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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH
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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CD-90

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, JJ, 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 Charles Jones and describe his surroundings. He described Jones as being located in a building near or in a market place. This area is near the center of a large city. The viewer opined that this city was Teheran, Iran. The viewer felt that there were three other hostage personnel with Jones. After the session he was shown photographs of hostage personnel and identified Duane Gillette, Steve Kirtley and Don Hohman as possibly being with Jones. The viewer perceived five guard personnel at this site.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-90

TIME

#66: This will be a remote viewing session for 1430 hours, 17 July 1980.

PAUSE

Relax and concentrate now. Relax and focus your attention on Charles Jones whose picture I have shown you. Locate Charles Jones and describe his surroundings to me.

PAUSE

+03 #01: The walls are round. There's...small building, and this is one storey, maybe two,..uh..there's two stories. It's got a curved shape to it. An S curve. It's like a row of, row of, it looks like a half-and-half building down on one side. Like shops in the front. The windows are..... are high, high windows.

#66: Tell me about Jones' immediate surroundings.

+05 #01: Dark, dark room...with..uh..with three, I think.....three other people. It's dark room, like dark, not wood, but... dark, dark paint. A brown or tan paint.

#66: What's going on here?

#01: Don't see any activity. He's, he's like laying on his back, and there's....two other people are eating. Looks a lot like the back room of some kind of a ship or something.

#66: What makes you say this?

+07 #01: Front, front room has stacks of cans. Some kind of silver cans. That's lower. This is like split level room. It's at the end of a alley or something. The road goes up to the front and it stops, and there's a room full of these silver cans, and this room is like upper from that...

#66: Describe for me the greater building in which this room is located, and the position of this room in the greater building.

PAUSE

#01: This is either..uh..like...it's either part of, part of a very large building that's got different parts or it's sandwiched between these curve, curved buildings.

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#66: Break that out for me.

#01: It's like curve, curved wall on the left...or curved building or something, tall, but it's curved, and there's one like it on the right.

#66: Go on.

#01: And, in the middle is this, it's just like entrance with cans, silver cans. This room is in the, in the back, upper split level part of it, but you can only, only get there through the room with the cans.

PAUSE

+10 #66: Who are these people with Jones?

#01: There's...uh... It's like two....two or....young....one of the young ones has a black beard. Neither, neither one looks familiar to me. I just...guy with the beard is fairly tall, and there's one like early, early middle aged, 38..... who is, is wearing like a T-shirt with some kind of writing on it, like numbers or something on a T-shirt. Like...oh..... he's clean cut, shaved....get a military impression with him. Like....thinking like a Naval officer or something..... Brown hair. Just a light flex of gray in brown hair.

PAUSE

#66: Are these people being guarded?

#01: Yeah. There's...two old, two old men...it looks like.... and,...three younger men. And, they're sitting at a tableno, it's a counter or a table or something, by the front, and there's the younger man, even, maybe teen ager sitting by the door. It's a lot of noise here. Like it's some kind of a shopping area or something. You know. Like a lot of activity.

#66: Tell me some of the noises you hear.

#01: Uh...don't hear any vehicles. It's like a lot of talking, and argumentative type of talking, like bargaining, and the clank of pans, like barkers, selling things. A lot of cloth fluttering in the front...like, it's like some kind of tents or overhangs down the wall on the left. Very congested.... away, away from this building. It's.....got a funny door or something on the front, like a lift-up kind of door, like a garage type of doorand then a regular door.

+15

#66: Okay. Move over, an overhead view now, and describe how this building is situated so that me might be able to locate this building.

PAUSE

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#01: Sort of V, V shaped and there's some kind of large T-shaped warehouse or something behind it that runs to the end, and there's a top on it like a T. There's a alley that runs around it that makes like a T intersection by the arm or the T of the building or warehouse. The market area or whatever it is going away curves to the left, and the both roads come to a...like a main road. Only you can't drive, you can't drive except on the main road. It's very close to the center of town. It's like I get a feeling for....like it's a special, special place to buy a certain thing. Like housewares or something. It's like things you buy for kitchens and stuff.

