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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: June 2001

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**GRILL FLAME**

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DCC-65

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information pertaining to the whereabouts of Army 711.
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.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DCC-65

TIME

#66: This will be a remote viewing session for 0700 hours, 30 May 1981.

This will be a pre-session briefing to the remote viewer. In February 1981 a United States helicopter crashed in the vicinity of the Ecuador/Peru border area. In March of 1981 search operations were suspended. This month, May of 1981, several helicopter pilots who participated in the search were shown some sketches which were provided throughout the Grill Flame effort. The pilots were impressed with this new source of information. They identified specific correlations between the actual terrain and the sketches. Based on these sketches SOUTHCOM has planned to continue search operations, providing they are able to get future information from this unknown Grill Flame source.

This morning you will be asked for more information so that we may aid in the search efforts for Army helicopter 711. You will be asked again to locate yourself at the crash site and respond to my questions concerning the terrain and location of Army 711. Do you have any questions about the mission for this morning?

#31: Do you have any names of anybody on board the aircraft?

#66: Yes, we have provided you names before. Would you like to have the names again?

#31: Yeah.

#66: Yes, I will provide you names of the individuals.

#31: Just one or two is all I need.

#66: All right. We have the pilot and some of the crew names. We'll give those to you also. Anything else?

#31: No, that's about it.

#66: Okay, fine. You now have about 20 minutes to prepare yourself for this mornings session.

0700

Relax now. Relax. Relax and concentrate. Holding your focus in present time, fix your mind on Army helicopter tail number 73-21 711. Reach out now..reach, as a radio beacon calls for Army 711, Army 711. The pilot

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SGFOIA3

#66:

[Redacted]

Reach out for Army 711, and describe its present location to me.

PAUSE

+04

#31: Two, uh...(mumble)...that are off to the right and, um... a big sheet of thick layered thickness...laying to the right, like the door..like a door or something like that. It's off on the right side slightly to the rear...

#66: Okay. Tell me of your position of observation, your relative position as you observe this.

#31: Ground level..right rear...25 yards...

#66: Okay. Now the very first task I have for you at this location, the very first task I have for you. Now as I talk do not move from this site, do not move from this site. I want you to stay at the site, but notice something. Look now, while standing at the site, look now for the rising sun in the east. Look towards the east for the rising sun early now in the morning...

#31: Sun is on my right..

#66: Having now-

#31: Little rear.

#66: Having now fixed the sun rising in the east, describe the surrounding terrain to me, knowing now the direction of the sun in relation to the terrain.

PAUSE

#31: Still feel this feeling of a cut..which goes from my left to right, which would be east to- west to east. That's maybe... 20 yards wide. And there's a linear pattern. Earlier I had a feeling of looking down between treetops..to the aircraft....

#66: Your position of observation at the present?.....

#31: Sorta drifting around it..looking for any else....

#66: Okay. Fix yourself over the crash site, fix yourself over the crash site, and I will help you look for significant indicators. Fixing yourself over the crash site describe your observation altitude to me.

#31: About 1,000 feet. There's..the valley feeling is still here. The valley runs east. A short way towards the sun is a, uh... is another little hill bump that comes down from the left. On the right is a cleft between two hills. That's at about...

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#31: two-thirty to..to the site. It's like a little pass down here on my right. Once you're through that pass you're real close to..to the site.

#66: Okay. Now the site itself, describe its position on this valley...

#31: Feeling is still that it's on the..foothill slope of a..sort of a larger hill or mountain on my left side.

#66: And the slope-

#31: That is the north side.

#66: It is on a north facing slope?

#31: No.

#66: Describe the direction-

#31: It is on a north slope, a south slope. The north side of the valley.

#66: All right. The northern side of the valley on a slope which faces south? Am I understanding?

#31: Yeah.

+15

#66: All right. Now from your position of observation 1,000 feet in the air, describe the level of visibility of the actual site, from this relative position.....

