

~~SECRET~~

NOT RELEASABLE TO FOREIGN NATIONALS

ORCON

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL 78

REVIEW ON: ~~July 2000~~ July 2000

Copy 2 of 2 copies

~~SECRET~~

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC-94

1. (S) 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 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 cuing information provided the remote viewer.
5. (S) The remote viewer was asked to locate Thomas L. Ahern and describe his surroundings. The viewer described Ahern as being in a small room which appeared to be something like a prison cell. He stated that Ahern appeared to be in good physical condition, but somewhat frustrated with his situation. The viewer did not "see" any other hostages, but the names Johnson and Thornton came to mind.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC-94

TIME

#14: This will be a remote viewing session for 2 May 1980.
Mission time is 1400 hours.

PAUSE

All right #10.5 the time is now 1400 hours. Your mission for today is to find Thomas Ahern. I want you to identify his location and describe his physical and mental condition. I also want you to identify any other hostage personnel at this same location.

PAUSE

I want you to relax, relax and focus your attention on Tom Ahern.

PAUSE

+05 #10.5: I have a feeling of a carved out notch in the side of a structure. Notch contains a flat...some sort of a flat open area and there are bushes or something around 3 sides, and structure around 3 sides. It's several storied; has essentially a flat roof with only a minor peak in it. Very minor. Seems to divide at one end like a "Y". And it's...has two wings... it goes straight on.

PAUSE

+07 Get a feeling that I'm looking at Ahern through two vertical lines between he and me...sitting there right inside the vertical lines.....appears a small round table with a almost lounge chair along side cross-legged, casual.

PAUSE

Back to a wall. Something by my head that sticks out from the wall.

PAUSE

+13 Keep getting this cell feeling Long box, barred in (phonetic)

~~SECRET~~

#10.5: This is.....Oh! This is ridiculous!

#14: Tell me about it.

#10.5: I wish somebody could....to see me sitting here like this.
This is ridiculous.

PAUSE

+17 #10.5: Sort of ...(mumbling) frustrated and Johnson has come
twice to me. Once I discarded it and it came back later.

PAUSE

#10.5: This...uh...top floor just inside the notch. The notch has
some sort of a round pattern in it. This has other
spiderweb pattern. Is possibly a second window, right above
the notch....about a second, possibly a third. It seems
high but it may not be that high.

PAUSE

+23 #10.5: All I'm getting. . . hallway. Its long but blank. I'm
going up and down it real fast. I can't seem to get there.
I don't see anything.

PAUSE

+28 I only got the one . . . named Johnson.

PAUSE

Thornton.

PAUSE

Thornton.

PAUSE

Okay.

PAUSE

+30 Well, that's that for what its worth.

#14: We are now ready for debrief. The first thing that you
described was a carved out notch inside of a structure.

#10.5: Yeah, its not the first thing I saw. It was the first
thing I talked about.

#10.5: I had a light colored, a light reflective type building. And I had a real close-in shot about as even with the roof line.

PAUSE

And I had the feeling that the roof of his building had a very, very slight peak in it. But the thing that I remember from it . . . was the feeling that this thing had a . . . somewhat of a . . . something that went diagonally across it like that. You know what I mean. Like the tar-paper had this X chape, something.

#14: Um hm.

#10.5: Anyway. This is the forward edge with the dotted all the way along and there's some sort of . . there's a little edge around the building. Its essentially flat topped. Dark roof. Okay. Out here is the horizon. Okay and then here is the forward face of the building. This is forward . . . But from the perspective that I saw it. This is the roof, you know, this is a 90 degree angle here. Okay. Like that. Okay. Anyway that was the first thing that I saw. But, the next thing I saw was . . . this type of a again I wasn't getting the whole thing. I had the feeling it was a rather large building. Okay, but

Okay. And this was the carve out that I'm talking about okay and then here's again, building structure along there I can't. . I couldn't figure it out. This is like a carve out plaza. This is what I referred to as carve out.

This is an aerial view. Okay. Then I got this idea. There was another one along there somewhere. Something like that. And that the . . this is the side of the building here.

And in here. . . is the plaza. Its got a round thing in it. Its got a cross thing in it and its got . . . something like hedges that go around it. I'll draw a close-up of it. Its closer. And the dark line that's U shaped like that is is the hedges.

The feeling that there's a niche in the side of the building that it has got . . . Okay.

#14: Did that circular thing you described there in the niche have any significance to you?

#10.5: No, other than a pattern, maybe a pond or a plaza . . . other than just a pattern on the ground. I didn't get any feeling for real dimensions. But it was like a plaza in there. Carved out. A little thing.

