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INSCOM  
GRILL FLAME  
PROGRAM

SESSION REPORT

GRILL FLAME

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TRANSCRIPT

REMOTE VIEWING SESSION 833

TIME  
0950

#72: This will be a remote viewing session for 11 December 1981 with a start time of 0950 hours. It is now 0950 hours. Our target for today is the man whose photograph you have been shown. Concentrate, concentrate on the man in the photograph and tell me where he is now.

PAUSE

#07: I'm having a little trouble, but I got a..... I seem to be sitting on bench in a park like ..... *fairly* warm. There's a man standing about 40 or 50 feet away. He seems to be about 5 11 and he's got his back to me. I don't think this is the man. He has on a white, long sleeved, leisure jacket, unlined. Must be warm. I'll try to get closer.

PAUSE

#72: Concentrate on the man in the photo, the man in the photo. Where is the man in the photo?

#07: Well, he's got to be right here because that's where I.....right here in this.....he's here in this park. It's early morning. Time to kill. He's sitting here.....(mumble) is tro-, tro-, tropical. There's a Palm tree over there. **THE SUN IS JUST**, coming up top of that mountain over there is OK (phonetic)..... Must see some of it along the West coast of the United States..... along the line where the sun is just coming up. Man is sitting on a bench. I'm looking at the man who's standing on ~~the~~ <sup>the</sup> curb. It's quiet and lazy. Palm tree, it's.....somewhere Southwest of the United States or further South. There's nothing going on. Guy's just sitting here. Do you want me to get closer to him?

#72: Concentrate on the man on the bench. Look around the park. Tell me what you see.

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#07: Okay. I'm on a bench about 20 feet away from him. He's sitting just off of a little cement walkway, cement walkway leading to the curb. Street ~~THE~~ he parked seems to be some kind of a hub of streets. Streets go different ways from here. Facing to the Southwest there's commercial buildings on the other side of the street. I see one, two.....most of them are two, two to three stories high. There's Palm trees with some of the old leaves trimmed off and creating that fish scale pattern on the top. Off to my right I'm aware.....of a <sup>RATHER</sup> steep hill with no buildings on each side.....too steep. There's a, there's a,.....I guess it's commo towers, or something, on the top of the .....very steep hill.

I feel the.....just a minute..... Good size city. I felt there was a large body of water on the other side of the mountain that I see ahead of me. That could be overlay from my .....my feeling that I'm along the sun up line. There are very few people on the street. Except this man in front of <sup>him</sup> standing there with his hands in his pocket as though <sup>he's</sup> awaiting transportation. There's some kind of little ....I don't know....phone booth or kiosk or right near the man standing. ~~BACK~~ behind the benches, a thing that reminds me of <sup>a</sup>..... gazebo.....thing with a band, band plays Sunday.

+10

#72: All right. I want you to come back to the park. Today is 11 December 1981. I now want you to rise to a height above the park, look out over the city, and what is the item most of interest, most of interest.

#07: I have him where I am. I don't see any great interest, but ~~I see~~ a range of hills. To the West is a thrust of a high ground.....<sup>into</sup> the city from the North...which has very few man-made features on it. It kind of makes the city split into two channels running up two natural valleys through the North. I have a very strong ~~sensation~~ <sup>sensation</sup> that there's a large body of water.....I guess it's East or Southeast, but I just can't see it.

+18

#72: All right. Okay. Now we come back to the park.

#07: Okay.

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#72: <sup>SIT</sup>....next to the man on the bench. Ask the man on the bench what is he doing in the park? Why is he there?

PAUSE

#07: <sup>I'm having</sup> trouble communicating with him. All kinds of unimportant bull running through his head.... bored, but he's waiting. Definitely waiting..... for a certain period during the day he's supposed to be here in case someone want's to contact him about something. He thought it might be the guy in the leisure suit standing on the curb. The guy in the leisure suit across the street. The guy <sup>in front of me</sup> settled back into passive boredom. Doesn't seem to be anything of great interest on his mind unless I can stir him up. I'm going to <sup>TRY TO</sup> .....communicate one more time.

+20

PAUSE

#07: I'm sorry, but all I get is the guy is very cocky, very proud of himself. I can't, I can't get through this two-faced facade. <sup>he's got</sup>

#72: That's all right. Relax, concentrate on the man in the photo, concentrate on the man in the photo. I want you to go forward in time to 17 December 1981. Go forward in time to 17 December 1981, and tell me where will the man in the photo be?

