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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED:051630ZJUL78

REVIEW ON: Aug 2000

**GRILL FLAME**

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-8

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S/NOFORN) 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/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) 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 cuing information provided the remote viewer.
5. (S/NOFORN) The remote viewer was asked to locate LCDR Robert Englemann and describe his surroundings. Sessions D-7, D-8, and D-9 were all conducted at the same time with the mission of locating LCDR Englemann.
6. (S/NOFORN) After the session, the remote viewer was shown photographs of hostage personnel and identified Col. Holland as one of the hostages in this building.

NOTE: After the session, the remote viewer stated that the item he had been trying to recall, but couldn't during the session, was the smell of ether or alcohol in the building.

*Note: Sessions D 7, D 8, & D 9 were conducted at the same time. mby*

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-8

TIME

#43.5: This will be a remote viewing session for 26 August, with an on target time of 1430 hours. You want to test?

#19.5: Test.

#43.5: Okay, #19.5, time for us to start. I want you to relax. Relax and concentrate. I want you to relax. Relax and focus your attention on LCDR Robert Englemann. LCDR Robert Englemann, and describe his location to me. Describe his location to me. Relax and focus your attention on him.

+02 #19.5: Keep...keep getting a picture...picture of him laying on a gray bed... It's very dark... There's a...black, uh, black frame with, uh, flames in it and a cross or something, it's a cross...it's fastened, fastened to the wall of the building. There's a...big, uh, it's a big hall like building, like a lot of people go there, or used to go there, an auditorium or something, like a church of some kind. High arched roof inside...where he's at is in the...corridor of some kind, basement, corridor...very rough, rough like stone, like... rough like stone...arched, roof of the corridor is arched. There's lights in some kind of grating on the ceiling. Small room, six rooms...There's, uh, two people in each room. There hostages... I got, uh, Ahern's name came to mind for some reason...his face and his name...white rooms, rough stone, I think it's just stone painted white..... There's other areas in the basement, but there's guards there. Some kind of a stone staircase. It's a old church or something, old hall or old church... "L" shaped, either an "L" or a "T" shape...people upstairs, young people....

#43.5: Tell me what makes you say that, #19.5.

#19.5: It's like a...group of people living upstairs. They moved down in there, sort of camping on the inside of this hall. They're young, like 20's, early 20's. There are some guns there but not many...People in the basement are armed, the guards. I can't tell how many there are. It's very quiet, like I guess they're sleeping. Every time I try to center on...on Englemann I get a profile, and he's lay- it's like a gray picture and he's laying on this cot and there's a dim overhead bulb behind the cage. Just a gray picture.

#43.5: Okay. Now, relax. Now I want you to focus your attention #19.5, on those rooms where the people are where there are

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#43.5: two people in each room. Focus your attention in those rooms and see if you can recognize anybody in any of those rooms. Go from one room to another.

+13 #19.5: Uh, I just, I'm not, uh, seeing people, per se, I just know they're there. I know Ahern is there. Ahern is there. Englemann is there...a colonel is there...can't remember his name...I see his...see his face, but I can't remember his name.

#43.5: Okay, just remember his face and we'll try to get a name later on. Okay?

#19.5: This building is connected to something, like, uh, it's an offshoot from a larger building...it's like, uh, this is not just a church, it's like, it's more like community hall, that's used for a church or something.... That's all I get.

#43.5: Okay. Now, I want you to relax. Relax a second.

#19.5: Something really...really peculiar about, uh, Englemann. I don't know what it is, it's just, uh...it's different for some reason.

#43.5: Okay. I want you to relax now #19.5. Clear your mind for a second. I'm gonna let you relax for a minute, then I'm gonna ask you to do one more thing. Just relax.

PAUSE

#19.5: Doesn't uh...uh, something doesn't look natural. I can't, can't isolate what it is.

