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GRILL FLAME

PROGRAM

SESSION REPORT

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GRILL FLAME

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SUMMARY ANALYSIS

19 APR 80

REMOTE VIEWING (RV) SESSION CCC 66

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 cuing information provided the remote viewer.
5. (S) The remote viewer was asked to locate Victor L. Tomseth and describe his surroundings. The viewer described an unusual shaped light fixture and an old-fashioned telephone-like switchboard nearby. He also described a device he felt that was related to explosives and a heavy machine gun near an entrance to this building. The viewer had an awareness of three hostages at this location. He was not able to identify the other hostages.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC66

TIME

#14: This will be a remote viewing session for Saturday, 19 April 1980. Mission time will be 0800 hours.

PAUSE

All right, #7, the time is now 0800 hours.

Its 4:30 in the afternoon, Iran time. Your mission for today is to locate Victor Tomseth.

I want you to briefly describe his surroundings and identify his location.

PAUSE

#7: I don't know. Not a lot.

PAUSE

+10 I'm having trouble finding. . . . finding him.

PAUSE

Now it looks like he . . . he's. . . . in a prone position.

PAUSE

On a . . . a brown . . . couch. facing the back of the couch.

PAUSE

The room seemed to have . . . massive structural support in the overhead. Visible from inside the room.

PAUSE

+13 Nearby, I saw . . . unusual shaped light fixture. Could be chandelier. It may identify the room. Also. . . saw some kind of plug-in devices, like old-fashioned telephone switchboard. Cable. . plug-in phone jack. Nearby.

PAUSE

#7: Victor. . . has been . . . working part-time in the kitchen. I don't know if . . . its . . . through to fight boredom or they make him do it - I don't know.

PAUSE

+16 I'm going to . . . Give me a minute with him.

PAUSE

Vic. . . Victor. . . is sitting up. I tried to converse with him. He . . . He seems to be physic! Very, Very intelligent. Very intelligent individual. He was trying . . . He was trying . . . to tell me . . . something. Something. Some things about the building. I don't know, I'm afraid to say this.

PAUSE

He's indicating something . . . (not audible) other wall their. I see wires leading . . . wires leading to mud-shaped (not audible) putty, and I saw one stick-like dynamite. Wires leading. . . Wires leading from building over a wall. It goes . . . It goes second story of a building nearby. I think its outside the compound. I. . . I have a feeling it . . . I think. . . . it can be . . maybe some kind of detonation device. . that can be activated from outside of the compound.

PAUSE

+20 I I saw someone in . . . had tan. . brownish tan uniform with . . . with . . . with officer's type cap on. . . in the vicinity of Victor. I don't know what it means; supposed to be militants. Not uniform. Victor appears to be in this room alone.

PAUSE

I sense there's . . someone below him. Could be . . . I don't know, I think its . . someone in the basement.

PAUSE

I don't know what. . . something. I keep seeing a miniature White House. I don't know what the hell that means. Miniature White House. Miniature White House. I get an awareness of three people and I was trying to . . . I don't know if Victor is one of those or if there's three people and Victor.

PAUSE

+25 #7: Nearby, I see this

PAUSE

Nearby. Nearby there's a door that leads into this building. About 10 or 15 feet off the ground is a big machine gun. It commands entrance or exit. Angle. covering far almost all the way across the compound. Tree seems to block to the right.

PAUSE

I just saw something I think is symbolic. Looked like looked like a and oil well blowing its top out there in the center of the grass. Something just exploded. . . below . . below dirt. Black, straight up in the air. At the time I saw this, I was looking at the grass to see . . . see if there was any mines. I saw turf cut and laid back and . . then this thing went off to my right. I don't know. I think the broad grassy area. . . I think its . . . I think its mined.

PAUSE

#14: I want you to tell me now, which building is Victor located in.

PAUSE

+30 #7: In the White House.

PAUSE

In the White House.

PAUSE

Victor has his hand. . . or his feet on the floor. His elbows on his knees. His forehead in his palms.

PAUSE

There is something. . . There's something about . . . He believes there's something very simple keeping him confined to a space. He has been made to believe if . . . booby trapped. If he If he attempts to pass through simple barrier, booby trap. Apparently, takes very little to keep him confined. . . for fear of setting off explosion.

PAUSE

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+35 #7: Three hard bound books near Victor. Trying to see title.

#14: Its very important that we know Victor's exact location. Ask him, the building that he's in. Ask him what is it called.