PAUSE

#07: (Mumble)....I'll try and get deeper. I'm out doors....hard wood trees, no leaves, dark, cold dull feeling. People with dark, heavy coats. I saw someone standing outside as though he were addressing people, but I just tried to get in a crowd, but I couldn't find the crowd. I felt as though I was standing in a crowd and looking at someone preaching to me about something. I anticipated I would see our man in the crowd. When I didn't see him on the....talking. And, the three or four, five people behind me when I thought he would be near me. I don't see him. I also saw water running over like a step about a foot high. I felt that was identifier as to location, but I <sup>couldn't bring it down</sup> ~~getting too many~~ doubts. I found myself looking up at an overhand, like I would looking up under a pier but it didn't fit the rest of the scene. I didn't know what to make of it. I'm going to try and cool down further and pin the guy down on the 17th.

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#72: Concentrate on the man in the photograph.  
Turn around and look behind you. Look for  
the man in the photograph.

PAUSE

+34 #07: Okay. I got him. He's over to my left  
.....stomping on a cigarette...standing  
near ....he's standing near a tall...black  
guy.....Oh! No!.....  
I just got a scene that...may make it difficult  
for me to work this. I don't know how to  
handle it.

#72: Just tell me about it.

#07: Well, all of a sudden I thought I was in  
Washington, D.C. and a tremendous surge of  
plain old logic just overwhelmed me.

#72: Just tell me about it.

#07: It just occurred to me when I saw wrought iron  
fence that I was in Washington, D.C. in the  
vicinity of the White House and working the  
problem that's been in the news earlier in the  
week some time....and, just all of a sudden  
I.....logic overlay hit me, and I'm not sure  
that I can sift it from here on.

#72: All right. I want you to relax. Come back to  
11 December 1981.

#07: I'm in the park.

#72: Okay. Now, I want you to go back in time to  
10 December, 10 December, 1000 hours, 10 December.  
Find the man in the photograph, find the man in  
the photograph and tell me where he is.

PAUSE

+38 #07: I have him inside of a big room like a hotel  
lobby...high ceiling. People that are paying  
no attention to each other.

#72: Describe, for me, the hotel.

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#07: It seems to be.....I tried to go outside  
 ....what I see is facade of older structures.  
 Not very impressive. Could be 40s or older.  
 I think 40s or older. Inside...masonry and  
~~tile~~ <sup>TALL</sup> ceiling with shaped like square columns  
 built into the walls...kind of fancy stuff. <sup>OVER IT</sup>  
 join the ceiling.....tan. Cover the door  
 there's mahogany check in counter on the left.  
 There's a few padded chairs around.....dim  
 light. I'm getting brocade, maroon or red  
 on some of the ones ....<sup>back</sup> back of the room.  
 Seems to be a center area <sup>with</sup> around it and there's  
 three people sitting at that ...like some kind  
 of statuary or something with kind of cluster  
 of seats with their back to the decorative thing  
 in the middle. Elevators on the right. Elevators?  
 That building isn't that tall. It don't need  
 elevators. Access upstairs is on the right.

#72: I want you to go out the front door of the hotel  
 and walk down the street, and describe for me  
 what do you see.

PAUSE  
 GO OUT TO STREET

+43 #07: Okay...I just see....turn right...across the  
 corner is a lot of trees. I thought at first  
 it was a park, but from here it doesn't look like  
 where I was before. There's a statue behind the  
 trees... Street lamp seems to be the old fashioned  
 kind. It has upright, translucent, ~~bulb (phonetic)~~  
 shape on a fluted post. <sup>VASE SHAPE</sup>

#72: I want you to wait and hold that scene, hold the  
 scene, and I will turn over the tape. Relax, and  
 wait, hold the scene while I turn over the tape.

(TAPE TURNED OVER)

#72: All right. You were walking down the street  
 under the old fashioned lamps, you were describing  
 the light. I want you to relax, concentrate,  
 continue down the street.

PAUSE

+45 #07: Standing here, looking around and saw advertisement  
 of some kind of entertainment.. Looked like some  
 kind of nightclub. There's a girl with extremely  
 long eyelashes, high cheekbones, and a headdress  
 that looked like it was ~~some~~ <sup>some</sup>, some kind of ancient  
 people.....primarily green. There's a nightclub..