#31: I don't know. I don't think you could see it unless you were right over it. All I see is the bumpiness everywhere of trees, I can't..

#66: Okay, very good. We will work on this a little bit later now. Holding your position of your perspective, holding that perspective, knowing that right below you is the crash site, look now down the valley, look now down the slope coming to the valley. Describe the valley to me. Down the slope from the site, look down there and describe the valley to me.

PAUSE

+17

#31: No, there's a, uh...seems to be meandering creek in it. There's water, I have a feeling of light water in the valley..part.... There's a..at the head waters of the creek which would..somebody lives in the valley. Uh, some sort of unmarked or uncharted structure in the valley, down at the other end, at the west end. I sort of had a feeling of like an Indian village or..two or three hootches, huts. Maybe three or four miles from where the crash is.

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#66: Describe the method of access to this small group of structures.

#31: Just walk along the creek side, that's all, I think.. Just the creek bank trail.. Uh.....

#66: Okay.. Return now to your 1,000 feet directly over the site. There you are now above this slope, above this slope looking down, you see the trees below you. Now, looking towards the sun again, the rising sun, fix in your mind a tether line down to the site. Fix in your mind a tether line down to the site. Now move around the compass at 1,000 feet. Move to the east. Move to the north, holding on to your tether line looking down at the site. Move now to the west. And move now around to the south. As you look down your tether line and move around the compass slowly, broadening wider and wider the circle you are drawing now. Describe for me the direction from which you can best see the crash site. Look down your tether line and describe for me the crash site.....

#31: It's not east. Looking back at it from the east it's a..... Well, I, uh, think your best bet is from the south side.

#66: Looking at the target from the south now describe the scene to me.

+24 #31: You don't see much of anything, but on a green upward sloping carpet you're able to get above the tree level, so you can look at the slope carpet. You'll see a notch in the carpet from left to right, which is the terrain feature of the cut, or of the flatness on the hillside. And I think that just above that you'll see some evidence of a crash in the treetops. Like, uh, scorching or where it's been burned off. But if you look at it from just treetop height from any side you won't see it because the foliage masks the burn, except from the bottom up, where the trees are lower on one side and they're higher uphill.

#66: All right.

#31: And you can see the scorchness on that side.

#66: Describe to me this cut you mentioned.

#31: It's the flat thing I was talkin' about that's about 20 feet-20 meters wide, that goes from west to east that the helicopter is in.

#66: All right. Now at the end of your tether, at the end of your tether, as you look at this from the direction south, you're looking generally up this slope at the end of your tether. Now holding this position at the end of your tether, describe your altitude. Look down now, not at the crash site, but look straight down and describe your altitude.

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#31: I'm at treetop level, down in the valley looking up the hillside.

#66: Now look down the tether and describe the distance from this position to the target.

#31: Oh, it's, uh...four or five hundred yards up, probably more four hundred yards up, um, up slope from the floor, from the very bottom of the valley.

#66: Okay. Not 400 yards from your actual position at treetop, but 400 yards up from the creek. I don't understand your description.....

#31: It's about 400 yards from the creek.

#66: All right. Very good.

#31: And it's north of the creek. And going north of the creek you have to go up the slope.

#66: I understand, yes. I understand.

#31: So I'm just a little bit above treetop level, so I might as well be on the ground for all intensive purposes.

#66: All right. I understand. Okay, very, very good. Rise now on your tether directly over the target. Rise now on your tether directly over the target. Now just concentrate now for a moment, just relax and concentrate. Directly over the target. Now as I talk I want you to recall in your mind some previous imagery, but don't leave the target. Recall in your mind the town you described in your previous session, with the western look and the old church. Recalling this town while you hover over the crash site, describe the direction from the crash site to the town....

+30

#31: It's about, um...seems to be, my first impression is it's a.. looking to the town it's a little bit left of 180 degrees, like about..somewhere 155 or 160..somewhat east of due south..

