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ORCON/NOFORN

MFA  
Natl Police  
Kommittee (P)

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: DIRECTOR, DIA  
DECLASSIFY ON: 14 Dec 1999  
EXTENDED BY: DIRECTOR, DIA  
REASON: 2-301-C (3) (6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC32

14 DEC 79

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 CC 32

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

PAUSE

I've shown you a photograph of an individual. *(Holland)*

PAUSE

Its time now to relax and concentrate on that individual.

PAUSE

Locate that individual. Focus your attention on that location. . . . Relax and concentrate. Focus your attention.

PAUSE

And describe the area to me.

PAUSE

#1: A rather large building.

#66: Describe it to me.

PAUSE

#1: Not . . . very large. Large and plain. Light grey in color.

PAUSE

Its got kind of an ornate entry way. And some kind of official building.

#66: Tell me why you say its an official building.

#1: Its some kind of a building, descriptive seal or carving or something or other. . over the door. (Not audible) over the door.

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#1: Its . . . seemed a newer . . . newer addition.  
Newer addition to the old. . . old building.

PAUSE

Its in its own compound. And its in a . . .  
its off the street corner. . . . There's a . . .  
there's a lot larger building there by the  
street corner. Its got a funny shape.

PAUSE

Quite a few buildings . . . Appears to be kind  
of (not audible). . .

PAUSE

The building has got a . . . (not audible) roof.  
And its gray.

PAUSE

#66: Okay, the building the individual's located in?

#1: There's a modern (not audible) addition.  
(Not audible) in this building.

#66: This individual's not alone in the building?

#1: No. Its many. . . many are here.

PAUSE

There's a third. . . third floor that he's on.  
I think so.

A long hallway. No windows.

PAUSE

Its like small rooms. Some kind of small rooms.

PAUSE

There's a . . . There's no windows in there.

PAUSE

#66: Tell me about this room that you're looking at.

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#1: Its a row of them. Its a row of like small rooms. All very small. They're like cell rooms.

PAUSE

There's something not right. They're not . . . . They . . . And its like . . . . its kind of a dormitory building like.

PAUSE

#66: Are these rooms occupied?

#1: Hmm. There's . . . . all but two. And maybe eight hostages in the rooms.

PAUSE

#66: Tell me about the hostages in the rooms.

PAUSE

Is the individual whose photograph I should you there?

PAUSE

#1: Yes, he's over on the . . . . just living. . . about 10 or 12 bare and the first eight or so occupied. And there's. . . there's a big slide lock on the doors.

#66: What are the doors made of?

#1: Made of metal. Not . . . They're not regular police cells. Its like . . . These are used for. . . used for detention but they're not . . not regular police cells.

#66: All right.

PAUSE

Describe how I get to these rooms in the building.

PAUSE

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#1: There's . . . .

#66: First, what floor are we on?

PAUSE

#1: Third floor.

#66: Okay.

#1: About the . . . there's a basement. I'm not . . . sure if that counts the basement. There's a . . . a zig-zag stairwell . . . that goes up the floors. . . . And its . . . to the left as you come in the door.

PAUSE

There's . . .

#66: As you come in which door.

PAUSE

#1: You come in the side door.

#66: Side door to the building I find . . . . .

#1: There's . . . a door on the side.

#66: Okay.

#1: And . . . faces the ornate building.

PAUSE

// Some kind of . . . weird barracks or something. //  
But its relatively . . . modern construction.

#66: Okay.

Relax and concentrate for a minute now. I want to make sure I understand what you said. Just relax and concentrate.

If I come in the side door of the building, the side that's near the other ornate building, I find a stairway, zig-zag stairway that would take me to the third floor which is where the rooms with the hostages are?

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#66: Have I correctly related what you perceive?

#1: Yes. Its correct. There. . . . I got . . .  
I got a parking lot or something.

PAUSE

There's a road with a parking lot inbetween  
the two buildings and there's . . . a side  
door. . . about two (not audible) columns next  
to that. But the wall is cement and grey  
style.

#66: Okay.

#1: And the other rooms . . . are on the third  
floor.

#66: Okay. Focus your attention now on personnel  
other than the hostages. Tell me about personnel  
in the area other than the hostages.

PAUSE

#1: There's . . . Its very strange. I want to say  
there's guards, but . . . they all have guns.  
There's a guy sitting at a desk out in the hall-  
way. He's in the hallway at a desk.

#66: Where is the hallway?

#1: It runs out of some of the rooms.

#66: All right, fine.

#1: There's no gun. I don't see (not audible).

PAUSE

#66: Are these rooms opened or closed?

PAUSE

#1: They're . . They're . . . white rooms.

PAUSE

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+15 #1: There's . . . some kind of a . . . people in a room, end of the hallway. Its like a . . . break area or something. There's maybe five people there. They're dressed different.

#66: Different than what?

#1: They're dressed different than the (not audible) guard. They're wearing some kind of a black shirt like a uniform shirt. There's emblems, there's insignia or something on the shirt. But they're not, they're not a military shirt.

PAUSE

#66: Are they armed?

#1: Some of them are. Two of them are.

PAUSE

They're wearing hats. Its either a on, half-on hats. There's . . . more people in an office there too. Then . . . the rooms and a hall.

