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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH
DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: May 2004

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DCC-47

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning a target building.
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-47

TIME

#66: This will be a remote viewing session for 1300 hours,
12 May 1981.

This will be a pre-session briefing to the remote viewer.
Today's target is identified to you as the building in the
photograph which I now show you.

#01: Okay. SG1B

#66: This building relates to the individual you know as ████████
We wish you to help ████████ and his job, by remote viewing the
building in the photograph and scanning the building to
help ████████ SG1B

#01: Okay.

#66: We'll be scanning the building in the present time, right now,
the right now scan of the building. Do you have any other
questions pertaining to today's mission?

#01: No.

#66: All right. You now have 10 minutes to prepare for today's
session.

Relax, relax and concentrate now. Concentrate and focus.
Focus on the building in the photograph I have shown you.
Focus and concentrate. Focus on the target building, scan
the target area, and report your perceptions to me.....

+02 #01: In a....it's in a main entry area.. Some, uh, decorative
flower work of some kind on a door, doors. It's like a open,
open area in the front of a counter. It looks very, almost
like a bank. Glass, counter work with glass. Open bay....

Got a, uh..got a doorway to a hall on the left... With a..
kind of offices to the sides..and a main, uh, office area at
the end.... The, uh, there's like a divider wall of some kind..
It's to the right.. This is a very luxurious type of area...
+05 Apparently a, like a more formal or higher class type office..
Got a row of windows in the rear..all the way down the build-
ing... Let me scan this building for things that ████████ should
be lookin' for. SG1B

PAUSE

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- +07 #01: Feel like a, uh..the only, the only input I'm getting is like a custom made cabinet or bar.. Sort of a "L" shape, built like catty-corner to a corner of a room. I see a, looks like a tea serving set or silver serving set of some kind on it.. Doesn't appear to be any kinda alcohol or anything visible but it's there, it's like under the cupboard. This is a, I got cups, some kind of a decorative tea set. I don't know why I'm attracted to that.
- #66: Describe the room where this is located.
- #01: I'm trying to. I get pale blue, color pale blue. I get, uh.. light, light furniture, not heavy overstuffed furniture but almost like Dansk type furniture, very lightly built. I get some very expensive rugs..Persian type carpets, wide desk... There's a lot, like a lot of red in the rug..design. Get what looks like a window mounted air conditioners. Two flag stanchions...
- #66: Describe your position of observation.
- #01: Dead center in the room..
- #66: And as you stand in this room now, concentrate solely on helping [REDACTED] and describe your imagery to me.
- #01: I just get a piece of wood looks like a jack..like a double intersecting cross, small. Has something to do with the, uh, the bar type counter with the tea set...
- #66: Describe the experience which you have that makes you say it has something to do with the tea set. What is the experience you have?
- #01: I keep moving to there. I get this free-flowing imagery of this like wooden jack, double intersecting cross. It's like, uh, I get..keep getting them recurring visions and they're one after the other... Try to..get the color blue in there as well but I keep getting a pattern like a oval, oval leaf pattern in black, or very dark green on blue background. Something to do with a counter or bar top and the, uh, a wooden jack. Keep asking if there's any kind of a device in here and I'm not getting any of those, any direct answers to that. I don't, I don't think there's anything device-wise. I just keep getting this series of impressions.
- +11 #66: All right. Open your perspectives now broader to cover the whole building and continue, focusing solely on helping [REDACTED] SG1A
- #01: Just got an impression of a person. He's wearing a light yellow shirt, brown tie, sleeves rolled up, no outer coat, sandy blond hair. But I don't know what the connection is.

SG1A

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#66: Describe the activity of this individual....

#01: Paperwork... He's in some kind of a management position, something to do with paperwork... He's like in his, uh, uh.. mid to late thirties. He's wearin' a school ring. One of those big, bulbous type rings... I don't know why I got an impression of him. I was tryin' to isolate another area of interest to [REDACTED] and that's what I got.

SG1A

+16 #66: Continue now to help [REDACTED] .. SG1A

#01: That's all I'm getting.

#66: Okay.

#01: Getting, uh, incidentally I'm getting the pressure again between the...just above and behind the eyes. I had that once before... Not exactly sure what that means.

#66: Just explore the feeling. Just relax and concentrate and explore the feeling for a moment... Explore it. Just relax and explore it....

#01: Just pressure behind the eyes, like I really cracked my head... .. Think that's all I'm gonna get.