#66: As you face the town then, describe the position of the sunrise.

#31: It seems that the sunrise is right along the shoulder of the mountain to my left hand. It's right on my left side, right about, a little bit forward of due left of me.

#66: Okay. Now, maintaining your present perspective over the target, maintaining your present perspective, I have one other geographical fix for you, one other geographical fix. Holding your perspective, before we move on, describe the distance to the town, the distance to the town.....

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#31: It's not that far. It's about..first number that popped into my mind is nine, and that was a straight shot, nine. That was like in the direct line of sight. Possibly nine miles but I was feeling nine, more like nine kilometers straight shot. But that because of the terrain if you were to put a ground crew in there to move from the town it'd be considerably long distance they'd have to go. Because they have to go around the shoulder of the intervening hillside. That might make it 15 or 16 miles or kilometers by ground.

#66: All right. Now...from the crash site there's one other terrain feature which might help us locate your present position of observation. Without winking to this key terrain feature, look now for the known terrain feature, Piedra Blanca. Look now for the known terrain feature, Piedra Blanca...

+36 #31: I'm getting the feeling that this is to my...ten o'clock.. Looking north up a hillside it's sorta off, hillside or mountainside, it's off to my left front at..possibly...three hundred and..ten or so degrees. It's just like half of a 90 degree angle to my left.

#66: Distance?....

#31: Thirty...kilometers. Thirty kilometers.

#66: All right. Very, very good. I have no further questions about Army 711, but now is the time for you to explore and comment. Now is the time for you to look at the target, Army 711, and provide me with that most critical information which you feel is pertinent to our locating Army 711. I will wait.

PAUSE

#31: Say, um....looking down from what I've been referring to as a mountaintop, this is a high piece of terrain, but it's not, still I'm way up high, I'm above it, but I still feel that I'm not above the tree line. It's a massive, rolling, high hill, as opposed to a jagged, craggy mountain with rocks exposed. But as I was up- I don't know if this is wishful thinking or not- but as I was up on this, above it looking down at this big, lush, green carpet rolling down, I had the feeling that there was a radio tower up here somewhere. Some sort of a microwave tower, way out in the middle of nowhere, and it would be used to transmit over a long distance. That was in the direction of the Piedra Blanca, or whatever it is. So that when I was up on the hilltop and I was feeling that there was something up on the hilltop here, some structure, when I shot back at the site it was essentially the same direction as that one that I gave before.

#66: Okay, this tower like thing?

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#31: Yeah.

#66: Okay. Tell me a little bit more about it.

#31: Well, it..feeling is like it's some isolated, god-forsaken outpost of some microwave station or something. Feeling is like..the feeling is like a ranger station and a little hootch down on the base of it and then this big tower sticking up. But I don't think it's a ranger station, I think it's something like a microwave relay tower or something. It's just carved out of the jungle.

#66: Now, I want you to take a look at it so that you can depict it in relationship to the target site.... Let's prepare to draw now the impressions you've had, to include this unusual tower or shaft that you have found.

#31: Okay... Okay, first of all, I think we can- I feel that the sessions, the area that I was in with the- although I seem to have made some verbal and imagery modifications, uh, essentially the layout of the area still remain the same. I don't know if that's good or bad, but...

Uh, sketch one is looking north from the bottom of the valley. Someone sitting and looking at sketch one, to their rear would be the village, up over an intervening hillside. The creek is at my feet. I'm at treetop level. Uh, feeling, uh, that I'm right in the foothill of this mountain that's looming on the horizon in the north..quadrant. Okay? The ground begins to slope uphill, as it does usually in a foothill type situation, and all I can see is just treetops. Then there seems to be some sort of a line in the treetops. That's the important thing to remember- the line in the treetop reveals the line of the cut in the underlying terrain. It's a place where the terrain on the hillside is unusually flat. Instead of continuing its uphill slope it levels off, so as to look almost like a rainwashed gully that might now be grown in with trees. But it makes a flat feeling on the side of the mountain..in the treetops.