+16 #43.5: Okay, don't try. What I want you to do now, #19.5, is I want you to change your perspective now. I want you to go up above this building, go above this building to 500 feet, about 500 feet above, and look down at this structure, and describe the area. Change your perspective and go above the building.

#19.5: There's a...it's a "T" shape, little left hand now at the bottom...connected to a larger building...building has some kind of fountain or something next to it...uh, very fancy, very fancy entranceway...very large decorative column type arrangements in the front, a lot of glass windows...it's on a side street, like off of a main street...there's a building looks like an "M", shaped like an "M", behind the big building, and trees on the road...like moderate, moderate traffic, I feel like it's late for, late for traffic.

+20

#43.5: Tell me what you feel about the neighborhood that you're in #19.5. Tell me about the neighborhood that you're in.

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#19.5: It's, uh...it's uh...largely...like, uh, office building type neighborhood...like it was a old governmental area of some kind...old, uh, old Iranian government type buildings. And parks...feel there's a park or something.

#43.5: Describe the one feature, #19.5, describe the one feature that would help me best locate where this building is, from your perspective up above.

#19.5: Columns, by the front of the building...the building it's attached to has got large, these four large column like appendages, behind the fountain.

#43.5: Okay. Is there anything else you want to tell me?

#19.5: There's one other thing that's bothering me, but I can't... it's a thing I know, but I can't isolate it, it's something not...not natural or something, I don't...

#43.5: Can you associate it with anything?

#19.5: Color gray. I don't know anything other than that. Just color gray. I don't know if that's important or not.

#43.5: Can you tell me why something is bothering you any more?

#19.5: No. Just that it is..... It's like my head knows what it is but it's not telling me.

#43.5: Okay, is there anything else you'd like to add?

#19.5: No.

#43.5: Okay, I have no questions at this time then. Why don't you relax, unwind yourself, take a short break here, and then we'll do some drawings, okay?

Okay, we're back in business here. Why don't we go ahead and do some drawings?

#19.5: Okay, I get this- I guess I'll start with the overall and work down from there.

#43.5: Good.

#19.5: I got a, like a..."T" shaped building, or cross shaped building...that makes a...a left turn to another building. This main building is this way like this. It's very large, and has like a semicircular design to the front. There's a road here, but it's not a main road, it's like a side road like this would be a main road...And there's these big... these four big columns right here, on the face of this building.

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#43.5: And those columns are readily recognizable from the air?

#19.5: Uh...if, I suppose if I was a PI I would recognize 'em, being what I am, though, I don't think I would recognize them from the air. I would recognize them from the front, though. I'll draw a picture of 'em from the front. There's like a fountain right here.

#43.5: Let me ask you this, did this building look familiar to you at all?

#19.5: No, uh...Oh, there was an "M" shaped building right behind it. Uh...this kind of a building. You know, if you blurred your eyes it's look like an "M". This kind of a building, like this.

#43.5: I', sorry, what are you labeling that, #19.5?

#19.5: "M" shaped building.

#43.5: Okay.

#19.5: And this is the, uh...hostage building. Sort of like you know, like an old time chapel that was fastened to this building. That kind of effect. And then, uh, I'll draw a picture of the columns on the front...this one building... It's like these, uh, outside columns are a little bit shorter, had some kind of a design or something on 'em. And then there was, uh, two very high columns...this...this is the round portion of the building. And these had something on 'em, like statuary or something. There was a decorative piece that went up both sides like that. And over here was windows, just this huge mass of windows. And underneath the windows were the big double doors, you know, the decorative double doors, this kind of thing. And then there was windows like this...and, uh, the roof to the building... There was this fountain in front. This kind of effect...from the front. But these columns are really big, like two or three stories tall. And then the, uh...

#43.5: There's four of them?

#19.5: There's four of 'em. Two short ones and two long ones.

#43.5: Okay.