#66: All right. I have no further questions about the target area. And focus your attention now back on my voice, back on me here in the room, remembering from the beginning of the session all the imagery you have had. Let's prepare now to draw the impressions of the session.

+21 #01: Okay. Debriefing here. Uh, page one is a, uh, an entry door. I don't know which one it is, but it comes into a foyer like area with seats. Then on the left is a low gate that goes in like a hallway. And then there's office doors on both sides and you can just see an office down at the end of the hallway. The hallway, I get a feeling like it angles "L" shape to the right down there at the very end. Call that a "RL", right, right L hallway. Uh, there's a bank like counter with the glass front and everything and the little flip door on the side and it's got files and safes off on the left and a big work area in the back. Like two window air conditioners sticking out of the back windows, which are very high up off the ground. The entry doors, the two entry doors I perceived had some kind of a flower pattern to 'em, or leaf pattern I think I said. Write that on here...leaf pattern...

Uh, page two is a separate room, the real fancy office. And I perceived a door towards the bottom of the page which went to an outer office or reception. And the door, which I indicated on the left of the page, goes to the foyer or outer hall. I'm not sure where that's at, but it's like an outside area.

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#66: Now, this area in two is the one to which you found, the one in which you found yourself when I ask you to help [REDACTED] SG1A

#01: Correct. And I started out by finding myself at the upper right hand corner of the page at the tea set on the bar. Why, I don't know. Uh, page three I'll do a picture of the inter-connecting cross.

#66: Okay.

#01: Or jack, what I was calling a jack, which has something to do back here. Also I have a feeling for a predominant blue color in this room. Two flags behind the seat behind the desk, the rug is like a Persian design rug with red, a lot of red in it. And there's two bathrooms like in the back corner. One's accessed from outside the building, or outside the room, and one's for access from inside the room. And that essentially is it.

#66: Okay, now in drawing three then-

#01: Will be the jack.

#66: Okay.

#01: Okay, on page three is the, uh, the criss-crossed cross or the jack, the wooden jack. And the image, when I was gettin' this image it was associated to a bar or the "L" shaped cabinet in the room on page two. And that's it.

#66: Okay, how do you feel about, uh, today's session?

#01: Pretty good. I still think [REDACTED] hit his head somewhere. Uh, this is obviously not the technology that we're supposed to be pursuing. Uh, we could've probably done better by trying to find what the ambassador's most afraid of, rather than looking for what [REDACTED] is most concerned with, because the ambassador just would have more familiarity with his own building. I don't, uh..it just isn't within the-

SG1A

#66: Okay, you and I of course don't know whether or not [REDACTED] is here or when he's supposed to be there or anything. SG1A

#01: I have no idea when he's supposed to be there or anything. I obviously can't target [REDACTED] for that reason, 'cause he might be in Timbuktu, Iowa, and if I'm targeting him in Timbuktu, Iowa I'm hardly gonna do a very efficient job on the embassy in Kuwait. SG1A

SG1A

#66: Okay. In this case we weren't told what [REDACTED] relationship to this building was. SG1A

#01: No.

#66: But, uh, in scanning the building trying to help [REDACTED] we find this peculiar- you're attracted to this peculiar of the tea set SG1A