PAUSE

I was standing by the . . . standing by the stairs. I'm on the . . . third floor by the steps. There must be a fourth floor. The stairs go up. Must be a fourth floor.

PAUSE

I would say. . .Holland'ssitting in a room. By himself. Just sitting.

PAUSE

Sitting.

PAUSE

Just a bed and a . . . . a . . . some (not audible). Think there's . . . a stool or chair without a back. There's . . . . white walls.

#66: Okay, where is this room now?

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#1: Its by a hallway. Hallway's like a very light green or . . . . There's neon. . . neon lights in the hall.

PAUSE

Get a . . . strong impression that. . some kind of a . . . correction place or something.

#66: Move outside of the building and describe as best you can from the outside the size of this building and the surrounding area.

#1: Hmmm.

PAUSE

This building is . . . connected to a smaller building. Maybe . . . . 75 feet long. Its three stories tall. Buts its across the . . . . I felt courtyard or a . . . more like a parking area.

#66: Okay, from the . . .

#1: area.

#66: Okay, from the outside, you're saying this looks three stories tall?

#1: Yes. Its across from other (not audible) building.

PAUSE

There are other buildings on the left. This is on kind of a street corner.

PAUSE

And . . . the main street goes into the heart of the city.

#66: Okay, stick with the building now. Give us some better descriptors of the building.

#1: There's . . . some kind of . . . decorative stone columns, with like lines, vertical lines, by the door. Appears grey. The building is grey stone.

#66: Okay.

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#66: How many entrances to the building are there?

#1: I only see three. The one on the side and there's one on the other side. And there's one on the end.

PAUSE

Kind of a . . . (not audible) the door.

PAUSE

#66: Describe the street that's in the front of the building. Describe the size of the street that's in front of the building.

#1: In the front's center parking lot.

#66: All right.

#1: Then its like . . . Its a . . . Its a mixture of concrete and asphalt. There's . . . a side facing the road. Its . . . its got two heavy doors.

PAUSE

No windows on the ground floor on the street side.

#66: Okay. What activity is going on right now in and around the building?

PAUSE

#1: Very heavy traffic along the roads (not audible-ambient room noise). (Not audible) its got people walking . . . . By the end of the building its people walking.

#66: Okay.

+25 #1: Wait. Wait a minute.

PAUSE

There's a . . . trees, very large trees by the road. . . by the road side of the building. And there's . . a asphalt turn-around in front of the decorative building. Its an old driveway.

#66: Okay.

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#66: As you're looking now at the outside of the building, as you focus your attention now on the building, ask yourself, "How do I find this building?" Ask yourself, "How do I find this building?"

PAUSE

#1: Very center of the city - the very . . . the very heart of the city. (Not audible - room noise). (Not audible) the road that goes . . . . to the right. . . about seventy degrees from the center of the wheel.

PAUSE

Maybe . . . two kilometers (not audible) to this building. . . next to the decorative building. (Not audible) its (not audible) the Iranians don't like. I don't understand that.

PAUSE

This . . . section of the city is not liked by the Iranians. I don't know why. Its a feeling I got.

#66: The section where the building's located?

#1: Yes.

#66: Okay, is this . . .

#1: Oh. . . strong, repugnant feeling I got when I was looking. . . at the road going through this area. . . . Iranians don't like it and I don't know why. Some work there (not audible).

PAUSE

#66: Okay. . . . Any outstanding terrain features that looking down at the building from several thousand feet up that would help us locate this building.

#1: Hmmm.

PAUSE

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#1: The decorative building looks like a . . . .  
a big E with a period in the center. I'm not  
sure I understand what that means.

PAUSE

See two courtyards behind it. And they're  
framed. Framed courtyards.

PAUSE

Decorative building is the key.

PAUSE

Its a landmark.

PAUSE

#66: Okay. I have no further questions about the  
target. I'd like to provide you the opportunity  
at this time to add anything that you would like  
to add.

PAUSE

#1: I just . . . I got a very strong . . . . sense  
of dislike or . . . a more . . . more repugnant  
feeling for this whole section of town. I don't  
know how to qualify that. But I think its very  
important.

That's all.

#66: Okay.

PAUSE

I'd like you now to draw those perceptions that  
you've had.

PAUSE

#1: I don't think I want to move.

PAUSE

I had a terrible time concentrating on this  
session #66.

PAUSE

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#1: I don't know why. (Not audible)

PAUSE

Kept drifting away from the target here.

PAUSE

What was that?

#66: Do you think your imagery is valid?

PAUSE

#1: Yeah. But there's . . . the building that these hostages are in is . . . I'm pretty sure, fastened to another building that's smaller. But, I'm not entirely sure whether or not that's completely accurate. Say that. It is in a long line of buildings, approximately the same size. Its on a street corner and . . . its very much related in some way to this decorative building. Like its a compound of buildings that represent some official function of some sort like its a . . . like this building is the functional part of this entire complex of buildings right in here.

#66: Okay.

#1: As far as their function . . .

PAUSE

And I keep seeing the differences between the decorative building and this building, I keep seeing a dividing parking area. When I look at the overall overhead view of the way that the buildings are laid out, I'm not sure if this is like off the one end of the E or off the actual end of the building. You know, its actual position in relationship to the decorative building is difficult. . to ascertain other than the fact that its right next to it. Its kind of a confusing . . kind of a confusing thing.

