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ORCON/NOFORN

GRILL FLAME

PROJECT

SESSION REPORT

COPY 2 of 2

CLASSIFIED BY: Director, DIA
DECLASSIFY ON: 30 Nov 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC7

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) 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) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) 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 cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC7

TIME

#66: This will be a remote viewing session (edited for security).

PAUSE

Its time now to focus on the target for today.
I have in front of me and I'm looking at . . .
a picture of two individuals.

PAUSE

As I look at these individuals, just relax
and concentrate. Focus your attention on these
two individuals.

PAUSE

Locate them.

PAUSE

Identify the area. . where they're located.

PAUSE

Simply describe the area to me.

PAUSE

#36: I guess it will have to be one at a time.

#66: All right.

#36: I don't really understand this . . . because
its a lot different than I imagined.

#66: Describe it to me. Its not necessary to make
complete sentences or explain.

PAUSE

+04 #36: I don't understand where to start. . . . I'm
moving around. . and looking. Its . . .

#66: Just relax and concentrate. Watch it carefully.
When you're ready. . . when you're ready
You've got plenty of time, just relax and concen-
trate and when you're ready to describe, then you
describe.

PAUSE

#36: I have a strong feeling. . . of a bearded one.

#66: Okay. I'm now looking at the bearded one.
Um hm.

PAUSE

#36: Its . . . very ornate. Brocade. Room. . . .

PAUSE

Let's see. . . .

PAUSE

I felt he slept in this room, but it
doesn't appear to be a bedroom.

#66: Okay.

PAUSE

+06 #36: Fancy desk over. . . Fancy desk.

#66: All right.

PAUSE

#36: Fancy ceilings.

#66: What makes you say they're fancy?

#36: What?

#66: What makes you say they're fancy?

#36: Ornate. I guess scroll type stuff.

#66: All right. Fine. Tell me more about this
room.

#36: It appears to be a room for . . . pomp and
ceremony. Not like U.S. places I've seen.

#66: All right.

#36: Is elegant.

PAUSE

I've been trying to shake this, but it was so beautiful, I thought it was overlay.

It won't go away.

#66: That's fine. What's going on in the room?

+08 #36: I see someone, sitting. . . very tired.
May be sleeping.

PAUSE

There's somebody standing . . . by two doors
I see.
I can't believe how beautiful this room is.

#66: Tell me about the person standing by the doors.

PAUSE

#36: Just a person. Its a man. There was a door
at the end of the room. Definitely a man.
He . . . a civilian, I think. He's got a
weapon.

#66: All right.

PAUSE

How many people are in the room?

+10 #36: Looking. I have a feeling
I don't know. Five or six people asleep.
Laying there's two on the floor.

PAUSE

#66: Tell me about the floor.

#36: Its . . . dark background. Very fancy blues
and . . . blues and gold.

#66: Okay.

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#36: Is real fancy. Somebody laying on a couch or long seat.

PAUSE

Somebody in a white shirt and its him. . . I thinks its the bearded one. He's half awake and half asleep. Sitting up. Got his head against his hands. Elbow on his knee.

#66: How does he feel?

#36: (Not audible) too good.

PAUSE

Its fairly quiet in here.

PAUSE

I feel like the guard's nudging somebody. Trying to wake them up.

PAUSE

+13 #66: Tell me about the walls in the room.

PAUSE

#36: I see A white or cream stanchons like. . . or broken. . Its flat panels. . I think they're smooth. Smooth. . . retain vertical stanchons which appear angular rather than round. Walking around here I saw maroon colored . . . marble column. Just saw part of it. I . . I don't know if its a stand or something or if its . . pillar. I think that's outside where . . . the guy with the weapon.

PAUSE

I think the guy's standing. Southside.

PAUSE

#66: Tell me about things electric in the room.

PAUSE

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PAUSE

+16 #36: Brass plug under . . under the desk, on the floor. Beautiful chandelier.

I don't get this. They ought to be in the bedroom.

Chandelier.

PAUSE

#66: Communications devices?

#36: I'm looking for it. Yeah. Ought to be something like that.

PAUSE

#66: Just look for it; don't manufacture it.

PAUSE

#36: Got some funny furniture, but I . . . I wouldn't. . . I don't know if it houses anything.

I don't believe this.

I don't know.

PAUSE

+18 There's a . . . I don't know if this is the same desk. I think its the same room. Its got . . . a red phone but I don't think its connected.

PAUSE

Real fancy desk. I'm going to look for that other guy.

#66: Fine. I am now looking at the one without a beard. I'm looking at him directly. Focus your attention on him. . . and describe the area to me.

PAUSE

#36: The room is . . . primarily white with . . . looks like some fancy plaster molding between the ceiling and the roof; ceiling and the wall. There is . . . its white.

