

**SECRET**

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED:051630ZJUL78

REVIEW ON: Oct 2000

**GRILL FLAME**

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-65

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 Thomas Ahern and describe his surroundings. The viewer felt that Ahern was located on the U.S. Embassy compound in a building which had a large square booth in the center of a large hallway and a curved balcony overhead. The viewer identified four other U.S. hostages at this same location. These hostages are Graves, Lee, Subic, and Blucker. The viewer also felt that physical security at this location has been relaxed somewhat.
6. (S/NOFORN) This remote viewing session took place concurrently with Session D-66.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-65

TIME

#14: This will be a remote viewing session for 1 October 1980.  
Mission time is 1030 hours.

PAUSE

#14: All right #10.5, the time is now 1030 hours. Your mission for today is to locate Thomas Ahern. I want you to describe his location to me, describe any other hostage personnel at this location, and tell me about the physical security at this location. I want you now to relax, relax, concentrate, focus your attention on Thomas Ahern.

PAUSE

+10 #10.5: Uh...okay, I'm under a roof feeling....a large room....door appears..uh..offset from middle of the room. It's more towards one end.....on the ground. I'm on the floor trying to find out what I got here.

PAUSE

+15 #10.5: I'm getting the....he is in the building that.....the stairs on the right, stairs on the right, and he is upstairs to the right. I'm there. He is.....in the lobby area upstairs, and.....and on the left side of the hall....ummm..... farther to the other end, but not at the end ....uh...like one square back from the end of thehall, left side.

PAUSE

#10.5: He is alone in the room.....go in bed right side drawing some blocks.....boxy thing by the door.....have to peek around it to see him. I'm going to go next door.....  
.....Give me a minute.

PAUSE

+25 #10.5: The.....man next door is a older man, glasses, widows peak, thinning hair on top. I can.....uh.....recognize him..... His bed is on the left. He seems to be sitting up. Fewer people in here than before.....

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PAUSE

#10.5: Up around.....uh.....feeling next door.....  
Wait a minute.

PAUSE

#10.5: I'll try again.....again.....ummm.....I keep getting  
a guy that looks like Abraham Lincoln, and the kid that  
looks like a guy I know.....Okay. I'll go to work on  
the guards.

PAUSE

+34 #10.5: ( Ummm.....got a walking guard upstairs. He.....walks up and  
down the heall. Has a.....automatic weapon on his shoulder,  
casually draped over his shoulder. He walks back and forth  
.....okay. I'm on the move now. I'm in....uh....overhead  
sitting area. There's only one guard in the hall. And  
+35 ( overhead sitting area was a rail overlooking the.....uh.....  
entrance to the lobby. Curved railing. Haven't got anybody  
up here. Guard leans over the railing and yells down in the  
lobby talking.....and he's talking right straight down.  
Sort of below of there is that box thing, I didn't see it when  
I came in, but it's there now.....got a couple guys  
( sitting there with.....uh.....feet draped up on .....uh...  
desk and he's sort of chatting then leaning over the rail.....  
that is.....uh.....some reason I'm not attracted to the  
other wing. )

PAUSE

+40 #10.5: Some feller's (phonetic) up here sitting room...not ch-cheap  
plastic dayroom furniture and overstuffed type thing.  
I'm going downstairs, and right through the center of the  
lower...okay...ummm...any (mumbling) square here.....  
It's got a table in front of it. And, it's got a door in  
the back of it and bullshitting with the people upstairs.  
I did not have the table. This is no table. There was a  
table somewhere around here, and uh, they are moving all.....  
darken in there.....security the least intent there than  
before, and right now, I want to say is this guy down at the  
end of the ground level floor hall, leaning against, leaning  
against the.....wall. He's not hiding. He's just  
sort of leaning against the hall sort of looking back up  
towards to the central lobby, and he's like down at the  
end which is the dumb place to be. Four guys. This is it.  
Now, Outside.....I'm still getting...ummm...I want  
to go out the doors and see what I'm.....uh.....and go back

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#10.5: .....and put myself in front of the desk.....