PAUSE

So, on Page 1, I guess I'll do a picture of the interior and just work out from there.

#66: Okay.

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#1: Getting an impression of a . . . this building being fastened to a smaller building like this. This larger portion being flat roofed and the attached portion is not flat roofed.

PAUSE

I sense on the third floor there's stairs about like here that go up.

PAUSE

Stairs that go down. And at this portion of the wall is like a . . . a corridor that goes like this. And that this area is all open here. Over in this area. Its all open here. Its like a . . . desk or something. Here. I think there's . . . a lot of small rooms in a row down this corridor. Its like a dormitory type effect. And I don't. I don't get a strong impression that these are cells or anything, that they are used for some other reason, but I just get a . . . there was like 10 or 12 of these and about the first eight, which I'll mark with X's, are occupied by hostages.

#66: Okay, when you originally described them, you said they were like cells and then you kind of kept exploring them and then you said well they're really not cells.

#1: Right. I don't know how to explain that.

#66: How were they furnished?

#1: Very, you know, a small table, or a stool or chair that doesn't have any back or arms, a stripped bed and essentially that's it. From what I can see. I was for some reason, I was particularly interested in finding a mirror in one of those rooms and I don't know why but I was unable to find a mirror and I don't know why I had that distracted interest. . . in finding a mirror.

#66: Okay.

#1: So . . . you know, I just have, there's something like scratching in the back of my mind here and for some reason I had an interest in a mirror and I don't know if that. . . didn't notice if there is some kind of glass in the doors or what, you know, but its a one-way or two-way glass of some sort. Observation type

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room. Its like if you were to go into a hospital and say okay, we're gonna take this whole floor right here and we're going to put on locks and heavy steel fire doors to all these rooms and we're going to call this now a detention room. Or a detention floor.

#66: Okay, so were these rooms locked?

#1: Yes. They were locked with slide locks from the outside. Heavy bolt slide locks.

#66: And the doors were . . . What were the construction of the doors? . . . When you looked at them?

#1: Just metal. They didn't appear to be, you know, heavy. I would call them fire doors more than I would cell doors.

#66: Okay.

#1: I think that's the flavor I'm getting. . . from this. You know, its the way the thing is constructed. For economy reasons, it would make a fairly good cell. If you had the people and they were close (not audible) observation. But would not normally be used for a cell that holds prisoners.

I have a strong feeling that this is some kind of a . . . this building has something to do with a correctional institution, but . . . not a prison.

#66: Okay.

#1: Correctional institution. Its almost like, you'd never have prisoners there permanently. It was like a holding area or something but not really police associated. Well, that's not really true.

#66: From your diagram right now, I didn't want to interrupt what you were saying before, from your diagram before, what you have right now, I can't tell which side the doors to these rooms are in relationship to the stairway.

#1: Okay. I'll just put the doors in here.

#66: They're on the stairway side then?

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#1: They're on the stair - the desk side, where this guard, and I'll put a "G" in guard, is sitting. Call him a guard, but I don't sense he's armed.

PAUSE

That's kind of strange. Down here was like a room in this corner that had some people in it.

PAUSE

And they're sitting like at a table or something. Its like a break area of some sort.

PAUSE

These are also guards. And . . . two of these are armed.

#66: Now, you were saying before something about, this is like a correctional institution, but not a prison. .

#1: Right.

#66: And police oriented.

#1: Well, no. This sort of confused me a little bit.

PAUSE

You know, I have an analytic problem here. I have a personal desire to say, Oh yeah, this is police station. And I think that's analytic because of what I'm remote seeing. And, I would be more inclined to say that its got the flavor of a correctional institution but I wouldn't jump to conclusions and associate it with the police. You know, I feel like that would be analytic for me to say that.

#66: All right.

#1: And I don't want to say that. But I do see that these guys that were in here are wearing some kind of a uniform shirt. Maybe its some kind of an adopted uniform or something for their particular brand of nationalism or something. I don't know. But, its a dark shirt, like a very, very dark brown or black shirt and there's some kind of

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emblems on the shirt but they don't appear to be military type. They appear to be a lot more complex and that may be an Iranian form of military emblem, but I don't associate . . . I personally don't associate . . . .

#66: Would it be too much for me to suggest that those might be police uniforms?

#1: I don't . . . I don't . . . I don't know. It seems like I would know if those were police uniforms and I'm not getting that. You know, I'm not remote viewing that. You know, I'm not . . . .

TURN OVER TAPE

I'm not sure I want to say that sort of thing. Its just strictly an analytic problem. Its probably better if I don't.

#66: Okay.

#1: This. . This building. . . Oh, incidentally, let me draw arrows here. This side faces the street.

#66: And you called that the side door.

#1: Side door, yeah. And this side. . faces a courtyard. I called it a courtyard but its not hemmed in on four sides. Its like an open end this way. I sense there's light that I can get a whole lot of light out of this area and that that was . . . that's an open end. And the decorative building was this way.

PAUSE

#66: And where is the front entrance to the building?

#1: Right . . .

#66: You perceived as the front?

#1: That's. . that's . . the front. The front. And I sense that there was an end door here.

#66: Okay.

#1: For some reason, this attached building, this little building, I just have no use for. You know, like its not a function of this overall

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complex or enterprise or whatever you want to call it. This side that faces the street, I sensed a large walk with some very large trees lining the street. This being a grassy area.

