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ORCON/NOFORN

GRILL FLAME  
PROJECT

SESSION REPORT

*Copy 2 of 2 copies.*

CLASSIFIED BY: Director, DI  
DECLASSIFY ON: 31 Dec 99  
EXTENDED BY: Director, DI/  
REASON: 2-301-C (3) (6)

GRILL FLAME

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6D-4

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC22

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.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC22

*Holland*

TIME

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

PAUSE

For the past few minutes you've been studying a photograph of an individual. Focus your attention now on that individual.

PAUSE

Relax and concentrate. Focus your attention. .  
Become aware of the location of this individual.  
Relax and concentrate. . . . Focus your attention.  
Describe the area to me.

PAUSE

#8: Window. . . in the rear of the building.  
(Not audible - mumbling). Sunlight coming through.

Small room.

PAUSE

Yellow. Beige.

PAUSE

Small bed.

PAUSE

He's keeping himself busy. . . by writing.

PAUSE

#66: What is it that he's writing?

#8: A pencil.

PAUSE

Could be ink. (Not audible) (Mumbling).

PAUSE

#8: Like a diary of some kind. Events.  
Yeah. (Not audible) chair.

PAUSE

+05 Round. Small table.  
Looks like (not audible).

PAUSE

I think he wants to . . . . . (Not audible).

PAUSE

So he won't forget it. He's very intent  
and he . . . . .

PAUSE

They know about it.

PAUSE

I don't see him tied up. Not the hands  
anyway.

PAUSE

#66: Tell me more about this room.

#8: Okay.

PAUSE

(Not audible) window. Two walls, it looks  
like a very small bedroom. Very small.  
Half. . . Half. . . Half a bedroom.

PAUSE

I think . . . (Not audible) For some reason  
that looked (not audible). (Not audible) in  
the center on the cards.

I don't see anything (not audible).  
Its a door just in (not audible).

#66: Tell me a little bit about the door.

PAUSE

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#8: Wood.

PAUSE

It looks like a . . . . . little squares,  
like insets. They're solid wood.

PAUSE

A window.

PAUSE

Its a (not audible). Got the impression of  
(not audible - mumbling).

PAUSE

+10 Let's see, its. . kind of blonde, reddish,  
light color.

PAUSE

That room's in the middle of the hallway.

PAUSE

There's rooms to the right and to the left.

#66: Okay. Tell me more about these areas here.

#8: Okay.

PAUSE

Its . . . about two (not audible) to the right  
. . with the wall. Okay.

PAUSE

Coming. . . . . I see sort of a . . . . .  
multi-colored . . . . .like. . . a bamboo or  
woven mat, something like a rug. But its not,  
its not soft material.

I think, in the hall.

PAUSE

#66: Okay.

PAUSE

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#8: Okay.

PAUSE

Coming back. . . . there's one or two more rooms to the left of this room. There's a . . . to the right, something like a hallway. Entranceway. Entranceway.

#66: Okay.

#8: More spacious.

#66: Tell me about the building itself that these rooms are located in.

PAUSE

#8: Like outside?

#66: Okay.

PAUSE

#8: There's no fence in the immediate area. There's one much farther down. Much, much farther down.

#66: Tell me about the building.

#8: Okay.

PAUSE

+15 In front. Stairs leading to an entry way. Entry way is recessed into building front.

PAUSE

On the left seems to be more wall than windows. The windows are . . . narrow. Much longer than wide.

#66: Okay.

#8: The right side. . . .

#66: Describe the height of this building.

#8: I see this . . . one story.

PAUSE

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#8: Looked like an . . . like an old French building.

PAUSE

There are bigger . . . windows on the right.  
Facing. . . that I'm facing.

PAUSE

Different pictures. I see a flat roof and then  
I see a red tile roof.

#66: Okay.

#8: The tile roof has got a . . . its an "A" roof.

#66: Move up and away from the building and describe  
the surrounding area.

PAUSE

#8: Okay.

PAUSE

Big (not audible) on the front. Looks like . .  
(not audible) mainly.

PAUSE

Looks like the . . . (not audible) urns, cement  
urns, (not audible) porcelain or . . .

PAUSE

There's a shorter space behind the building -  
looks like same. Then a row of trees.

PAUSE

Very green trees. It seems to . . . be located  
as if it were . . . built at the . . . (not  
audible) enough at the apex of a curve.