PAUSE

#7: The image he gives me is miniature White House. Looks somewhat like . . . White House in Washington. Small. Smaller than White House.

PAUSE

This building has elegant lobby.

PAUSE

+40 I see a lot of trees. Surrounding.

PAUSE

I think I know which building it is. Its near the wall. I don't know what its called.

PAUSE

I think that's where . . . the building where dignitaries are greeted.

PAUSE

#14: I want you now to go back inside this building and focus on the other hostages at this location. I want you to identify these hostages and describe their location.

PAUSE

+42 #7: They should be downstairs, but . . . and one should be other side of the hall, but I don't see anybody.

PAUSE

I have awareness of people downstairs and one across the hall, but I looked there and I don't see anyone. I don't understand.

PAUSE

#7: Maybe gone to eat.

PAUSE

#14: I have no further questions. Is there anything else that you can add at this time?

PAUSE

#7: At this moment, there appears to be . . . only two guards, people. Concerned about watching Victor. They are very bored.

PAUSE

I have the feeling that most of the guards inside are more concerned with keeping people out than keeping hostages in. Hostages are afraid to attempt escape. Don't require a lot of security. . . to prevent escape. That's about it.

PAUSE

#14: Okay.

PAUSE

TURN OVER TAPE

#14: Okay, we're now ready for debrief.

PAUSE

#7: Need a desk in here.

#14: Or at least a drafting table.

#7: Ha ha.

PAUSE

#7: Okay, we don't need a picture of him on the couch. Oh, somehow associated with him, or in the vicinity, or something, was something that looked like an old-fashioned - what do you call it -

#14: Switchboard.

#7: Switchboard. . Telephone switchboard. It had the old-fashioned big, three inch long phone jacks. We don't need that. Oh, and the overhead was . . . I had the feeling it was something that projected out from the . . . out from the wall rather massive.

#7: And there was like some kind of a beam or something overhead. I couldn't see how many of these there were, but . . . I think this was the room that he normally spent time in but was not the room that he was presently in.

PAUSE

Oh yeah, I remember, there was something else that might have been significant in identifying where he was, was a . . . an onion shaped . . . light fixture.

PAUSE

And this appeared to be brass or something. I couldn't tell what size it was. It was from the, you know, hanging from the overhead.

PAUSE

Thought this might in some way help to identify room or building.

PAUSE

#14: Okay, you described some mud-shaped, putty, something that looked like a stick of dynamite and . . . wires leading . . .

#7: Out of a building, across the wall, went into the air and went across the street somewhere into another building. It must have been at least a second story.

#14: Can you describe this other building?

#7: It was a building that was much higher than two stories high. Rather drab, nondescript building. Could have been an office type building or something like that. The building, I think was more than four stories high and I felt that the room where the wires went to were . . . or the scene of the building where they entered was about the second story. I just assumed . . . No, I saw inside. I saw some kind of console. Some kind of console - inside. I saw the stick of dynamite and I thought, Gee it sure is primitive, its old-fashioned. The mud then appeared and I found myself asking myself did the fact that I recognized this was old-fashioned create the mud shape stuff which I think was probably plastic explosive.

#14: Um hm.

#7: I don't know. . about that, but the image of the dynamite with the fuse coming out of it was very vivid and very

very sharp. And when I saw it, it was about two feet in front of my face. I felt control of all of this. Was definitely a . . . outside the compound across the wall.

#14: Is there anything worth drawing of that?

#7: Stick of dynamite, no. The wires. . . The wires seemed to come together and go out of the building in the direction he was pointing and I felt the bigger part of the charge inside this building was in the direction he was pointing. But I saw it go outside the building and I picked it up again going over the wall and I was looking around to see where in the heck it went and it looked like it crossed the street, you know, 20 feet above the street.

#14: Did you get a good look at the console?

#7: Oh, it was about 2 foot deep. A little bigger than a portable TV. Well, there's all sizes of portable TV's, aren't there. It was about . . . about 30 inches by 24 inches deep by . . . 24 inches high and the front kind of sloped back. And it had little levers and buttons and dials. I don't know what it was.

When I looked in the . . . was looking around to see you know, what the security was around this area, I couldn't find anything that I could recognize by looking and then I tried to converse with him. And, I got the feeling that the security of keeping the people in was more fear on their part of what would happen if they did try to move out. I got the feeling of at least, that they thought, areas were booby trapped. If they tried to go beyond certain points that they would blow themselves up. I was unable to determine whether these booby traps actually existed or whether they were made to believe that it did.

