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GRILL FLAME

PROGRAM

SESSION REPORT

Copy 2 of 2

CLASSIFIED BY: DIRECTOR, DIA
REVIEW ON: JAN 2000
EXTENDED BY: DIRECTOR, DIA
REASON: 2-301c (3 & 6)

GRILL FLAME

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JAN 80

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC76

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 CC76

#14 This will be a remote viewing session (edited for security). *Am B Resid*

PAUSE

Alright #24, I've shown you the overhead photo of the building that is annotated as Area "J." This is the area we're interested in today. I want you to relax, concentrate and focus your attention on the building. I would like you to start out at the main entrance and describe what you see.

PAUSE

#24 Hearing them talking out there is really distracting me, is that because of this mike set up?

#14 No, you're hearing them through the wall. Want me to go tell em to hold it down?

#24 Ah...yea.

PAUSE

Ah...I see a sidevalk, near a sidewalk with...ah...looks like bushes, low bushes on both sides leading up to the, well I guess it's the main entrance.

#14 OK. I want you to go up to the entrance, go inside the building, just inside the entrance, and describe what you see around you.

PAUSE

#24 Ahm...Looks like a tile foyer, square.

PAUSE

#14 Look to your left and describe what you see to your left.

#24 I'm not getting real strong images, but it seems to be an open area. To the left, as I...as I look to the left, I, again, it's either tile or it's a flat rug, it's not a plushy rug, with...with some sort of square design like, 5 or 6 inches size square designs, and to my left there is what looks like French doors with paned glass, you know, the small panes.

Ahm...that looks out in...ah...you know, over bushes, a yard of some kind. I'm getting a lot of images of...ah...either inside plants, big plants, and outside bushes around this place.

- #14 OK. What I'd like you to do now is locate the kitchen.
- #24 You want me to tell you where it is?...or describe it, or anything?
- #14 Yea, I...I got some things that I need described from in the kitchen itself. I would like to know where the exits are and what is beyond the exit or these exits.
- #24 You mean exits from the kitchen?
- #14 Right. In other words, the first part of it would be to describe where the exits are in relationship to where you are in the kitchen. Ah...once you've done that, then I'd like you to move to each exit and go out the door or exit and describe what you see when you immediately go out the exit.
- #24 How do you know there are exits in the kitchen?
- #14 Well, doorways, exits, entrances or...ah...yea.
- #24 You know that they have doorways?
- #14 I really don't know, so whatever you find I'd like you to describe as it is.

PAUSE

- #24 Well, I got a room, I don't know if it's the kitchen, I'm looking out a window, it's another one of those paned windows. It looks like it's close to the street, cause it looks like there's a car not too far from that window parked outside. A parking lot or something.

PAUSE

All I'm getting is that window.

- #14 OK. You can move from the location you are now and feel free to move around the building...the building Area J, and tell me if you find any of the hostages in this building.

PAUSE



PAUSE

#14 OK. I want you to focus on the person or persons and describe your surroundings.

Uh ha. Appears to be an elaborate room, middle eastern type elaborate. I see a series of arches as part of the decor of gold overlaid. Appears to have high ceilings. Very, very elaborate. And it seems like a formal room, like a formal ballroom or a formal dining room, it doesn't seem to have much furniture.

#14 Where in the building is this room located?

PAUSE

✓
As I

#14 Did you say you didn't perceive anybody?

Did you say
No, but I th
saw him very
but no, I di
OK. I want

#14 OK. I want you to move now down to the first floor, the ground floor and tell me if there...if there is anybody or any individuals on the first floor.

PAUSE

g image. There are a lot of big rooms I think
2 or 3 really big rooms in this place. I think
like, there appears...at least I've got a couple
of long tables, like long, real long...ah..

3

hall tables like you'd see in a...any of your barracks or something like that. That's the size of it, probably would hold 20 people. And I got a glimpse once of people sitting around this table.