#66: This particular building.

#01: No. This market place that this building's buy. Like, you go there to buy a soap dish or something or a carving knife.

#66: If I wanted to buy a kitchen utensil I would come to this particular shopping area?

#01: If you were a native, yes.

#66: And, how about to this particular building. Why would I go to this particular building?

#01: I think this building is....like a trans-shipment building, like a receiving building of some sort. I don't think it has a function as far as the market area, but it's.....they are handling goods here. I almost get a....I almost get a feel for smuggling of some kind. Whoever these, these people are, they're dealing on the side, so to speak.

#66: Okay. I'd like you to return your perceptions now to the original room where Jones is. Your initial comments were something about a round room.

+20

#01: It's like...yeah.....

#66: Break that out for me.

PAUSE

#01: It's like there's no corners on one wall. It's..the walls are rounded. When I go outside to look at the wall, I see, I see a different section of the wall. So that the room may not be behind the cans, but they'd be front and left of where the cans are. That's all I, that's all I can explain.

#66: Okay. If I understand correctly, you have Jones in the room with 3 other people?

#01: Yes.

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#66: You feel that this is a group of hostages?

#01: Aha, they are.

#66: And, as far as guard personnel, you explained to me that you have..two older men,.....

#01: Two older men, yeah.

#66: Three younger men, plus a teen age type. Are these other men armed in some way?

#01: The three young men are. They're, they got their faces covered, and they're armed with.....some kind of rifle. They got..... they all got 'em at sling arm like....with the muzzles down.....

#66: Okay. Now, raising high up over this area, tell me more about the location of the building and the market, and the main street.

PAUSE

#01: The main road just goes to another main road to make a intersection in the town. Feel like it's in the extreme southwestern corner of the city somewhere.

#66: Okay. Before you said it was in the center of the city. Can you break out your raw perceptions?

#01: Uh...it's in the center, but it's in the southwest extreme edge of the center. Get a feeling like a box. You could say the center of the city is a box; this would be in the lower, left hand corner on a main road that kind of leads out of the city.

#66: Okay. Do you recognize this city?

#01: Yeah. I think it's, I really think it's Teheran. But, I keep getting this ball park or something that pops in my mind around here, but I don't know if it's overlay or not.

#66: Is it positioned in relationship to this area?

#01: No. It's just a flash picture of a ball park or something. You know. A stadium like thing.

+25 #66: Okay. I have no further questions; however, I'd like to give you the opportunity to comment on anything that you feel is important at this time.

#01: The neighborhood is predominantly a residential neighborhood. Small shops.....I don't see any industry, and I don't see any large modern buildings of any kind. An older section.

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#01: I don't see, but maybe every now and then a place over two-stories; three a maximum. That's about it.

#66: Okay. Let's prepare to draw the perceptions that you've had.

#01: I want to look at this street layout again, just for a minute.

#66: All right. Remember it so you can draw it for me.

PAUSE

#01: Okay.

#66: Okay. Let's prepare to draw.

#01: Okay. On page 1, I'll see if I can't draw the way I was seeing this place, and then I'll do like an overhead view, and I'll do what the interior of the room looked like..... walls wise. So, I'm not really sure if this room was actually to the rear of these cans, split level up or split level off to the left. Because of the shape of the walls were kind of changing. I got a feeling that there was like this wall on the left that would curve.....like that, and there was also one on the right that did the same thing. I don't know if this building is sectioned off or part of these walls (mumbling) walls. Like this made a little street like this, and there's a....it's like a door here, and this is your standard house type door. Here on the right there's like a....like some kind of cargo door, hatch type door, you know, like we would call a garage door in the states. Only it appeared to be a little smaller. And, the only windows I saw were like....right up here towards the edge. It's like these....four little windows, and they were barred. Feel like this was some kind of a holding or transfer point or something, and these tin cans were right inside the cargo door.

#66: How large were these cans?

#01: One gallon.

#66: Okay. We're talking.....

#01: Paint cans size thing, but they weren't paint cans.

#66: We're talking paint can size versus 50 gallon drum size.

