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INSCOM  
GRILL FLAME  
PROGRAM

SESSION REPORT

GRILL FLAME

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: Dec 2001

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION 834

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 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 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, completed by the remote viewer. At TAB B is the target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING SESSION 834

#72: This will be a remote viewing session for 11 December 1981 with a starting time of 1300 hours.

PAUSE

It is now 1300 hours. Our target for today is the man who's photograph you have been shown. We want you to go to the hotel that you described yesterday.

PAUSE

#27.5: Okay.

#72: Is the man in the photograph at the hotel?

PAUSE

#27.5: I don't see him right now. I see a white car. He's moving in a white car somewhere. Its like an Olds - new model - maybe one year. Have a rental car feeling.

PAUSE

#72: All right. I want you to go back to the hotel. Go back . . .

#27.5: Yeah.

#72: . . . to the room on the third floor. Describe its contents.

PAUSE

#27.5: Standing inside the front door, I got a . . . . its like an "L" shape two-piece daybed type couch. Cushions. Table - small. Small table. Very sparsely furnished.

#72: Is the material that was there yesterday still in the room?

PAUSE

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#27.5: Yes. Some of it. Got papers. Papers.

PAUSE

Many papers are already burned.

PAUSE

I see . . . . . see guns. Couple guns.

PAUSE

I think automatics of some kind - 9 millimeters. Hand guns. Nine millimeter handguns.

#72: Is the black box that was there yesterday still in the room?

PAUSE

#27.5: I see it in the . . . Believe its in the back room.

Some kind of shelf with three boxes.

PAUSE

#72: All right. I want you to go downstairs to the lobby of the hotel and go to where people would normally check in.

PAUSE

#27.5: Just a minute.

PAUSE

I can't find the lobby. Have an entry . . . Its . . . Its stripped. I don't see any . . . . . I just have an entry.

#72: All right. I want you to out on the street and face the front of the hotel.

#27.5: Okay.

#72: Is there a number on the door or the front of the building?

PAUSE

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#27.5: Had a flash of a number. I'm not sure if its a building number. It was yellow numbers etched with black on a small white background. Block numbers. 1010. One zero, one zero.

#72: All right. Now I want you to go down the street until you come to the first intersection.

PAUSE

#27.5: Okay. Its going. . . Its going towards the . . . the . . . runway. . . area.

#72: I want you to look up and locate the sign post.

PAUSE

#27.5: Ah. . . floor.

PAUSE

Small word. I'm sorry. Floor? See a floor or something.

#72: All right.

PAUSE

#27.5: It looks . . . . F - starts with F for sure.

PAUSE

Don't see a name for the other sign though. Its like compact up and down lines.

PAUSE

Like a zig zag. I don't know what that . . . Zig zag.

#72: Describe any activity at that intersection.

PAUSE

#27.5: Pedestrians. A lot of pedestrians. Kind of a . . . sleazy area of town. Some people hanging on the street corner. Mixture of race. Get a distinct foreign feeling, now , like there's a lot of foreign. . . foreign people. . live in this area.

PAUSE

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#72: Cross the street . . .

#27.5: Across the street is . . . side cars are parked on. Seems like they only park one side. Predominantly . . . . . large. . . . . buildings, apartments.

#72: All right.

#27.5: One block from the main road with dividers, its like tunnels or something. Overpasses. Wire fences.

PAUSE

#72: All right. Let's go back to the front of the hotel.

PAUSE

#27.5: Okay.

#72: Cross the street. . . to the building on the other side.

#27.5: Okay.

#72: . . and go inside the building. Describe it for me.

PAUSE

#27.5: Smell incense burning. Very run down bar. Dark. Strong odor. Coffee as well. Turkish coffee like . . . . . Caters to . . . . . caters to . . many foreign people. No windows. Getting dark purple, black, dark blue, dark brown all dark color.

PAUSE

#72: How do you order at the bar?

PAUSE

#27.5: Just order in English.

#72: What type food smells can you smell?

PAUSE

#27.5: No food. No. Food. Get an impression of age, predominant age. Customers predominant age. . very early 30's late 20's. I got a flash like I was . . . A familiar flash - just a minute.

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#27.5: I can't put my finger on it. Just a second.

PAUSE

Got a . . . strong feeling for Iranian people here. Very. . . personalities familiar for some reason . . . that particular area of the world. Student flavor. This neighborhood's predominantly. . . . Farsi . . . populated. . . many Arab nations. Populated. Not . . . Clearly not diplomatic area though. Just populated. Transient quarters area so to speak.

