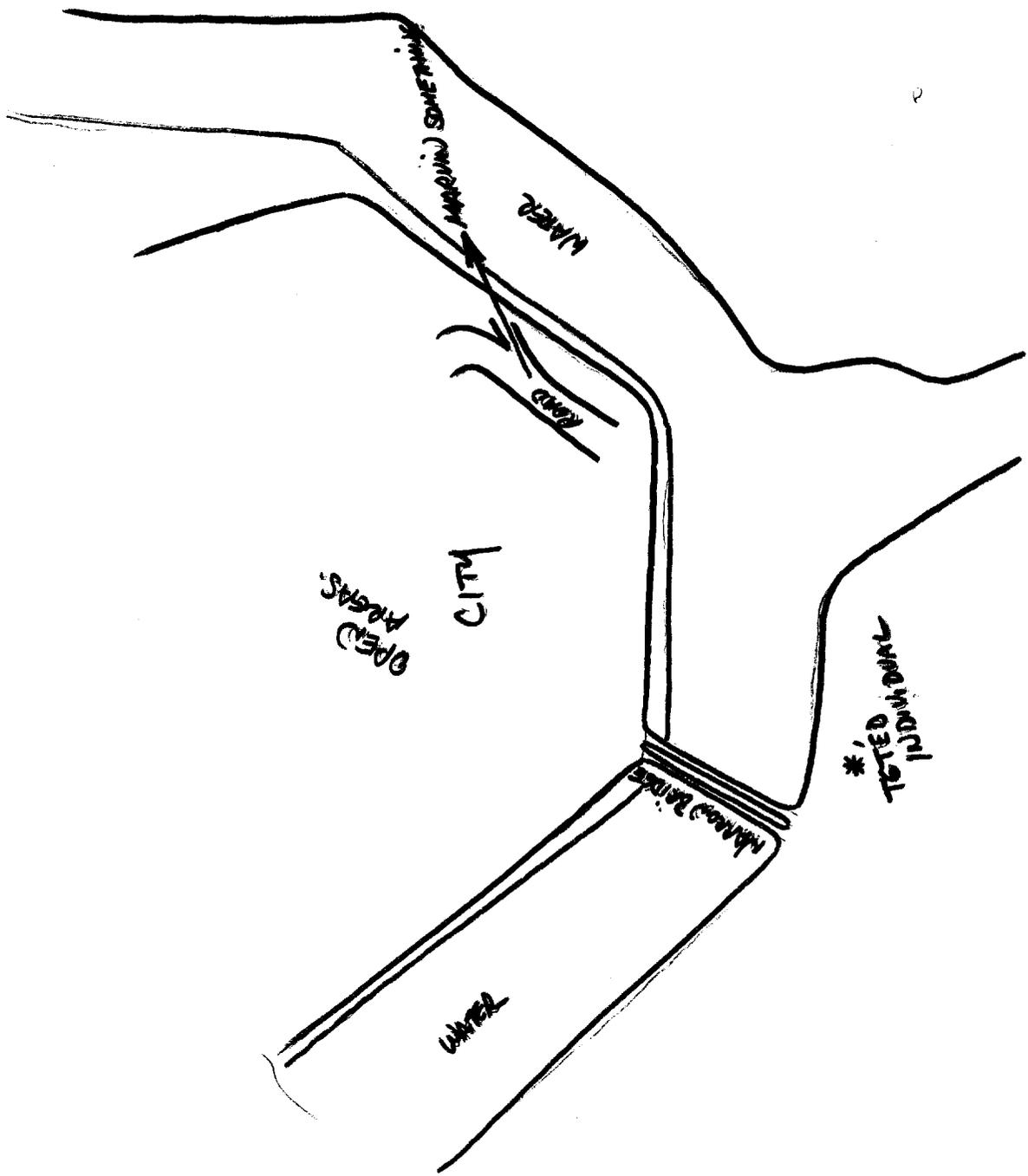
Page 2 . . . "A" is a representation of the grouping of tall skinny trees. For some reason I had the impression of tall skinny trees. "B" is where I turned around on the upper platform of the steps and saw a angular type representation of an eagle inside a triangular type background. "C" is a group of inter-connecting superimposed circles which I felt indicated a church. You know it was like a top view of the design of a church

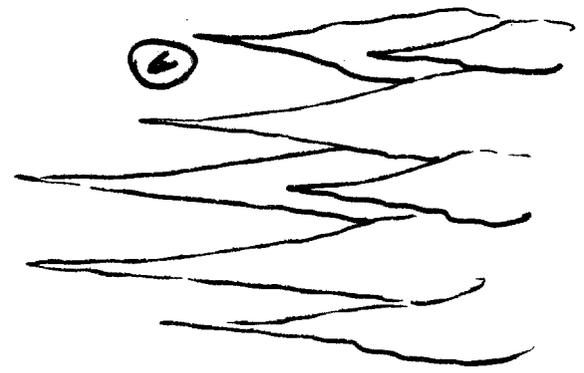
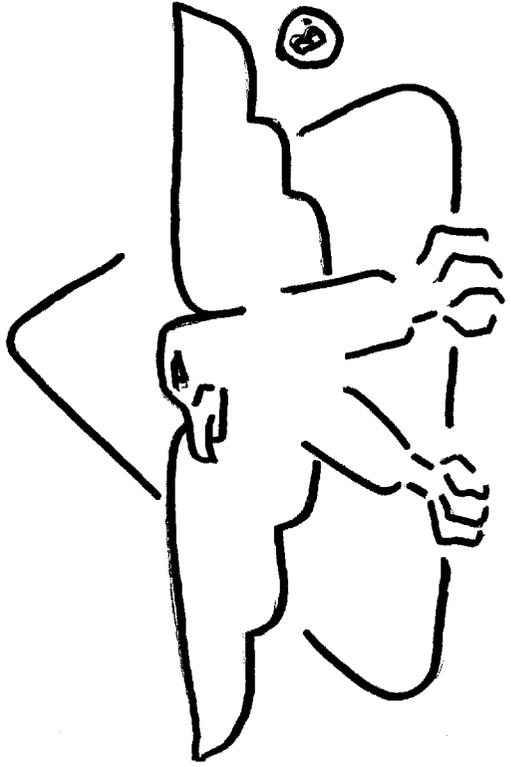
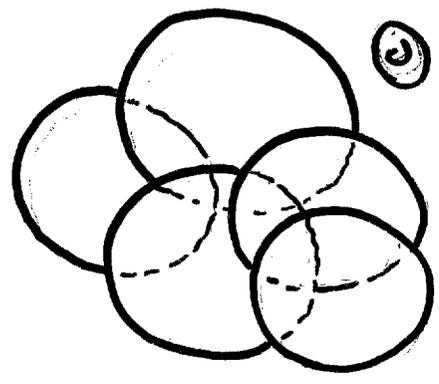
Page 3 . . . Is a side view of the type of steps or ramp that I'm talking about which appeared to be narrow. The top of which he was standing and looking down. I got an impression that - like I did "E"... here is a cutaway section of one of the supports. And that's about it.

