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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED:051630ZJUL78

REVIEW ON: Sep 2000

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION

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 access target area "Victoria" and determine if any U.S. hostage personnel were at this location. The viewer described three U.S. hostages; two women and a man with a very prominent jaw. He mentioned that there may have been another hostage, but could not be sure. The viewer also gave a physical description of the building and security at this location.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-21

TIME

#14: This will be a remote viewing session for 3 September 1980, mission time is 0830 hours.

All right, #31, the time is now 8:30. You have been shown photos of a building in northern Teheran. This building is suspected to be one of the places where U.S. hostages are now being held. Your mission for today is to go to this building and tell me if there are any U.S. hostage personnel there. Relax. Relax, now and concentrate. Focus. Project yourself to the building.

PAUSE

+03 #31: In a....place.....outside corner...wall on my left....
several layers of windows...to my front. In the corner is a
...regular pattern like a...exposed staircase...solid wall,
about 6-8 inches thick, the staircase goes up and onto...
+05 onto a roof. This thing is only two levels high, but...the
wall on my left is three levels high. And under this place,
it's funny like...it's an open, but covered cutaway...
first floor and under the stairs. It's very difficult
structure...

#14: I want you now to go inside this building, and I want you to feel free to explore this building, and I want you to tell me if you find any U.S. personnel in this building.

PAUSE

+10 #31: I'm getting signals...of presence here.....
I believe my signal is that it's...the top floor, to the
left of the staircase, which I believe is exterior...
staircase...and this staircase goes over this cut out garage
type area, patio.... Now I know where I want to go...they
are...they're in the...what I think is the three story side
there's a.....getting window, but no door...and a little
patio walk around...some sort of little ledge. I'm tryin'
to get in, wait a minute.

PAUSE

Not many here, I...the hallway...about three rooms, maybe four, two on each side of the hallway...to the right of an interior stairwell..individual rooms...I'm sort of looking at this structure in a cutaway...

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- #14: All right, I want you now to describe these U.S. personnel to me.
- #31: Keep getting the feeling of the...woman with the short black hair...round face.

PAUSE

#31: Yes, the woman is in the...room on the left, in the end, by the outside wall...I see her looking down to the roof...see her there...

#14: Who is in the next room?

#31: A man who has a...long jaw. His jaw, something is...his jaw is funny...like it's deformed, like he has an overbite, or his jaw looks very...thick, and underslung. It's not an injury, it's a facial feature. I think it's the guy that looks like Lincoln. I think that's why he wears a beard, I don't know.

I keep seeing her,, though. She keeps coming back to me. She's in the corner of my mind all the time. I don't know why I can't get rid of her... This underbite feeling, or underslungness of the jaw is a very strong feature here, I don't know...dark hair, and sort of flyaway top, but I don't know if that's overlay. The, uh, I don't know, across from Mary is...I think the other woman.....

These rooms are nicely...more civilly furnished. I...feeling that I am in a academic offices or something, rather than a dorm. Some sort of non-private organization within the offices which are in this area, maybe for visiting, visitors... like a dorm setup...but a dorm setup you would see associated with like ARAMCO as opposed to a university or something...

There's a wall around this place, I can see it on three sides. And inside the yard.

#14: Tell me about the security at this location.

#31: I have...standing in this yard maybe, a 10-15 foot wall on my left, and there's some turkey walking in the yard, but I have the feeling I'm at the back of the building. This thing all goes round and...this overhang thing goes past that part of the building. That wire on top...it is...it is like, uh, like...anti-burglar as opposed to tactical wire. Something on top of the wall that...when they built the compound for whoever like the Americans, or...they put that in there to keep the Iranians out. But it's not an embassy type compound, it's a company compound...old company compound of some kind. ~~It reminds me strongly of a villa in Nam, it's a villa type atmosphere, offices and sleeping quarters all mixed together.~~ And one guy walking in the...the back, and

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#31: going to the other corner. Let me focus for a minute...
 Turn this corner the building makes a jog closer
 to the wall and then has another jog in it. Like it's got
 a swollen corner.... There is something that.....
 I would say that the....how the hell do they get through
 the wall? There is some sort of a weirdness here, the wall
 comes around the corner and goes a good ways down the build-
 ing, and then it just sort of cuts right into the building.
 +30 In other words the main entrance here is isolated from the
 surrounding yard...by wall. The wall closes off the door
 so you can't- but there's some sort of little wire gate on
 the right side, where somebody could walk around the grass
 inside the compound, and then could walk up towards the door
 and then could step through using the little iron gate, out
 onto the front porch, or into the cubicle or foyer maybe.
 But the wall comes all the way up to the doors...block roof
 overhang, something very blocking and flat and this whole
 thing protrudes from the front of this structure, which is
 accessible on the street...the sidewalk...

There's a feeling the guards will walk around this structure
 ...infrequently here, they're not too concerned. They're
 concerned more about the main entrance here on the street,
 and because of that they keep at least one guy inside ob-
 serving the street through double wooded doors with glass
 panels that swing. They're like swinging doors.

I'm backing up down the main front hall now. It's dark,
 and I'm having a mellow warm feeling of a finely decorated
 interior. I am moving in backwards, looking at the door as
 I leave it...tapestry on the floor...and the narrow, 20 foot
 wide and longer foyer with something that's on...zigzags up
 +35 my right wall like a...double...double backed wood bannister.