#19.5: With windows in the middle. I guess I should label that. You know, these little square glass windows... And there's a...um...road... Uh, I saw a, what looked like a picture, either fastened to the wall or projecting out from a wall, and, uh, it was...three bars...like this...with like red flames, and it was superimposed over a cross. I don't know if this is a decoration on the building, or what it is. And it was in a black frame. And that's connected to the "T" shaped building in some way. It's either sitting on the

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#19.5: ground next to it, or it's painted on the wall, or something.

#43.5: That was the very first impression you had, really.

#19.5: Yeah. Red flame. This may not be an exact cross, it may be a, uh, like a Red Cross symbol. But there was a, there was a cross...black frame. I got one of those eternal light type things. It may be some kind of a graveyard, or burial ground, or something. But that's a conjecture, okay? I don't know that for fact. And then in the basement of this building there's this, uh, real rough hewn from stone corridor effect...like this. And the stone's painted white. And there's, uh, these cage lamps in the ceiling, like this. goes away in the distance. And there's doors in the side, for six rooms. And the, uh, the rooms are just white rooms basement like rooms.

#43.5: But you definitely feel you're in the basement?

#19.5: Yeah. It's like a basement corridor. And, uh, the layout of the rooms is essentially this corridor, and then just three rooms on each side. There's more rooms, but these are the only rooms with hostages, and there's three on each side. And, uh, he's in this room, and Ahern I know is somewhere else. And there's a colonel that- the face is very familiar to me but I can't remember the...the name. He's going bald and he's got gray hair.

#43.5: Okay.

#19.5: And, uh-

#43.5: Well, we'll look at the photos and come up with that one.

#19.5: The face is very clear to me... And there's a... some other room somewhere to the front of this in which there are guards.

#43.5: There are no guards out there in the corridor?

#19.5: No. None at all in the corridors.

#43.5: Okay, how about upstairs?

#19.5: Upstairs there are people armed, but I don't get the feeling like they're guards, I get a feeling like they're, uh, well, this is the place we've been allotted to live in, you know, and, uh, we're with the revolution and this is where we're gonna live, and we run errands and that sort of thing.

#43.5: Okay... Where's this stone staircase?

#19.5: That's back towards where the guards are. And the view I

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#19.5: got of that was, it was just a rough stone staircase, painted white like everything else. Everything's white down here for some reason. Like white washed stone... I do have a feeling that it's probably towards this end of the building. Somewhere back up in there.

#43.5: Okay, where would you say the main street is, #19.5?

#19.5: This is the main road up here.

#43.5: Right up there.

#19.5: Yeah, I called it main road.

#43.5: Did you call it that? Okay, good.

#19.5: This is not too far off on the side road. There may be other buildings in there, but I don't know. But it's just off the main road...

#43.5: Tell me why you felt this was an office neighborhood, office type neighborhood.

#19.5: I just get an impression of...I get an impression of a lot of fairly tall buildings, three to five stories, and all offices, you know, I don't get any, I don't get any residential feeling, although there are residences mixed up in this area. I don't get a feeling of any kind of big business or small business, you know, like stores or anything, I get, I get, just get a feeling of offices.

#43.5: Did you have any feeling about the condition of the hostages? Anything at all that you can relate to?

#19.5: No, I was tryin' to get a, I was tryin' to get a feel for that, and, uh, I just kept getting this profile, you know, laying out on this gray cot, you know, it's just like a gray snapshot, and I wasn't gettin' anything else.

#43.5: Okay. I don't have any other questions. You got anything you want to add?

