

GRILL FLAME

PROJECT

SESSION REPORT

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC14

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 CC14

TIME

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

PAUSE

#66: Bring your attention to bear now on the target for today. Relax and concentrate. Focus on today's target. In the last few minutes you have reviewed some information; biographical information; have looked at a photo. . . . of an individual. And where he's located. . . . remembering now that it is early evening. . . five-thirty, six o'clock in your target area. Relax and concentrate. Relax and concentrate. Reach out.

PAUSE

Reach out and describe the area to me.

PAUSE

#19.5: Its a . . Its a concrete building. Its . . . (not audible - mumbling). Its . . .

#66: Tell me what makes you say its not in the Embassy grounds.

+03 #19.5: Its . . . on a road. Recessed (not audible) Its . . . near a police station. There's a . . . a white room.

Its in a white room. There's a . . . steel chair. . . He has . . . He has tape on his arms.

#66: Describe his dress to me.

PAUSE

#19.5: Its old. . . old gray pants. . . and . . light tan shirt. Its . . grayish colored shirt, sport shirt. Its not a uniform.

#19.5: He's taped to a chair. And he's tired.

PAUSE

#66: Tell me what makes you say he's tired.

PAUSE

#19.5: He's just tired.

#66: All right.

PAUSE

+06 #19.5: He's . . . He's not . . not depressed, he's
. . . . a lot . . a lot of emotion. He's. .

PAUSE

He's

PAUSE

He's He's at peace in his mind.

PAUSE

He's angry.

PAUSE

He's been very. . . very humiliated. . . but he
doesn't care anymore. He's angry. Very angry.

PAUSE

#66: Tell me more about the room he's in.

PAUSE

+08 #19.5: Its all white. And there's there's a
steel door and its white.

PAUSE

There's . . very intense light that's on. Very
bright light light. Its in the ceiling. And he's
sitting on a chair. And his arms. . . his arms
are like they have tape on them to the chair.

#66: Is he alone in the room?

#19.5: He's alone in the room.

PAUSE

His . . . He's threatened alot.

#66: Tell me what is it that makes you say that.
What is the raw information that makes you say
that?

+10 #19.5: His . . . They. . . They tried to humilitate
him. Threaten him. Tell him things aren't true.
And . . . he. . he understands. He understands.
And he doesn't. . . doesn't care. He's tensely
angry.

#66: What's going on in the room right now?

#19.5: Nothing.

PAUSE

He's . . . He's just sitting and he's. . he's
not thinking. He's just waiting and he's . .
he's angry. (Not audible) room is all.

PAUSE

Its like a police station. The room is in a
police station. Its like a cell in a police
station.

PAUSE

+12 He's . . There's four other, four other people
in this building from the Embassy. Different
room. Only. . . only one other, two others -
two others are military. One is a civilian.

PAUSE

#66: Tell me more about them.

#19.5: They're . . . They're being. . . They're being
held the same. They're not . . not at odd
together where the (not audible). Not just say
anything. They're being lied to, always lied to.

PAUSE

#19.5: They. . . They believe they're going to die.

#66: Tell me what makes you say that.

#19.5: They've been told this. Over and over.

PAUSE

#66: Focus your attention now on one of the other military individuals. Focus your attention solely on one of the other military individuals and describe him to me.

+15 #19.5: Sandy, sandy colored hair. Speaks . . speaks Arabic. 5, 5' 11", 180 pounds. Moustache. Speaks Arabic.

#66: Tell me what impression it is that makes you say he speaks Arabic.

#19.5: He . . . He understands more. Its a feeling that he understands more.

#66: Uh huh.

PAUSE

#19.5: Intensely angry. Don't care. . . Don't care anymore. Intensely angry.

#66: All right now. Tell me about the other military. The other military there. Focus your attention on the other military and describe him to me.

+17 #19.5: Okay. Camoflage...He's wearing camoflage. He's. . . I think he's a marine officer.

PAUSE

He. . . He has black hair. 160 pounds. With a tatoo on his right forearm.

PAUSE

Intense. . . got a feeling of anger, frustration. Maybe it wasn't frustration.