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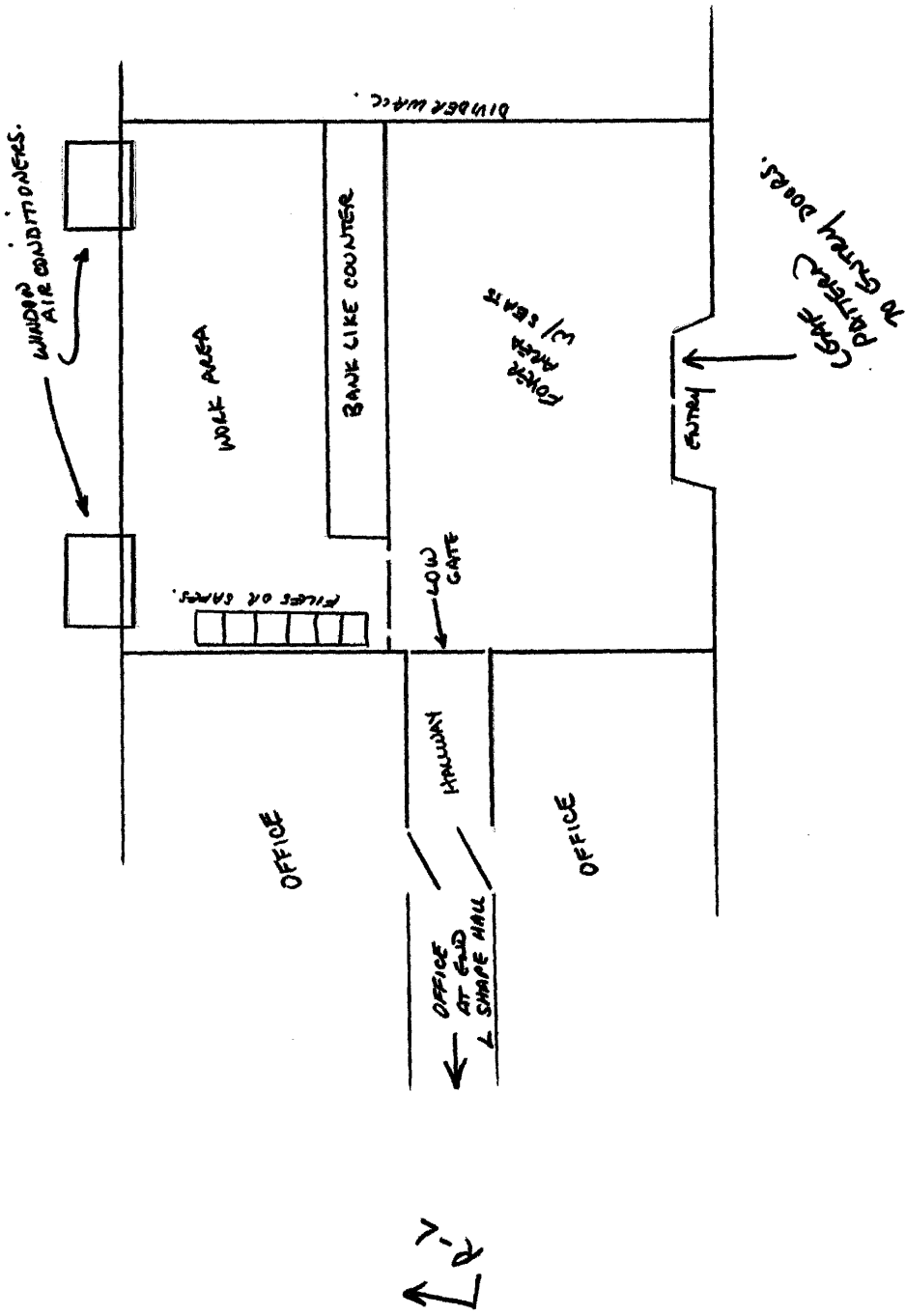
#66: and this strange shaped device which may have something to do with-

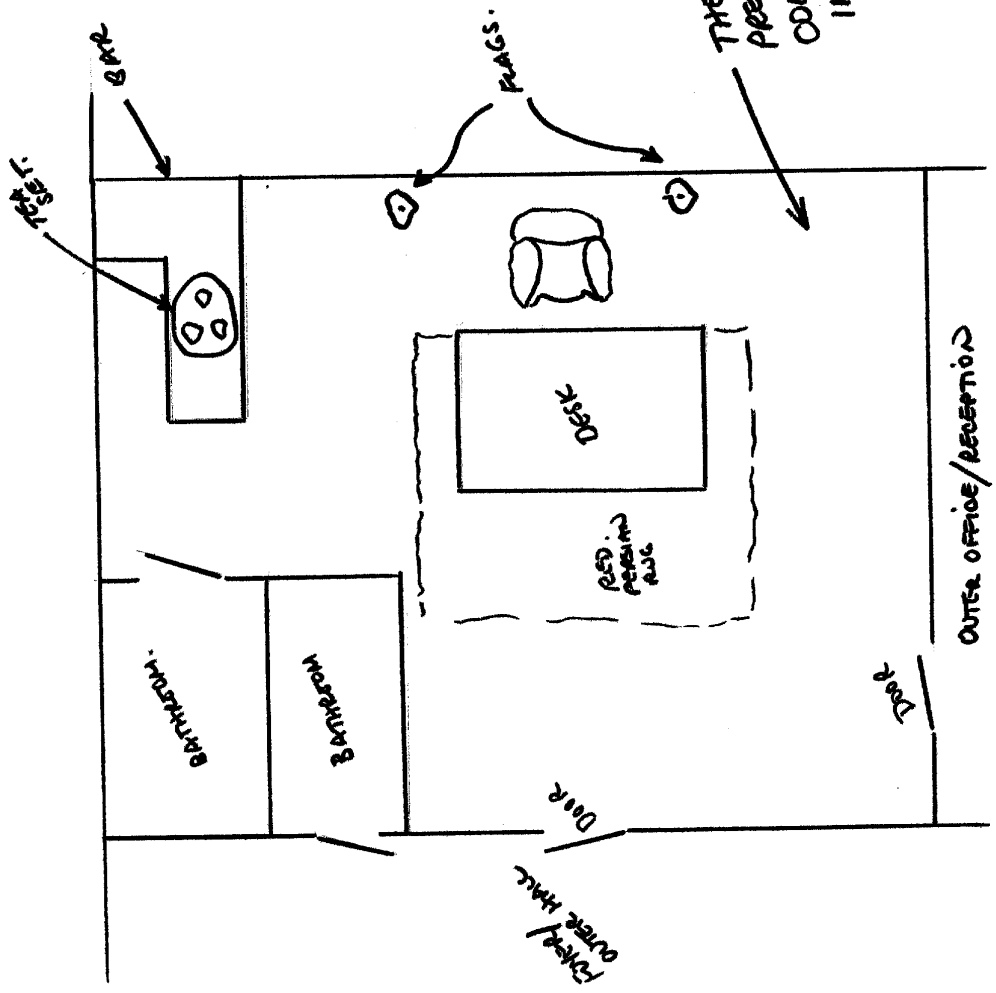
#01: Yeah. Jack, wooden jack or whatever it is. That's it.