PAUSE

#14: All right #10.5, you continue to work as you're working. At this time I have to change the tape, which I will do as quietly as possible.

#10.5: Right.

#14: The tape has been changed. We are now ready to continue.

PAUSE

#10.5: HummmmmI'm in the place that's got the woods outside. Ummm....path through the woods. Think that's where I am. I think I recognize the building from before. And,..... uh....definitely less security than five, six months ago, because I think there are fewer people here. It doesn't seem like this is the many people packed in here is to begin with.....but, I think I'm on the compound, and I'm in the place where.....some woods outside, and, you know, I could go back through.....uh.....other reports and find it. That's about it. Don't feel there's anybody outside like there was before. There were a couple of skulkers in the woods before, but there's none there now in the immediate area, anyway. There's none around here. That's about it for me.

#14: Okay. #10.5. Very good. You had a good session. End of session. We'll be ready for debrief in a few seconds.

#10.5: Okay.

#14: We are now ready for debrief.

#10.5: What do you want first?

#14: (Sigh) Let's see.

#10.5: I'll give you the, I'll give you the downstairs lobby type description.....uh.....okay.....

#14: Sure.

#10.5: .....for identification of the structure.

#14: Yeah. And, and I believe in the same area, you were mentioning some kind of leaning over railing, box like thing, and.....uh.....

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#10.5: Yeah, that was like.....yeah, that was when I started looking for guards, yeah, okay. Uh.....okay, it's ..uh.. There is some funny box like thing there....this. ... It's as though the damn thing sits in the middle of the room. I don't know if I've made this up and carried it with me throughout this project or not, but there's something there like a booth that sits in the middle of the damn..... and, in front of this booth here, I've drawn the table..... and, I had the feeling during the session that there were two guards there, okay. Uh.....believe in the back, farther behind back from that booth is where the wall is, and that there is.....like that wall continues, and then there's something goes back like that. Hallway in on the left, on the left side.....ah.....on the right side is.....a straight up.....okay....straight up staircasing, okay, and there's the wall like that, okay.....and then in the background of that (scratching noise on tape).....on this level here, actually, I suppose it probably comes up a little bit more than that, there is the, let me see now, if I'm down a little bit, then the perspective would be.....there's this feeling of a.....you know, the overhang of the upper deck.....came in, in the background here, and then the hall goes off again. So, this wall continues on up, and this wall continues on up. This wall continues on up like that, and this wall continues on up and would make a bow (phonetic) in there, and that goes back like that, and there is a....uh....okay, I had this feeling of.....

#14: Yeah! We're done (Somebody interrupted session debriefing)

#10.5: Huh! Okay, ....okay, okay, and then down in under, and behind the stair, okay, so we end up with hall, hall. Throughout this entire thing, now, I've probably run against this target and recollecting, maybe four or five times or better in this project...I have never been in this end of the building. I have always been in the right end everytime I've ever been down there. I don't know if I can't go down there or if there's just nothing of interest.

#14: Aha.

#10.5: Windows across the back of the upper deck like that. Okay? And, then here, this is what I referred to as the lounge area upper deck, and this is a curved balcony overlooking lobby...central downstairs room.....front entrance is out of the foreground of the picture. I suppose if I did that..... okay, this damn box thing, I swear it's there. It's some sort of a booth or something there which be.....uh..... I forgot to put my microphone on, I apologize. I'm going to turn the..uh..turn the tape recorder down. You'll be able to hear me regularly now whoever is typing this or whatever.