Okay, and on the uphill slope of that flat feeling, I personally do not believe there's very much which is evidenced from above. But if there is anything evident you might be able to detect some burnt or scorched trees on the uphill side of the cut. The reason is because the, because of the flat part and they're uphill, they're not, their burned and scarred areas are not masked by surrounding foliage, like anywhere else it would be. But it just happens that it's on the cut, so you might be able to see some of it. Because there aren't trees all around those trees. Those trees are higher than the trees below.

#66: If you get an angle where you're looking at the cut, as opposed to being directly overhead.

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#31: Overhead, yeah. Treetop level up the creek, looking uphill.. uh, might be a solution. And again, I don't know. You know, you, I know everybody is very, very eager to find this thing from the air. I had a shot where I was peeking down through triple canopy forest and I just happened to think that the helicopter was down below me. I didn't really see anything that was down there. Uh, so I don't know if this is a..wishful thinking situation, you know, because it's sort of been, it's urgent that we be able to see the helicopter, so I may have fabricated a situation which you can see evidence of the crash site. I don't know. Jungle and trees all over. And this cut is just like a little, long dimple in the hillside, a dimple in the foliage. Okay.

Okay, uh, from the crash site to this Piedra Blanca, whatever that is, I had the feeling that it was uphill and over the shoulder of the mountain, and that it was somewhere else. It was on another mountain, or in the direction of another mountain. Uh, and that it was about 30 kilometers..over into a neighboring valley or something or up on the neighboring mountainside. Um, oh, uphill in the- upstream in the creek was the- to the left of sketch one is where the small huts, like a small abandoned Indian village, I mean Indian Indian village. I mean, I was getting imagery of the pot belly with the bone through the nose and the G-string, you know, that type of Indian village. That's about all there is on sketch one.

Okay, sketch two is like a terrain map. Oh, and of course sketch one to the right is east, north is up top. Let me write that in.

#66: So the reason is that the only place you really have a chance at seeing the crash site is if you look towards the crash site from tree level down near the creek.

#31: Right.

#66: Okay.

#31: Uh, the, uh, there are, let me note some differences between *preceding* sessions, somethin' that I didn't really talk about during the session. The feeling of a cut in the level area is still there. Um, the cut has mellowed and lessened in distinction, or distinctability. I don't know if that's a real word or not, but..like it's- whereas in *preceding* sessions I had the feeling this was a recent dry wash and it was very, very sharp and contoured and bare mud, bare rock, exposed, craggy, dry, and that there was essentially no jungle in it. In this session I had the feeling that this was a- still a land form, still a terrain feature, but that it was not- it was overgrown. You know, but that it might have been older than I had recognized in *preceding* sessions. Less distinct.

#66: Okay.

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#31: Uh, you know, having sludge and jungle and garbage in it right along with the rest of the hillside. Some bamboo and banyan trees and that kinda stuff right in it, growing in it, where it's been there so long that there are actually trees growing in the cut. Sorta like an abandoned fire break. You know that type of thing? An abandoned fire break where you got jungle alongside it, or trees alongside it, and you know there used to be a path here, there used to be a fire break here, but there's still, now there are little sapling and stuff, smaller stuff growing right up in the middle of it. That's the flavor of it in this session.

Okay. Sketch two. It's a overhead, terrain map. My poor rendition of a terrain situation. The general, uh, as I said earlier- the general, uh, valley contouring and outline... remained essentially the same as before. This thing is on the south side of a mountain, but it's not a craggy, jagged, above the treeline mountain. It is a bulging, gently contoured, loaf shaped mountain, that doesn't go above the tree line. There's trees, jungle all the way over it. But it's a fair size, pretty damn fair size mountain. It connects in the terrain to another mountain that's to the left and behind it that has, I felt, was in the same direction, the same azimuth, as this Piedra Blanca, and had this microwave relay type of station up on it.