#14 OK. I want you to leave the building now and go outside and I want you to take a look at the roof and describe the roof to me.

PAUSE

#24 There's some kind of an antenna. It's...ahm...I could draw a picture of it, I don't know what type you would call it.

#14 OK.

#24 It's a gravelly top. There might be 1 or 2 people on top, it sounds wild.

#14 Are they there now?

#24 Well, I saw what appears to be...ah...like people in robes, you know, those...ah...long Arabian robes, whatever they call em. I thought I saw 2 people sort of huddled there. I saw them, now. I don't know if they're there now. I'm pretty sure that antenna's there. W

#14 I have no further questions. Is there anything that...ah... you think is important or anything you can add.

#24 I got...I just couldn't get much at all from that building... ahm...not beyond the descriptions of those rooms, no. I saw...ah...when you asked if there were people there, I saw 2 faces pretty clearly. One was someone I had seen before, and the other was...looked more middle eastern. Ahm...that was a pretty strong image. That...that's all I've gotten.

#14 OK. Turn some lights on here. Alrighty, I can't...

#24 I don't think it did much good.

#14 We...ah...we got the antenna on the roof. OK, this...is this room this room?

#24 Yea.

#14 OK. As you walk...if you walked out of the room...

#24 That's not a very clear...no, that's a....I think this should probably go out. Well, I don't know, is that critical...ahm... would you do it over?

#14 No...no, go ahead, it's alright.

#24 Well, see this...this refined into that.

#14 I see, OK.

#24 You sure you don't want to me do it over.

#14 If it makes you feel better you can.

#24 No, I don't care. It's just the (mumble), it's not good, it's my best, and this just makes it worse.

#14 But if you walked out the room it refined into...

#24 OK. I'm upstairs and I'm looking...I walked out...I think I was outside the room, it seemed like it, cause you said that and suddenly I saw myself looking down as though I were standing right outside the room looking down from, you know, if you go up the stairs and you got a hallway and you look down, one of those things. That's what it seemed like, and I was looking down...first it was like a...just a big open room and then it seemed to refine into this hallway.

#14 OK.

#24 So.

#14 Anything else you can think of.

#24 No. I...as I said, had trouble getting...getting anything at all.

#14 Alrighty.

#6.5 OK #24, you had a opportunity to look at some photographs and from them you've selected a couple of people that you've mentioned during the session. OK, the first one that you've positively identified was a Michael J. Metrisko. You want to tell me anything about him, or why you feel so strongly about him.

#24 I don't know why. Ah...I just got his face very clearly this time and the last session I also got his face very clearly.

#6.5 OK. You've seen this face before then.

#24 Yea. .

#6.5 OK. And he was...ah...in relationship to your drawing, this

was the guy that you saw in this room that's outlined on...ah...
Page 1 of your drawings?

#24 That's right.

#6.5 OK. Anything else you want to say about him?

#24 No.

#6.5 Alright. Now, this other one that you're very unsure of...
ah...but looks something like him or whatever other words you
want to use, is Phillip R. Ward. What do you want to say
about him?

#24 That's really hard to say with this one, because the second
face that I saw was...ah...looked more middle eastern than
this fellow in this picture, has similar...ah...facial
characteristics.

#6.5 OK. The individual...are you saying then that the individual
and the other individual you saw might not even have been an
American.

#24 That's right, yea.

#6.5 But it looks similar to the picture of...ah...Phillip Ward?

#24 Ah...somewhat, yea, yea.

#6.5 Yea, OK. Was he in the same room, the same area?

#24 No. This was just a flashing...ah...face that I got, I don't
know where he was.

#6.5 OK. OK, not in relationship to anything.

#24 To anything, no.