#01: Yeah. Paint, paint can size. Now, these.....I kept getting an impression that down this way.....was a market. It actually started right here on the corner. You know. Gestalt type canopies. Like this.

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#66: So, I had to go down this little street here, to get down to the end to this.

#01: Right, and that these were carts loaded with stuff, and windows of shops and, you know, that these were other buildings or something, and....going this way, was alike a quiet street. This was all activity, and this was real quiet to the right. All activity to the left, Oh, and in the background you could just see this big warehouse roof, went down like that. That's what it looked like from the front. Now, from the top I got an impression of thislike flat sided V shape. So, I'm going to draw it here. I still don't know if, you know, it's actually part of the buildings on both sides if it's all one big building; I don't, I don't know, and down this way it was all different shops. And, sidewalk was only on the one side, and went down here like this. Now, coming of here was a....like a row of buildings or something that went like this, around that way..... These were like houses and shops, and then there was a road that went this way. Likewise, and all in here was carts and little shopping (turned tape over)

I'll put an arrow at the top of the page, and this will say view page 1. This is like a market area, and up here..... is this....main street, and this goes to heart of city..... and then here is like somehow or another this street's blocked here,.....I don't know if it's a wall or if it's poles in the ground. But, I got a feeling like it's blocked and you couldn't drive on it. And then, there's a street here comes out to the main street. Like this, and then goes this way..... And, then there's this warehouse that you can see the roof of in page 1, and it's shaped like a lopsided T. This.....

I'll put an X in a circle for the target building.

#66: Okay. On drawing number 2 then, the X in a circle is the target building where you found Jones, and....you kind of drawing the street layout here.

#01: This is more like an alley here. This is a street. I got a feeling like there's residential here..... And, again, this is the main street up here, and these are.....where I label buildings they're all mixed residential and small shops. And, the impression I had of the room is.....I'll draw the way the interior of the room looks to me. Because, I'm not sure exactly how it lies within this target building, but I had a feeling like.....uh.....there was a door, and through the door was silver cans. Okay. And, then the wall went like this.

#66: Okay. When we say through the door, do you mean the conventional door or the garage type door?

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- #01: When I say through the door, I mean through the room that the hostages are in.
- #66: And, you don't know.....
- #01: I don't know where that room is in the building. That's why, that's why I'm doing this.
- #66: Okay. You're saying remote viewing wise when you go into the building you find yourself immediately entering the room where the hostages are, and you don't know.....
- #01: No, no.....yeah, yeah, remote viewing wise. If you physically.....okay.....if you go in the entrance door of this building, the first thing that I see is a room full of silver cans, and that's where the guard types are sitting, and the two old men, and there's a teen age kid up by the front door. Now, I don't see any ways out of that room for some reason, but I feel like split level to that is the door to which you can access the hostages. Now, the best I can do from there is describe the hostage room as I see it from inside. Which has got an S curved wall which really throws me off, because I don't know how that fits the building. Which is why I have to draw that separate.
- There's an S curved wall that goes back like this to a blank wall, and I get the feeling like.....
- #66: Okay. So the drawing in drawing 3, then, is interior to the building itself.
- #01: Yeah.
- #66: And, this area out here to your left is the room or area that you would first enter where the silver cans were, and the room where you're depicting now is the room where the hostages are. You haven't drawn the rest of the floor plan?
- #01: Right. No, I can't do that because I don't know how it works. All I'm saying is there's silver cans right outside the interior of the hostage room, and there's silver cans right when you enter the entrance door to the target building. Now, there may be silver cans all over this building, and that might be what's throwing me off; I don't know. But, the walls are S curved interior wise; there's no sharp corners. And, there's like.....there's like two sleeping cots or beds back here. I think they're cots. I wasn't getting the feeling of being very high off the ground or being, you know, very nice beds or anything. They're more like cots, and I had the feeling the.....he wasn't in.....he...uh..two young guys..... were.....I'll use Y for young.....two younger hostages were on those cots. I had a feeling like he was right to the left as you enter the room, and he was just laying his.....