PAUSE

Sort of like a section of town like the Italian section. Only this is a . . . . . Arabic section. Foreign student section.

PAUSE

I keep trying to . . . keep trying to establish this hotel and I can't agree that its a hotel; its operated like a hotel but its more like apartments than a hotel.

#72: All right.

PAUSE

Lets relax now for a minute. Go out onto a street.

#27.5: Okay.

#72: I want you to lift yourself into a perspective so that you can look down at the city.

PAUSE

#27.5: Okay.

#72: What are the most significant - what is the most significant landmark you can see?

PAUSE

#27.5: Its . . . Directly to the rear of the apartment . . . . is . . . . a large open area at about . . . about 10:45, 11 hour. Large open area with a . . . . I keep getting a huge white building that's bent. Its like its bending. Half moon.

PAUSE

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#27.5: Somewhere.

PAUSE

Many cars there. Many people. Its like a down hill slope there as well.

#72: Why don't you go to the front? Come over to the top of the large white building and look down on it. Tell me what you see.

PAUSE

#27.5: Everything's twisting. Everything's bending. Road. Bent road. Bent grounds.

PAUSE

All these things are like . . . bent and jammed into a square area. Very. . . . Its . . . hard. . . hard to decipher. Its very gestalic image. Its all twisted.

#72: Okay.

PAUSE

Come to the front of the large white building and come to the ground.

#27.5: Okay.

#72: Put your back to the building. . .

#27.5: Wait a minute. Got a word. Said a flash of . . . . I got the flash of word "Washington". It might be part of a name. Glass. A lot of glass. Tall glass. And that's all I got - flash.

#72: Okay. You're at the large white building and you're putting your back to it.

#27.5: Okay.

#72: What do you see in front of you?

PAUSE

#27.5: See some . . . . See a curve road. . some kind of a . . underground parking lot. Three story gray building. Getting flashes of some kind.

PAUSE

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#27.5: Shipping something. Shipping or travel type place.

PAUSE

Shipping, I think.

PAUSE

Shipping.

PAUSE

There's. . . a road to the right. Slight downhill grade. Open grass area.

PAUSE

#72: All right, what I would like to have you do now is return to the front of the apartment/hotel.

#27.5: Okay.

#72: I want you to go forward in time, forward in time, to 16 December. 16 December 1981.

PAUSE

#27.5: Okay.

#72: Where is the man in our photograph?

PAUSE

#27.5: Have him in another apartment. Different building. Keeps moving. There may be three people in the old apartment, but he's not there.

PAUSE

I'm trying to . . . He . . . . Keeps moving. He moves. Always moving.

#72: Where will I find him on 16 December 1981?

PAUSE

#27.5: Impression of . . . Just had an impression of a courtyard with a . . . . fountain. An offset square. White and blue tile.

PAUSE

See iron gates. White pillars. This feels like a diplomatic area.

PAUSE

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#27.5: But not a diplomatic area. I don't know how to explain that.

#72: Okay.

#27.5: Got a feeling of calmness.

PAUSE

Much serenity, calmness, for some reason.

PAUSE

He's only there temporarily. I don't . . . .  
I don't think this guy stays in one place longer than one day. He continually moves.

PAUSE

#72: All right.

#27.5: Very . . . . smart.

#72: Okay.

PAUSE

If you went outside in this area, what would the temperature be?

PAUSE

#27.5: Ice. Icy. Very cold.

#72: If you go in the front of this building and look inside, what do you see?

PAUSE

#27.5: Garden, courtyard, fountain, white, heavy door, small doors, . . . See a side entrance through another gate. Its like a building inside a building.

#72: How tall is this building?

PAUSE

#27.5: Got an impression of very tall, five stories. I got an impression of only one floor. I don't know why.

#72: All right.

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#27.5: Persian rugs. Red rugs. Heavy patterns.

PAUSE

Dark.

PAUSE

Got a fleeting impression that . . . . .  
just for an instant. . . . Of being addressed  
by someone. I don't . . . Its real weird.

#72: Why don't you ask who it is.

PAUSE

#27.5: Its . . . Its a . . philosophic mind. . I don't  
. . . . . No, its gone now.

#72: All right.

#27.5: Philosophic mind. Inquiring mind.

#72: Okay.

PAUSE

I would now like you to move ahead in time to  
the morning of 17 December 1981. Describe  
where the man in the photograph is.