PAUSE

#10.5: Okay, so then a close-up of that. Which is what I . . . The reason that I think it has relevance is because I think that where I was overlooks that. That's where the X is on Sketch 3 is where I think I ended up being. After I went to him and I came back out of the wall, I looked down and there was this plaza below.

All right. Then I had the . . . this type of a feeling.

Okay and there are . . . this thing that lines the plaza is like a hedge row, okay. That's what the idea I was trying to get across.

Its like hedges or bushes . . . that match that contour. And its . . . I'm drawing this . . . I don't know, its only . . . two or three stories, I didn't get a . . . Its not some sort of a massive thing. Only two or three. I'll put in three, but its only two or three.

And I had the feeling that that was the . . . the second one from the left side of this notch is where I had been. X marks the spot. Okay. And that in here . . . was a . . . some sort of a cross pattern and it had something round in it. Its not that big. The damn thing is only . . . maybe 40 feet across is all. From my feeling anyway. That's the layout. And there are other windows and this goes off like that.

All right. Okay. All right.

Somewhere associated with this . . . again, I had the same damn feeling I had once before. Somewhere here on the Sketch 1. For some peculiar reason, I can remember now, because I didn't talk about it, it registered, but for some peculiar reason I had a . . . a thing that stuck up in the air like . . . a not a tower so much as a . . . not a what is it on the top of a church.

#14: A spire?

#10.5: Yeah. But big and . . . more like a . . . I'll draw it as an insert. Okay. On Sketch Number 1. And I had the feeling that it was to the right of this view. This . . . I'll label this insert. Okay. That it was . . . something like this that protruded up . . . somewhere near the roofline because in Sketch Number 1 I was still up around the top of this building.

Okay.

What it reminded me of is a . . . a tiled, you know this cotillian tile roof you'll see down in Miami or down in the Spanish countries? Sort of like that. Like almost orange tile or something very, very like that.

#10.5: Anyway I had the feeling that this thing protruded up from the top of the building somewhere where the arrow insert - some protrusion to right. . on roof.

Like a little . . . What do I want to call it. Like a little . . . I don't know. Tower of some kind. All right, Five. But nowhere else did I see it. I just remembered as having seen it. Felt it, more felt it, perceived it than anything.

Okay. Then I figured well, you know, its time to go in I can always go back outside and see what it looks like outside. So in reality. . . Sketch #4 is a little bit out of sequence for the session. It occurred later on.

The next feeling was

as though I was looking at him through vertical lines.

sort of at an angle, okay. And there was. . . I had a feeling at first, when I first saw him he was standing here in front of the rods, these vertical lines. And about the time that I recognized that I had a new scene and that I was looking at something else . . it was like he just sort of walked over here into a chair on the other side of the . . table sort of and just sort of like frustrated, pouting, just sort of threw himself down in the chair, you know, like . . .

Sort of like a very frustrated type feeling.

I have him with a beard. You know, sort of sitting. Sort of splayed. And then at another point in time I thought that he might even have been reading a book.

Sort of sitting. . . This is a table top. And when I went into the room where he was, I went into the room, this is sort of like a slouch chair. . like . . Bla Bla Bla It has arms on it. And he's sort of dressed in shirt sleeves. Bearded man. Stands at . . bars. I'll put bars in quotation marks. Bars. Then, . . . walks over . . walks to chair and slumps into it. Okay.

This is a table top. Thats only like 30 - 30 inches. All right. I went into what I would call the cell. Went into the cell. Looking back out it was more like this. Here is another view.

There is guy all right.

Sitting in this chair which was a padded type of arrangement. Here's this round thing. And here in the foreground there is something very big protruding out from the wall. Okay.

#10.5: And . . . The corner goes just about like that. Like that, there we go. Okay and then this is the barred feeling here.

#14: All right, I'm going to take this opportunity here to turn the tape over at this time.

#10.5: Okay.

TURN OVER TAPE

#14: Continuing on Side B.

PAUSE

#10.5: Okay, so I moved in for a little bit of a closer shot. Of what the situation had here. . . Into . . I was trying to get in close because I wanted to communicate. And I had this type of a feeling looking towards the back of the room.

Over his sort of a shoulder. I still had this feeling . . you know, its very similar to other sessions I've had. I'd say the guy was in . . . in a sort of a long longish. . . window there and here in the background, which is this thing here protruding from the wall, is something like that and I perceived that there might be another one down here.

Like that. Okay and here's the corner of the room like that. Get rid of that. That's not a bad sketch is it?

#14: No.