#66: Now bring your attention to focus on the other individual, the civilian. Focus your attention on him and describe him to me.

#19.5: Black. . . black hair. Longer hair. Got gray . . . gray streaks. Glasses. Glasses are . . . silver wire glasses. Got a square jaw on him.

+20 #66: Describe his dress to me.

#19.5: Has a white shirt and dark pants. He has blood on his shirt. He's been slapped. Been slapped.

PAUSE

Saw . . . See a blue light by him. Its an irredescent blue light by him.

PAUSE

Appear cells, some kind of cells in a police station like building. Got recessed doorway in the front. Two doors. . . with decorative stonework around both sides.

#66: Describe the height of the building.

#19.5: Four stories. Three or four stories. Four steps in front. And its . . concrete. No windows.

#66: Which floor are the cells on?

#19.5: Second floor. Second floor. No, no elevators. Just steps.

#66: Okay. Relax and concentrate. Relax and concentrate one more time. Focus your attention back on the building. Relax and concentrate. And as your attention comes to focus on the building once again, ask yourself, how can we locate this building. How can we locate this building.

PAUSE

Focus your attention on the building once again.

PAUSE

+24 And tell me about the area.

PAUSE

#19.5: Its main . . . not a main road, but its south of the main road. Main road. . . Now wait. . . the main road goes . . . north and south and this is a west road from the main road. You can walk, walk to the Embassy compound. . from there. Its . . . go to the main road and you go about six blocks to the Embassy compound. Its east, east, southeast of the Embassy compound.

East, southeast.

PAUSE

Six blocks.

#66: Okay. Now tell me a little bit more about the actual raw information that makes you say east, southeast and six blocks, tell me about the very raw impressions that makes you say those things.

#19.5: All right.

PAUSE

+26

I see. . . I see coming out of the building and going left for two, maybe two blocks. And I see going right. . . maybe four blocks, the compound. After the right, its a large street. Many, many people on the street. And traffic, but it doesn't move.

#66: Okay. Remembering clearly now all that you've seen its time to sit up and draw those impressions that you've received.

PAUSE

#19.5: My arms hurt.

PAUSE

Page 1, I'm going to draw a picture of the building as it looks in the front.

PAUSE

I got the feeling that I was looking down at the front doors from about a second floor height. Fifty feet or so from the front of the building. There's two heavy doors like a . . a recess, going back to the doors.

PAUSE

#19.5: There was decorative blocks of . . something.
concrete or masonry or something. . that went
around the sides.

PAUSE

Like that. And it was like three steps. . .
coming down the front like this. Then the rest
of the building was . . poured concrete or
something. Very heavy construction. And this
block pattern appeared to be on the front of the
building as well. And I don't recollect seeing
any, any windows.

PAUSE

#66: Okay, make sure your drawing is nice and dark
so that we can reproduce it.

PAUSE

#19.5: These doors were a dark color. I get the feel-
ing they were heavy doors. I don't. . I don't
have a feel for whether or not these rooms were
. . .

#66: Okay, we're moving to Page 2 now.

#19.5: Page 2. Yeah. Close together or not. And I
don't have a feeling for whether or not I was
seeing the entire room, but the angle that I was
at, was like on one end of the room. I believe
this is a steel door because there's like an edge
around it, its got rivets. I just feel like these
are rooms in a police station like. I don't know
how to explain that.

PAUSE

And its all white. And there's just a straight
back. . . steel chair. . . that this person's
sitting on. And their arms are just taped to
the chair. And there is a very intense white
light there. That's all I . . That's all I was seeing
in the room.

PAUSE

#19.5: I was seeing just a . . . I was getting glimpses of steps inside that were all. . . .

#66: Moving to Page 3 now.

#19.5: Moving to Page 3. If you came in through the front door, the view that you would have of the steps were there would be the hallway on the left and the steps appeared to go straight to the second floor with, you know, no turn in the steps. Or any of that sort of thing.

I don't know how good this drawing is, but . . . I got the feeling that the steps went up like this.

PAUSE

Very good. Just straight to the second floor.

PAUSE

And that was right inside the front.