PAUSE

#27.5: Just get an impression of a cafeteria area.  
Looking through glass. Large white building.  
Block house like building. No windows.

#72: Where is the man in the photograph?

#27.5: Sitting. . . at a table, looking through glass.  
He's waiting.

PAUSE

That's all I get.

#72: All right. I want you now to move to 12 o'clock  
on the 17th of December. Locate the man in the  
photo. Tell me where he is.

PAUSE

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#27.5: I see him parking a . . . He's parking a white car in a . . . its either an underground or a covered parking area. He's . . . throwing a key away in some trash. He's also armed. Carrying . . . Keep getting an impression of this . . this automatic nine millimeter type. . pistol.

Carrying it front right belt. Fleeting impression that he's already killed with it. Just fleeting.

Very. . . . Leaving . . . Leaving the car, I think. Going into a . . . some public building. Its got many people.

PAUSE

. . Just walking around. Got an impression, he's stalling. Stalling for something. Burning up time without remaining in one place. His appearance is different. Just then I got an impression that he's much. . . much older than in his photograph, for some reason. All of a sudden I just got that impression. Wearing glasses now too.

PAUSE

#72: Does he have with him, the items that were in the hotel/apartment room?

PAUSE

#27.5: No. These. . . All these items are either destroyed or in place. He only coordinated these things. Feeling of coordination. Control.

#72: Okay. I want you to . . .

#27.5: Have a flash of the van again. Purple van. Maybe they're in the van.

#72: All right. I want you to continue. The day is 17 December, its starting to get dark, where is the man in the photograph located?

PAUSE

#27.5: He's in the van. Same place as yesterday.

#72: Okay.

PAUSE

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#72: Describe the inside of the van.

PAUSE

#27.5: Black leather interior. Uh gold trim, for some reason. This has got all that one way mirror junk on the windows in the rear. Rear is a strip. Its padded carpeting. Like a shelf type area. A lot of . . . weapons. nothing else.

#72: Okay. What I want you to do now is . . . .

#27.5: This thing. . . I just got an impression of a . . . of the seashore, but. . . I just wanted to say that. But I don't know if that's important.

#72: I want you to wait while I turn over the tape. Stay at the van. Wait. Wait. Wait while I turn over the tape.

PAUSE - TURN OVER TAPE

I want you to start at the front of the van. Walk around the van and describe it for me.

PAUSE

#27.5: Its a GMC. I see the letters, the yellow GMC in the grill. Fairly new, not quite three years. Dark purple color. Very light oblong designs. Gold fleck. Its got a . . . . small window in the rear up high, both sides. Double doors, rear. Side door. . slides back. Don't see any dents. Its got white plates. Dark brown letters on the white plates, or red maybe rust color.

PAUSE

#72: All right. I want you to go again to the front of the van and describe for me the car or vehicle that is parked in front of the van.

PAUSE

#27.5: Light blue, four door, square trunk. Dodge or something, maybe eight years old, seven years old. Kind of dingy. That's all I get on that. Definitely light blue.

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#27.5: Got an impression of twelve foot trees.  
Somewhere.

#72: I want you to go to the van and sit . . . inside.

PAUSE

How long will the van stay where its at?

PAUSE

#27.5: Its not supposed to be moved, but it can be, it  
has an alternate place to go. Impression of  
more than one alternate place that it can go.  
But . . . its not supposed to move.

#72: Why would it move?

PAUSE

#27.5: Different plan. Get an impression of Plan B  
requiring separate traffic pattern. Just got  
a impression of a lot of confusion and traffic  
jam. Its a requirement for Plan B.

#72: All right.

#27.5: Van's important for some reason.

#72: All right.

PAUSE

#27.5: Starting to lose it here.

#72: All right. The van. . . Why is the van important?

PAUSE

#27.5: I don't know. I'm getting. . . Getting two  
different kinds of impressions on that. I  
got an impression that the van's not important.  
But what is important is what's in it. I keep  
trying to decide what's important in it and its  
not the people.

#72: All right. I want you . . .

#27.5: I don't . . .

#72: I want you now to relax. I want you to return  
to this room. It is 11 December 1981. 11 December  
1981.

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#72: I want you to take a deep breath. A deep breath. I want you to move your hands; move your fingers. Move your hands. Stretch out your toes.

#27.5: The stick.

PAUSE

13a

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TRANSCRIPT

REMOTE VIEWING SESSION 834

DESCRIPTION OF DRAWINGS

#72: Okay, we've had a break and now we're ready to draw and give some impressions on the drawings.