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- #10.5: Umm..and, there's some sort of a rear door out of the box. I saw a guy walk out of there. Okay? The damn thing's been there. It's always been there, and I don't know if it's just some BS that I'm carrying with me through this project. Okay? That's sketch one. Oh! I'm sorry. Then there's a hall goes that way, and then there's a hall, okay.
- #14: Could you give me some type of overhead type sketch locating the rooms where you found these...uh...the hostages?
- #10.5: Okay. Okay. On sketch two I will draw the right side of sketch one.....It's on the left here is the lobby, and it's the upstairs lounge, okay. And, then, like back tucked back up like this..the booth..okay, and the table, okay. I think the wing is only five long.... I didn't get across the hall, so I don't know. So I go to those in...dotted lines, okay...uh...Ahern. There's some sort of a box here, and he is alone in bed. No one else, this is a...like a booth. I think this might be like a schrank.....
- #14: Closet.
- #10.5: Closet or a..uh..maybe a toilet type thing, and the door is like here. Okay? Uh...the next one down, I went down, I felt the bed was on the left side. I did not....I didn't have a feeling for booth, but then I could see him directly. Maybe there is a booth there. So, I'll dot that in. Okay? And, this is the guy that I will identify later, where the X is. Okay? Now, in the third room to the left, when I started, I started at Ahern, and I went, one and left one more. I had...I didn't get any room layout, but I had the pictures of the guy that looked like Abraham Lincoln, and the...a guy that looks like a guy I know. Okay? So, it's two Xs. I'll call that X-one and in this room, there's X-two and X-three. All right. And, I did not get a layout feeling. But, I felt that, I felt that Ahern and this other guy who.....the name Bob came to mind....(mumbling) session Bob was....they were alone, and then when I got into the next room down I had two feelings. Okay?
- #10.5: Pillar, pillar, and this is.....upstairs lounge. Is that what you need? Now, okay. I had the feeling that the guard which in sketch one is leaning over the rail BS'ing, was in reality a walker.....okay?.....The attitude there was much more relaxed, and the guard was walking up and down the hall, and he just, like had this automatic weapon. Like this. Un...FAN or FAL? I forget what the acronym is. Just sort of like draped over his right shoulder...and, he was just plodding along. You know. He wasn't at port arms..... always on the alert. You still got half a tape left here. Okay for two.

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#10.5: Now, the downstairs... In sketch two I've drawn the upstairs hall. Okay? And, on the upper part of sketch two let me draw the downstairs hall. If you want me to. It's just the mirror image, it's just a repeat of that. Except that in the downstairs hall there was only one guard as well. And he was like standing down at the far end of the hall, which I thought was a very dumb position. Because granted they could get anybody in a cross fire that broke out of that room, but they would waste each other in the process, because they'd have, they'd be shooting at each other.

#14: Okay, but did you have a feeling there were hostages downstairs?

#10.5: Well, no, I didn't have the real f-, I didn't see or feel any hostages down there.

#14: Okay.

#10.5: Okay. I didn't...I...by that time, by the time I got downstairs I was looking only for guards though. Okay.

#14: Okay. I think that's good enough.

#10.5: Okay, and the other thing about it is- for note in the debriefing- is I felt three significant changes, I think. The...the hostage density did not appear to be as extensive or as high level as my earlier sessions in this place. Earlier sessions I had the feeling that they were packed two to a room, and that all rooms in at least the right wing were occupied. But here there was like one, and- one to a room and didn't appear to be as dense...hostage population.

The other significant change is the guarding has become much more relaxed, possibly because of a lower density of hostages. But the guarding activities are, uh, instead of fixed tables where guards can fortify themselves and have clear fields of fire down a hall, they now have fewer guards and the guards, some of them just walk up and down the halls. Which makes them more vulnerable. Okay. But they've relaxed. That makes the guards more individually vulnerable. But they themselves have relaxed....

Huh, we gonna say three things. I think the third one that I would want to say is that every time again that I've worked against this building, or ended up in this building, I really have not been interested in the left wing. Okay?

And I'll...one more thing. Guard downstairs...leaning. Okay. I'll write two "G"s at the table. Two guards. The guard on the right may have a headache too. Uh...That's about it... Okay. What do we got now? Pictures?