Then on Page 4, the impression I get is is you came out of the front of the building, I get the impression that you would go left on a small road about two blocks, city blocks. To a main road. And this main road would come up here about four city blocks and this would be the Embassy compound. And I . . . I think . . . what leads me to think that this is the Embassy compound . . . in tracing my route, I'm seeing like a . . . right here, I'm seeing like a wall with black iron top. Some kind of black iron. I don't know if that's the Embassy compound or not but I'm . . . I think that's analytic. But I'm doing that because of the wall and the iron.

#66: Okay, you're saying that approximately four blocks down this big street, there is a wall with iron on the top.

#19.5: Yeah and there's like an entranceway.

#66: And you're assuming that that might be . . .

#19.5: Yeah, I'm assuming. . . I'm analytically making this a compound.

#66: I understand that.

#19.5: Its a compound and I just for some reason feel like its the Embassy compound.

#66: Okay. But what you saw is a wall with iron on the top. Is that what I understand you to say?

#19.5: Yeah, with a compound behind it. I think that this is the Embassy compound.

#66: Okay.

#19.5: And that's essentially it. I don't
I don't like this session.

PAUSE

#66: What makes you say that?

#19.5: I think I got inside a couple people heads and . . . the raw information that you sense that way, is . . . extremely difficult to iron out. And it I think it bothers me a little bit. . . from an emotional standpoint.

#66: All right.

#19.5: You know, it just personally bothers me a little bit. I'm not sure if I'm . . . I don't know how to explain it.

PAUSE

#66: From an experiential standpoint, how do you feel about the imagery?

#19.5: Imagery's good. The emotions I think I was able to describe I think are accurate. I . . . that's that's the problem, I . . . I . . . Its sort of an overpowering sensation I guess you would say. I don't feel like I'm sensing my own emotions, I'm sensing somebody else's and its kind of an overpowering thing. Its . . . When you get . . . When you sense the emotion, the raw emotion, what you're getting, you're getting all the cuastive data for it at the same time. I don't . . . That doesn't explain it very well either.

#66: Was it a pleasant experience?

#19.5: No, its not a pleasant experience. That's what I don't like about it. You're . . . You're getting accurate in motion. If that's what you want to call it. You're getting accurate input. But you're getting all the reasons for it at the same time.

#19.5: You know, you don't just get a raw feeling of fear, you get all the reasons for the fear at the same time. Its like getting all the answers too. I don't know how to explain that.

#66: Okay. Is there anything else you'd like to add about this session then?

PAUSE

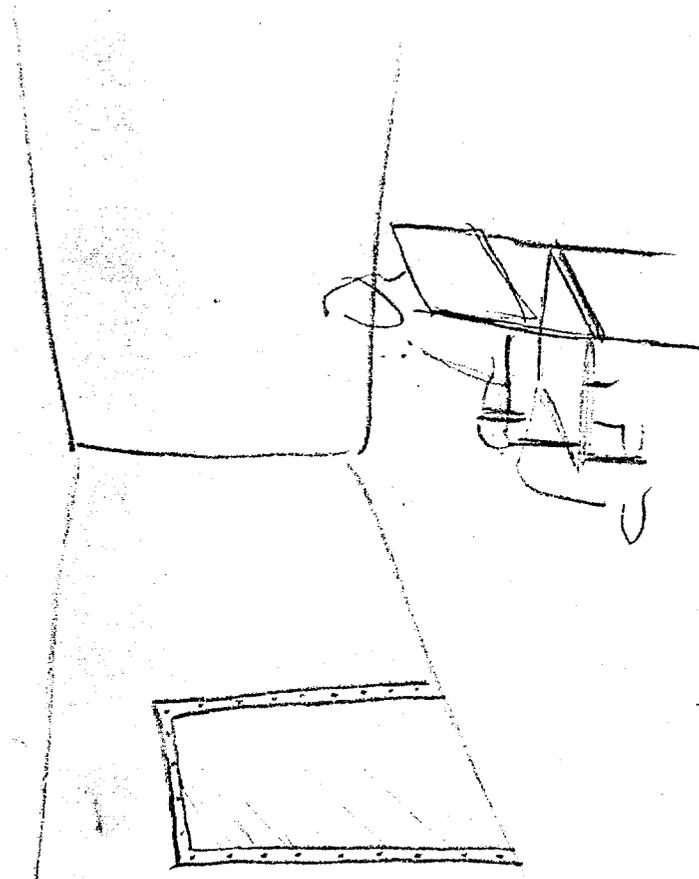
#19.5: No.