#27.5: Okay, Drawing 1 is my most talented attempt at the side of this van - what is of primary importance, I think, in describing the van is the . . . the gold. . . the very lightly sprayed gold pattern on the purple, purplish background - which I've drawn on the van here. I that's very important. And also I drew the way the GMC is imbedded in the grill...that I saw the GMC, because that might give a year or model or something. I had . . . the plates were front and rear and I had an impression that the plates didn't belong with the van. That was a very fleeting thing, so that may or may not be correct.

#72: But the van . . . the plate is white?

#27.5: The plate's white with rust or reddish color lettering on it. I guess this is the place to also state that I . . . you know, in this search for the material that was located in the room yesterday and . . . and all of this abundance of material that these people are obviously setting up with or using. I just have a very strong gut feeling that all this material's in vehicles and being moved on a day-to-day basis. That its not . . . its not something they stash in their closet; its already in the vehicles they're going to be using in whatever operation it is that's coming down, and they're moving it around. . on a day-to-day basis.

So the white Olds. . . the white late model Oldsmobile is very important as well. I also got the distinct feeling that whenever they're done they're just going to abandon the vehicles.

PAUSE

13b

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#27.5: Page Two - is a graphic street layout showing the hotel or apartment building and the street corner marked with an "X" to which I went to look at a sign. The sign is multisided, its either six or eight sides. And the . . . the labeled signs themselves are edge fastened to this sign post. And I got a distinct "F L" and either a "C O" or "D" or something, some oval type letter and then the rest I couldn't differentiate from. But the sign pointing towards me was distinctly a zig zag of sorts. I don't . . . I drew it as best as I could remember it. It might be some form of symbol or something for bus or it might be a street. I don't know, it just looked like a zig zag.

Page - Oh, and this street corner is like one block up. I'll draw an arrow in the direction its one block up from. But I had a distinct impression that following the arrow down one more block would put you into a very heavily traveled road with dividers and I got an image of rails - metal rails and underpasses and overpasses.

Page Three - Part A depicts the square clear area amongst the whole jumble of buildings. This is the point of most significance close to this hotel or apartment and its a square and what it is . . . It sort of looks like an open . . . opening amongst a whole lot of buildings and congestion. And it looks as if a building, a road, and a section of grass have all been curled in order to be jammed down into the square. But its a very big white building. And this is where I had the impression of the word "Washington". And I don't know where that came from; it came right out of left field. It wasn't fancy either - it was block letters - black block letters. The . . . the arrow labeled "1" in parens shows the direction to the hotel or apartment which is about four or five blocks - these are standard city blocks. And then the roads that pan around it. The "X" labeled "2" in parens is what I drew as "B" on this and that is looking from what's labeled as the front of the building - the white building. Towards the "X" is the view that I had of grass mound, three or four story building immediately behind it on that road. With a garage on the left and a shipping or travel agency in the center. And then the road going away to the right to a very . . . very congested intersection. Very busy area. I'll label that "B".

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#27.5: Page Four - is my diplomatic, but not diplomatic place. You go up these steps and into this building which entrance . . its entrance-way is poles. Up and down poles or roof supports or overhang supports or something. But they're vertical poles. When you get in through these poles. . . The next thing I saw there were some kind of bars here too but I don't know if it was a gate or I don't know what it was.

#72: Okay.

#27.5: It might be overlay because I expected it, being a garden and everything, but I got an impression of bars. You go through these poles and you're in a courtyard apparently with a fountain dead center. And there's like a second building that's inside this building that's offset to the right. And it was all square white block with a heavy door. To the right was another building catty-corner and fastened to the interior as well as exterior building. And I got an impression that this is where all the business is going on - in this place. Its also where I got an impression that. . . An impression of being discovered in this building checking things out. Very weird impression. First time in . . .

#72: A lot of times.

#27.5: A lot of times. . that I've gotten that impression. So I . . You know, I don't know what goes on here, but. . . Also got a very . . a peaceful, a serenity type thing. . about it. And that's it I guess.

#72: Garage.

#27.5: Oh, the garage. I can't. . . If I draw the inside of the underground or covered garage area, what it is - its going to look like every undercoverd garage or every covered or underground garage area in any city in America. So I didn't do that. There was nothing down there that would identify it - other than the fact that, I believe you sent me in it at 12 noon - Well, this white Oldsmobile which was being parked and then the keys being thrown in the trash was the only car visible in this underground garage area. Now, in my mind you know, this can't be right...because this is a very congested city and at 12 noon it just wouldn't be that way. But this is, so I'm struck with an impression that its a storage area or a . . some kind of a holding place of some kind. I don't

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know how to explain that. But still functions as a garage. So, if you could find a place or you come across a place like that, that's very important.