Looking towards sunrise was- with my orientation north and uphill sunrise was a little bit to the rear of my right shoulder. Sorta like back like that. And when I turned to look east down the valley, very, very significant to me was- not significant, but actually very, very beautiful to me was the sun playing off an intervening spur that comes down from the north. Which I've drawn on the map here. Right at sunrise, you know, you cast that shadow, the blanket of night is still where I am, but you can see the sun on the moun- on the..on the trees, you know, of the spur, the trees that go over the spur.

Turning to the south, um, oh, the crash site of course, the creek is the central thing and the crash site if four or five hundred yards up from the creek. Turning and looking south on sketch two, uh, the rough azimuth to the old village that I talked about was about 160 degrees. Line a crow flies would be about nine kilometers. And if you had to walk around by the creek, 'cause that's the only way you can get into this area is by the creek bank, or the creek. Be about 15 kilometers around that way, I guess. Uh, and looking to the south, the sketch of which I am not done, looking to the south then is a steeper slope coming up out of the valley. And that's the flat top. I think that's the flat top mountain. It seemed to me to be a regular..regular shaped mountain. That's about all I got.

#66: Okay. How do you feel about this session?

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#31: Well, I don't know. I, uh, I felt all right. It's always difficult when you Christmas tree on your sessions, or when you pyramid on your sessions, rather, to make sure that you don't have an unnecessary overload. And, um, but in the same sense when you get something that's different than before it makes you worry about it. You know, so..I felt good. I think the focus was good. I was relaxed okay. Uh, but when you're..the question of- one thing I've learned. It's like trying to find out where you are in the middle of the ocean. I mean, I might as well be in the middle of the ocean. 'Cause the availability of identifiable features is very- I mean, it's not like you're standing in front of a white dome shaped building. You say, ah, right there it is. So when you start asking questions about where I am, you know, it makes me reluctant, because I don't know if I'm just fabri- you know, you don't know if you're wishful thinking, you're making something to look at to talk about, because it's all just a blanket of forest. I mean, you know, essentially what I'm saying is all things being considered it felt good, but all things being considered you were asking me some questions over again that I had answered before that if they're bad then I'm bad again, because I had nothing to do but just go back, I could only do, go back and check my previous data. The only thing that might be new- well obviously, the only thing that is new in the session is Piedra Blanca. That's a terrain feature there.

#66: And we've got some azimuths and directions which they needed.

#31: Yeah.

#66: Okay?

#31: Which they needed, yeah. I guess, I wish 'em luck.

#66: Okay.

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**TAB**

# LOOKING NORTH FROM REEK AT TREETOP LEVEL

LIKE A MICROWAVE  
RELAY (sketch)

SECOND HILL TO LEFT OF  
FIRST HAS THE TOWER  
ON IT.



A ROUND MOUNTAIN  
NOT A ROCKY CRAGGY one, but one  
covered in foliage

310° (±) to  
PIEDRA BLANCA  
30 km (±)

CAN POSSIBLY  
SEE SOME SCORCHING OF  
TREES ON THE UPHILL SIDE  
OF THE "CUT"