PAUSE

I gotta...focus for a few minutes

PAUSE

#14: I have no further questions. We'll take a pause here for
 debriefing.

We're now ready for debrief.

#31: All right. I need my microphone.

#14: You've got one right in front of you.

#31: Oh, okay. Where the heck did I start? Okay, I started by
 the cor- an int- what I would call an interior corner of a
 building, okay? Of the building, which is...and I was in
 what I would call also...I, uh... Okay, I got this here...
 And this comes out like that. This is what I would refer to

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#31: as a structural anomaly that might be verifiable by looking at it from the outside. This place that I'm drawing on the right of sketch one...is to the right of what I would call the stairwell, or the staircase. It's, of course, not as steep as this looks in the sketch, you know, but now remember this is the outside of the building. I think that this place is two stories on the right side here. And the bottom story, if I had my druthers, I would say the bottom story was open. That's what I was trying to say, like a porch. And it had repetitive type thing on it. Like, you know, pillars, and it was dark. And I felt it might be something like a...elevated second floor. I don't recall being able to see through it like it was a drive-through or anything, or anything like that.

And this floor had- was regular- and had like windows in it. And I'll write in here open but shaded, because I think it's open. And what it is I don't know, I did not perceive that there was like any blacktop or anything out here in the foreground, which would imply that this was like a parking garage or anything like that. You know, I just don't know what it was, but it felt very open there. And like I found myself in under it a couple times, like sitting there with this edge by my elbow saying, hey, that's neat, you know, the building is up here, but what's all this stuff down here and under me, you know. It was just this big openness.

Okay. And then back here is a third story on the left side, or it is a story higher, I'll say that, I can say that... Okay, and this had...I had the feeling that I was dealing with three stories and two stories...okay?... I'll write this two story section with open round floor, and this is a solid...and there's more, you know, it's so complex.... And this top, the top of the second story, was like people would go up there and would stand up there, okay? It's like it's...almost like, like a sunroof or a patio type of a feeling. I don't know... Sunroof or patio. Okay.

The peculiar thing about it is when I got to the top of the stairs I did a quick aerial which told me where- you know you asked me to determine if there were any hostages there, and I was getting this aerial "X", you know, an "X" on the top of the building portion that was sending me down in there. Location of..... All right, and this whole area's got a yard around it, I mean a wall, enclosing some sort of a yard.

Okay, two..... Okay. Then when I got to the head of the stairs I was sort of being, just letting myself drift in the direction of the target, and I, from the way I was feeling, I felt like I had to go up the stairs, so I drifted up to the top of the staircase. And I had a, like a close-up view of this roofline...going like this, and there beingokay, that being the staircase down. I'm looking at it-

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#31: this is like the sun- open sunroof... And the funny thing being that right on this line is a ledge. I drew it so it goes the other way. Sorry. That's what I want it to look like, like that. Okay. Ledge. And then there being windows along here. What I did was I got to the top of the stairs and I looked around and said, well, okay, that "X" is drawing me to the spot, you know, over on the other side of this wall here, so there must be a door. So I got up here to the top of the stairwell and I looked to the left, and I said okay, well there should be a door here, because I know that these rooms are off a hall right inside. I just sort of knew that. And there wasn't any damn door on the outside of the building.

Up here there's some sort of a ledge, but that ledge is not necessarily a walking ledge. Shit, I don't know how big it is. It may just separate two floors and be ornamental, but it may be a walkable ledge. But all I felt was that there was a flat area around it. Okay, anyway.....

All right, now where am I?.....

#14: Okay, then you went on to the rooms, two on each side of the hallway.

#31: Yeah.

#14: To the right of interior stairwell.

#31: Then I went- yeah, that's right. Then I went to sort of- I couldn't get- I think I passed through the wall. And then I was standing around trying to get the feel for what the hell was happening. And I had like this overhead, sort of a half cut away view, like I was looking in a little model, with no roof. Okay? And, uh...the feeling was like I was looking at a model.....like that type of a thing, okay?.....And here's what I call what, where the door should have been, and it wasn't.....I'm doin' this bass ackwards here. Okay.....I'm drawing this maze here, but that's just what it looked like. There. Okay?

And then out here I had the feeling like this was the third floor. And then out here I had the feeling that this was like the third floor, and that out here in a cutaway- that the building was bigger, there's garbage over here somewhere. But that the stairwell...went down here...outside stairs, and that the roof went on out like that. Okay. Open sunroof area. It may not be a sunroof, but it's just this open flat roof that you can climb up the stairs and stand on.

Okay. Now, "X" marks the spot, this was where I believe the woman was, was in that room.

#14: Okay, you mentioned during the session two women.

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#31: Yeah.

#14: Okay.

#31: That's right. Yeah. This is where this "X" marks the spot, "X" two, this is "X" one, is the woman. "X" two is the guy with the funny jaw... It's like he had an underbite, and had a really pronounced jaw. Okay. And this is the woman with the short- with short- the one I can identify from the pictures, I know... And this is a other- I had the feeling that the other woman was here and that she was across the hall from the...from the first woman. But I did not get any imagery of her, I just got the feeling that that may have been overlay, too, that they keep the women together. And I don't know what's in the fourth room here that I haven't labeled. Okay?