PAUSE

I just sensed there'd be some large trees here along the street. This being the street.

And incidentally, a large street, with . . . cluttered with traffic.

Down here this turns the corner and this is a small street.

And its a lot quieter. I sense like there was people walking up and down here.

#66: On the small street?

#1: Yeah. On the small street. But not on the large street side, because of a lot of heavy traffic over here.

PAUSE

And . . . the doorway. . .

#66: Did that large street continue on?

#1: //The large street's that spoked thing that // comes out of the center of the city.

#66: Yeah, but you have it turning to the small street, am I . . . ??

#1: Oh. The large street. Yeah, the large street goes on by.

#66: Okay.

#1: Goes right on by. The small street's a left hand turn off the large street. Although, I don't remember seeing another side, you know, another end of the small street going in the opposite direction.

#66: Okay.

#1: Its like a "T" intersection where the small street hits the large street.

Page 2. The doorway appeared to be just a standard stone block square doorway.

And there appeared to be double doors. . . maybe one step. Very simple entry way.

#66: This is the side entrance you're drawing now?

#1: This is the front or the courtyard entrance.

#66: Courtyard or front entrance, all right.

#1: Yeah. And there appeared to be, on both sides, some kind of a . . . just a section of column like a column you would cut in half and glue up against the wall. Two decorative column shapes coming down like this. This was kind of . . . design up here. An oval of some sort. Street indicator or something. There was some kind of design in this oval.

PAUSE

Now essentially as the . . . . .  
And I sense that . . . there were windows on this side of the courtyard but on the other side there were no windows. Courtyard entrance.

#66: Okay. It would be appropriate time for me to ask you now to discuss the confusion between the three story/four story building.

#1: Well, . . . outside looking at the building, I get the impression of three floors of windows and a flat roof. Inside I get the impression of being on the third floor but with stairs going up like to another floor. Also, inside, on the third floor, I get the impression there are no windows. So . . . you know, that's . . . I know that's very confusing, but that's the impressions I have. And you know, I could analytically attack that and say well, inside maybe I'm counting a basement and outside I'm not. Or inside maybe there's another floor in the attic. Which of course, I'm not seeing because of a flat roof. You know and there's . . . I don't know how to explain it.

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#66: Okay, that's fine.

#1: That's essentially the feeling that I'm getting.

Page 3, well I'm not going to . . . the other door, I'm not going to do, because all it is is just a square front and just two very large heavy wooden doors facing the street side. And the wall was bare all the way down. Grey stone. No windows. . . on the street side. On the ground floor anyway. The . . . Page 3, the front of this decorative building I get the impression is like an arched or semi-arched kind of entrance with the you know, the decorative white stone work like . . . this with a . . . fancy steps. . . in the front. As well. And they're recessed in here. And its like another semi-arch and there's big double doors in there with more of the, you know, the stone work or whatever in here. And that the face runs through the square section of the face like this, drops back a little bit and then the wall comes in this way.

That sort of thing with a big oval driveway. And this being a street out here. And that there's, you know, this portion, goes up to the top of the building.

#66: Okay. Write decorate building next door. Or something or other.

Do you feel that there is some connection between the decorative building and this other building?

#1: Yeah. Yeah. Like . . . there's some shared function. You know, like if this would be Department of Agriculture, that would be Department of Internal Rice Growers or something.

#66: Okay.

#1: You know, there's some functional connection. And . . . looking from the very top, I get this impression that there's this main road and this little road. . and there's this rather large grey building here.

Now, I'm not sure about the positioning of this decorative building, but I'm getting, I'm getting like the impression that its like this. The shape of it, I'm fairly certain of.

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- #1: It looks like a giant "E". And there's like a period in the "E" on the decorative front out here in the driveway.
- #66: Okay, now, before you said you had trouble really orienting the decorative building to the grey building as to how the "E" might be turned or how they ??
- #1: Okay, let me explain that.
- #66: Okay.
- #1: There's a row of buildings, incidentally, that go this way.
- #66: Okay.
- #1: I don't know if they're associated or not. This courtyard for some reason, I feel like its boxed. These 2 courtyards. Okay, the reason why, is I sense an open end to the left, okay. . . when I'm looking at this courtyard. And I sense it being closed in on the right so I don't know . . . If this grey building's positioned like this like this in Page 4, which I for some reason I feel like is appropriate, that its positioned like that - or, let me give you some variations on Page 5.
- #66: Then Page 5 will be a variation.
- #1: A variation of the way that that might be positioned. There might, in Variation A, the "E" shaped building might be like this with the grey building on the end.

PAUSE

Sharing . . . like a common rear courtyard. Or, in Variation "B", it might be that the "E" shape building is . . . this way. You know. (Not audible) or whatever you want to call it. But, the thing that I think is important, okay, there's . . . I think that the . . . the . . . "E" shape of the decorative building's important. The shape of the grey building is important. In the fact that in every case, the grey building on the smaller connecting end has a row of buildings going out from it.

PAUSE

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#1: I think that those are the three important characteristics here.

#66: You're not sure about the orientation. . .

#1: The orientation of the building I'm very confused by. But there is a courtyard separating the two.

#66: Okay.

