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ORCON/NOT RELEASABLE TO FOREIGN NATIONALS

GRILL FLAME

PROGRAM

SESSION REPORT

Copy 2 of 2

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

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC-27

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 is a drawing made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S) The remote viewer was asked to locate and describe the surroundings of Elizabeth Ann Swift. The viewer was aware of several other personnel at this location. One was described as being a female terrorist. There seemed to be some confusion as to the identity of the other person. The viewer was unsure whether this individual was male or female, but had the feeling that the person could possibly be a hostage.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC-27

TIME

#14: This is a remote viewing session for 18 March 1980 mission time is 1830.

All right #24 the time now is 1830. Mission for today is to locate Elizabeth Ann Swift. I want you to describe her surroundings and tell me about any other personnel that you picture being there.

PAUSE

+05 #24: I see a room but it's not...the room has...it has some kind of wood. It's wood, maybe 2 or 3 feet high and then plaster above that, whatever you call that design. It's a very dark wood. She seems to be sitting on a floor. Everything I see is kind of like eye level, if you were sitting on the floor looking around. I see Persian rugs. These are white Persian rugs with...some kind of design...red/green design. I sense some apprehension in her. It's like a house. I think I'm going from room to room. I just was in a room that had a large area rug. Big rug. The room that she's in has small throw rugs. Like 3 by 6 what I saw. It looked like two or three of them next to each other. They were white background. Whatever good that does...and...design. Then I was in a large room. Like a dining room with a big red Persian rug, and there seemed to be a heavy table sitting on top of that. Heavy wood table. Maybe a dining table, or something...uh...something large, it seemed. Couple chairs around it.

This place seems furnished like a house would be. Uh...I'm sort of like flitting from room to room, I think.

PAUSE

She most definitely is apprehensive.

PAUSE

#24: She may be forced to sit on the floor. That's all I'm getting when I'm in the room that I think she's

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in. Everything I see is, you know, like you're sitting on the floor. Uh...I don't see anybody else, so far. I didn't get the feeling of anybody else around.

PAUSE

+10 #24: There is somebody else there, yes. Somebody's like sitting, sitting on the floor leaning against the wall or a chest of some kind. Looks like that person's asleep. I can't tell whether it's a woman or a man. Uh...on the floor, doesn't look very comfortable. It doesn't even look like there's a mat. Just kind of, you know, fell asleep against leaning against the wall, or something. This person had dark hair. It might have been the other woman. It had short dark hair, but...I couldn't really tell beyond that.

PAUSE

There seems to be alot of furniture in this room. I don't think it's a bedroom or anything. It's a sitting room or something like that.

PAUSE

Looks like there's...looks like a little dog in the room.

PAUSE

+13 I just...I got a very quick glimpse of a woman; I thought it was a nun, but I wonder if it's one of those gals with the scarf affair, you know. Uh.. possibly in the room. At least in the building, somewhere. Yeah. I really think there is another woman, but not a hostage. One of the students. I'm trying to get outside to see where it is.

PAUSE

This woman, I think, is assigned to take care of, at least Ann...sort of...whatever they do, I...you know.

PAUSE

+15 #24: It appears, if I'm at the outside, I think I am, there is...the doorway is arched. It appears to be a wooden door set into a cement wall kind of ...like a high fence, maybe. It's inset into this. It's a very thick wall. Very high. It's probably 8 feet high. It's a wide door. Very wide. Maybe half again as wide as a normal door. I can't tell if it's a door to a building or whether it's a fence.

PAUSE

There seems to be in the vicinity of where I think she is...like a squared-off area that's surrounded by...uh...it looks like a picket fence, but that might be an overlay...there's some kind of a fence around a squared-off area. I don't think it's too big, like a garden plot...I don't see anything growing. It's just a squared-off area. That, that kind of idea. It might even be a grave yard. I...