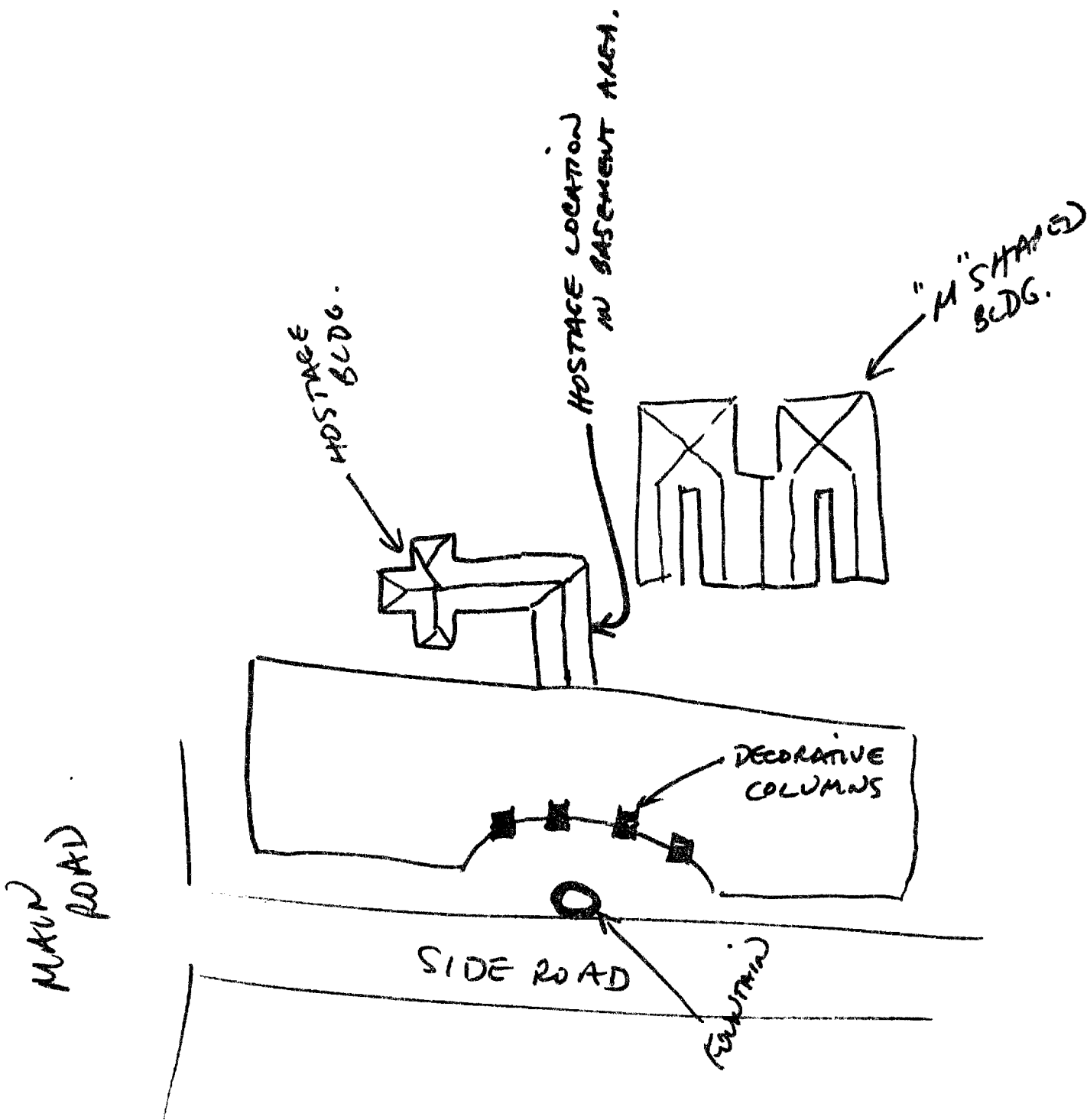
#19.5: No. That's it.