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*NEAR*  
#07: ...~~over~~ here, got a show featuring this girl.

#72: All right. That's very good. I want you to continue down the street until you come to an intersection. Tell me when you come to an intersection.

#07: Well, I don't know however I went, but I'm seeing a big intersection that got some kind of fancy... fountain in the center ...rather large, a lot of granite....walk up steps into center of this circle there's a fountain up there, and this is the center of the intersection ....and the traffic moves around it..... Just several blocks to the right, as you come out the door to the hotel, several blocks to the right.

#72: Okay. That's good. That's fine. As you look down the street, the intersecting street, what do you see?

+49 #07: I see one street leading off of this in line with the...some kind of a big, impressive structure right in line at the end of this...(mumble) This street reminds me of a parade street between is early....fountain-<sup>WHERE</sup>well (phonetic). Several thousand yards, straight down, a big, broad avenue. ~~Public~~ structure which has steps like it's a...like it's a building of State or something.

*FROM THIS*

+51 #72: All right. That's fine. That's fine.. When you look the other way down the large street, away from the building, what do you see?

PAUSE

*WAIT A MINUTE TILL I GET TURNED AROUND*

+52 #07: I don't feel like I'm standing at the intersection looking, but the only thing I can see is some hills and water, but I don't feel like I'm standing looking down the street from that intersection. I'm going to try again. I assume that the hotel was down that street, on my left, initially. I'm not sure now.

#72: All right. I want you to go back to the hotel now, walk down the street, back to the hotel.

#07: It's dirtier down here near the hotel. Paper in the street. I'm at the hotel.

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- #72: Okay. I want you to go to the top of the hotel, top of the hotel and tell me what you see. Put your back to the entrance of the hotel, and look out, and tell me what you see.
- +55 #07: There's some kind of thing nearby to my right with peaks, some kind of elaborate church but, I'm not getting anything of interest beyond that. Just haze.
- #72: All right. Look directly through the haze. You can see through the haze. Look again, and tell me what you see.
- #07: Okay. I don't understand it, and I don't believe this. I got a partial hole in the haze on two occasions, and I saw some kind of tall, very tall, white structured...like some kind of gigantic monument or something. Everytime I saw it, I shut off, and I draw a blank. Felt almost as though I wasn't in a tropical city. (Mumble). I don't know where I was seeing through the haze, and still in the city or..... somewhere else in the world. Kind of symbolic.
- +57 #72: Now, I would like you to turn around so that you're now over the entrance way to the hotel, and look the other way. Look in the same direction as the entrance to the hotel, and tell me what you see.
- #07: Oh, kind of steep, green hill over there..... I don't see anything to indicate it, but I feel I'm looking leftly (phonetic)...northwest, I guess. See green, steep...volcanic, I guess, steep hill, behind, behind the buildings of the city, of course.
- #72: I would like you now to relax, relax and concentrate, concentrate on the man in the photo, the man in the photograph. Why is this person of interest to the US Intelligence.
- +58 #07: I'm still trying to find him. He's not at the park. I don't know. I don't know.
- #72: All right. I now want you to relax, relax and return to this room. I want you to relax, stretch your legs and return to this room, 11 December 1981. I'm going to turn the tape off.

(See TAB A for continuation of transcript)

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**TAB**

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## TRANSCRIPT

REMOTE VIEWING SESSION 833  
(DRAWING)

- #72: Okay, we've had a break in time, a chance to relax, and we now have some drawings that we want to talk about. The first one will be drawing number 1.
- #07: Drawing number 1. Okay. This is the best I can do of a poster that I saw about one block from the hotel. When you come out the front door from the hotel, you turn right for one block, and I saw this in the vicinity of that corner. In that neighborhood is a nightclub that has a show that has a young lady, that is dressed somewhat like this. I don't know. I felt it was an ancient type of headdress. It had some kind of stones or something green...inlaid into the crown of this helmet. She had very high cheekbones, and she had very long eyelashes. And, I thought she looked somewhat like...aestic (phonetic) Goddess or something. That kind of dress. That may have been overlay. I, that was the feeling I got from the high cheekbones, and the kind of headdress she was wearing. She had some kind of writing on it, as I've indicated here in the lower left corner. I made an attempt to read it, and I couldn't. I thought the significant thing was this was showing in the vicinity of the hotel, the nightclub.
- #72: Okay. Let's go to number 2.
- #07: Number 2 is where I tried to give an idea of the overall shape of the little park that was in the center of a intersection with raised tiers with vegetation and steps so that you could walk into this walled-off circular area, and there was a big fountain that stuck above that in the center. This was at the intersection of some very broad avenues. One of which runs some distance at a very straight line with beautiful trees on each side, and it went to a rather large building that had steps that faced...like the avenue appeared to stop at this building. It may have spread to both sides, but I couldn't see that from where I was. I believe this is the time I ...turned around and I tried to look back in the opposite direction, and I don't remember getting much there. Except,