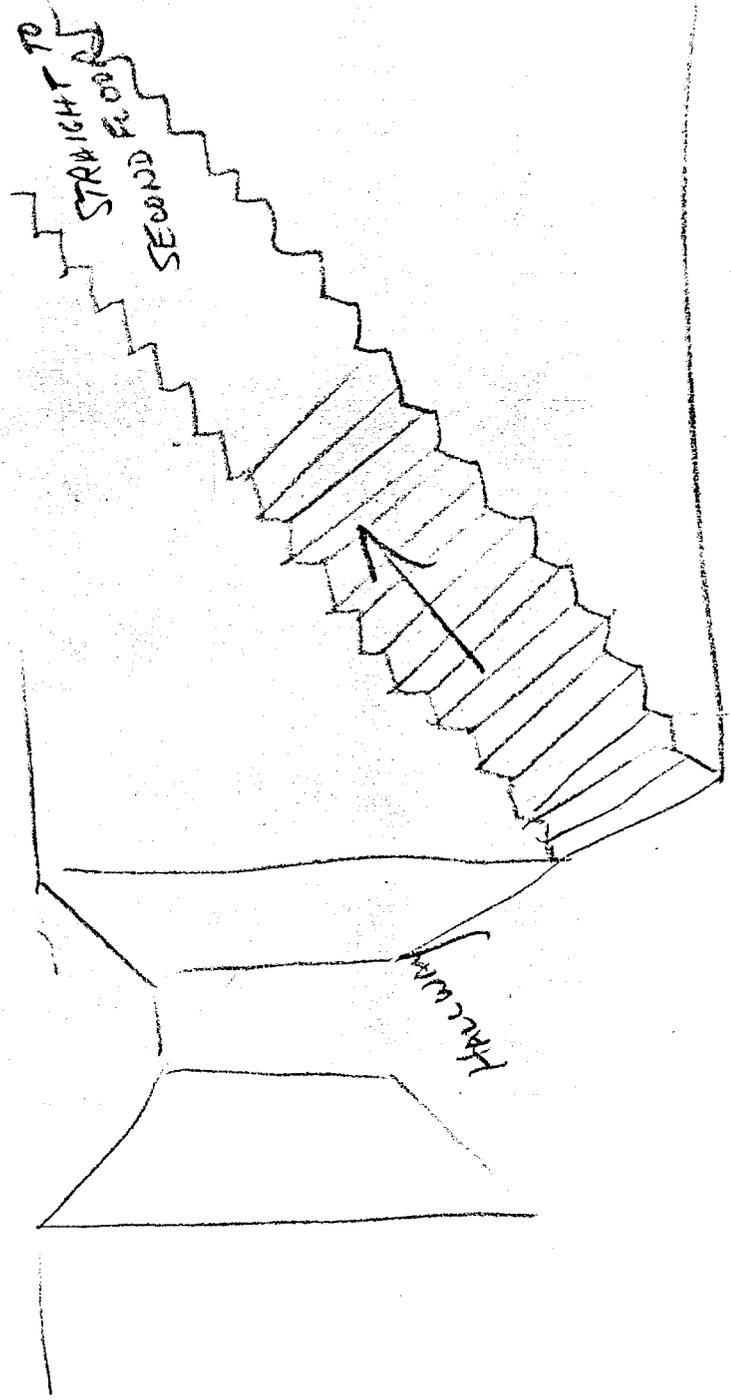
#66: That'll do it then.