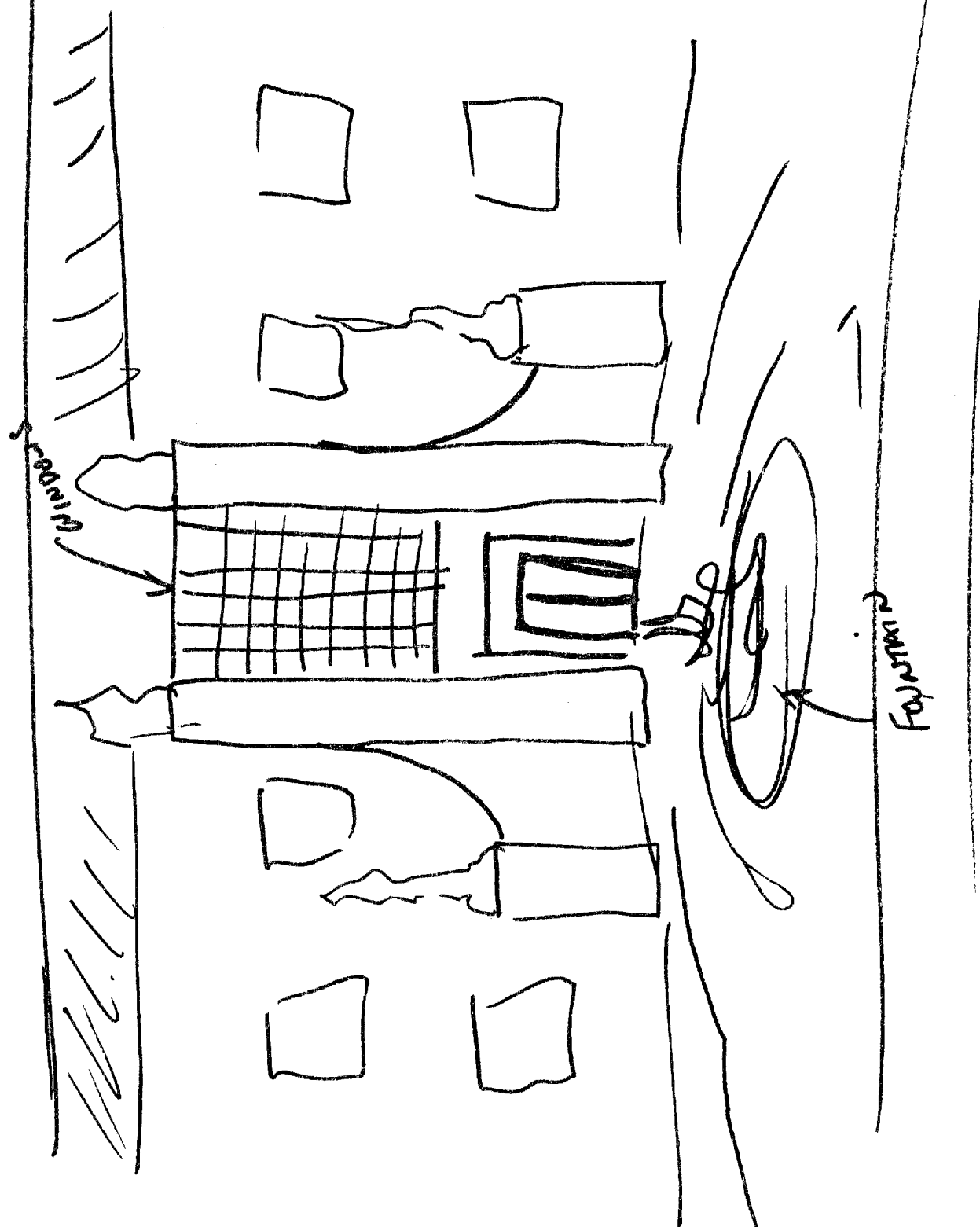
#43.5: Okay. Very good. Thank you.