And I'm not going to draw the rooms, but the rooms had a feeling- individual rooms had the feeling of, like I described a professional dormitory setup. Like a...a villa...not a college dormitory, nothing academic like that. It was like a company villa. It had transient rooms in it that were nicely outfitted, I mean they were- they weren't spartan and they weren't plush, they were sort of mature and functional, but not barracks type stuff, you know.

Then what did I do? Then I cruised around the building.

#14: Yeah. I want to know more about the security. You know, physical security, guards, trip wires, alarm devices, anything like that.....

#31: Now, I believe this has got the...I didn't really get a good close look at it, but here's a cutaway view. Okay? I did not get the idea- there was triple strand barbed wire type security on top of this wall, 10-15 foot wall. And the same thing along here. And that was it, essentially.

This view is from sketch one looking left. Okay? That's the view of four. Okay? I labeled that on sketch #1. Okay. And then like here is the building..... Some sort of a bump there.....and there's our magical stairwell. The only thing that I saw while in this area- this area, by the way, is maybe...30 feet from building to wall. And the only thing I saw was the old random guard...walking past me...Okay?

#14: It's gettin' hotter than a son of a bitch in this room.

#31: Yeah...Okay. And of course there are windows in here..... All right. So that was that. So I'll draw a little "X" down here with five, and draw another corner view. For five, what we have is again essentially the same view.

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#31: Okay, now. It's funny here.....Okay.....Okay, there's wall again from the view of the corner, the other corner. Here's the building on the right side. There's like a wrought iron picket gate. And here is a protruding roof... What do you call it? Porch roof. So that the guard walks around here, and he goes in and- in other words- I'll draw another quick overhead of the front area here, cause it's- and then he goes through that picket gate and he's standing on the front porch and he walks in the building. Okay?... Really weird and twisted. Okay.

Here we have the front porch overhang. Here we have...the whole thing was very, very reminiscent of the old French type villas in Nam. The whole atmosphere was like it was a self-contained compound.....comes out here at the street, sidewalk...um...had double doors there that were wood..... glass..... Okay, and then here...be the picket gates...on each side, which would allow someone...access. This is connected somehow, there's a post out here. All right.

These are picket, wrought iron...wrought iron gates...access building-what I'll call a building perimeter yard. Okay? And this is the building face, here. Okay? Like that. And this is building face...three floors.....That's it, this is the front view.... I didn't go on around the building from this point..... I had a very- inside, I had a very shadowy, not really gloomy, but very mellow and cool feeling of....these two swinging doors being viewed from the insideno, actually, it went something like this, and then we come off at an angle like that. Nice tapestry... Guess what? It was a Persian rug, too.

#14: That's interesting.

#31: Okay? And, you know, a couple chairs type situation, like this was a, maybe a waiting room, or some sort of a place like that... It's about 30 feet wide. And there is something very funny on the left wall. And, the only thing I can think of is that it is a curved staircase bannister that's made out of wood and it's light brown. "Cause it's this... just all I could get was a glimpse of it, I couldn't get any depth perception at all... Okay? Just some sort of a feeling that there was a staircase over there, and that this had something to do with it. Curved with- there was some depth to the wall like a stairwell- stair-...bannis-how do you spell bannister? B-A-N-N-I-S-I-E-R? That's light tan wood polished. Okay? And it goes this way around, it recedes, and comes back up like this. All right.

Mellow, dark, cool lobby, narrow lobby type area. My last sketch eight I'll do what I have as overview and that'll be it.....

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#31: Okay, this is the two story...and this is the three story. And this is essentially all I remember. This first came up in the beginning of the session when you asked me to find out if there were any hostages there. I had this type of a feeling, that that's where I wanted to go. Okay? That's all I had, and that's what started me off on going up the stairs and trying to get in there.....That's it. Any questions for me or anything?