TAB

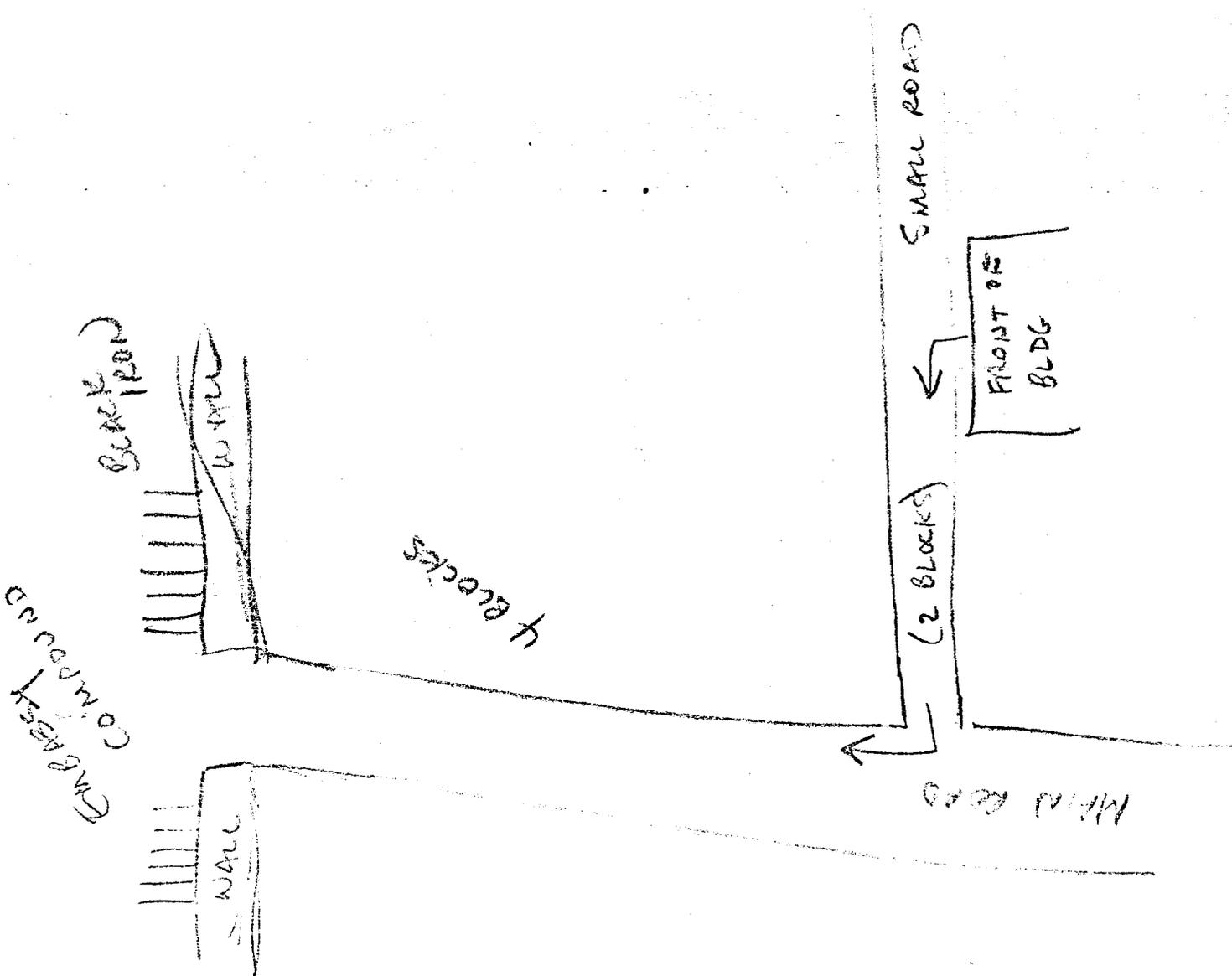


(N)





RIGHT INSIDE
FOYER AREA



TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC14

1. (S) The remote viewer had been exposed to open source news media information and overhead imagery of the US Embassy compound in Teheran, Iran, prior to this session. He was aware he would be working on the hostage situation in Iran.

2. (S) The remote viewer was provided with the photos on the following pages as well as a biographical sketch of COL Holland at the time of the session. Biographical sketch is not included herein because it is personal in nature.

SG1A

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