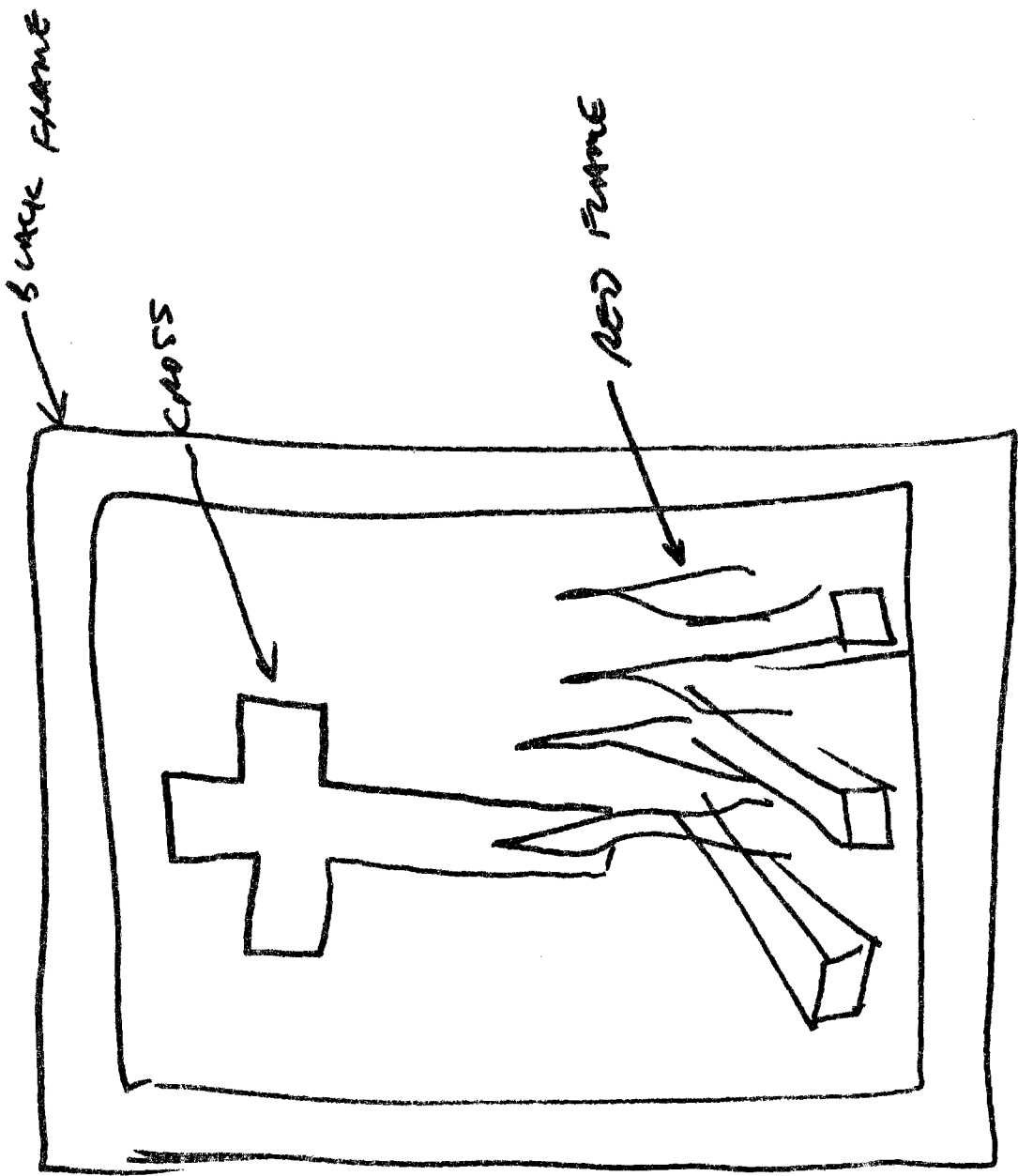
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