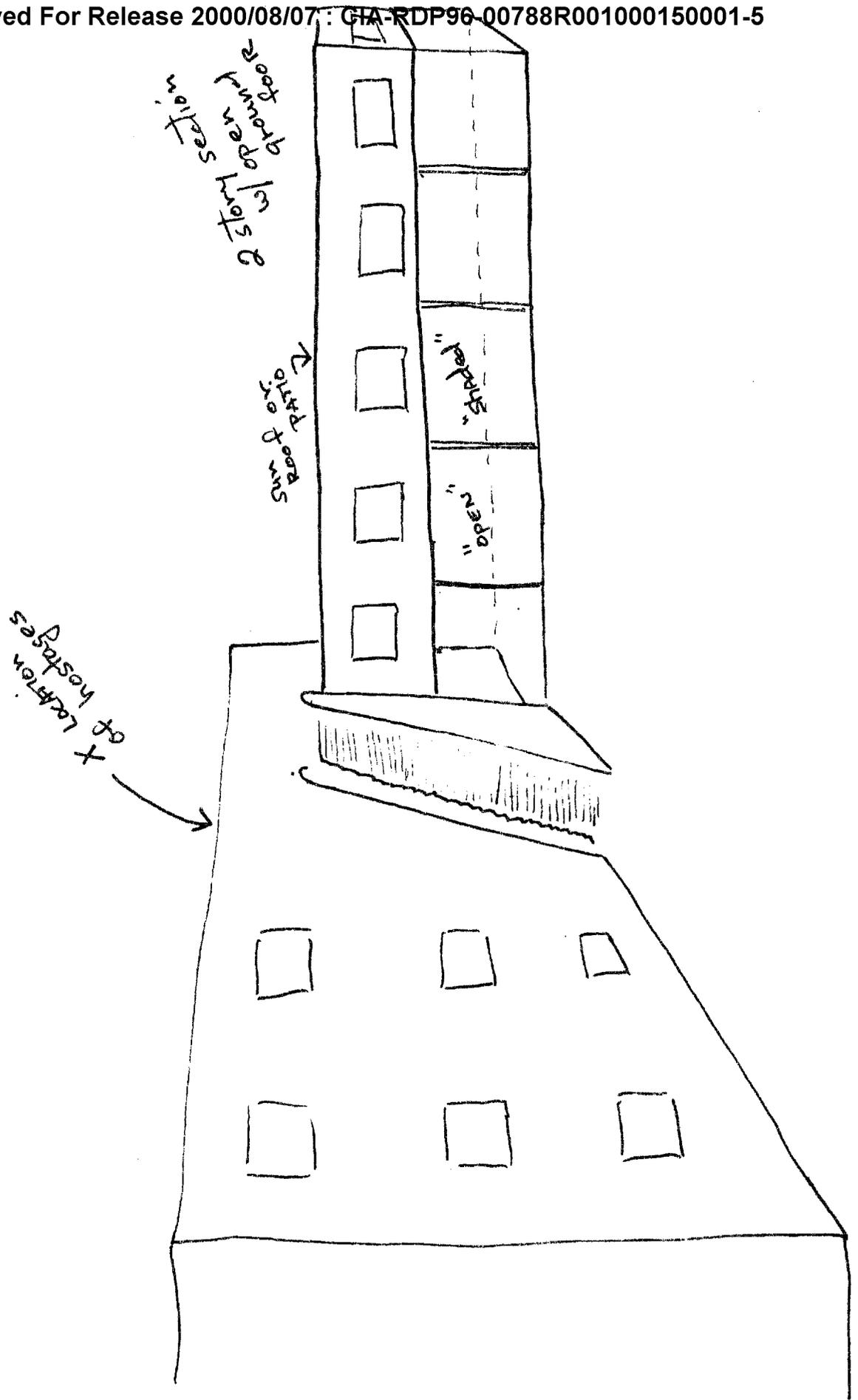
#14: No, nothing further. Good job.

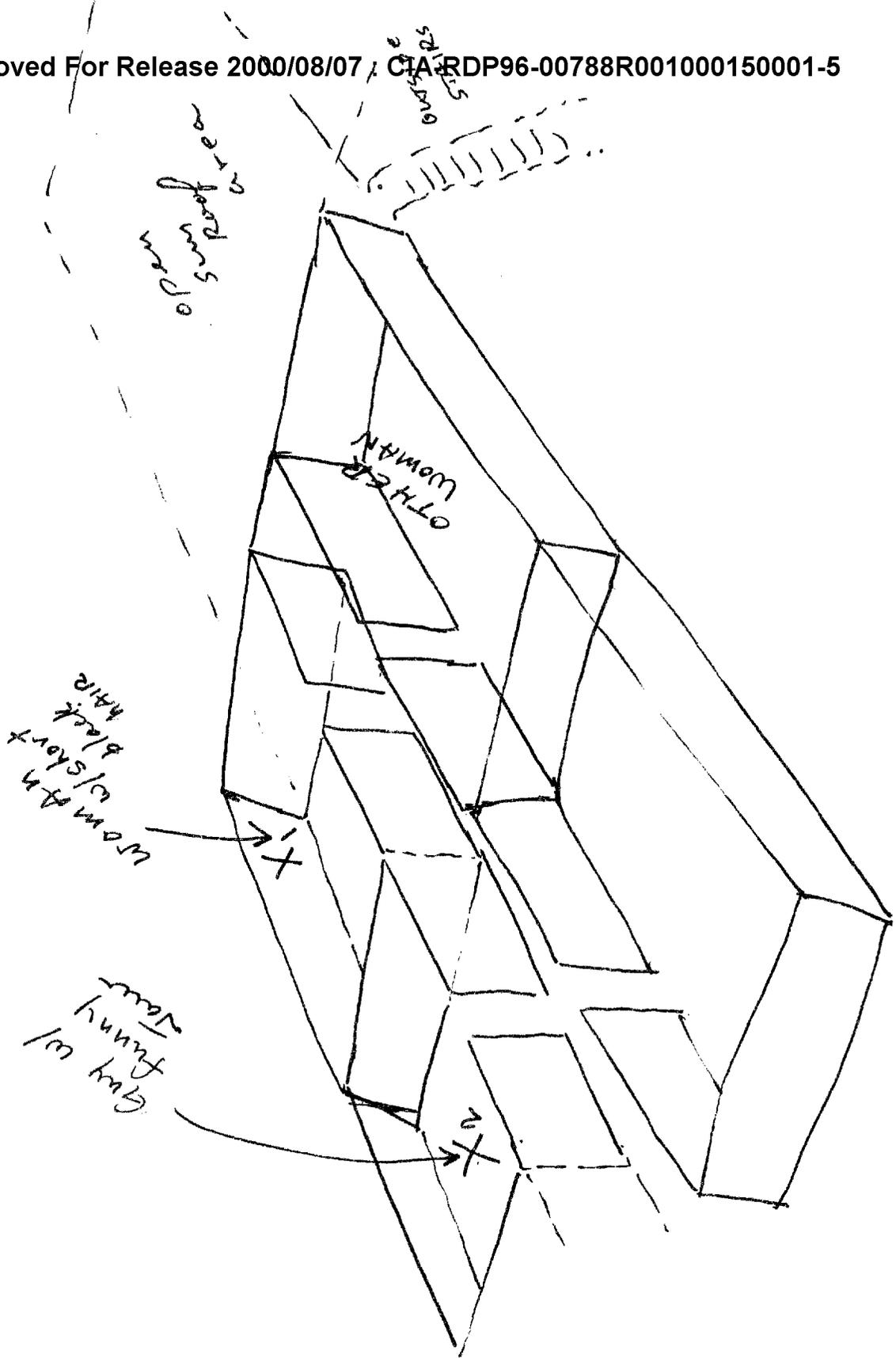
#31: Thank you, thank you.