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- #01: What's his name?
- #66: Charles Jones.
- #01: Okay. I'll say Charles. Charles was just laying on his cot, and reading. And, one of the young guys, I think, was reading. You know. It was like they were just kind of laying around not doing much, and there was another cot, right here. That was the, the military...uh...navy type. I don't know why I say that, but that's what it feels like, and the rest of the area was just chairs and a table. Some boxes and things. I don't know what specifically. Just clutter. Clutter over in this area.
- There are windows, but I don't know how many, and I don't know what kind, but they were up very high, and there was windows on this side. You know.....small.
- #66: Okay. You say, you say that....let me see if I can go through this with you again. Do you enter off of the street into a room of cars where the guards are?
- #01: Right.
- #66: Then you have a feeling of split level. My question is, do you go up or down?
- #01: You go up. Very definitely go up.
- #66: You must go up to get to the hostages?
- #01: Yeah. And.....reason why I say split level is I keep on.....my left hand keeps telling me it's one storey and my right hand keeps telling me it's two stories. That's sort of a feeling I get whenever I get split level. You know. Off-set rooms where one is higher than the other, and that's the feeling I'm getting here. The gestalt I'm getting. So I just know that's probably split level. Anyway, that's the way that room looks. Do you want a picture of the roomwith the guards?
- #66: Okay. If you can draw it to a smaller scale, maybe you can put it all together.
- #01: Well, no, I'm not going to be able to do that. Because I really don't know how that fits.
- #66: Into here.
- #01: Yeah. The hostage room fits into the target building. So, I either find myself in the hostage, okay, working at the hostage room, or I find myself in a room with the guards looking at that room. But, I don't find myself walking from one to the other. So, I don't know how I get there.

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#66: Not know how they fit together?

#01: Right. I don't know why that's happening today, but that's.....and.....this one's like this.....garage type door. I get a feeling like there's a very large table here, and you got these two old....call 'em G, sitting there. You got T teenager sitting there. You've got the X in the circle; you've got one young guard there, and you've got two young guards back here. Only I just know they're there. I can't tell if they're sitting or standing.

#66: Okay. In drawing 4 then, the 3 Xs indicate the guards that are armed. The two Gs indicate older gentlemen; and the T indicates a teenager; and the little circles are the cans.

#01: Right, right, right. and then there's these cans just piled all in the front here, and I don't know what they are, but I think they're hot. You know, I get a distinct smuggler feeling when I see these cans. Like maybe these guys are guards by day and smugglers by night. You know. That sort of thing. Real shiny silver cans, you know; almost like this stainless steel that's real...you know...this sterile surgical type steel that you see in a room somewhere. They're hermetically sealed and they're...I don't know what's in 'em. I didn't really look. Just a very shiny cans.

#66: And, then your feelings, again, about this city that this is located in being Teheran, can you elaborate on that feeling at all?

#01: Yes. I just felt....yeah.....I just felt like...okay.... the main street, this being the area of hostages, okay, the main road went like this....ended downtown, and I get the feeling like.....that's not very far.....six blocks, you know, six city blocks, comes to a big U shaped avenue. It's like four lanes, and...uh...this is the main city, okay, and somewhere in there I get...uh...I'll draw it on the bottom right-hand corner, I get this picture that pops in my mind, like I'm looking at one of those giant stadiums. Get this kind of picture.

#66: Okay. Now, I'll ask you again, you don't know where this stadium is in relationship to those other things.

#01: No. I don't.

#66: Only that the picture of the stadium comes to your mind.

#01: Yeah.....It's round! It's not...it's not..... it's a more rounded oval than we would have in our...like our football stadium. It's more like a baseball stadium than it is a football stadium. You know what I'm talking about...the difference....the way out of the field.