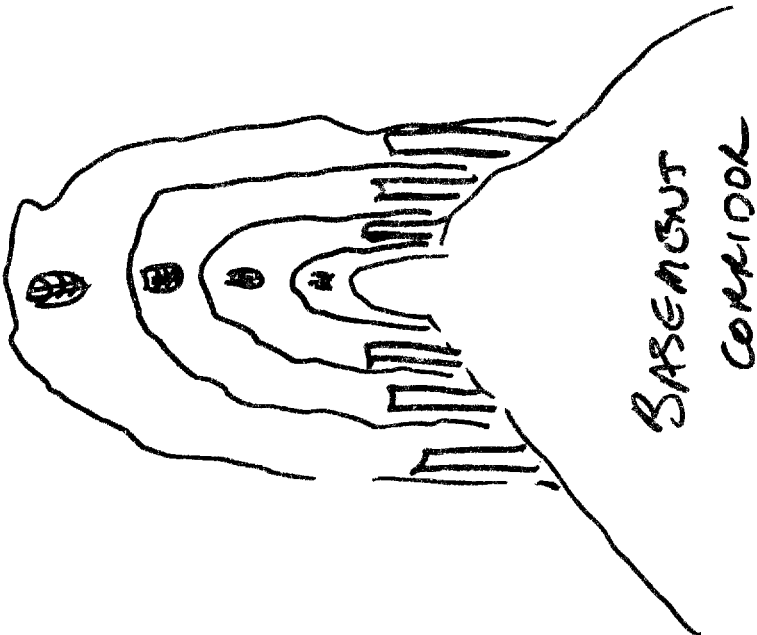
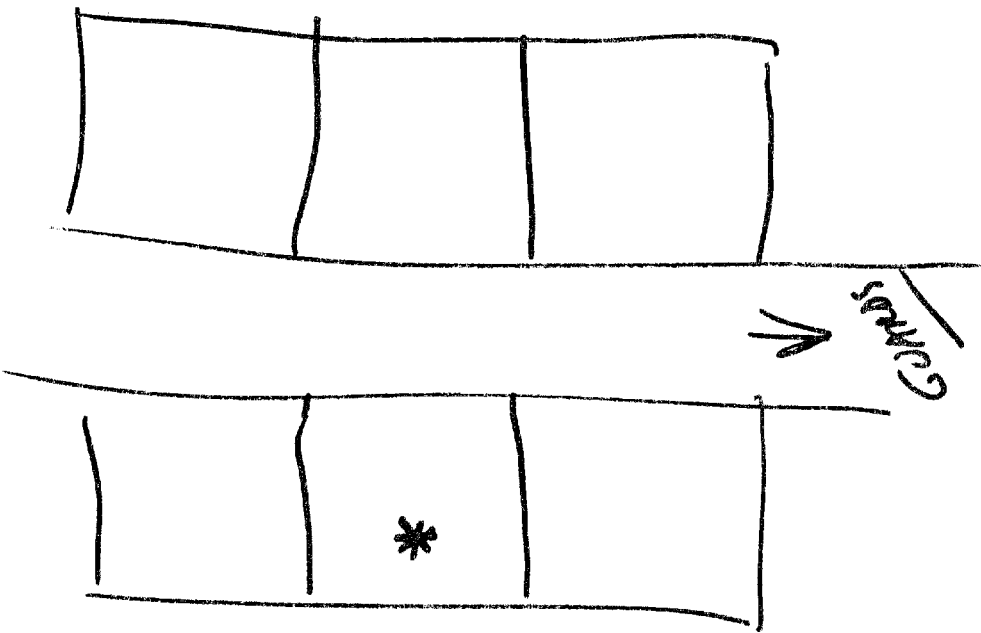