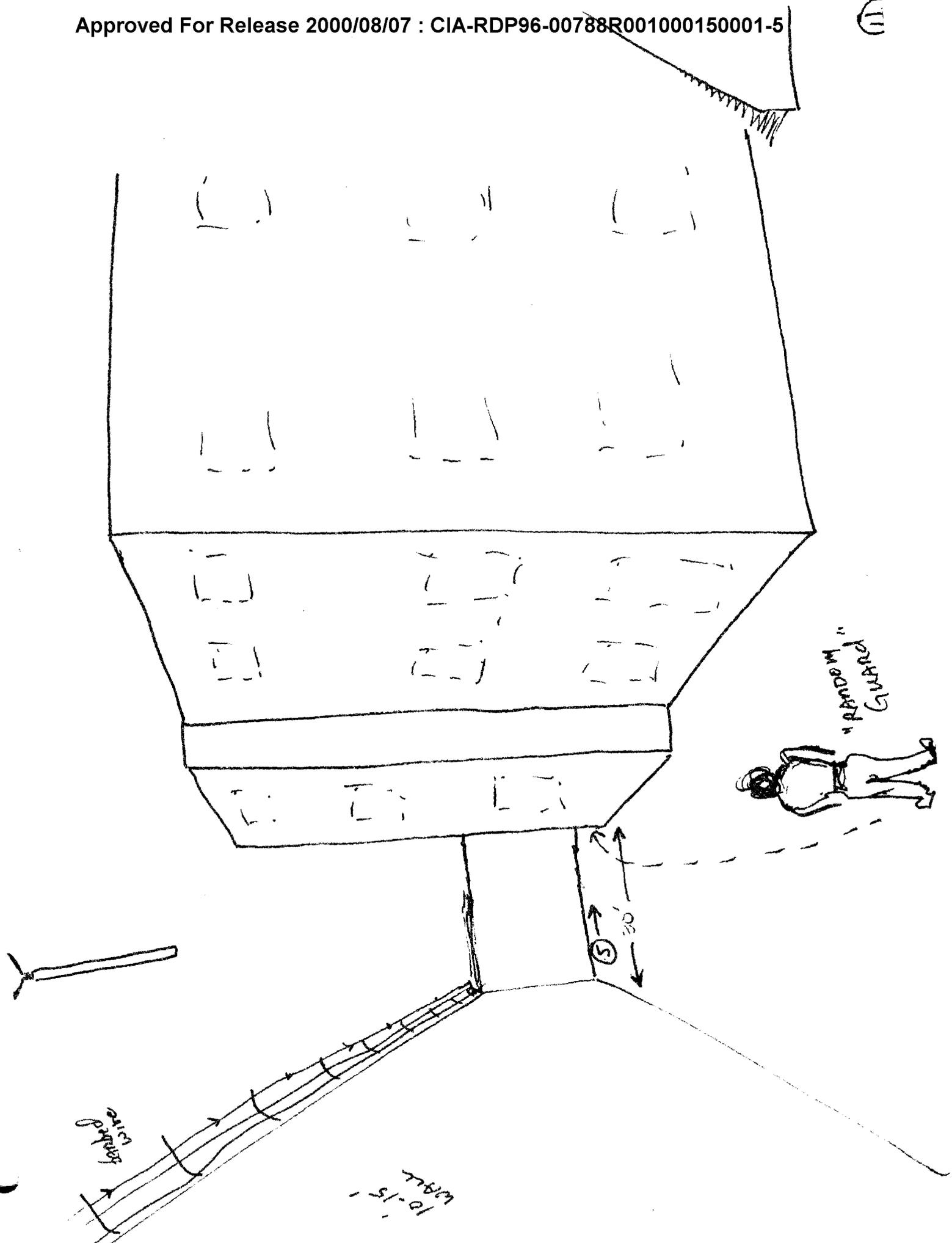
#14: End of session.