#1: And I don't know why I had the confusion. And the courtyard and the "E" shape building appears to be fairly boxed. The "E" shape building, incidentally, is very large . . . where the gray shape building is perhaps a fifth the size of the "E" shape building and that there is a cluster of buildings there and that the buildings represent some general sameness of function.

#66: Okay.

#1: And that these aren't cells that these guys are being held in but some kind of a converted detention area of some sort. That's essentially it.

#66: Okay.

#1: Oh! And, I want to reiterate, probably that the strongest part of this whole session that doesn't make any sense at all to me, was maybe of importance, is that the general Iranians have a dislike for this section of the city for some reason. Almost a repugnance, like maybe its not a moslemic area of the city or something. There is one other thing.

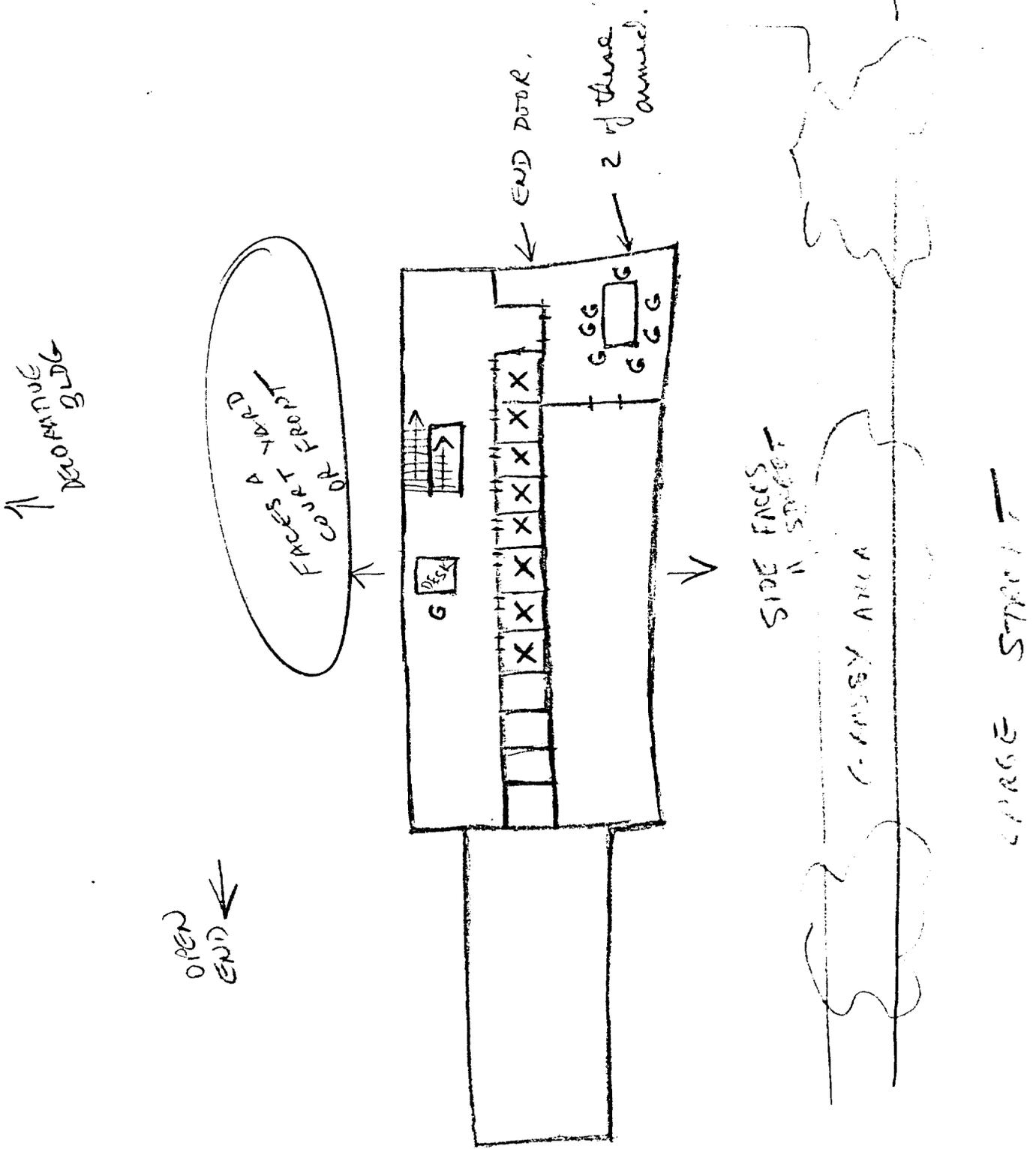
Page 6. To get there, I feel like you have the center, or the heart, what they call the heart of the city, and that there's spoked roads going out. There's like five major roads going out. And that this road where the arrow is is the one that goes to this facility and its like seventy degrees from Northern section of the city. And you know how my directions are.