**TAB**









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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION D-8

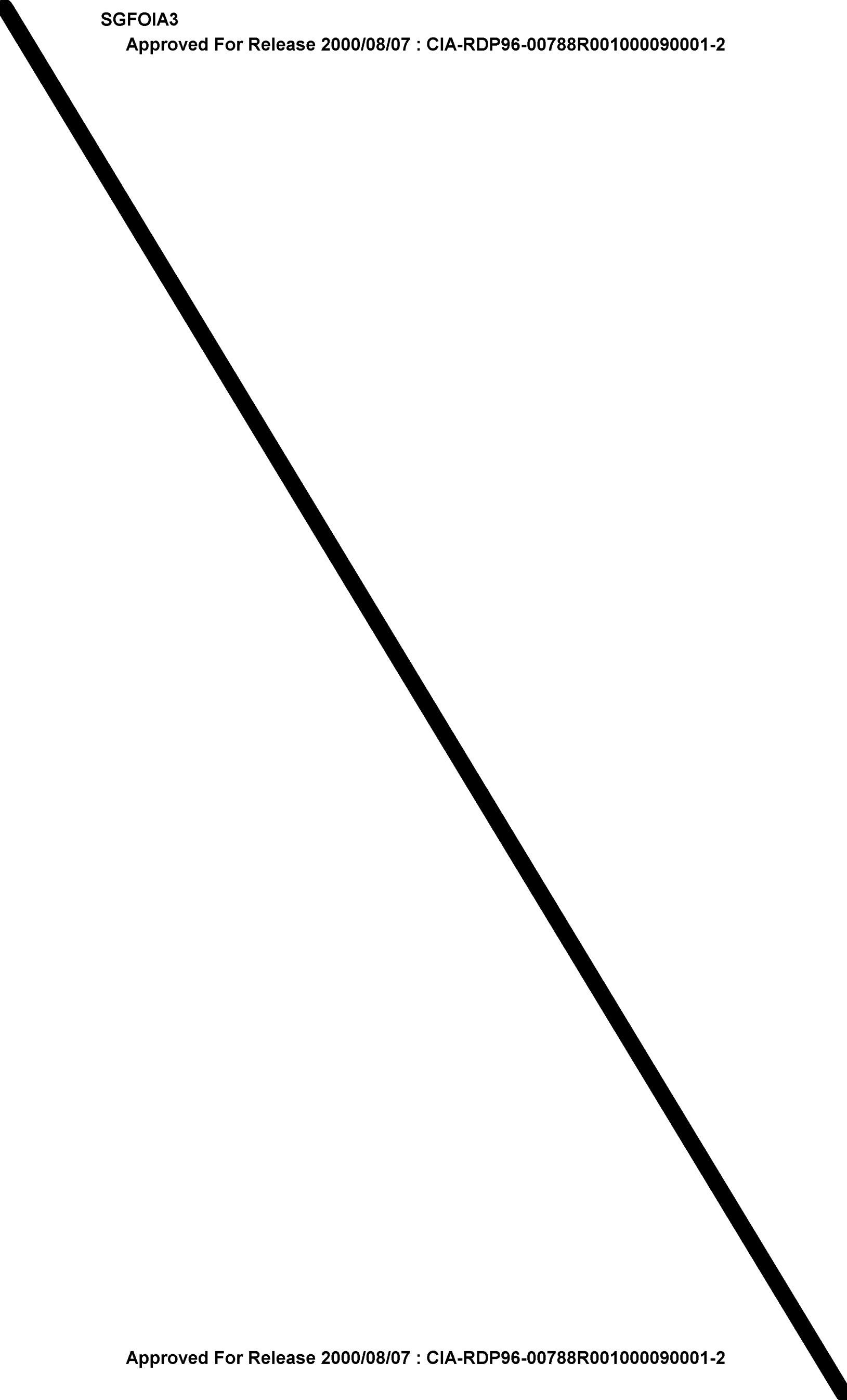
1. (S/NOFORN) The remote viewer has been exposed to open source news media information as well as classified overhead imagery and numerous photographs of hostage personnel. He knew he would be working against the hostage situation in Iran.
2. (S/NOFORN) At the time of this session the remote viewer was shown the attached photograph, and was asked to find LCDR Robert Engleman. He was asked to identify Englemann's location, identify any other U.S. hostage personnel, and to describe physical security at this location. He knew that two other session were going to be conducted at the same time with the same mission.

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