#10.5: And then here is the table top, like sort of in under his arm or right here in the foreground okay.

That's the chair. . handle of a chair there okay. That's. . his feet sticking down there like that. Okay and then here in the foreground would be . . okay, getting a close look right in through the bars, would be the bars coming down. I'm not going to put them in though. Okay, anyway, this is maybe two bunks on the left. . . some sort of a weird box in the back of the room that makes the room have three. . . makes the back wall have three angles to it instead of one straight across. And then the window. Okay, and that's where I went out. X on Number 7 marks the spot where I went out in order to get Sketch 6. Okay.

Sketch 6, I'm sorry, Sketch 4. I said 6, I meant 4.

~~SECRET~~

#10.5: Okay. Ahh. . . . I tried. . . I got right in back behind his head and I sort of nestled up on his shoulder and I really tried to communicate with the guy and the feelings that I got were feelings of sort of like . . . through up your hands in sort of satirical frustration. And when I said the things that I said at that moment. . . on the tape, they were like his feelings. I wasn't trying to say well like this is ridiculous. I was saying, he was feeling this is ridiculous. Only if they could see me now. You know. . . all . . . That's all I'd need is for them to take a look at me now. You know. Sort of like. . . Here I am locked up in this place and nothings happening and everything's just all - you know, . . . I mean high spirit bitching. You know. The troops always bitch type of a situation and that's all that I detected that it was it was not any real gut rending morasity or despair so much as it was. . . you know, so much as it was . . . like he was griping in order to get his spirits up. You know, just sort of blowing off steam, sort of hap-hazardly.

Okay. And the names that I had. . . came when I was focused in here in the area of him.

I'm not saying that he's bald either.

Okay. The names. . . whatever the hell the names were. One Johnson. . . I . . . I . . . think it was Johnson I said. Anyway the first name that I said I sort of said no, you're just thinking that and then the next . . . I went on and I was in here and around and then I was trying to say How are you and I wasn't getting anything . . . and everything. You have to help me, help me find how you are and all these things and I was trying to lay these things on maybe a subconscious or whatever. And, I just sort of got this good-natured pain in the ass attitude. And then the name -- out of nowhere, the name Johnson came back to me again. But I did not see anyone else in the room. But the name Johnson came back to me again.

And then, I was asking who else is around here. Who else is around here and I went out of the room and I started going up and down the hall. Sort of rapidly but I wasn't getting any imagery. I knew there was a hall outside but I was using that as sort of an accelerator to try to intensify my focus and . . . there's a hall somewhere down there that I think is toward the big end of the building. Towards the other end of the building. The hall would be that way. He's out here and here's the notch and that's him and then there's the hallway. I was like going this way down the hall which would be Sketch 8. All I got was a feeling of a

~~SECRET~~

#10.5: an insert door, you know. And then here is like his block starts. His block starts here or whatever. His room starts here. But I . . . This was . . . This almost felt like it was blank wall down here. 'Cause I was going up and down the hall and I couldn't find anybody else. Not saying there was nobody else there and that he was alone but just I couldn't see any.

And this was like blank wall. And this is a door within a hallway insert. That's what I'm talking about there like that.

#14: Okay and where you've drawn the vertical lines its . . .

#10.5: Yeah and this is . . . a a . . . What was the guy's name?

#14: Ahern.

#10.5: Ahern. Ahern. Ahern's room or cell.

So I was getting nothing at that point - nothing new. You know, no other names and I came back in and then I forget what I said, thorndon or something like that.

#14: Thorton

#10.5: Thorton . . . Thordon. I forget what I said. I came back in and then I nestled up behind him again and I tried it one more time and that's when I got the word, the name, I think a name, Thorndon or Thorton. Whatever.

Anything I missed?

#14: Let me run through my notes real quick.

PAUSE

No. Did you . . . Did you have a feeling for where this building was located?

#10.5: Well. . . . I sort of presumed it was off the compound. Okay. That was the only feeling I had. It was something else. Its not a . . . building that I had seen associated with the compound. And when I got inside and I had the barred doors and the rest of it, the barred, rather the barred wall type front type situation, then it . . . you know, sort of meant to me it was the other place that we'd worked in the long past.

#14: You're saying you had somewhat of a feeling of recognition.

#10.5: Yeah. That's why I was sort of . . . I don't know what the hell is the name of the other place. The one that's off the compound where the four or five guys were kept separately, supposedly?

~~SECRET~~

Approved For Release 2000/08/08 : CIA-RDP96-00788R002100090001-0

#10.5: We found them all before, long since worked it. . . .
I haven't worked it in like 3 months I guess, but
. . . anyway.