PAUSE

Guess. . . Guess the impression is a . . .  
like a small, small . . . little building to the  
right of that one. Like . . . its small.  
Now, its in the . . . buildings (not audible)  
to the side of it.

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+20    #66:        What activity is going on right now?

PAUSE

#8:        Very little. I just see one . . . . .  
big black car.

PAUSE

In front. . . . of the building. In front  
of the steps to the building.

PAUSE

I guess the impression is a couple of . . .  
rural military vehicles like. . jeep like.  
(Not audible).

PAUSE

#66:        Okay. I have no further questions about the  
target area. If there's anything you'd like  
to add, now is the time to do so.

PAUSE

#8:        Yeah.

PAUSE

I don't think he's in trouble. (Not audible).

PAUSE

He's concentrating on doing things. Being  
active, writing. Busy. He's not . . . .  
in personal difficulty.

#66:        Okay.

PAUSE

#8:        That's all.

#66:        Okay fine. I'd like you then to draw your  
impressions that you've had of the target area.

PAUSE



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#8: What the hell happened at the beginning, I . . .  
??

#66: I don't know. Can you tell me some more about  
your feelings?

#8: Yeah. Terrible.

PAUSE

But it wasn't towards him. I thought it was at  
first, but 'cause I couldn't recognize him. In  
fact, I wasn't even concentrating on him, I was just  
waiting for you to . . . give me the go ahead.  
I had a terrible feeling of depression. Terrible!

PAUSE

Unless it was just a relay. (Not audible) control  
it. So then I started all over again.

PAUSE

At first I thought it might be him, but I wasn't  
concentrating on him. I didn't want to concentrate  
on him until you gave me the go ahead.

PAUSE

I don't know where I got that feeling. I don't  
know what caused that.

PAUSE

I said he was in trouble at first, but he isn't.

PAUSE

What I saw. . . . I'll give you the overview  
first.

#66: Okay, try to make your lines real dark so that  
we can copy this.

#8: Okay. I'll go over it.

#66: All right.

PAUSE

#8: Okay. This is more pronounced this way.

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#8: And there were stairs running along back here.  
And he was, from what I saw, this is a corridor.  
But he was in a small room, here. Okay.

PAUSE

Then there were other rooms here. I'm not sure whether there were two or three. But I only saw a couple more here to the right. Something like this. Then a bigger area. And this was all wall. This was one window. I didn't see any bars. And I got different impressions here. As if this . . . this might have been like a stage room or it was an open space and the predominant one that came out was that it was an open space afterwhile. All right.

#66: Um hm.

#8: And this is . . sort of a wider entry way. And there's steps and this is kind of covered, its recessed in.

#66: The entry way is recessed into the building?

#8: Yeah. Sort of. Not much, but a little bit.

PAUSE

Okay and this looked like a . . just that, an entry way or something. There was a rug as if it were a bamboo woven rug like you'd find in South America or something. And it was multi-colored. Then the yellow. Some red. Some green.

PAUSE

Okay. Then I had a . . . bed. There was a chair and either a desk or small table.  
Oh, and the guy that's in there more often than not is in this corner.

PAUSE

Okay. I don't understand this either; there's no bars on this window. . . that I could see.

#66: You commented several times that there were no bars on the windows. Is there some feeling that made you think there should have been?

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- #8: Yeah, I was looking for them.
- #66: Why . . . ??
- #8: Because I saw bars before. . . .
- #66: Okay.
- #8: In the last session. That was one of the items I was looking for. Okay.

PAUSE

This is not quite in proper sequence. But that entire building . . . whatever this was, there's a curvature here some place. Okay. And this building, somewhere around here. . . I'm going to draw it small to give proper dimensions. Okay, now, the only thing I saw . . . At first I didn't see anything. But the only thing I saw was some place here which was a small building. Stucco, cinder block, like that. Like a guard house type. Okay. And this was all empty But far away, at the bottom some place, is a fence.

- #66: What type of fence?
- #8: It looked like black iron fence to me.
- #66: Black iron fence?
- #8: Yeah.
- #66: Okay.
- #8: It could have been on a wall, I'm not too sure.

PAUSE

In here, I could see a person. There was a road leading up to the building. I saw a big black car here when I looked for it.

There were a couple of military vehicles. Okay.