#14: Um, I've got an overhead picture of the compound.

#10.5: You want me to look at that?

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#10.5: Well, yeah... Well, I'll tell you, what I will say-

#14: Maybe this is-

#10.5: -is it's the-

#14: confusion.

#10.5: Well, it's the...I, it's the one where when you walk out this door you walk through a thing in the woods. And you walk way- you walk down through the woods. I can identify it in another session. I can correlate these sessions for you. But I'd have to say it's building "A". Okay. Right off the top of my head the configuration and the nearness of woods leading to what I would expect to be a gate, is "A", the Embassy. Okay. But now that I am looking at that building in this manner, and that from the, from the wooded side looking at the Embassy, the right side is the right wing where the hostages are. On the second level. At least on the second level. Now there is some confusion in my mind as to whether I'm warehouse or Embassy. I'll state that. Okay. But I do not, I feel that the...well, I, you know, you've never, I do not know where I was before. So this is probably not the right thing for us to do.

#14: Right.

#10.5: Because I've never been told where I was before, so therefore-

#14: I just wanted, I just wanted you to get a spontaneous feeling.

#10.5: Yeah. Yeah, well the spontaneous feeling is automatically this long, elongated building with the square in it. That was the first place I looked at when you showed me the photograph.

#14: Good. And, uh, at this time I would like you to look through the photographs-

#10.5: Is there anything in here that you don't want me to see?

#14: Hostage personnel-

#10.5: Okay, then I'll just-

#14: -to see if we can identify some. Okay, we're ready to continue.

#10.5: Okay. So, moving from what's-his-name's place, Ahern's building, Ahern's room, I'm sorry. Moving to the room to the left, uh, was the guy that I said had white hair with the widow's peak. He was sitting up in bed. Okay. Uh, and

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#10.5: he had glasses on. Now in my identification process, here- and his name was Bob. In my identification process here I overlooked what's his name? Blucker. 'Cause he wasn't wearing glasses, I think, is the reason why I didn't identify him on the way through the first couple times. Um...I believe that they guy next to Ahern on the left is Blucker. And I believe he wears glasses, and that like they might be reading glasses that he just wears, and so that's why they're not shown on the photograph. Uh, okay, that's that.

The other, the other guy, what was the guy's name? I had pulled out Morefield.

#14: Right, [REDACTED]

#10.5: Morefield because he has the, essentially the same physical configurations, and he has a widow's peak, and he was wearing glasses. But his hair is dark, and he appears to me to be a younger man. Even though he has a full face, he appears a younger man. And he just did not fit. And as #14 can say, I went back through and through and through the damn pictures, you know, lookin' for the right guy. Okay.

Um, moving to the left one more room where "X2" and "X3" is on sketch 2, uh, the spontaneous images were those I've picked out here. The guy that looks like Abraham Lincoln is Gary E. Lee. Okay? Always pull him out. There's no way to mistake that. And Subic, who reminds me of a former close friend of mine. Okay. So I always manage to pull that out. I feel real firm about those. And this guy here, John Earl Graves, is there somewhere. And the reason he's there somewhere is that when I was working between the room with Blucker, and the room with, um, Subic and Lee, okay, I got, I got this, I was working, trying to resolve who the guy was in there, and the first image I had was the nose. That nose. You see that nose on Graves?

#14: Mm-hmm.

#10.5: It's inflamed and red, sort of bulbous. So, the- what I'm saying is the, that Graves is in there somewhere. Now he might be in the room with Subic. Okay? Or he might not be. But the bulbous nose and the full beard, there may be some overlap between the Graves and the Lee. One of the two of 'em are there and the other one might be next door.

#14: Okay.

#10.5: It's that bulbous nose. And I know what it's like to have that, 'cause, uh...it doesn't mean the guy's an alcoholic or anything, but it's a viral skin infection. And my father had it.

#14: Okay. Is there anything else, uh, you can think of for debrief.