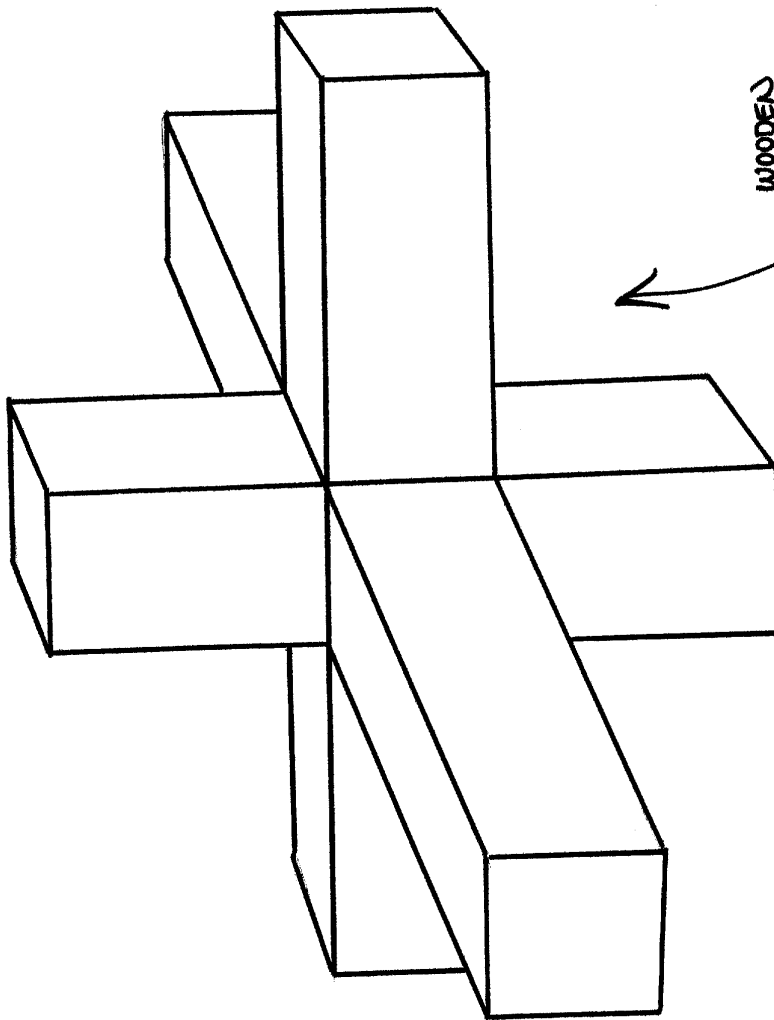
#66: Okay, fine.

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TAB







WOODEN
JACK
OR
CRISS CROSSED CROSS



IMAGE ASSOCIATED
TO BAR OR
L SHAPED CAB.

TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DCC-47

1. (S/NOFORN) Information provided the remote viewer prior to the session is documented as a pre-session briefing and is included in the transcript. Attached is a copy of the building photograph shown to the viewer.
2. (S/NOFORN) During the session the viewer was asked to elaborate on portions of his session which appeared relevant to the task at hand.

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SG1A

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