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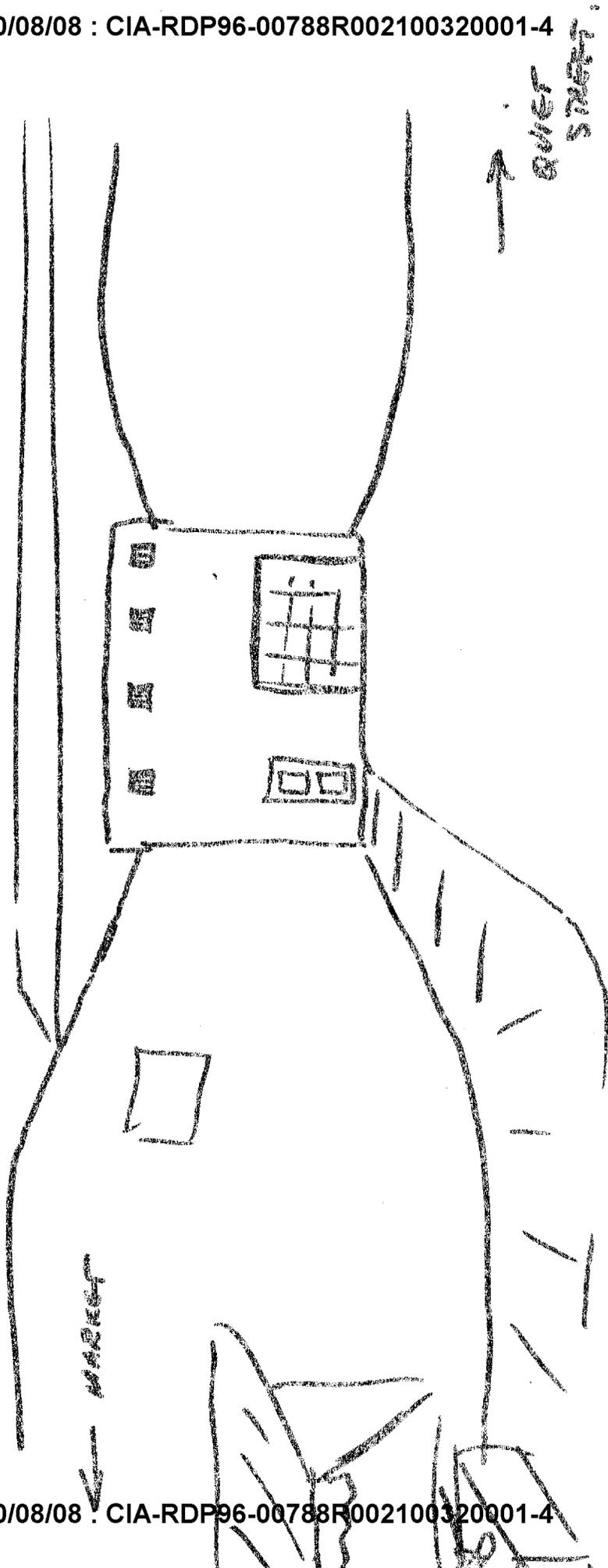
#66: Okay. Anything else you would like to add?
#01: Nope. That's all I got.
#66: Okay. That's fine.