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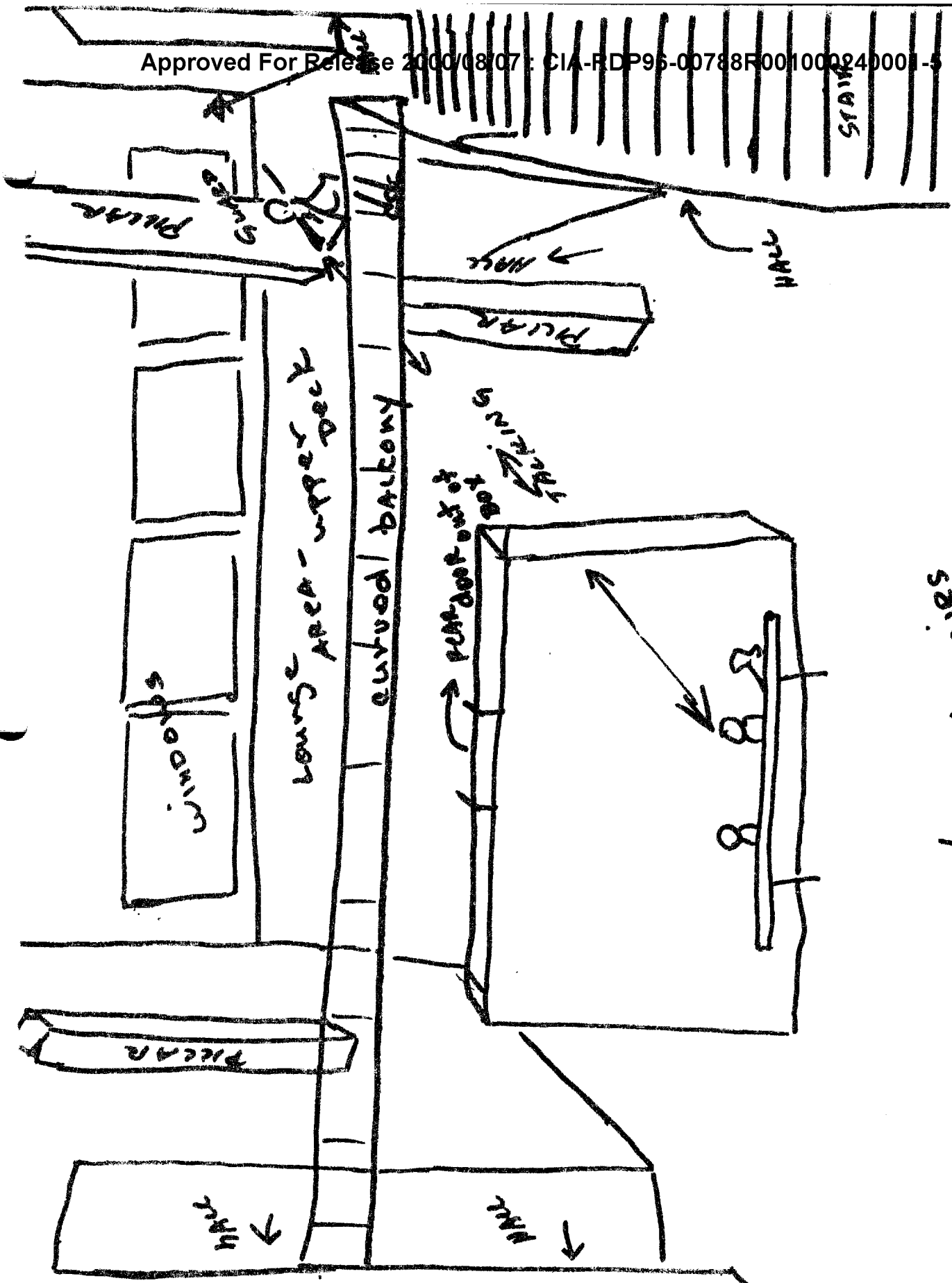
#10.5: Um, the only thing I'd like to add is that even the outside in earlier session, outside in the woods I had said that there were, in the lobby, two or three people watching eagerly out the front windows...of the place, in the main place. And that...outside, stepped out in the woods that there were one or two guards. These, these feelings and these imageries did not come through this time. There was nobody lurking around outside as they had earlier. That's all I have to add.