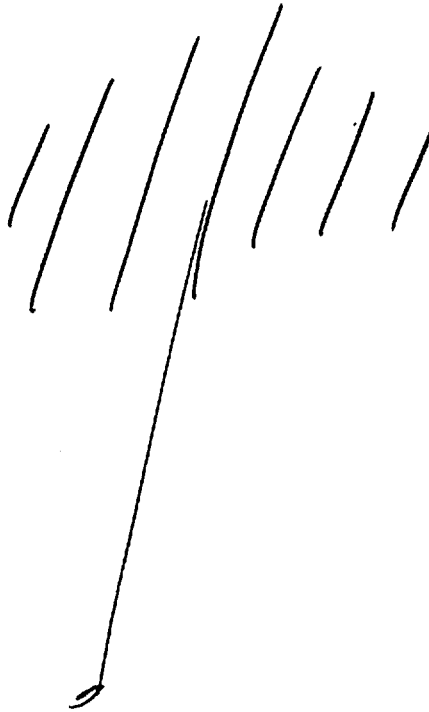
#6.5 Sure. OK. Fine. Anything else you want to add?

#24 No, I don't thing so.

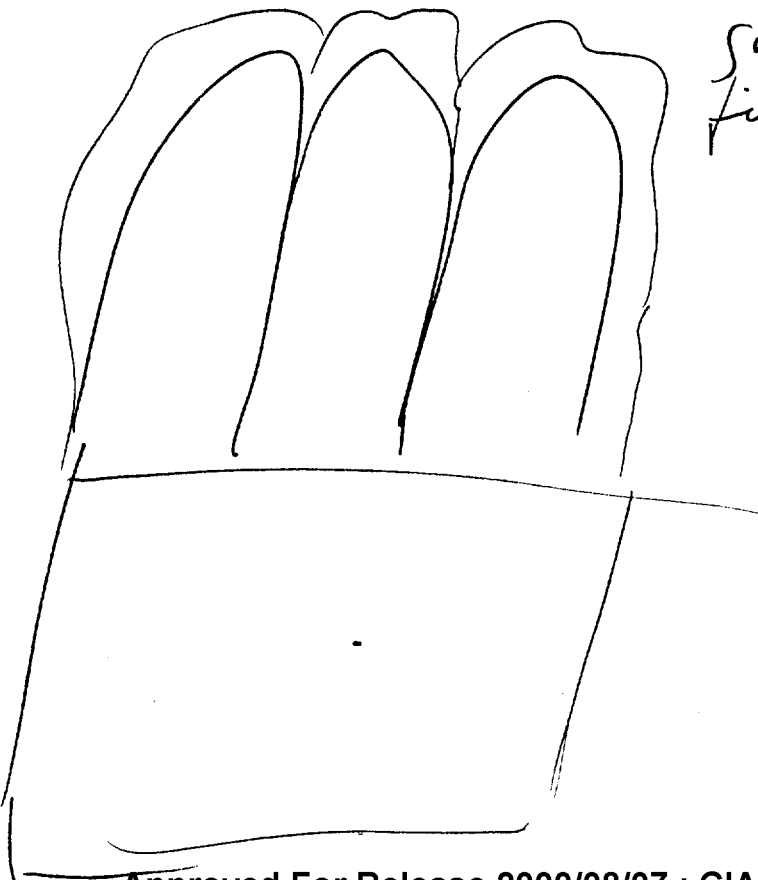
#6.5 OK. Very good.