PAUSE

+20 #66: What's going on in the room?

PAUSE

#36: I think . . . There ought to be beds here.

PAUSE

This guys curled up on something - got his knees drawn up. And he Let me see. . Carpet on the floor and tile.

I see some guys over there I don't know.

PAUSE

#66: How does one get into this room?

#36: Wait a minute.

PAUSE

There's a big tall door about . . . 10 foot tall. I don't know why in the hell I said that; that's stupid.

PAUSE

#66: Simply describe, don't analyze.

PAUSE

#36: Wait a minute.

Wait a minute.

#66: Relax and concentrate and focus your attention and when you're ready, describe.

+22 #36: I see . . . a I think there's a door in the roof of this room.

#66: All right.

#36: Just let me . . . I . . . I wonder - a door
in the ceiling.

PAUSE

#66: Tell me what makes you say that?

#36: I just had a look around and I . . . this . .
thing/this shape, just appeared. Like a door
laying flat and I was under it. Its somewhere
in this room; it must be in the ceiling.

PAUSE

Its like a . . Looked like two panels. . .
Its twice as long as it is wide and it is two
panels.

There's somebody on the roof. Outside.
There's somebody up there.

PAUSE

Its . . . Its not our people.

PAUSE

#66: Okay.
I have no further questions. I'd like you,
at this time, to make any comments that you
feel you'd like to make.

PAUSE

#36: Wait a minute.

PAUSE

I see what appears to be . . a curved portion
of a room. Curved wall.

PAUSE

I . . . I saw a hand reaching, trying to
stretch to someone to help them up on something,
I think.

PAUSE

Okay.

PAUSE

#36: I guess a pitched roof building and the main entrance is where that guy was standing. I mean in that direction. . . . I said South.

PAUSE

#66: Okay, I don't want you to get too far out now. We're interested in the description of these two areas. You've done just fine. So relax and concentrate. Relax and concentrate. Remember the images that you've had. Remember clearly and concisely, every detail, all the images that you've had. Bring your attention to focus back into the room now. Move your arms, move your legs. Sit up and draw those impressions that you had.

PAUSE

#36: I don't understand this.

PAUSE

#66: Would you like some overhead light?

#36: Yeah, I guess.

PAUSE

Huh! I never looked at that wall.

PAUSE

#66: When you're ready, as many little labels and diagrams and arrows that you can put on the actual picture itself, the better. Because we may have to give someone just the picture without any words.

PAUSE

#36: There were people on couches and things. I just got glimpses of them. I don't know exactly where these couches were. There's also some people. . . in on the floor over here.

PAUSE

#66: That's the way, that's good.

PAUSE

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#66: You can just add a few words to the side like you say a chandelier. . in the room, and things like that.

#36: How in the hell do you spell chandelier?

#66: With a ch.

#36: Right.

PAUSE

chande . .

#66: lier.

PAUSE

You said it had fancy carpeting too?

#36: Um hm.

PAUSE

#66: And you made a comment at the beginning that this didn't look like what you might have assumed you would find when you'd look for these people.

PAUSE

#36: Another word for stanchons is

PAUSE

#66: Okay.

PAUSE

#36: There was furniture like I've never seen before. Very fancy chairs. Fancy. . antique, I guess, you know. I can't draw that fancy stuff.

#66: Okay, why don't you go on to the second area where the second gentleman is located.

#36: The . . . That room was very clear, but I can't get all that fancy stuff. There was even gold colored cords with tassels on them.

#66: Okay.

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PAUSE

#36: I saw a guy that had a beard all doubled up sleeping close to me towards or against something. I don't know, a couch or something else.

PAUSE

Over here were some people . . . lying on the floor.

#66: Do you feel this is a different area than the other area?

#36: Oh, most certainly.

This had fancy stuff up here but it wasn't painted. It was painted white. There appeared to be something on the ceiling like that. That could be a light, but I had the distinct feeling of a window or door, an opening through to the outside.

PAUSE

I don't know why, but. . . . I couldn't . . . I don't remember any windows in the blame place but there was a . . . very tall door and I didn't . . . I didn't see any guard or anything. I was aware of someone on the roof.

PAUSE

#66: Um hm.

PAUSE

#36: Maybe a skylight, I don't know.

PAUSE

There was something over here in this corner. I couldn't make it out.

PAUSE

What'd I say that color was? Maroon?

PAUSE

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#36: Okay, that's about it.

#66: Okay. Write a number down here for this.
Okay, that's good.

#36: These stanchon gizmos were fluted and there
was a . . .

#66: Which room were these in?

#36: These were in that first room. And then
there'd be open panel and then this thing
would repeat again.

PAUSE

#66: They stuck out from the wall, or . . . ?

#36: They stuck out from the wall, um hm.