And behind here was a treed area, with a space between the back of the building. Kind of something like this where you would have the trees and this was more open.

PAUSE

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#8: I got the impression these things weren't occupied by the way. And most of them . . .

#66: Did the other rooms, up and down the hall . . .

#8: Were not occupied.

#66: Were not occupied, okay.

#8: (Not audible).

#66: Okay.

PAUSE

#8: Okay.

PAUSE

Did I draw the front?

PAUSE

Okay, the front looks something like this. Extended here. Like I should do two sides. I got the impression here that there were this type of window with some, something like this. And they were much longer than they were wide. This was recessed. Stairs. Doors here. Okay.

PAUSE

Then the only significant thing here was that the windows are much bigger like they were double French windows. . with the crank that you open up. That's what this was.

PAUSE

#66: Okay.

#8: Various isolated shrubbery or (not audible). One or two, maybe four. Maybe something here. Maybe a tree, but . . I got the impression that was openness here.

#66: Okay.

PAUSE

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#8: I got the strong impression its definitely "L" shaped, but I'm not too sure of the way the "L" goes. Whether it went that way or that way. And I got confused here as if this were an open space or natural kind of storage area. Much darker with less window space. Like this type of thing in front. I don't know if this is recessed in. But the building, I got the impression was definitely "L" shape, but I don't know which way it went.

#66: Okay.

PAUSE

#8: Okay.

#66: Okay, if you'd kind of darken in some of the lines that you have there, so . . .

#8: Okay.

#66: Then we can copy them.

#8: The roof. . . The roof at first looked flat. And I don't know if it reminded me of a French Villa but then I saw a red tile roof and I'm not too sure.

#66: Okay.

PAUSE

#8: Entry way sort of (not audible).

PAUSE

I'll do it this way. It was higher than that, but. . . and more interconnected.

This was a gate of some sort.

PAUSE

#66: Okay, you're drawing in One now, you're darkening lines. You said you thought that the rooms were unoccupied except for where he was located there but did you, didn't you say something about a guard person at some time.

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#8: Yeah, in his room.

#66: In his room.

#8: In his room, more often than not he's in there.

#66: Okay.

#8: I don't know if he's supposed to be in there.

#66: Okay.

#8: But more often than not, he's there. I get the impression he spends a lot of time in there. The ironical thing when I saw him writing and got the impression that he was only keeping busy but making damn sure, like making (not audible) to remember all the details and putting it down and as he was putting it down, then I got the impression this guy was fully aware that this was going on.

#66: Okay.

#8: Wasn't that weird. Okay.

I . . . I just sensed emptiness. I didn't go into. . . but I sensed emptiness, as if you were more or less in isolation. Okay.

#66: Okay.

PAUSE

#66: Do the rooms a little bit darker. They won't come through on the copier.

PAUSE

#8: Then I got the impression of a couple of rooms here but . . . I don't really know what's in here. But that looks like the waiting area.

#66: Okay.

#8: Space.

PAUSE

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#66: Okay. Anything you want to add then?

PAUSE

#8: I don't know where that original feeling of despondency came from.

I don't know if its from me or as a result of the situation. But its definitely not reflecting of him. I thought it might be. But I didn't detect that subsequently.

#66: Okay.

#8: He seemed to be like an active . . . even making a real effort to make the time go by and keeping himself busy and making something, (not audible) that he wants to do it and will do it and will maintain the complete mental and written record.

#66: Okay.

#8: So it wasn't him.

#66: All right.

#8: Put it down on the paper.

#66: Okay. Anything else?

#8: No.