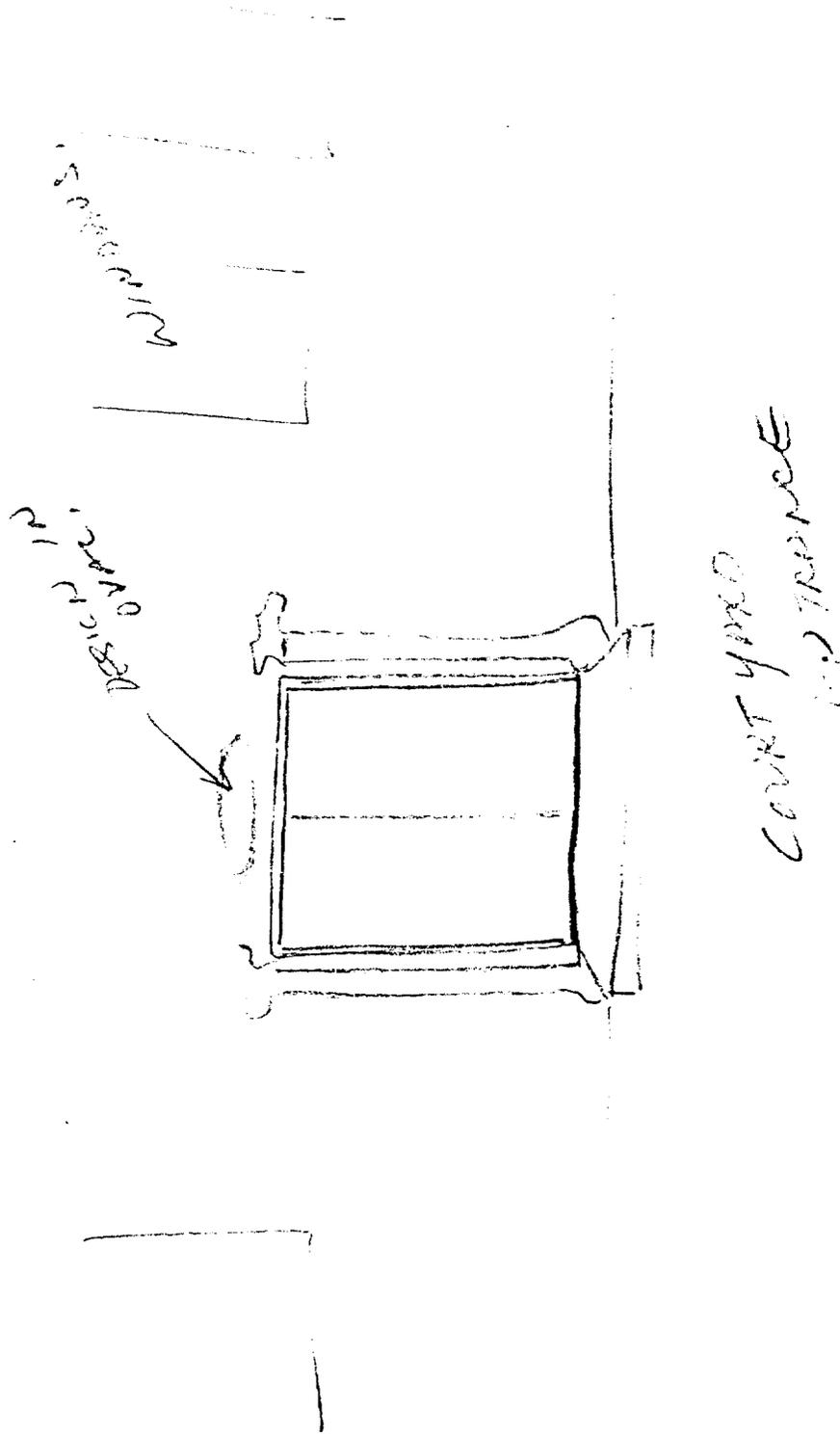
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- #66: Okay. Because I've noticed in what you've indicated there the thing that you say is 70 degrees is actually less than 25 degrees. No, I supposed that's right. 90 degrees would right angle and the 70 degrees is okay. Yeah.
- #1: Yes.
- #66: Okay. Is the . . . If there are, in fact, in the city, angular roads as opposed to square road construction, is the road, the major road that you've drawn by the building there - is that an angular road?
- #1: Yeah. The major road's an angular road. Its a primary road tributary road going straight into the heart of the city.
- #66: So, if in fact there are angular roads that cut through the city as opposed to, you know, typical square block construction . . .
- #1: That is one of them.
- #66: Okay.
- #1: One of the main tributaries.
- #66: Okay.
- #1: So, that's it.
- #66: Okay.