#66: Okay.

PAUSE

#36: The ceiling had all kinds of fancy, symmetrical
stuff on it.

#66: Okay.

Stanchons are pillar-like things that stuck
out from the wall a little bit. Were they
decorative or supportive?

#36: Um hm. Decorative, I think. I'm sure they
supported - I mean they covered a support.

#66: Um hm.

#36: But they were very decorative.

#66: Okay.

Can we go back to Drawing 1 here and indicate
which wall you think those were on in Drawing 1.

#36: Right here.

#66: Okay. Write see Drawing 3.

PAUSE

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#66: Put your number down here. The chief analyst will get me for that.

#36: Okay. He's a God damn bear.

PAUSE

Here's where the phone was.

PAUSE

I don't think it was hooked up and this is the desk that had the brass plate under it.

#66: Okay.

#36: I would have thought there would have been a lot more austere than what I saw. I may have been, you know, clean across the God damn somewhere else, but . . .

#66: Anything else you want to add?

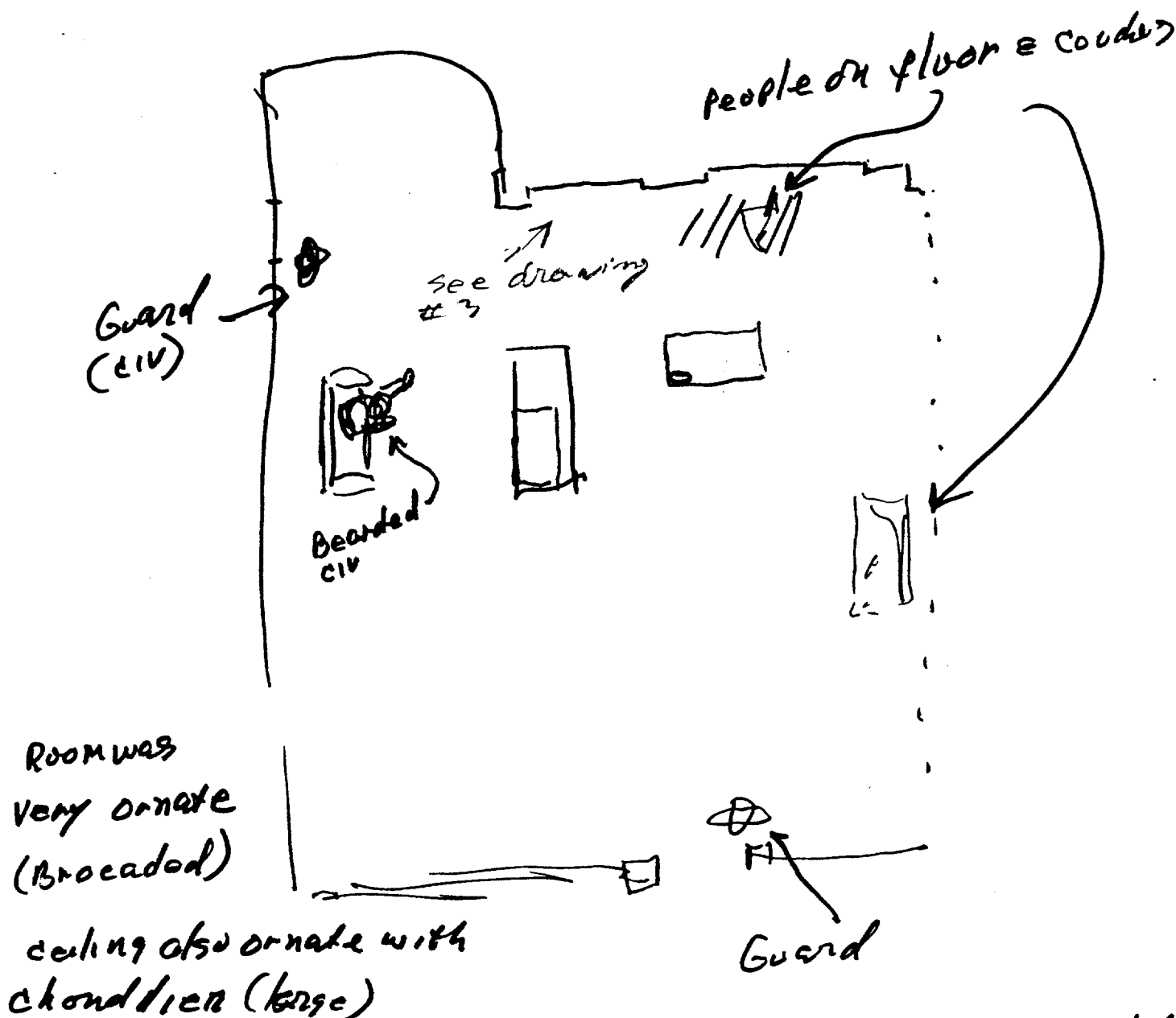
#36: Only my complete surprise that (not audible) more austere - like a big Government building.