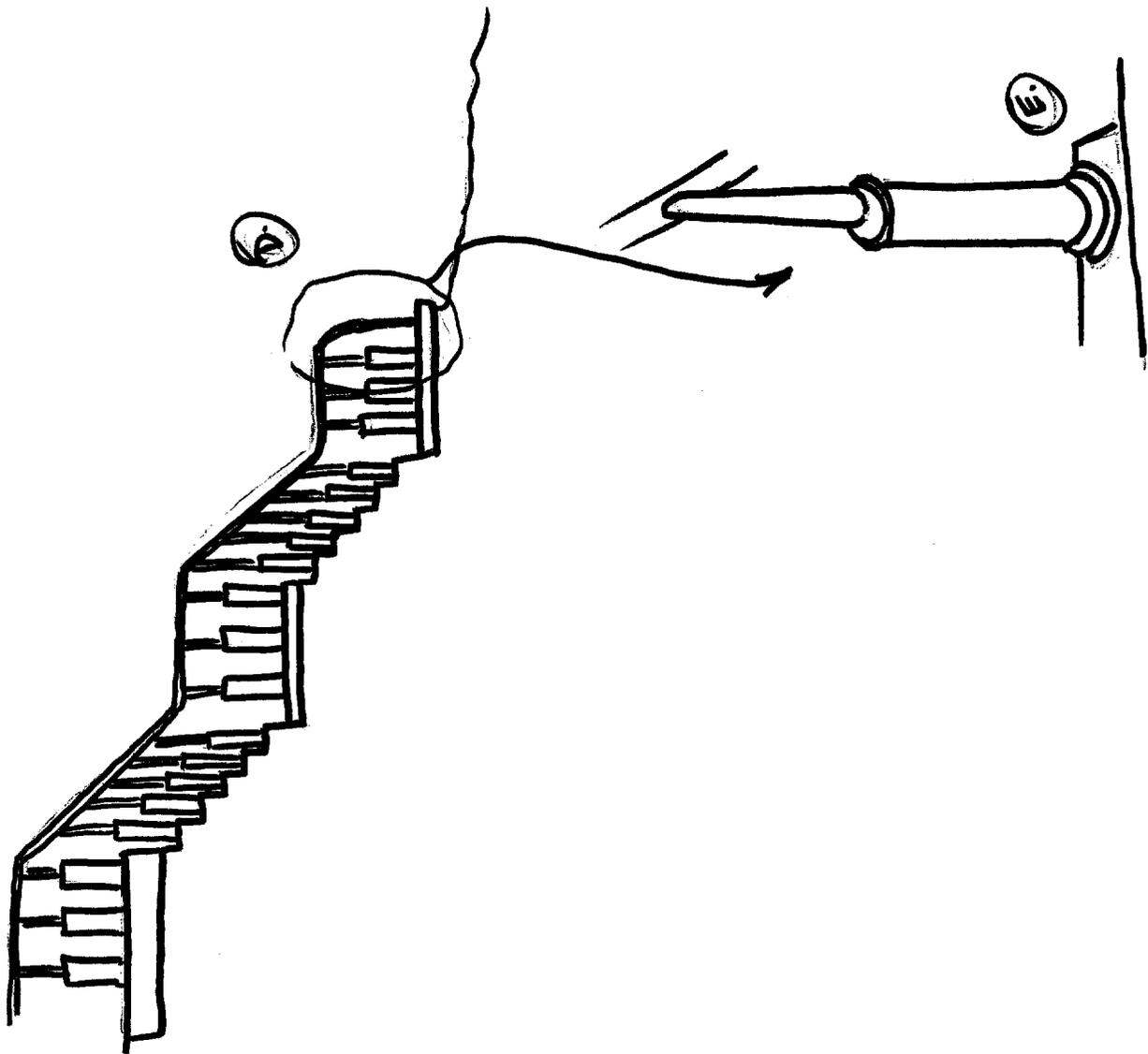
#72 Okay, let's darken them in and that will terminate the session.

#06 Okay.

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TAB

TARGET CUING INFORMATION

REMOTE VIEWING SESSION 839

1. (S/NOFORN) Immediately prior to the session the remote viewere was shown a sealed envelope and told that the name and identification of the target was in the envelope.
2. (S/NOFORN) The remote viewer was asked to locate the individual and describe his surroundings.

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