#14: All right, I have no further questions. End of session.

Approved For Release 2000/08/08 : CIA-RDP96-00788R002100090001-0

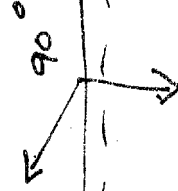
~~SECRET~~

TAB

HORIZON

dark roof

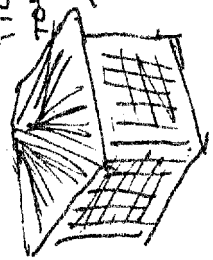
forward face of building



INSERT

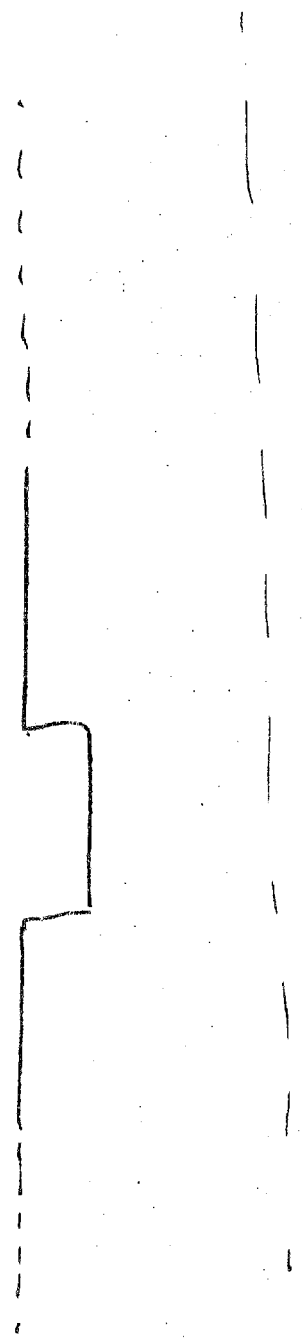
SOME PROTRUSION TO R. OF ROOF

TILE TOP

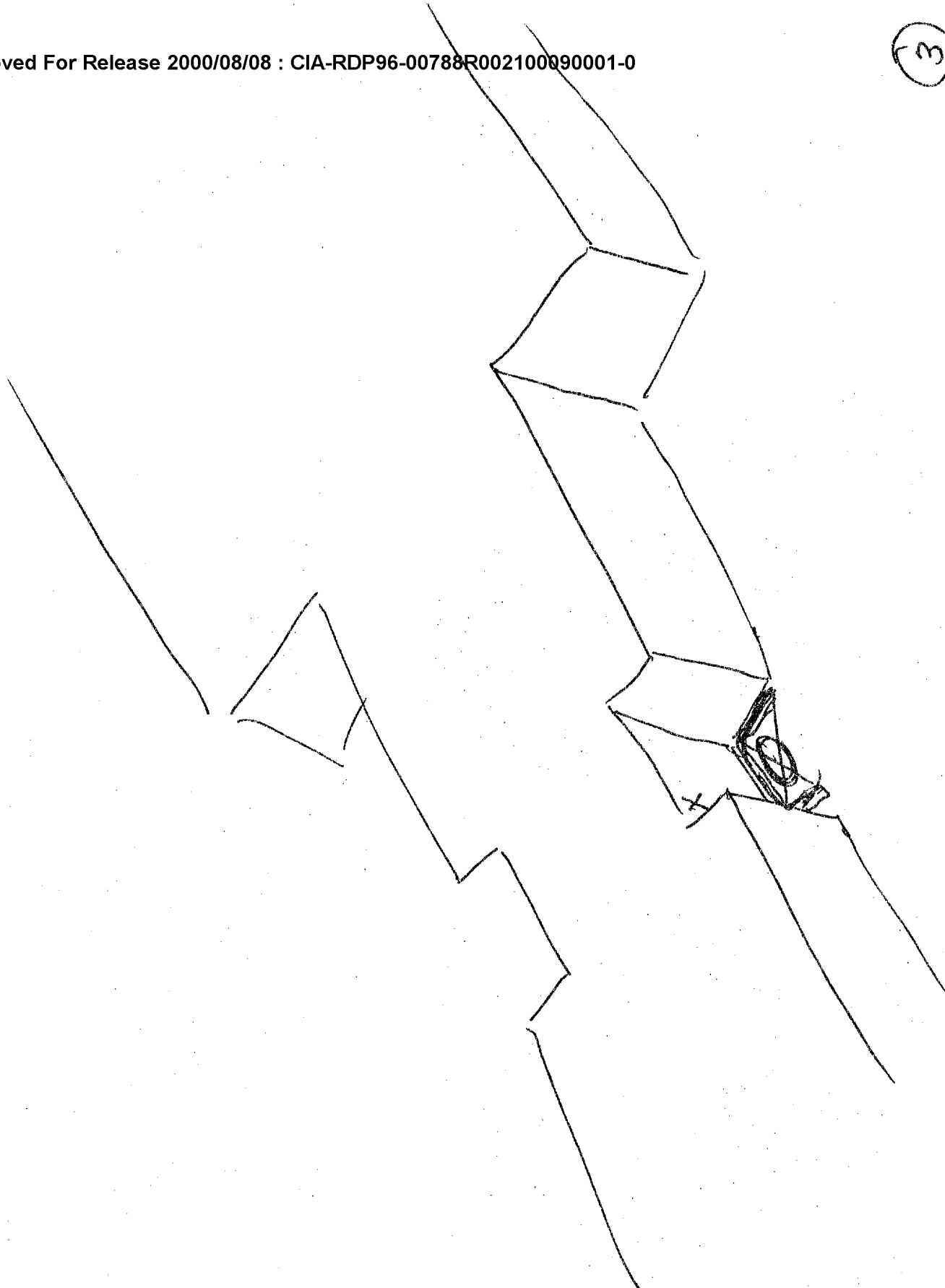


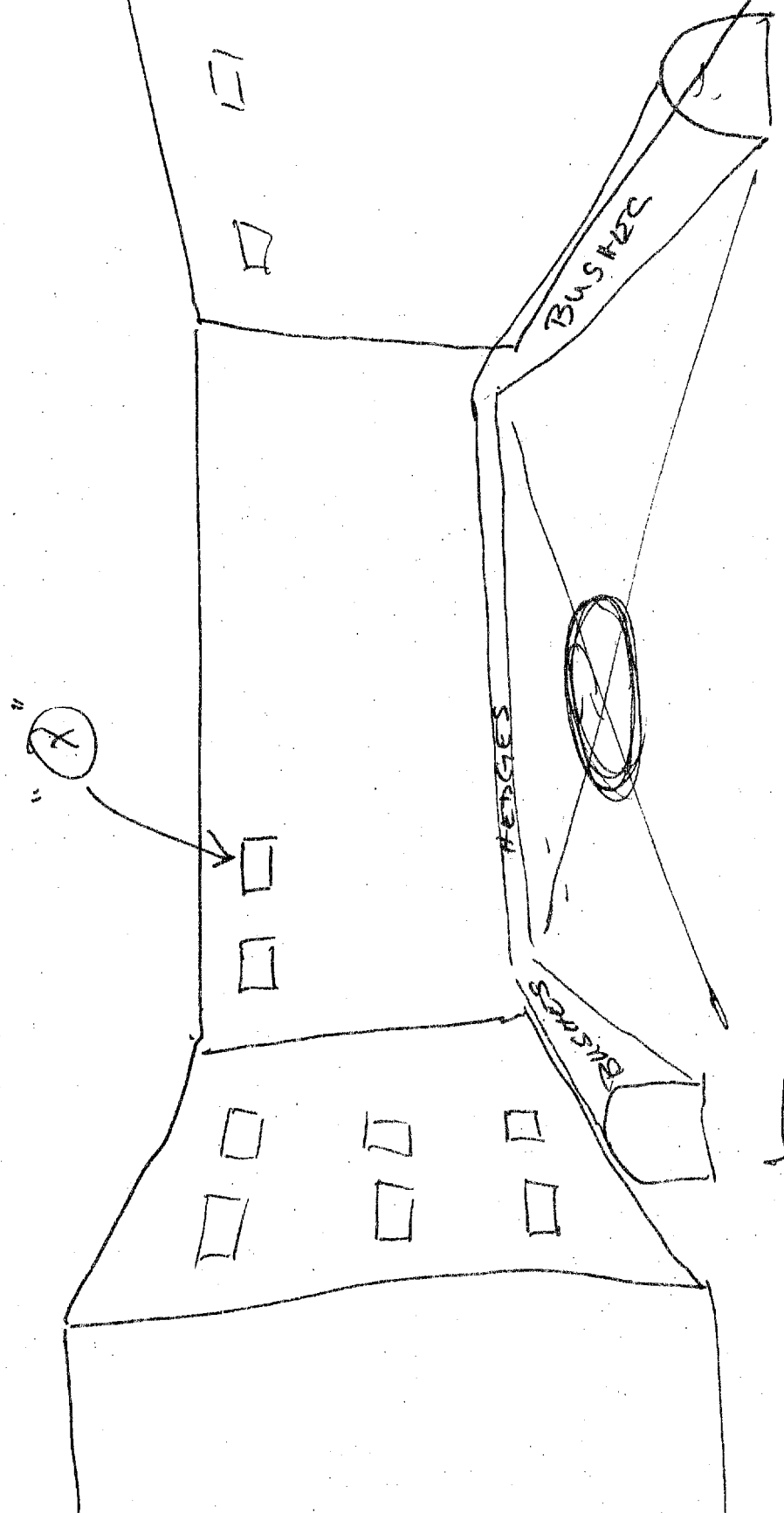
Aerial View

Carve-out
in side of bldg