#72: Is this the first time where the subject appeared older?

#27.5: No. That's an interesting thing that I can't. . . its. . . a feeling I can't really pin down. It was . . . when you walked into a public area, he was all of a sudden wearing glasses, a lot older than his picture. And the thing I can't pin down is he wasn't. . . He wasn't disguised, but his character had changed. And I don't know how to pin that down. Its like . . . As an example, its like the difference in attitudes between two age groups. A job being given to a 30 year old executive versus a 50 year old executive and the 30 year old executive and the 50 year old executive may do and follow the exact same actions to do the same job and have the same result but there's just some undefineable difference in their approach. It has something to do with character or reservation or . . . But this is. . . In any event, this is a willed change. Its like he's making some character change - putting on a role like a camelian of some sort. And, again, I stress again, that that . . . that leaves me . . . that just reinforces my opinion concerning this guy that he's an organizer, he's not staying in one place, he's not meeting groups of people. He's just . . . He's sort of like keeping Group A out of contact from Group B. He's . . . He's . . . I wouldn't want to meet him, personally. I don't know - that's all I get.

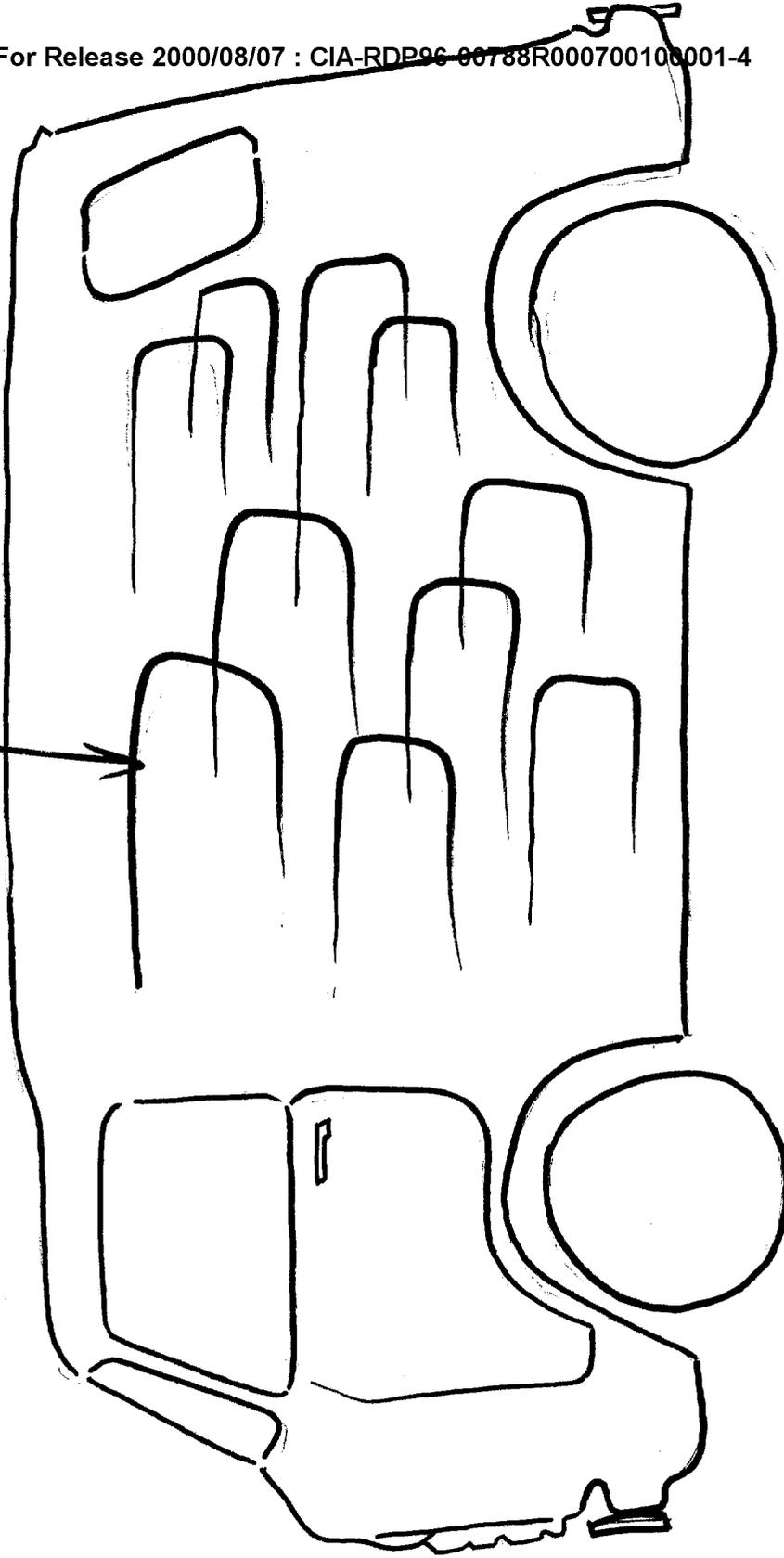
Oh, he's armed. And, he's very dangerous. You know, this guy kills.. easy. Just points the gun and pulls the trigger and doesn't bother him at all. I get that impression too.