PAUSE

+17 I keep getting images of small cars, you know on the other side of this plot. Like it's..like here's the building and a plot in front of that and then a parking lot in front of that. At least in that area. And, I see alot of land, bushes, you know, sculptured area, or landscaped area. See alot of cars lined up...parked rather . Keep getting a Volkswagen. I don't know what that means.

PAUSE

#14: I want you to move back from the building, far enough to describe the building in its entirety. Its shape perhaps; its color.

PAUSE

+20 #24: It's tall, white, 2 story. I think that what I saw before was a fence...a concrete wall sort of thing, and I still see that gate, ok, or that doorway. Maybe ten feet behind that is...uh...looks like 2 stories. It's a modern apartment building, I think. It has alot of windows.

PAUSE

+25

#24: I, I don't know. I don't think it's where she is, but I'm seeing a lot of big old houses. All I got... residential area. I don't think that's where she is. I mean, I don't think she's in any of those houses, but I keep getting...images of other homes. It might be in the same vicinity, but maybe not. I can't tell.

PAUSE

#14: I have no further questions.

#24: I don't think I'm going to get anything else.

#14: Ok. Is there anything else you can add before you start drawing?

#24: Not to what I've said. No.

#14: Ok.

#24: (Mumbling) Swift...is going to be a short story. and I kept my eye focused...I think she's on the second floor, ok, 'cause my eye kept...I kept being drawn to the second floor. There's a very...sort of modest...ok...well the fence...that's kind of... looked like a long wall sort of thing...and, that might be exaggerated, well anyway, the doorway was like that...this is wood. Dark wood, or at least, not a light wood. This is like concrete. Now I could see over it. It's only maybe 8 feet high.

And then the house was like behind it. You had to go through there to get to the house. There was like a 2 story which is.....just like a square home (mumbling). I don't think I add anything to my drawing. The reason I want to draw it like thisyeah.....ok....and there were windows all along here ...and I kept my eye...kept being drawn to this corner right here. The first thing I saw was the front. This is the.....oh, I did it wrong. The front....let's see....I drew it wrong. This, this was the side, but the side was not facing this way. How can I do that. Front. All right.....think that's clear? Ha, ha...look on your face. Think I should redraw it?

#14: Uh.....

#24: I'm going to redraw it.

#14: Ok.

#24: Well you're a pretty good artist.

PAUSE

Ok. That, that's what I saw and it was just sort of a modern 2 story, I think. Concrete building. What do you call that stuff? Buildings are made of concrete.

#14: Masonry.

#24: And my eye kept being drawn to to...like right in here. I don't know if that's worth putting on (mumbling). How's that? Is that pretty clear?

#14: Yes.

#24: Doesn't really jive with the other. Let's see. What else.

#14: I'm really not sure that there's anything else to draw.

#24: Yeah. The only thing that I could think of was that plot of land, but that might have been like inside, oh, yes, house was about probably about 10 feet back.

PAUSE

#14: Was there anything that you could draw about the room? Was there anything interesting in there?

#24: Not that I think would shed any light. It was so undescript and I didn't get anything definite, you know, except the rugs and stuff and I don't think it's worth drawing. Uh...I am sure they were sitting on on the floor. I'm sure she was sitting on the floor. Um...and I did see that one person leaning up against the chest that was up against the wall.

#14: Did you have a feeling for who that person was?

#24: The only.....definitely overlay.....I wouldn't have gotten it...I am sure...I thought it was a hostage. I didn't get the feeling that it was a guard, or something, and the view that I had was too general to distinguish the sex, but it was...uh...someone with hair about here, you know. Short, dark hair. Asleep through with the head over to one side, like that...and just a form, and I couldn't...it could

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have been other woman, but I didn't really get any feeling for it, you know. I think she was sitting in very close proximity to ...she was here..... That is it.