TAB

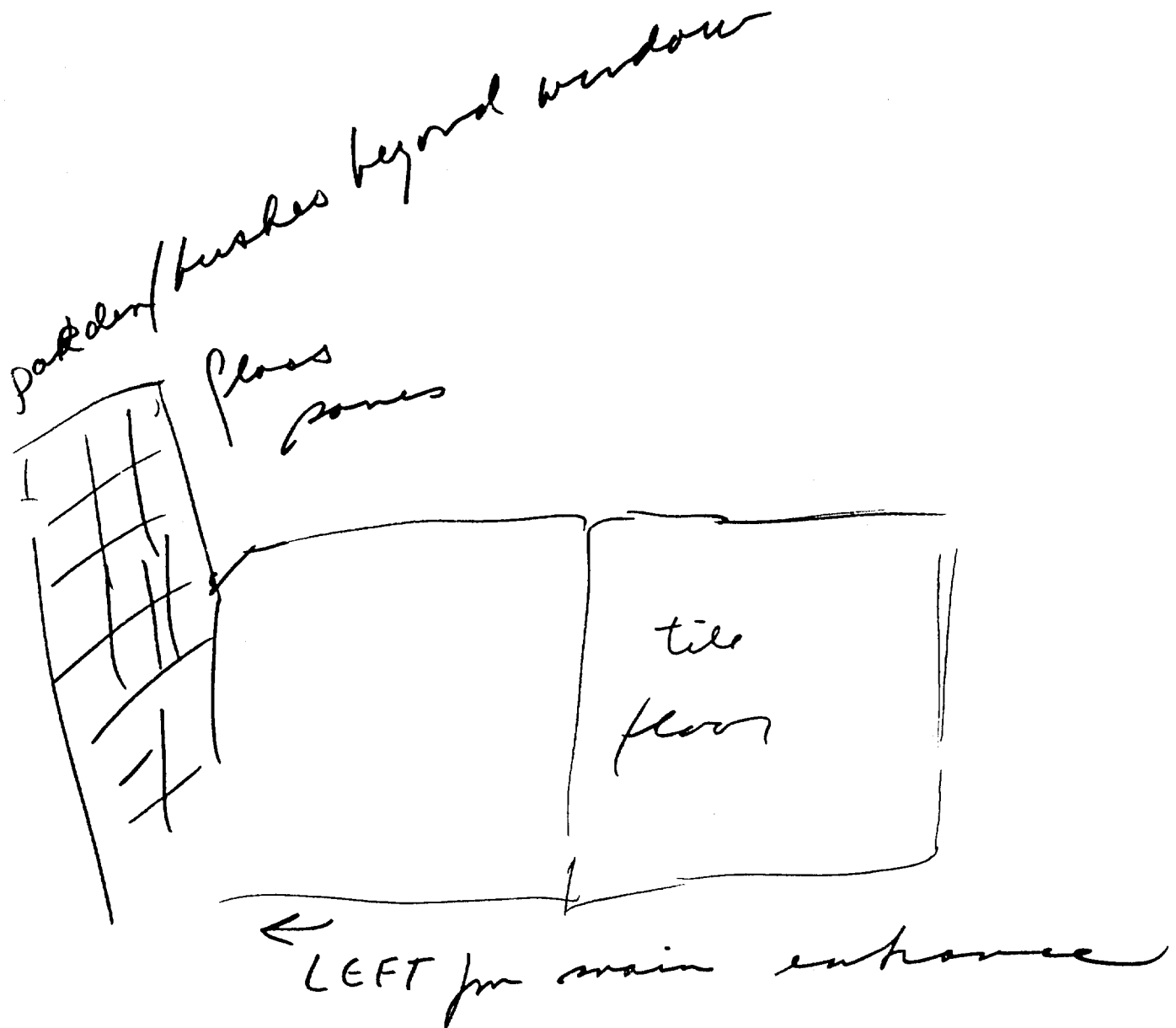
- Antenna
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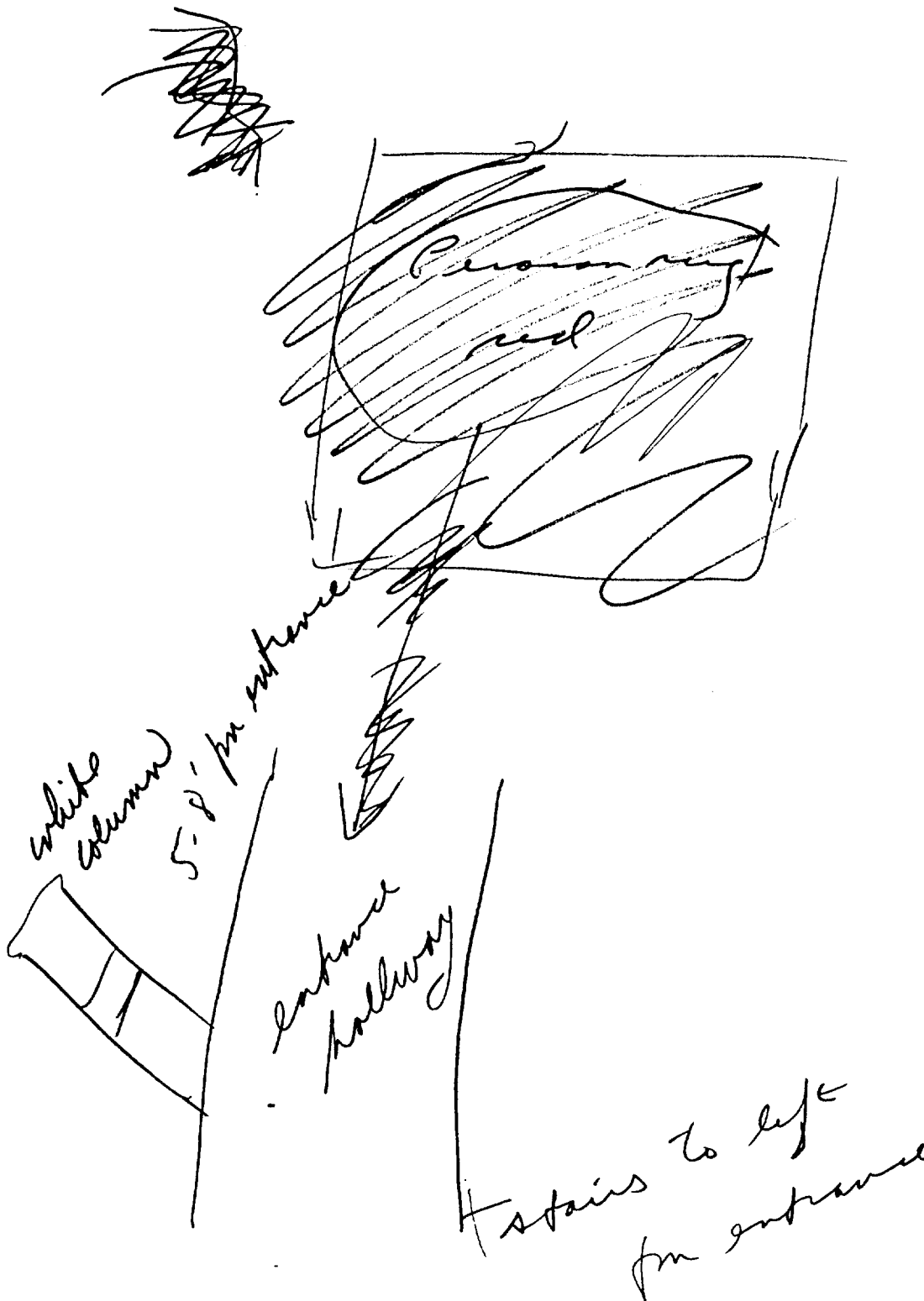
②



Room -
gold
filigree
very elaborate
decor



⁻³⁻
looking down
7 →
outside
for room in
1
#2



TAB

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CC76

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was asked to describe an area referred to as Area "J". He was shown overhead imagery of the US Embassy compound in Teheran, Iran. The area designated as Area "J" was pointed out to the viewer by the interviewer. The imagery is not included herein due to its classification.
3. (S) The viewer had not worked against this target in the past. The viewer was not told anything about the area he was trying to describe except for its letter designation.

*Ambassador
Residence*

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