Jungle/  
TREES

← CREEK

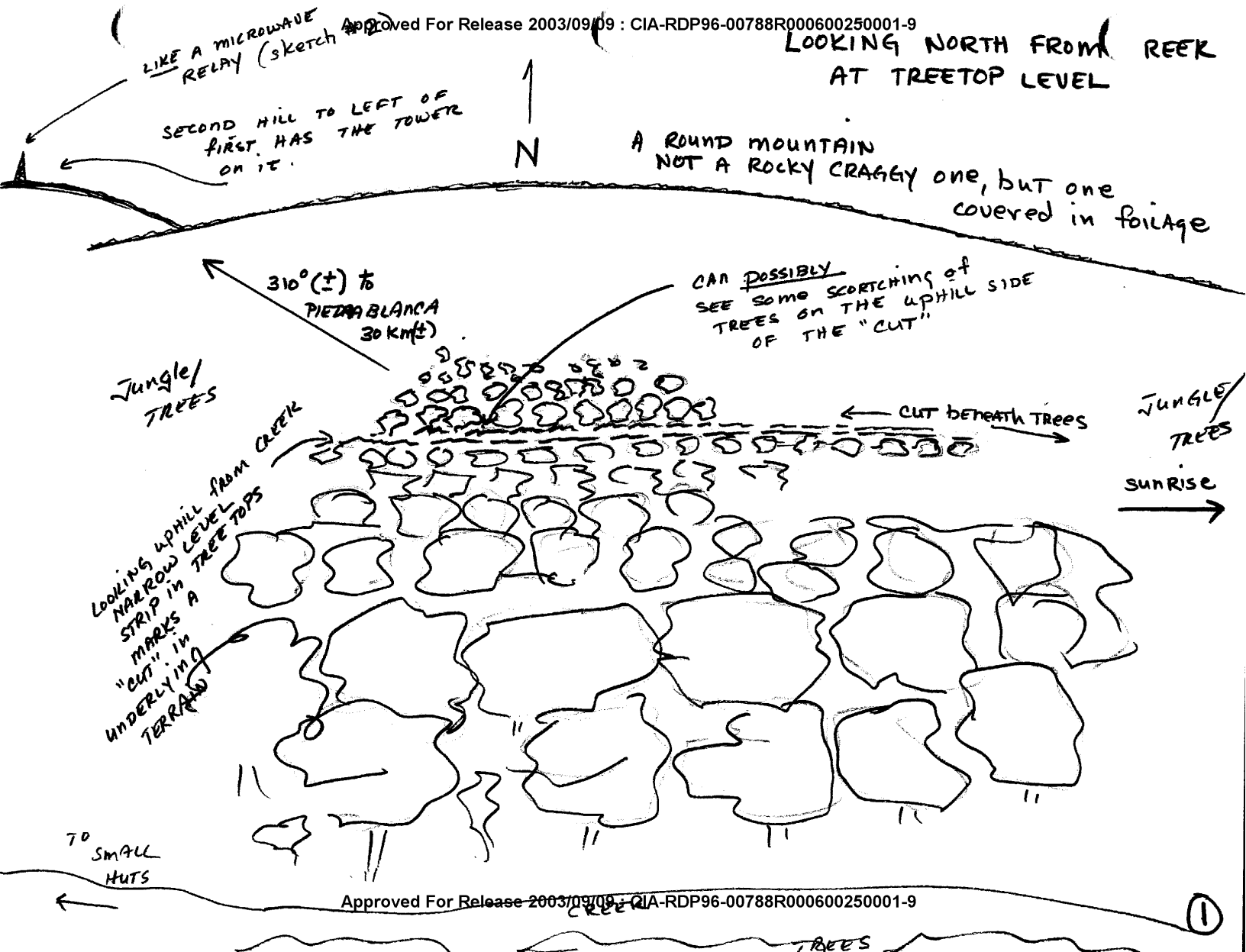
← CUT BENEATH TREES

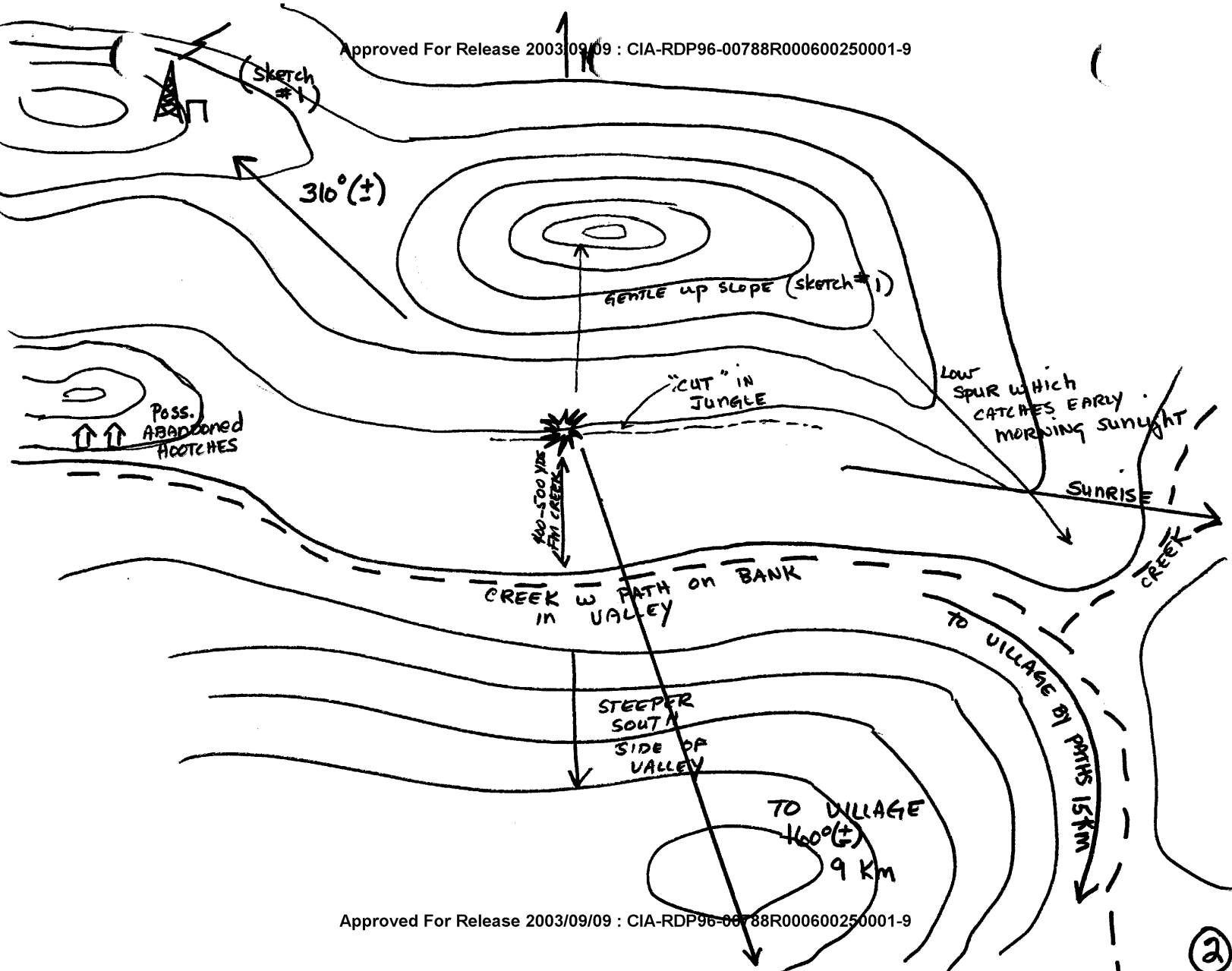
JUNGLE/  
TREES

SUNRISE  
→

LOOKING UPHILL FROM  
NARROW LEVEL  
STRIP IN TREE TOPS  
"CUT" IN  
UNDERLYING  
TERRAIN

TO  
SMALL  
HUTS





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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DCC-65

1. (S/NOFORN) Information provided the remote viewer prior to the session is documented as a pre-session interview and is included in the transcript.
2. (S/NOFORN) During the session the interviewer asked the remote viewer to elaborate on portions of his remote viewing experience as directed by the control monitor analyst.

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