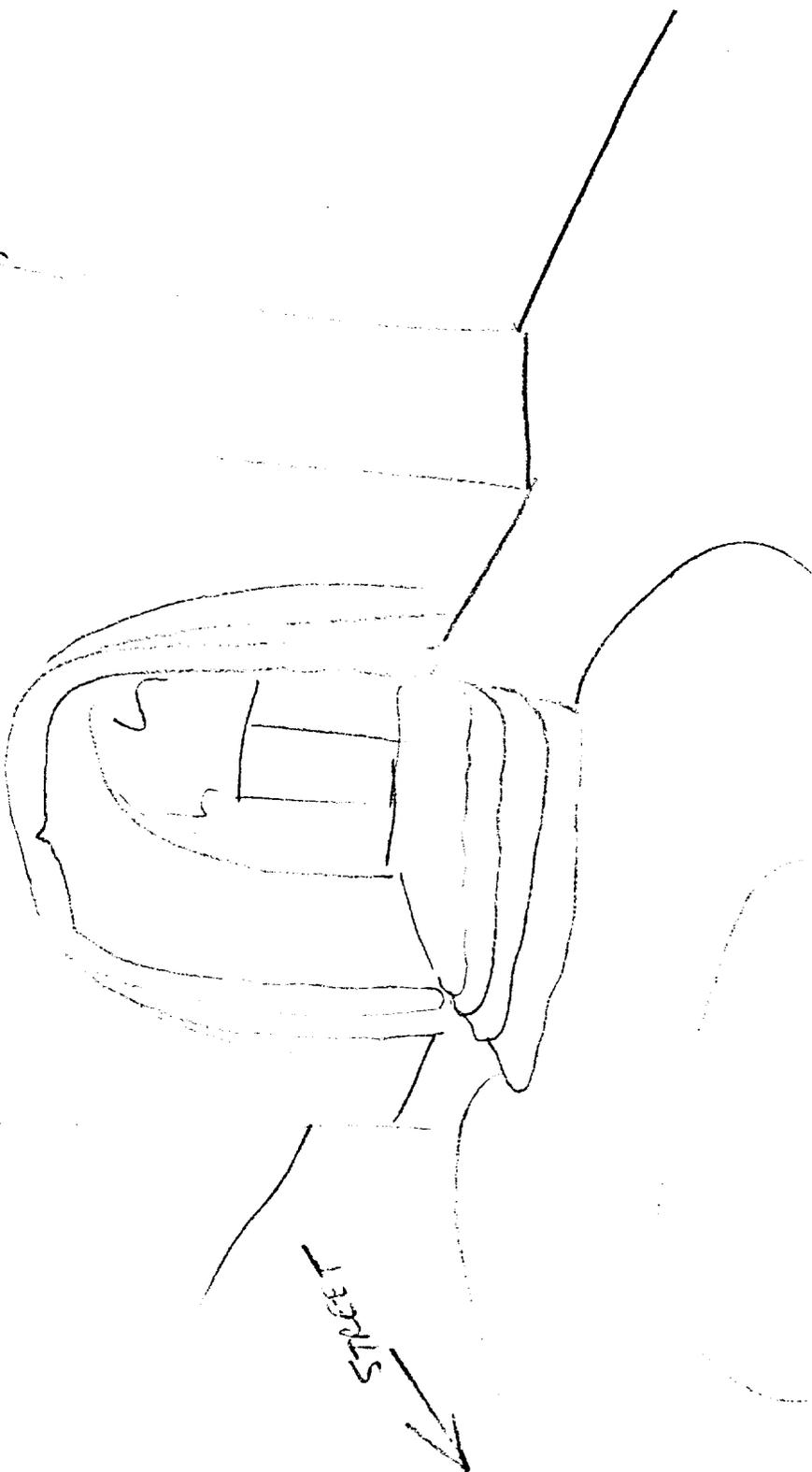
~~SECRET~~

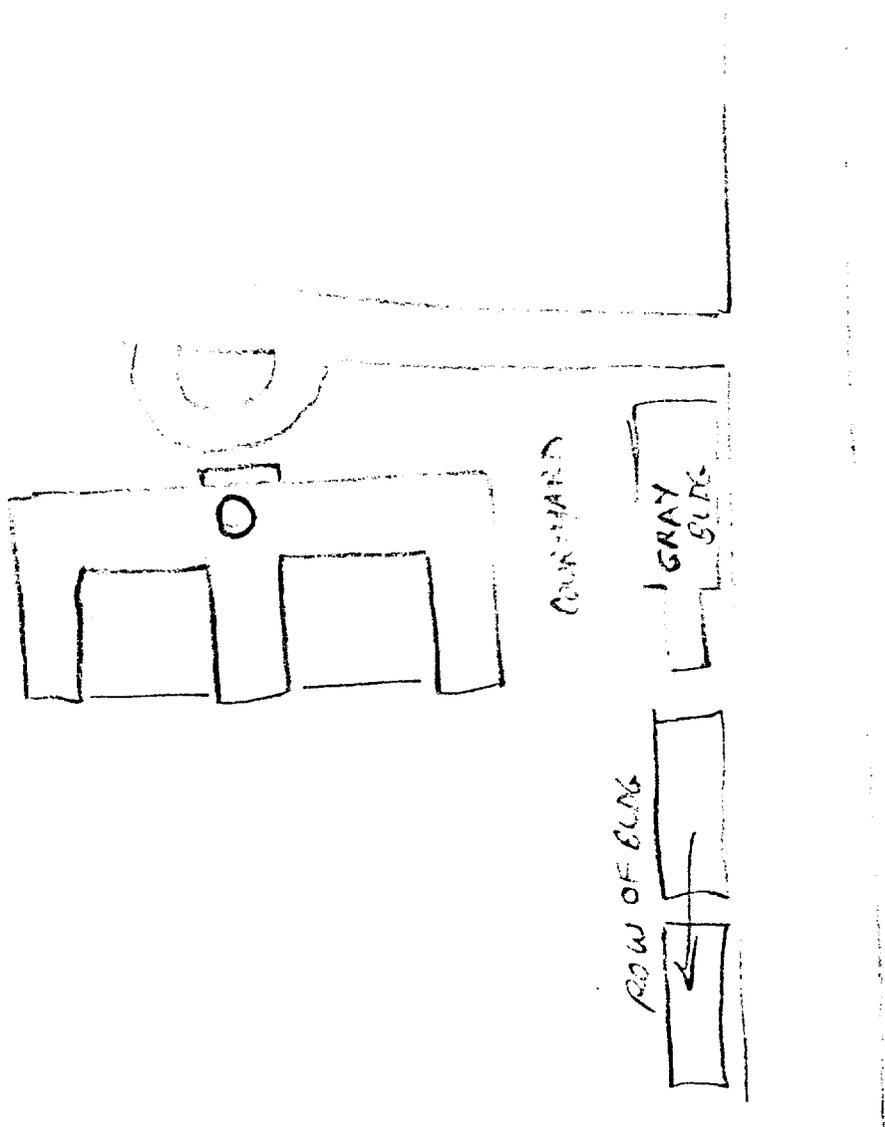
TAB



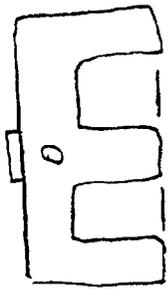


DECOMING  
OLD WEST  
1930s





(B)

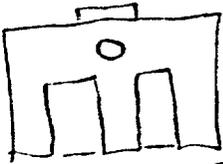


COVERED



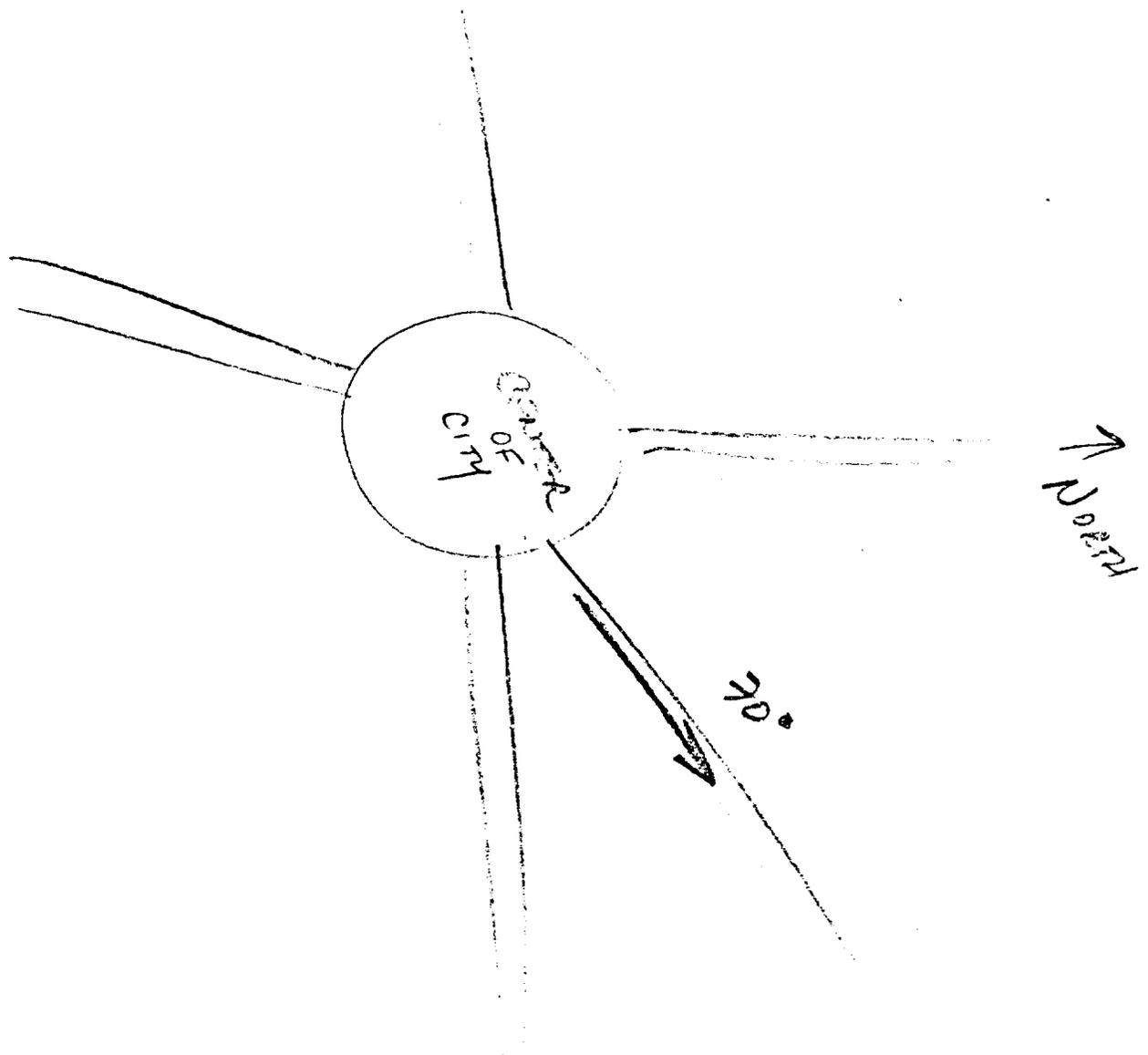
ROW OF  
SEDS. ←

(A)



COVERED





6

TAB

~~SECRET~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC32

1. (S) The remote viewer had been exposed to open source news media information and had seen overhead imagery prior to the session. He knew he would be working against the hostage situation in Iran.
2. (S) The following picture was the only information provided the viewer at the time of the session.

~~SECRET~~