↙

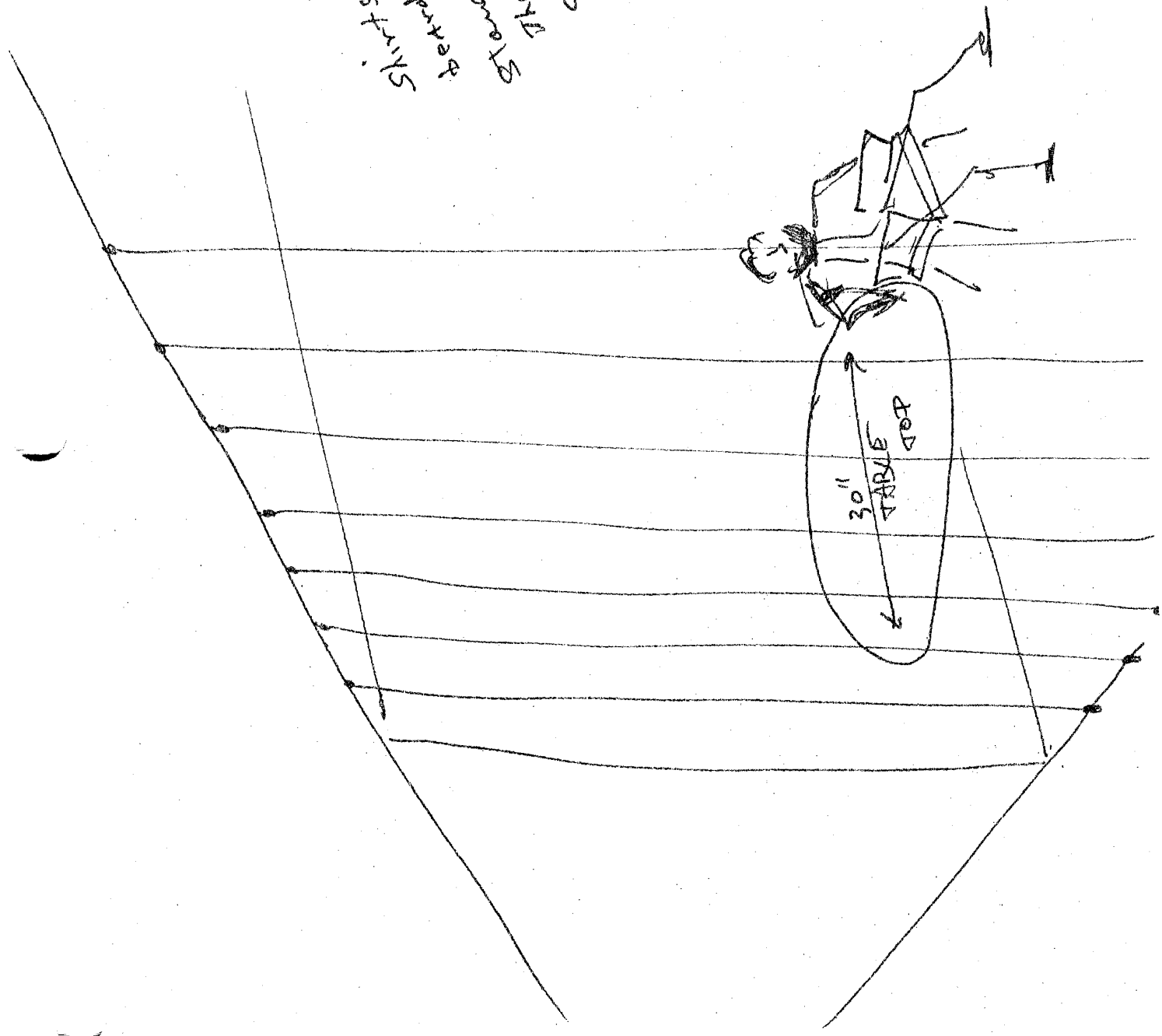


(3)

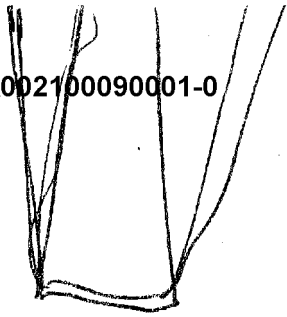




Slumps into chair and
drops into it.
Slumps into chair and
drops into it.
Slumps into chair and
drops into it.
Slumps into chair and
drops into it.