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#07: ...I thought that the hotel was straight opposite this real broad...the prettiest avenue. I don't remember getting much detail on the other two. There was at least two others that were broad in nature, leading up on this center, central park, if you will.

Number 3. Number 3 is of the time that I was standing on the top of the hotel and looking in a direction opposite the front door. This is rather unusual here in that up until this moment I felt there was blue skies, balmy ... really beautiful .....and as quick as I was told to look opposite the door I drew a blank. Everything went hazy. I found myself toying with I wanted to see, or I didn't want to see..... or what's happening here, and when I tried harder, it was just like a hole opened and smoke or clouds and I saw the shape that I have indicated here. I wondered about overlay, because I felt I was in a tropical city. I felt that what I saw did not represent a tropical city, and I couldn't handle it. At this point, I felt I was overwhelmed with overlay, and I wanted to back out of it, and just stopped. I believe we did.

#72: Yes. Not too far from there. The church that was also described.

#07: When I was facing in the direction opposite the door, off to my right, within a block, was a very tall, old style masonry church which I thought was Spanish in style. It had several very sharp spires with little projections off of them. Closeups I've seen of other churches show little gurgails (phonetic) sticking up from them. I started getting detail on the church, but it seemed so much like many, many other churches I've seen like that that I gave up on it. But there were many spires, within a block to the West, I think of the hotel, and in the same block.

#72: Okay. We've considered the hotel, but it's not descript.

#07: Yes. It was narrow. I felt the lobby was about the width of the hotel. I think there was enough extra width to the lobby to allow for stairs and possibly elevator. Maintenance type. That's about it. The hotel was adjacent to other building. It had a common wall with at

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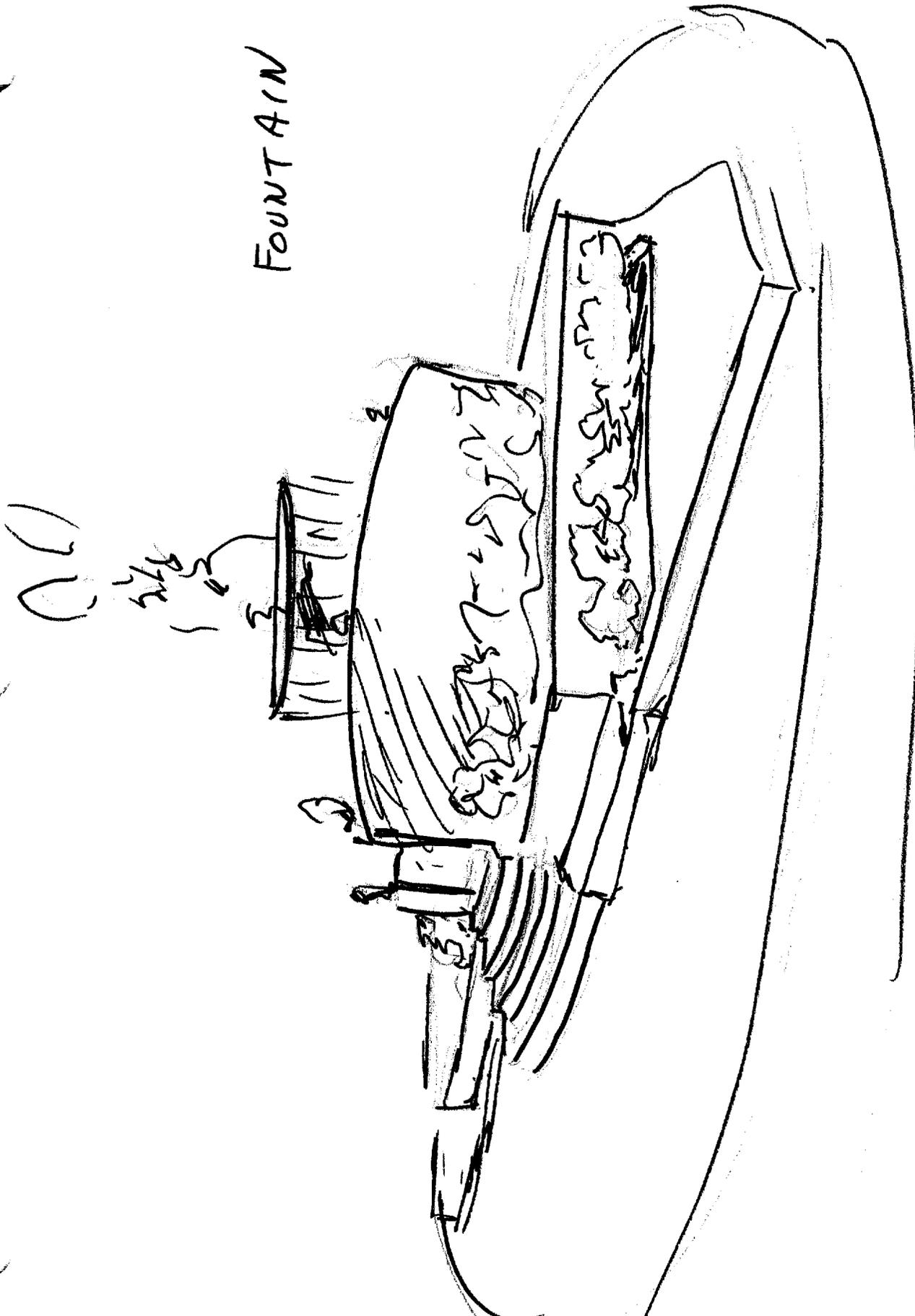
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- #07: least two other buildings on each side.
- #72: Okay. I think that's all we have for now. I think we'll turn it off and terminate the session.