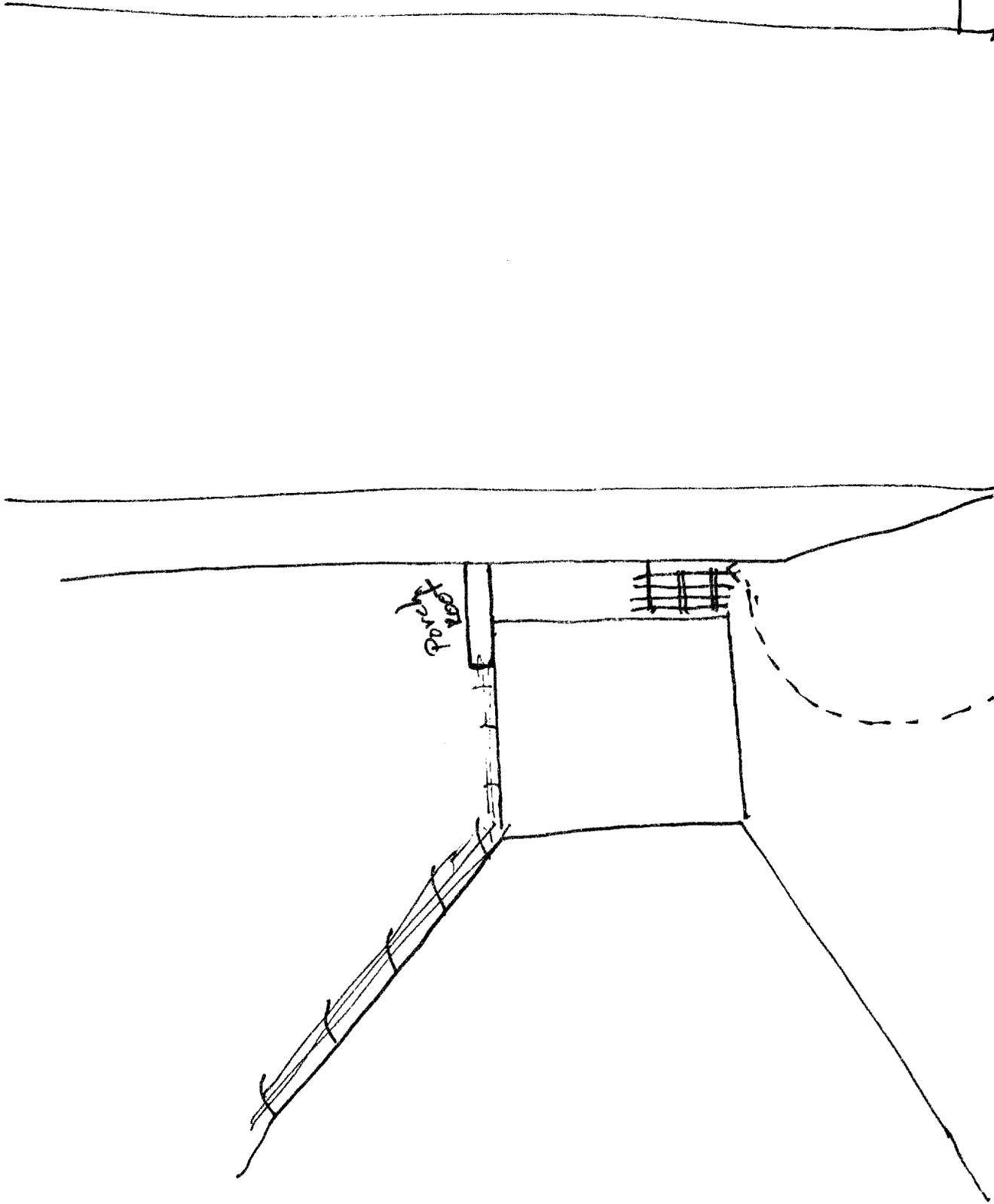
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TAB