#14: Okay. End of session.

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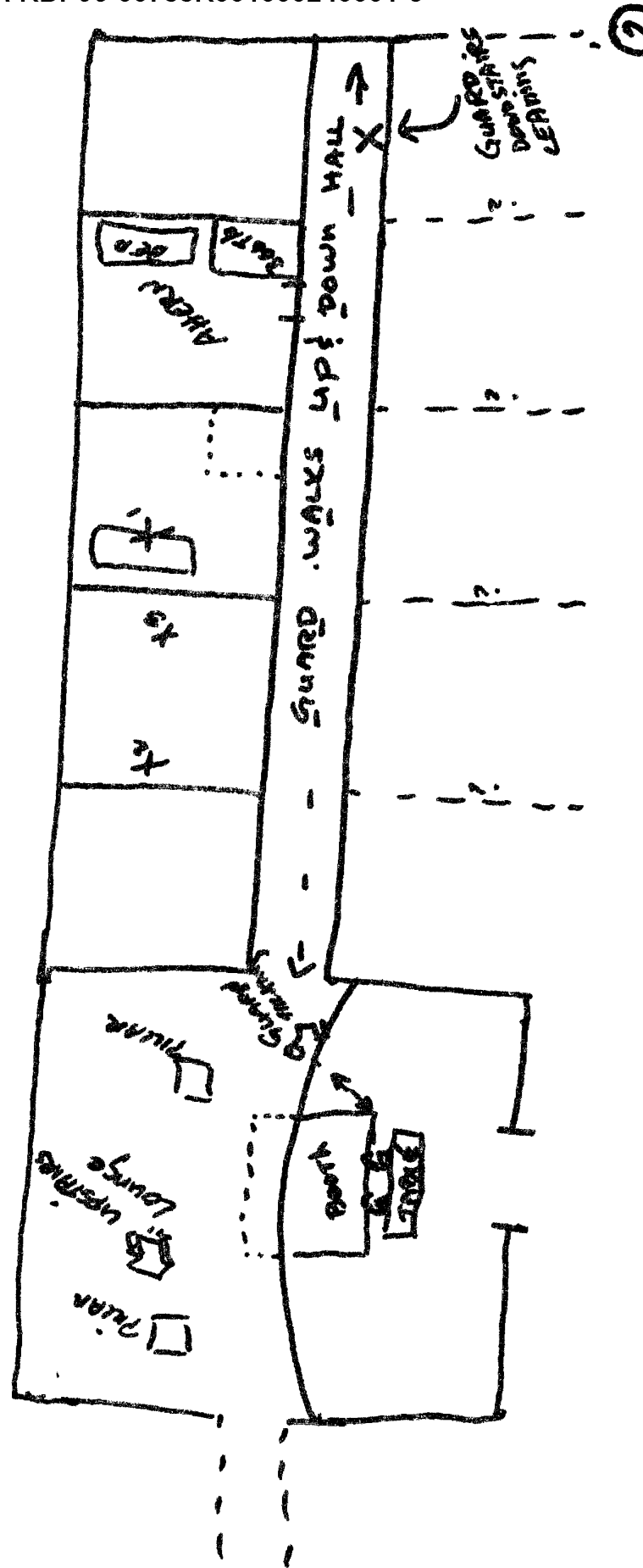
**TAB**

①



lobby / central stairs  
DOOR ROOM

ENTRANCE



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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION D-65

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 the session the remote viewer was shown the attached photograph and was asked to find Thomas Ahern. He was asked to identify Ahern's location, describe any other U.S. hostage personnel, and to describe physical security at this location.

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