#72: All right. That finishes everything for the session.

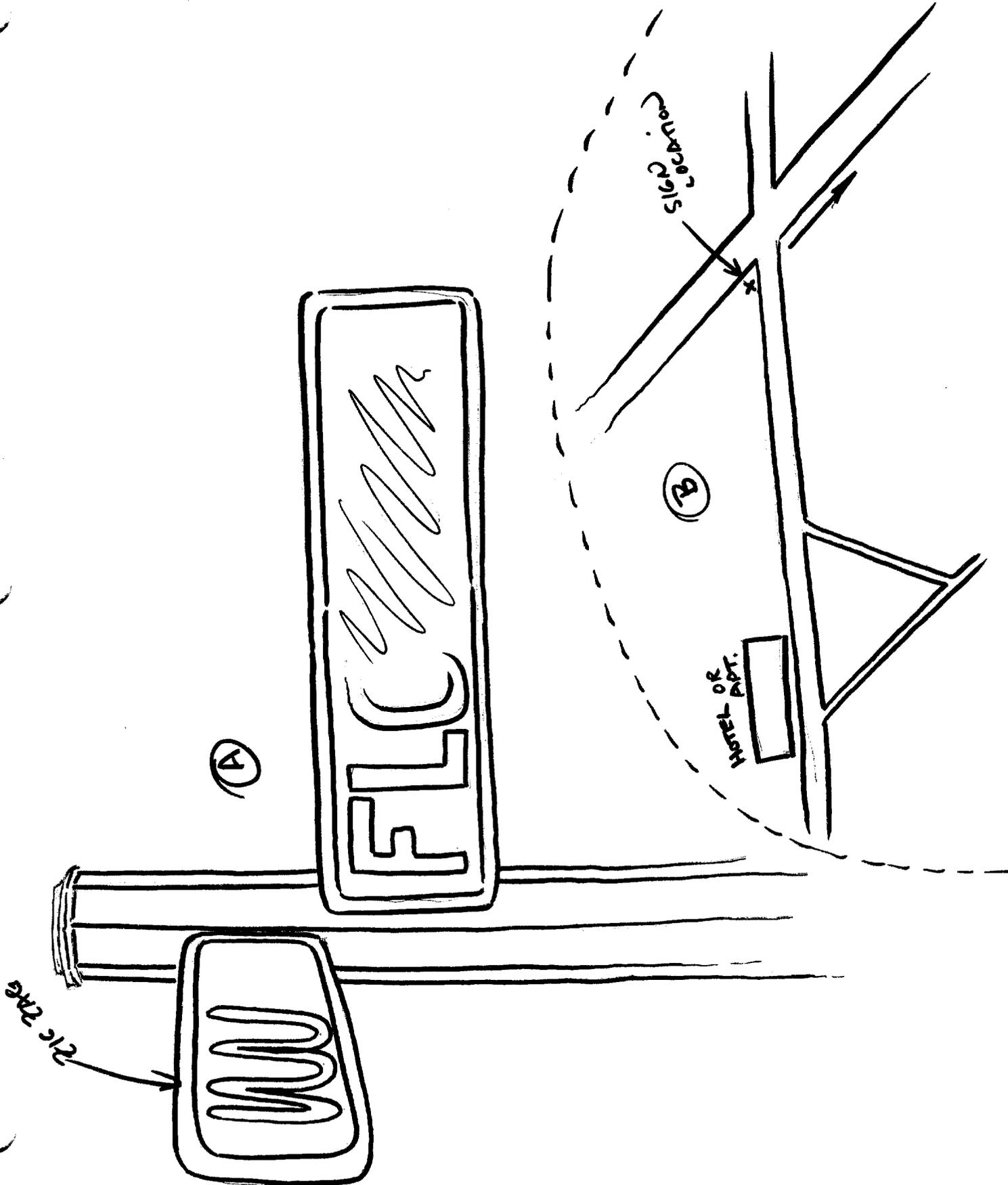
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**TAB**