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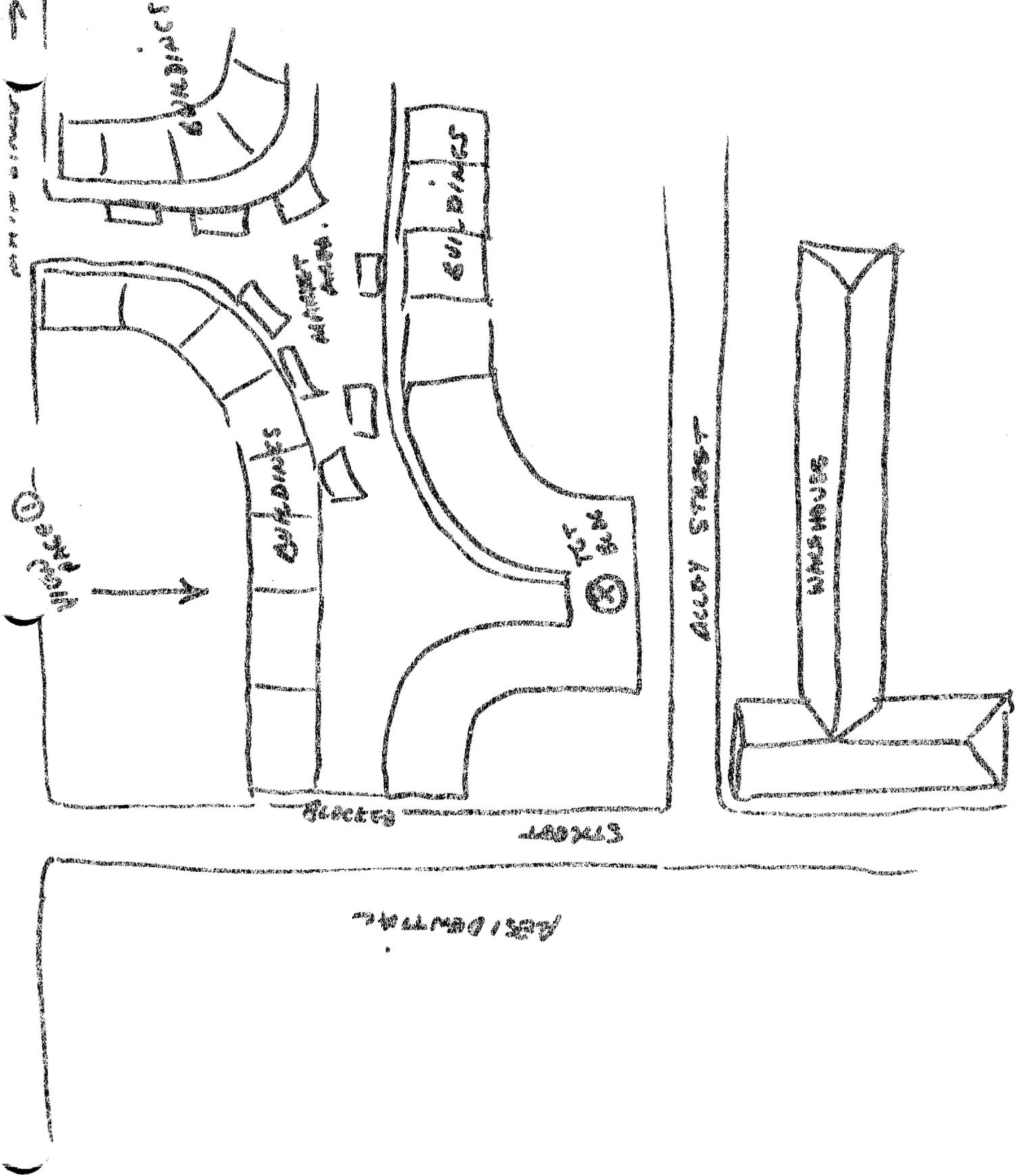
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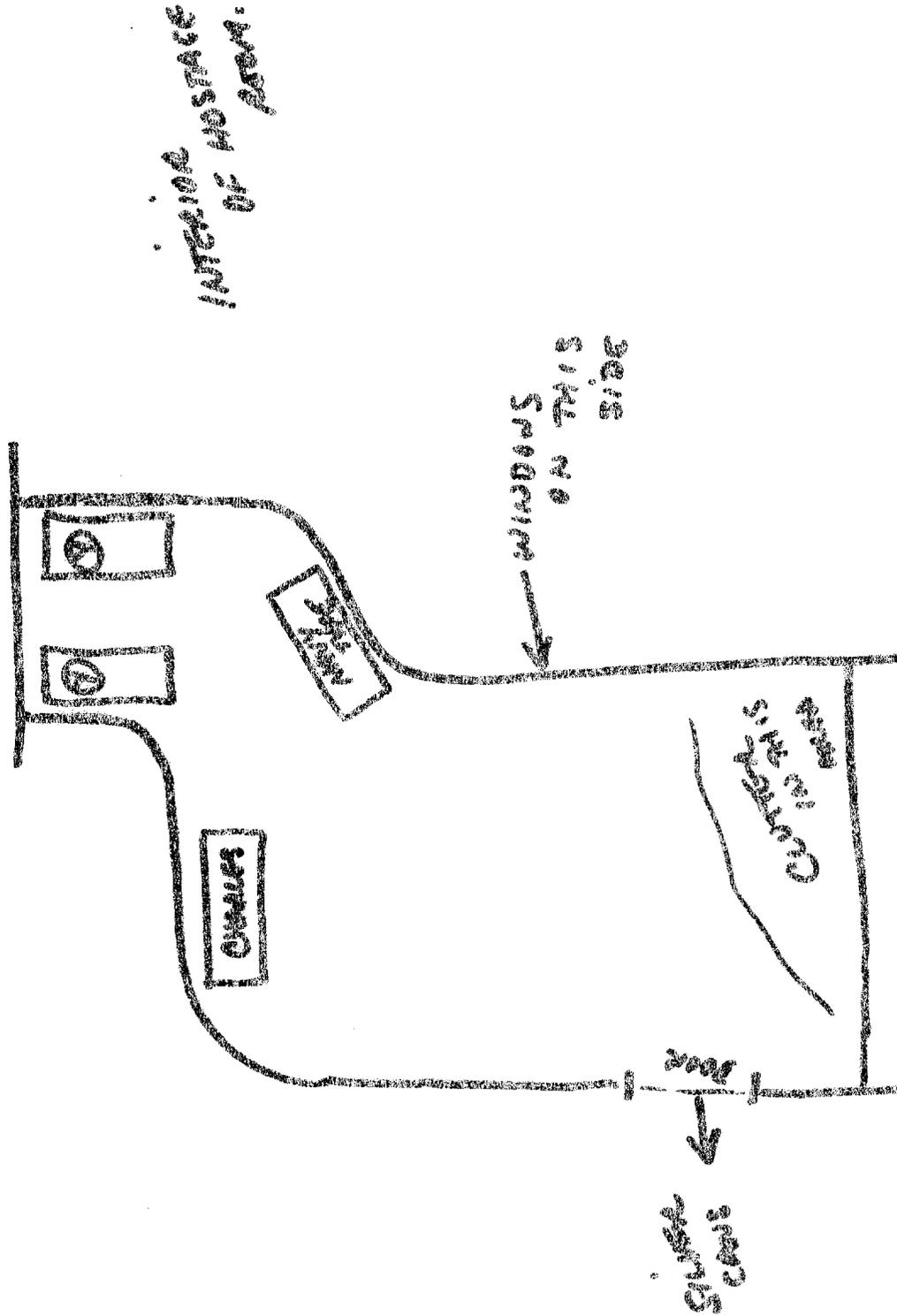
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