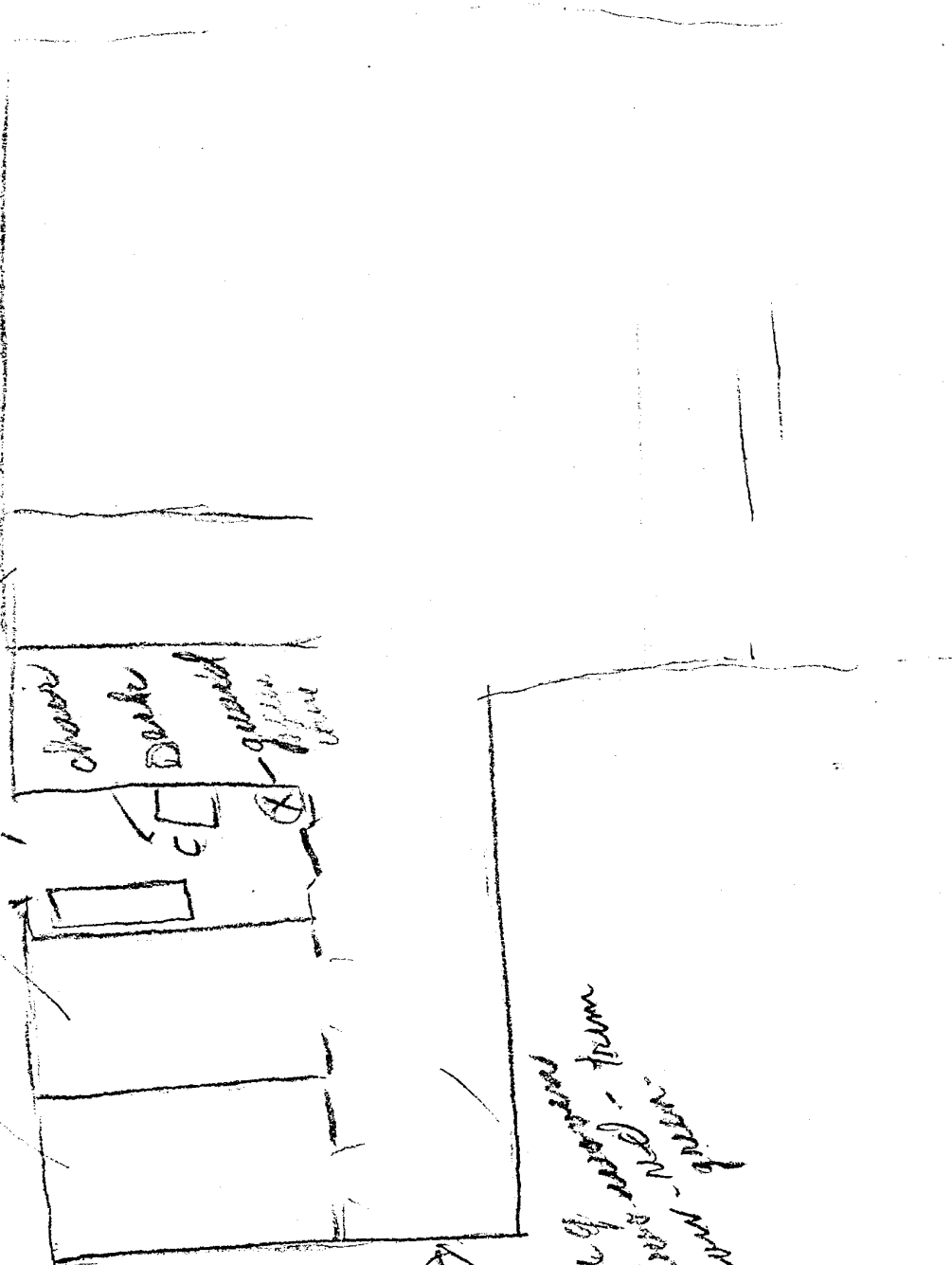
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**TAB**