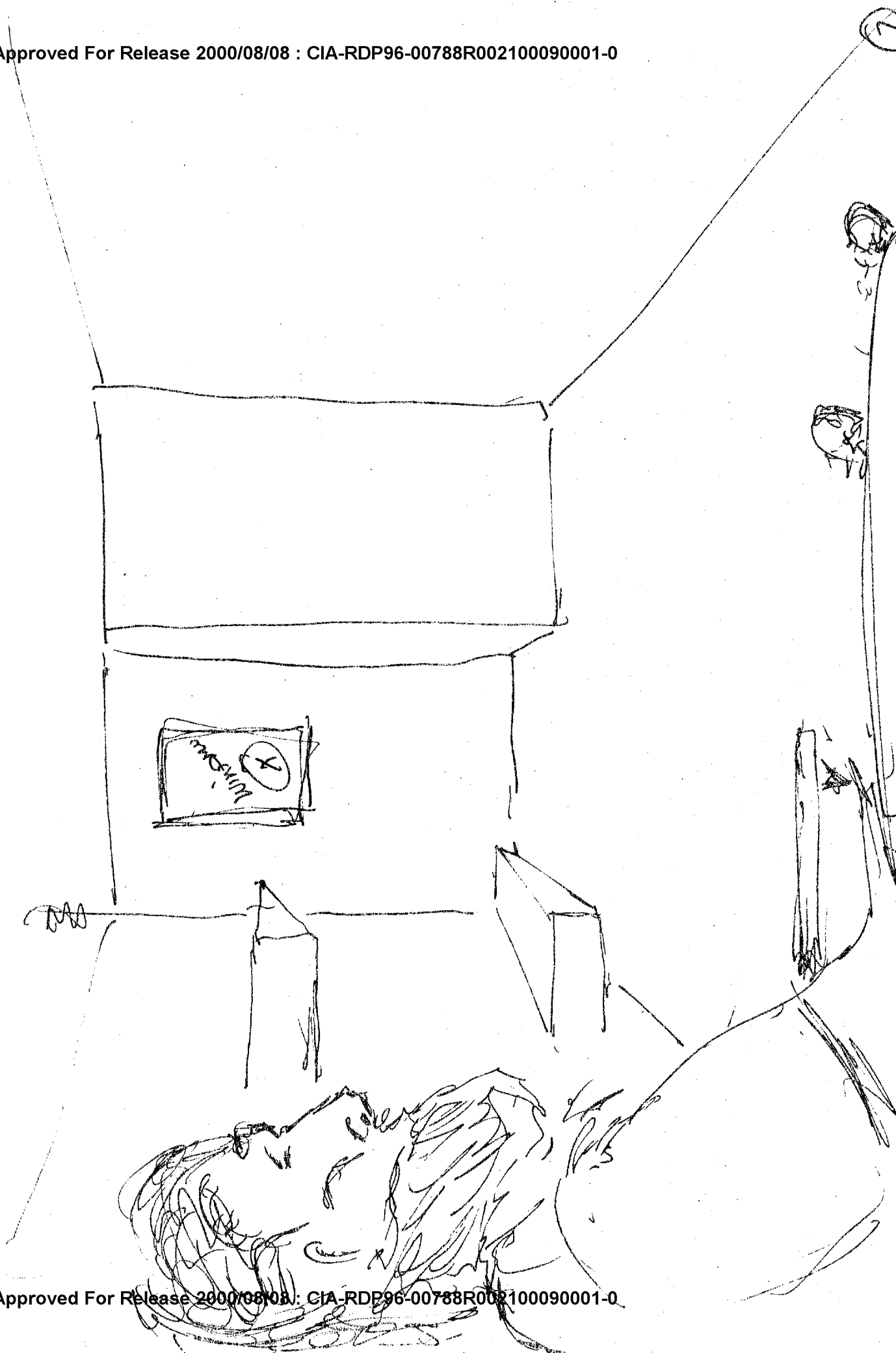


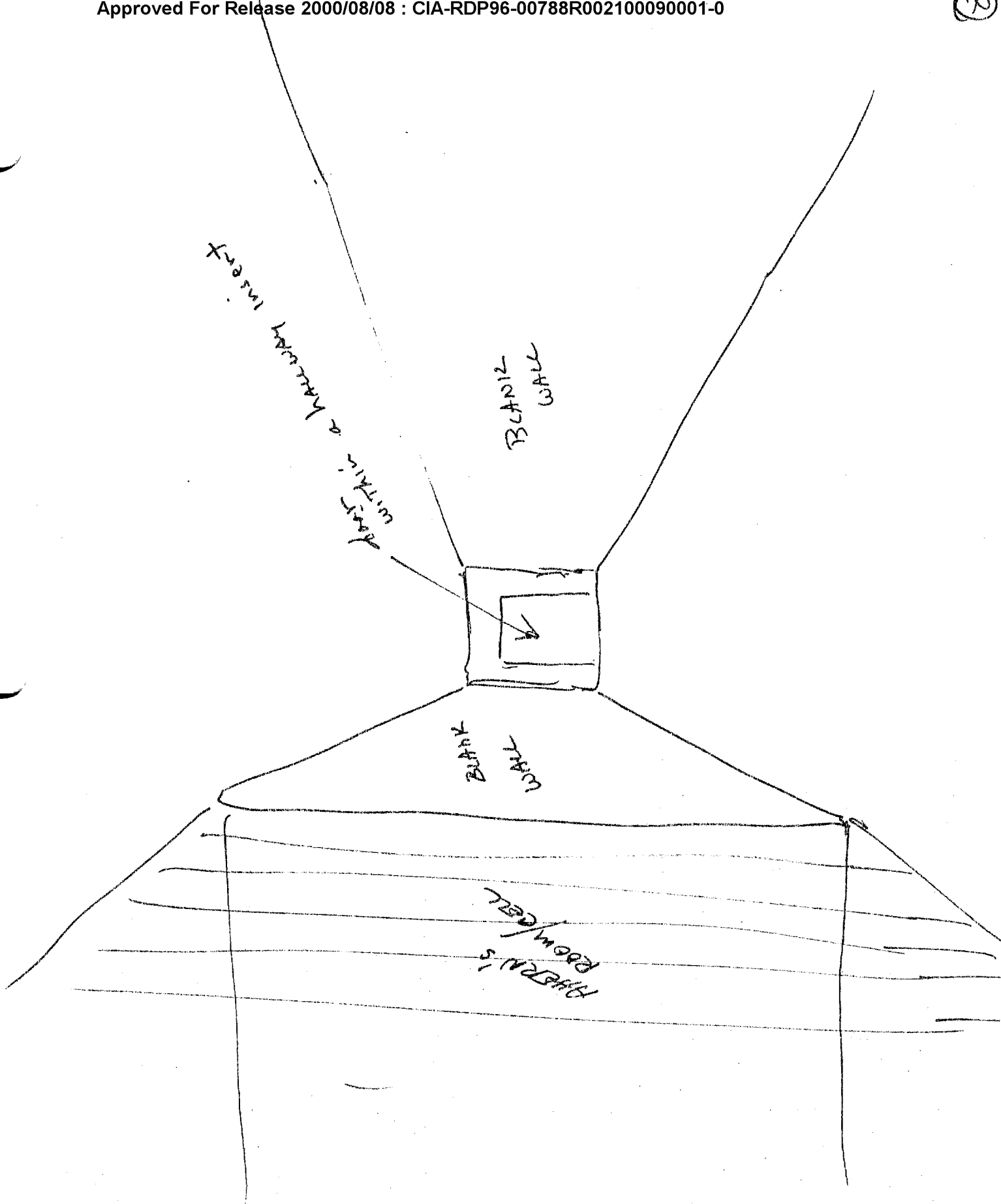
FRONT VIEW
"SOMEONE"
"SOMEONE"



short
beard
not
long







TAB

SECRET

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC 94

1. (S) The 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) At the time of the session the remote viewer was shown the attached photograph and was asked to find Thomas L. Ahern. He was asked to identify Ahern's location, describe his physical and mental condition, and to identify any other hostage personnel at this same location.
3. (S) The remote viewer has been briefed on the current status of the hostage situation and told that the whereabouts of the hostages was not known.

SECRET

SGFOIA3

Approved For Release 2000/08/08 : CIA-RDP96-00788R002100090001-0

Approved For Release 2000/08/08 : CIA-RDP96-00788R002100090001-0