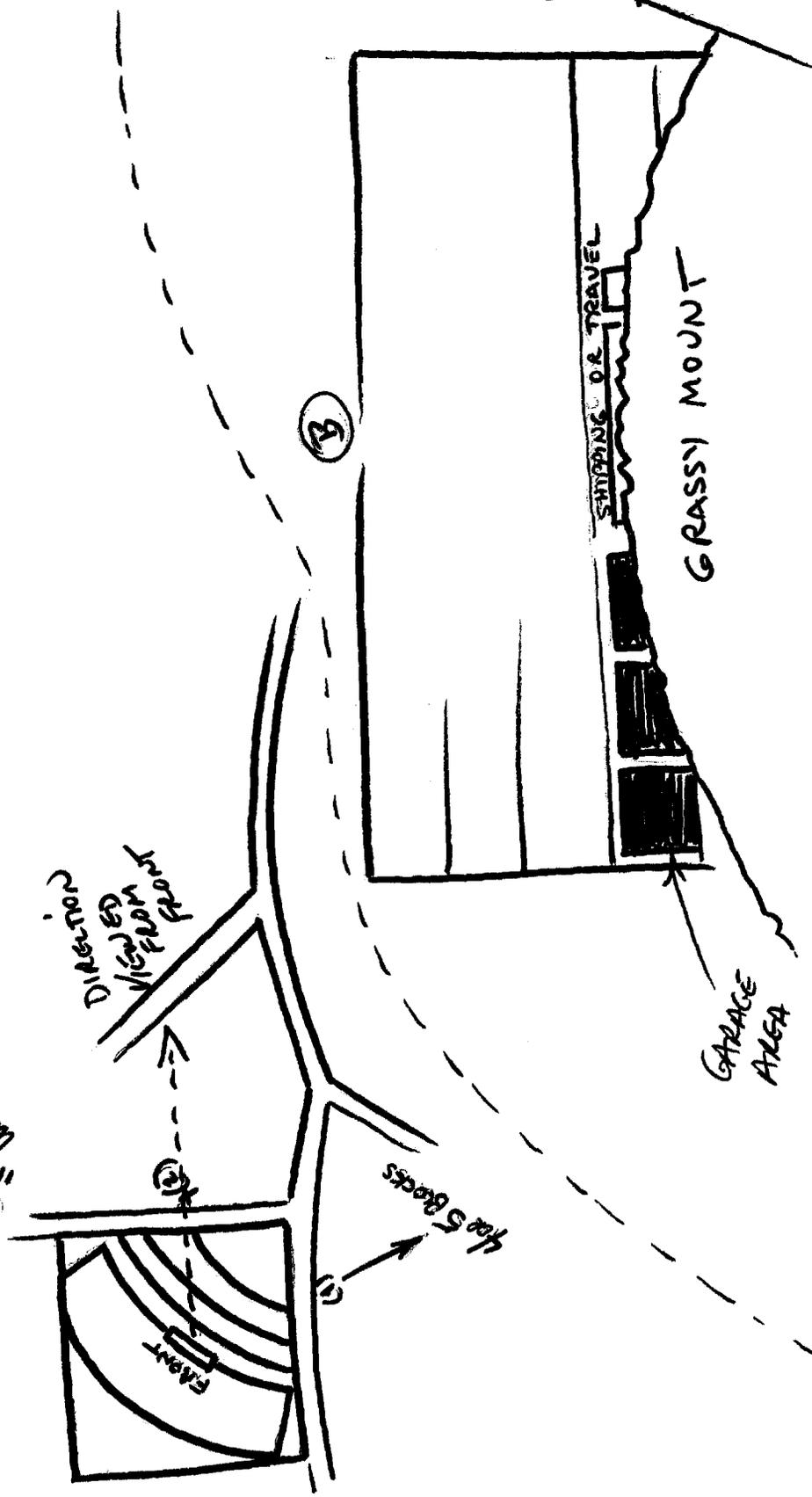
*Good pattern*



**JIGMAFL**  
GRILL DESIGN



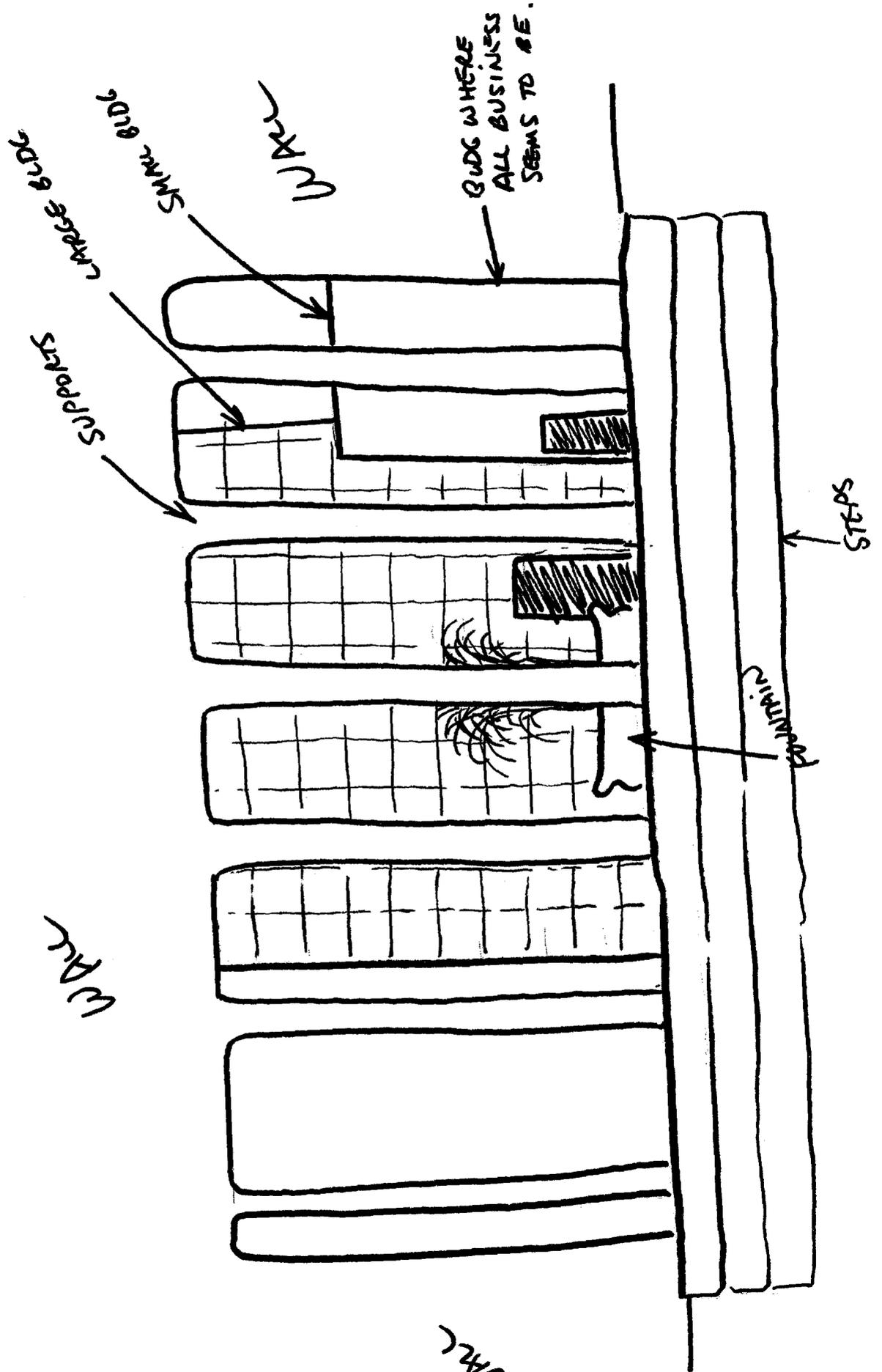
Left  
Bus  
Area



Word "WASHINGTON" SEEN HERE.

A

B



**TAB**

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TARGET CUIING INFORMATION

REMOTE VIEWING SESSION 834

1. (S/NOFORN) Immediately prior to the session the remote viewer was shown a photograph of the target.
2. (S/NOFORN) The remote viewer was asked to located the individual.

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