PAUSE

I found the machine gun somewhere near an entry to the building. I'd say 100 feet away. At least. . . I'd say about 10 feet in the air. It guarded that entrance or exit as it may be. I looked around and found it also commanded a lot of the open space inside the compound. At that time, I started looking around to see what else I might find and I started examining the grass very carefully and I saw what looked like someone had cut a sod about a foot, 14 inches wide and cut it back about 18 inches - like it had been rolled back. I don't know whether a

a listening device had been put under their, or some booby trap or a mine. I was looking to see if mines were put there and I thought I would be able to just see the mines but I did not see an image of mines. While I was examining the grass I saw something nearby that was just like a blunder-bust shot gun. .blasted off straight up in the air. Very tight near the ground and created a cone something like in the shape of this cone I'm drawing on Page 3 and bits of dirt and debris in this cone.

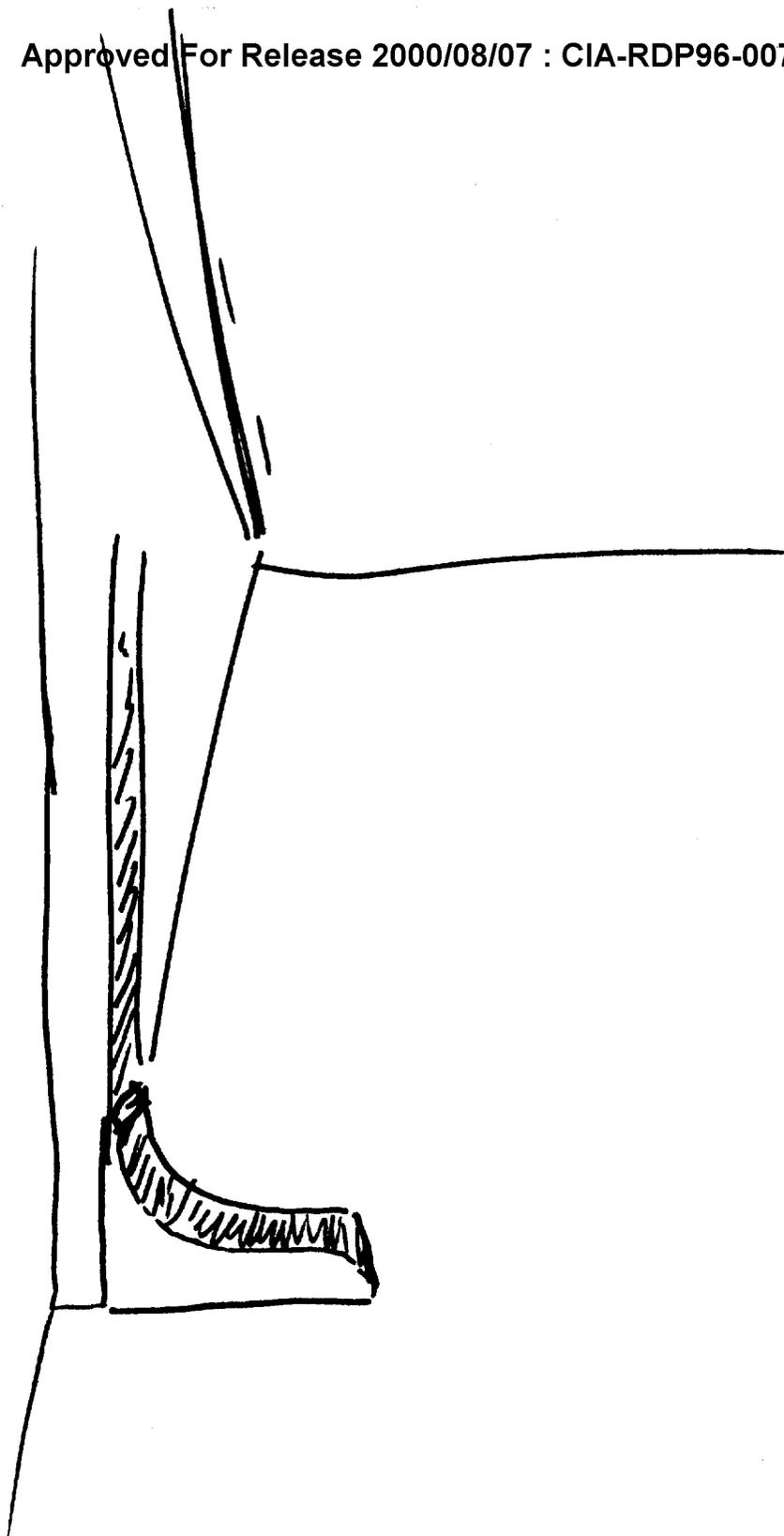
PAUSE