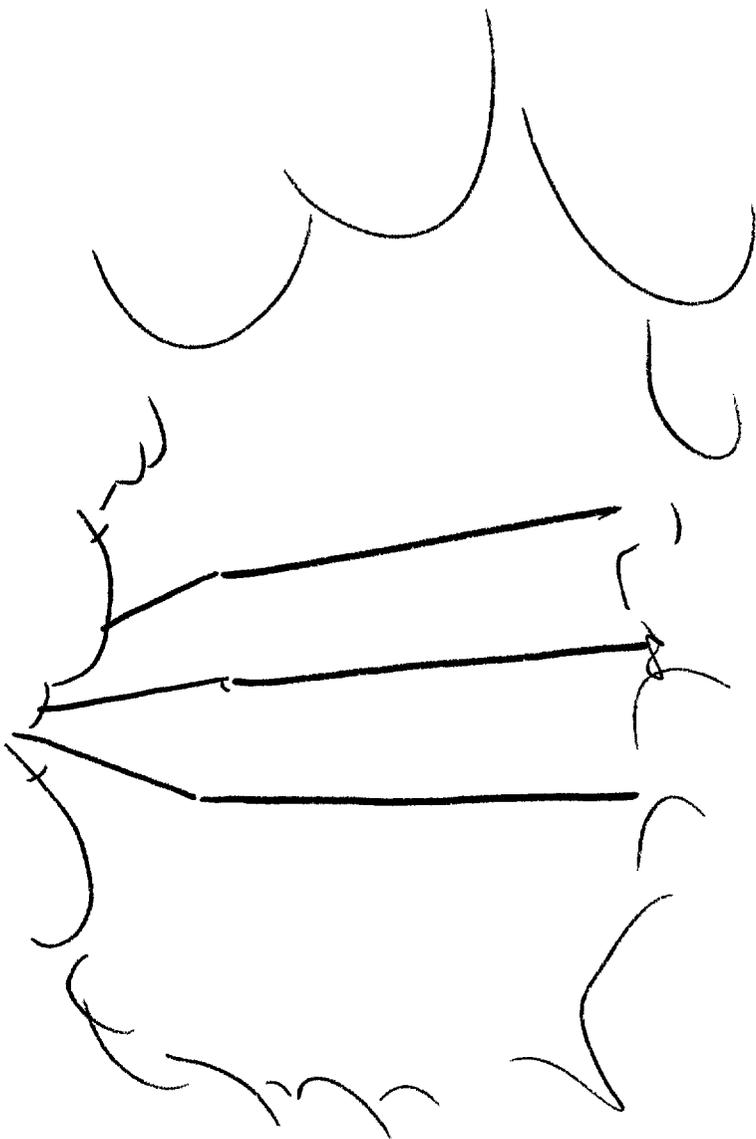
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