#66: Okay. That'll do it then.

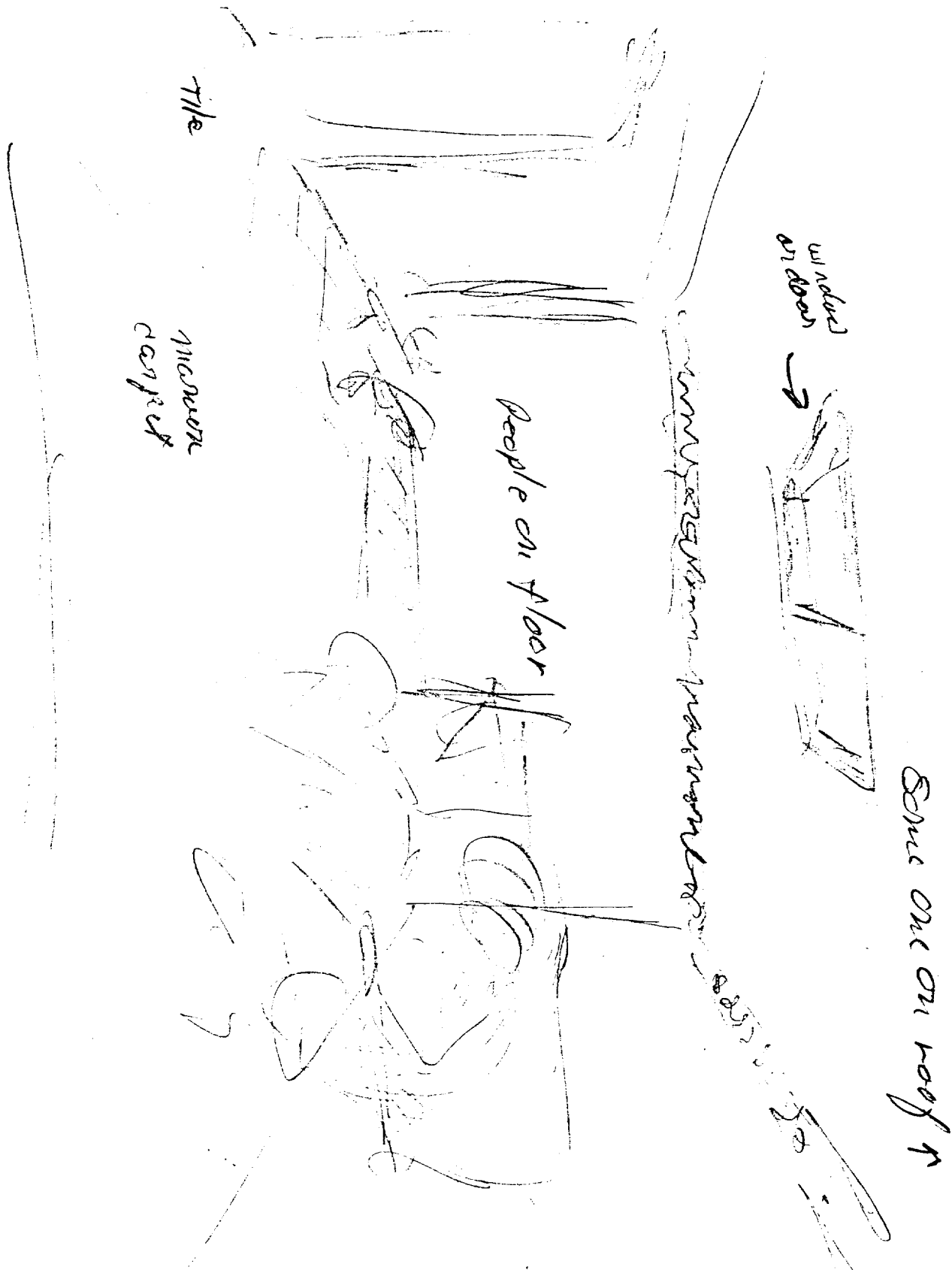
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TAB

(1)



ornate carpeting. dark background with blue & gold pattern. It did not look like a U.S. Government officer space. It had High ceilings with tall stanchions separated by broad white panels.





TAB

TARGET CURING INFORMATION

REMOTE VIEWING (RV) SESSION CC7

1. (S) The remote viewer had been exposed to open source news media information and extensive overhead imagery prior to the session. He knew he would be working against the hostage situation in Iran.
2. (S) The following page shows the only information provided to him at the time of the session.

SG1A

Approved For Release 2003/09/09 : CIA-RDP96-00788R000800030001-1

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