Oh, I thought his present position was to the right of the entry-way. I don't know whether its the primary entrance to this building or not. I had the feeling that the building, for some reason, either looked like or was called "The Little White House" or something. I tried to shake that and shake it out and see what come of it, but I couldn't do it. I had an awareness, not vision, of a lot of trees around it. And the building seemed very, quite close to one of the walls. I can't think of anything else to draw.

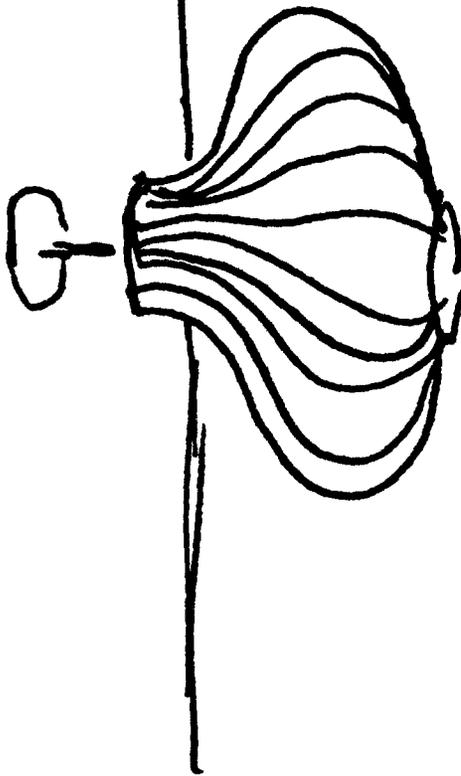
#14: All right. End of session.

TAB

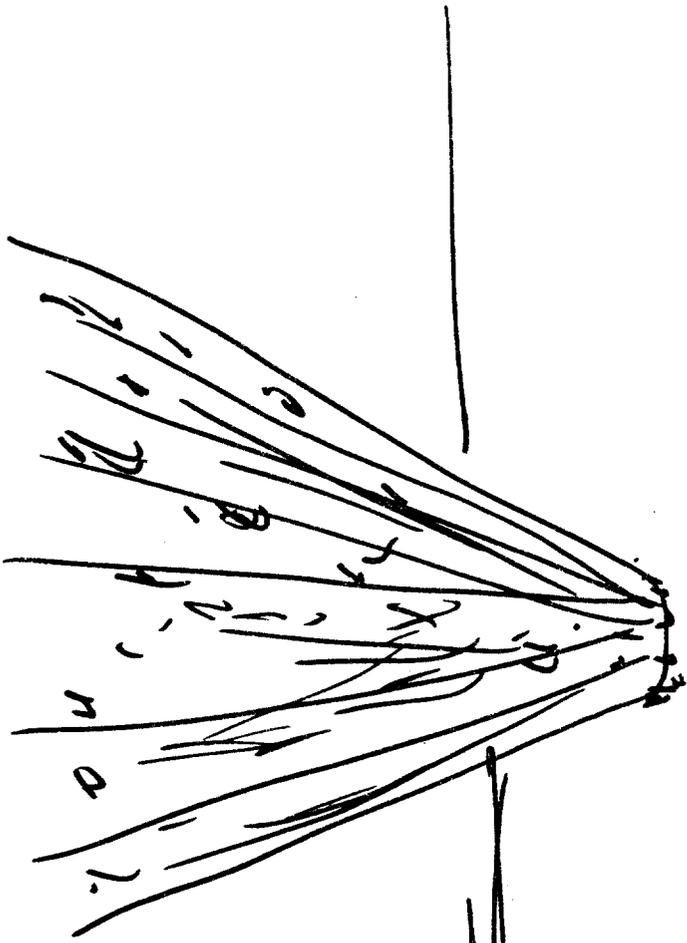
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cut sod



TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC66

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery and photographs of many of the hostages. He knew he would be working against the hostage situation in Iran.

2. (S) At the time of the session, the viewer was asked to locate Victor L. Tomseth and describe his surroundings. He was also asked to identify any other hostages at this same location. The viewer was shown the attached photograph and asked to locate and describe the surroundings of the individual in the photo.

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