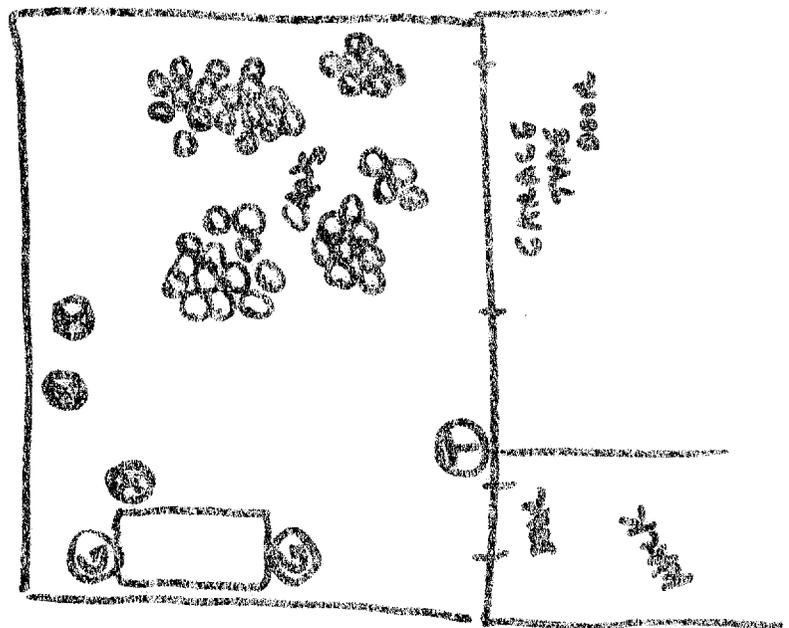
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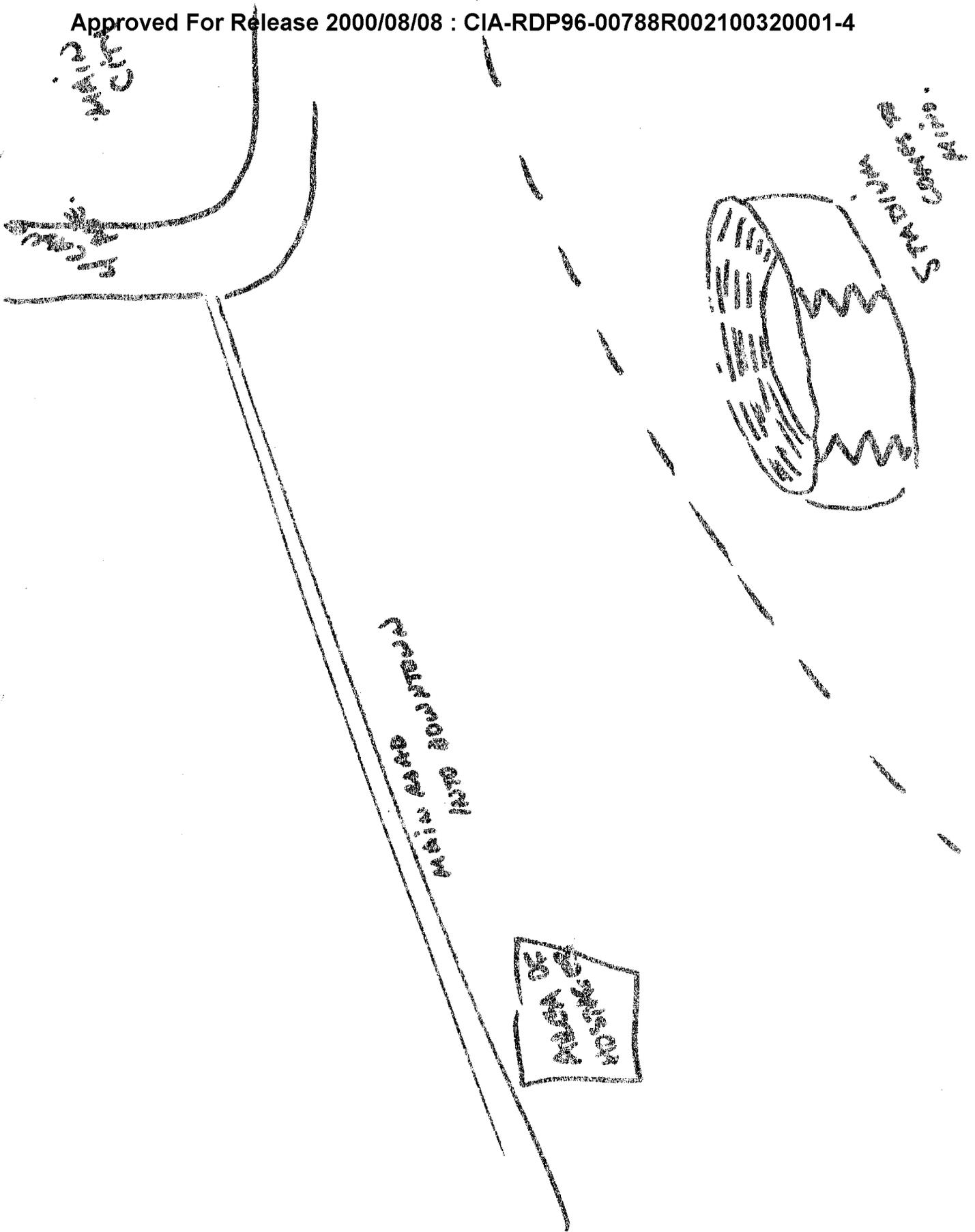


STATION
OF CITY









TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CD-90

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 Charles Jones. He was asked to identify Jones' location, identify any other U.S. hostage personnel, and to describe physical security at this location.

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