1

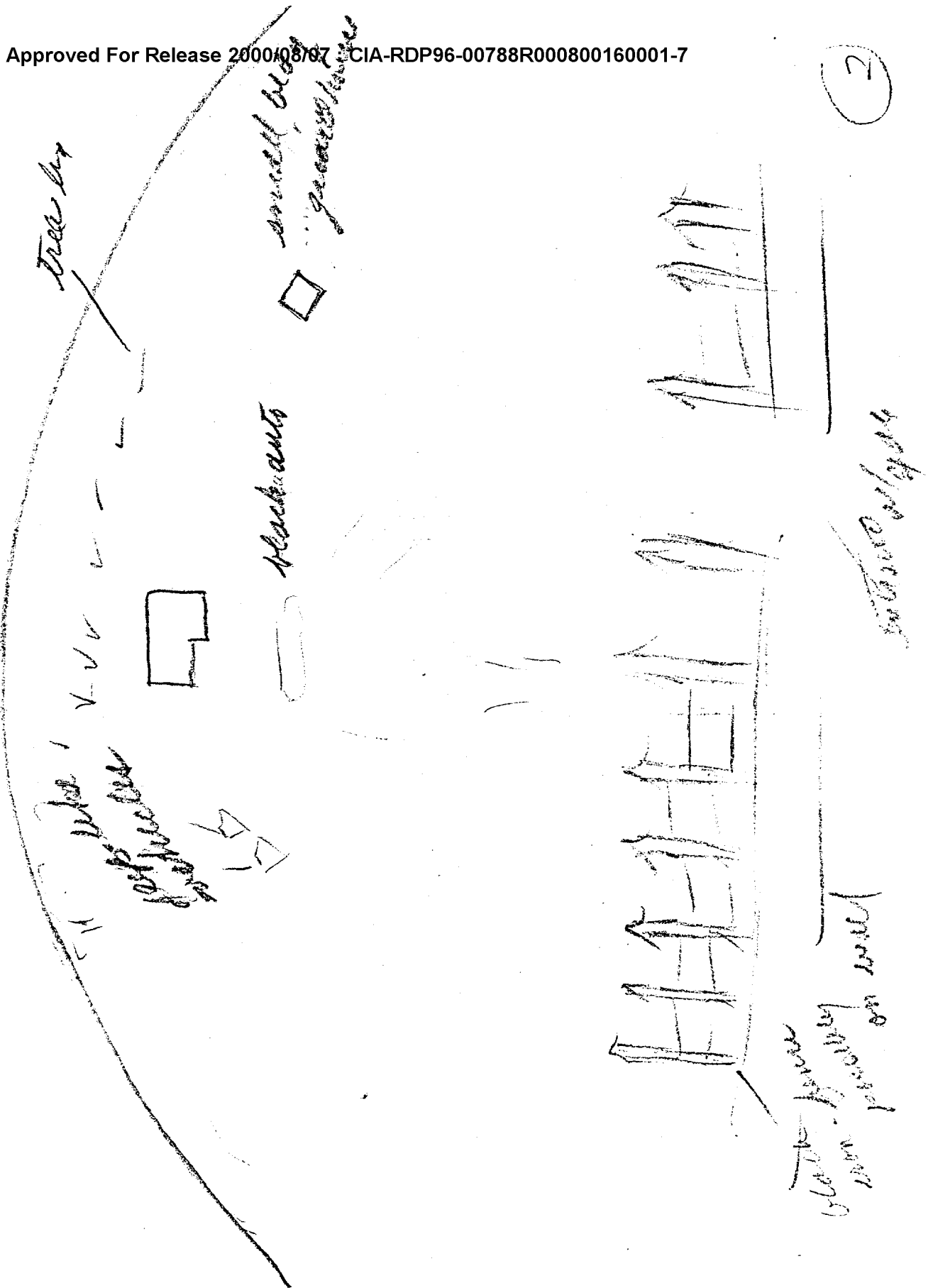
probably occupied - empty  
 - vacant



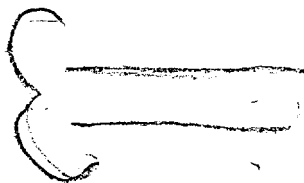
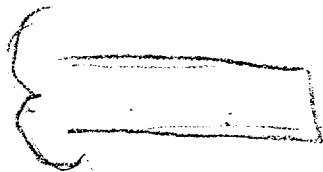
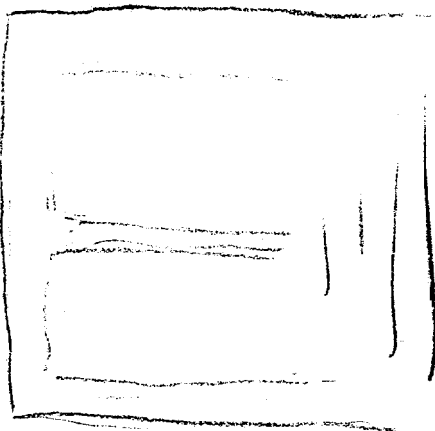
← hallway

side of building - from  
 outside - near  
 building - near  
 of building

T-209



3



Def 7 Ford

TAB

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CC 22

1. (S) The remote viewer had been exposed to open source news media information prior to the session. He had not seen overhead imagery prior to the session. He knew he would be working against the hostage situation in Iran.
2. (S) The following picture was the only information provided the viewer at the time of the session.

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