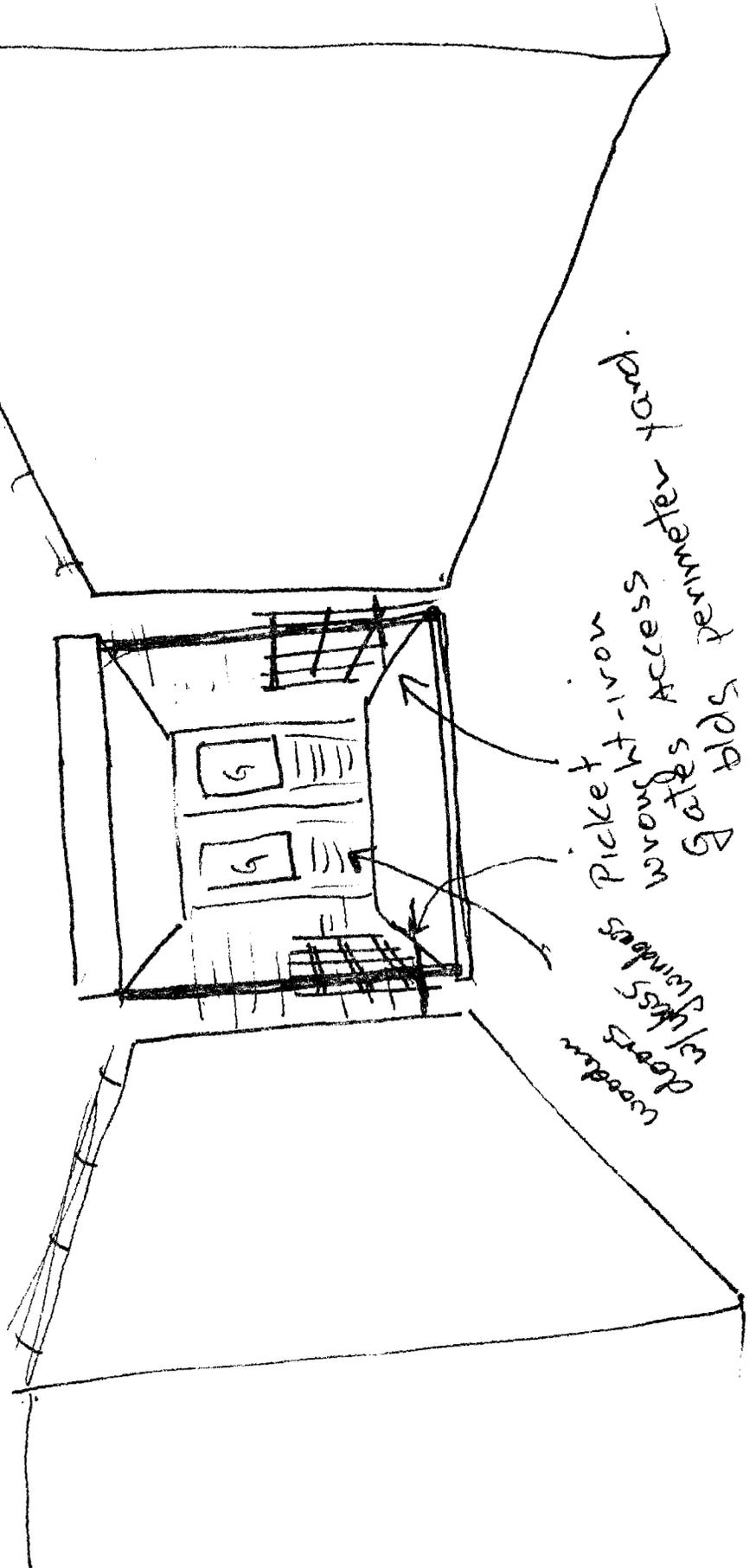


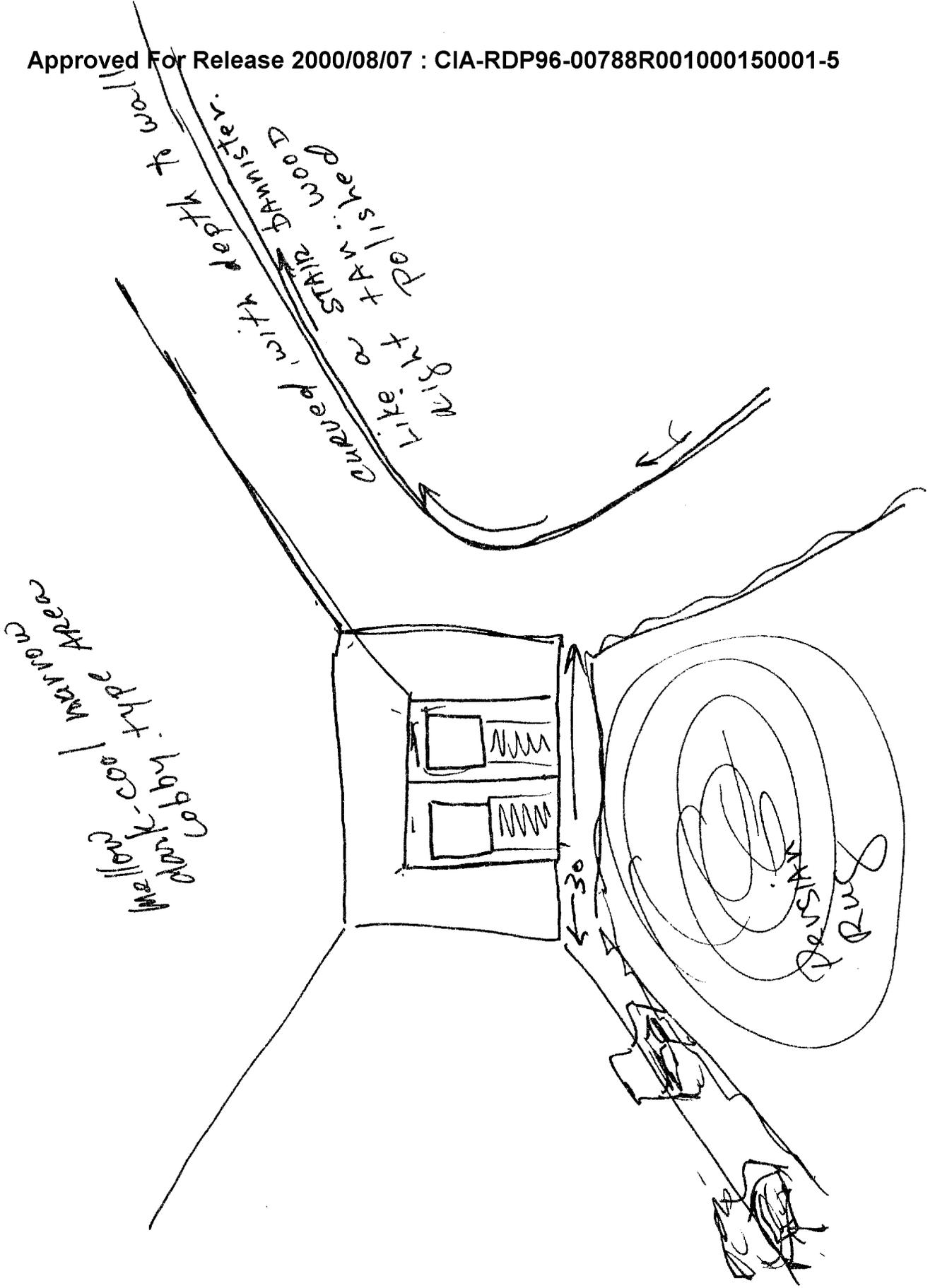


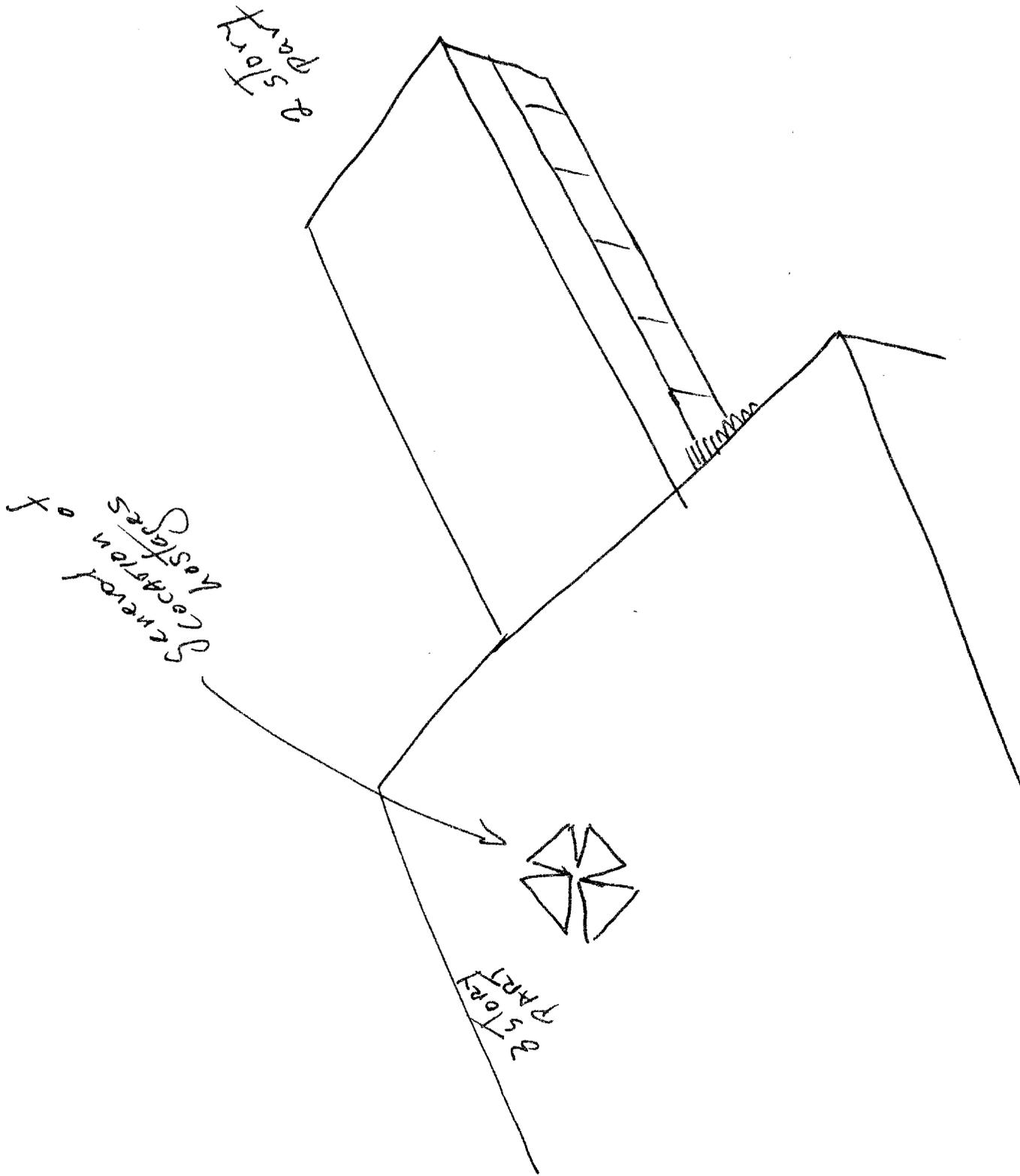


front view

Burning
3 floors
3 faces







TAB

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TARGET CUING INFORMATION

REMOTE VEIING (RV) SESSION D-21

1. (S/NOFORN) The viewer has been exposed to open source news media information, classified overhead imagery and photographs of many of the hostage personnel. He knew he would be working against the hostage situation in Iran.
2. (S/NOFORN) At the time of the session the remote viewer was shown over-head imagery of target site "Victoria". The target location was pointed out ~~to the viewer by the interviewer.~~ The remote viewer was then asked to access the target and determine if any U.S. hostage personnel were being held at this location. The imagery is not included herein due to its classification.

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