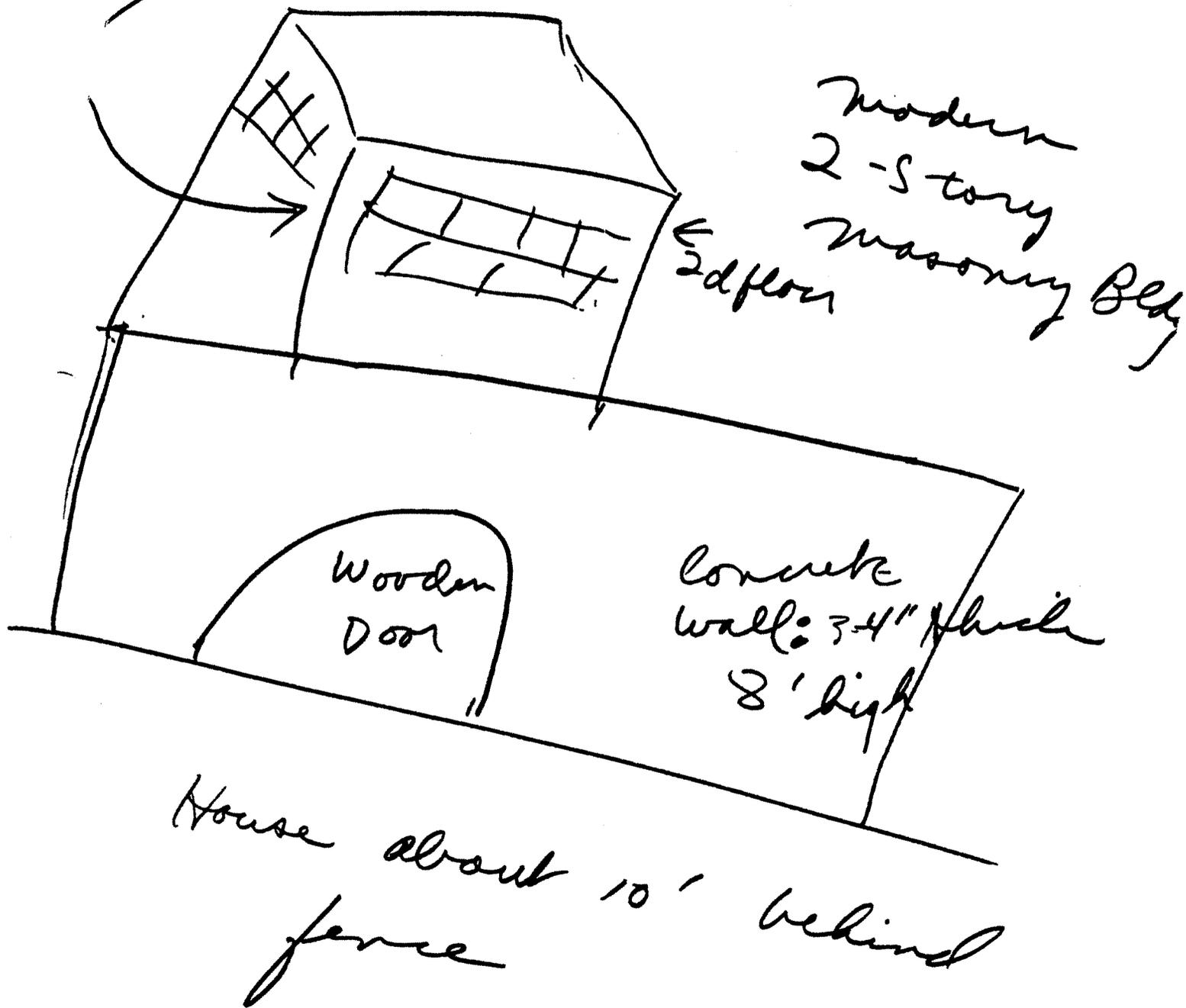
#14: Ok. We'll call that the end of session.

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TAB

House w/ Ann Swift

Eye drawn to 2d story corner window



TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC-27

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 told that he was to locate Elizabeth Ann Swift. The viewer was shown the attached photographs and asked to locate and describe the surroundings of the individual in the photo.

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