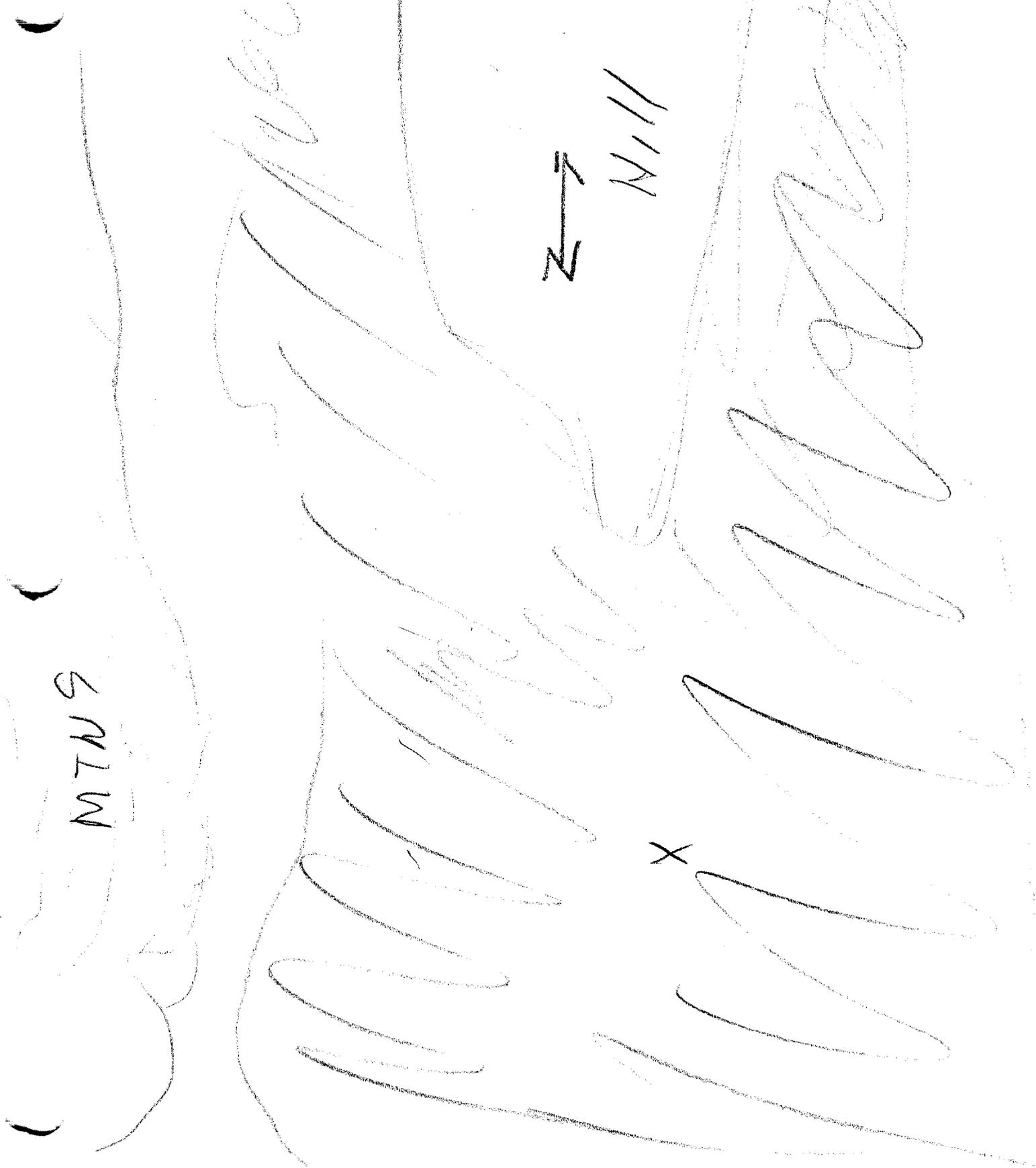


FOUNTAIN



(M)





**TAB**

SG1A

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