

ORCON/NOFORN

GRILL FLAME

PROJECT

SESSION REPORT

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC54

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 CC54

TIME

#6.5 This will be a remote viewing session (edited for security).

PAUSE

OK now for the past few minutes you've been thinking about, studying, concentrating on the photo that I showed you. For the past few minutes you've been thinking about, studying, concentrating on the photo that I showed you (mumbling) Malcolm Kalp. I want you to relax and concentrate on the photograph (mumbling) Malcolm Kalp. Relax and concentrate and describe (mumbling)...

PAUSE

+07 #14

I see...ah...I started with seeing a..a coffee table...had the feeling I was in some sort of... ahh...office or something...large plush office. I perceived a large desk to my left so I looked towards the desk...behind the desk were large, tall windows, or door type windows...large glass area behind the desk. Feeling that there were books and things around this room. It appeared to be some sort of official office...ah...high office of a high ranking personnel; large office. rather plush.

PAUSE

As I was viewing the scene, I had the feeling I was si..si..sitting in a overstuffed chair. I'm not sure if someone was at this desk sitting. The lighting coming in from behind was so bright it blotted out any detail. Sometimes I had the feeling that there was just a high back chair and other times I had the feeling that somebody was sitting there. (sigh)

#6.5 OK. Step outside this room and tell me what you see.

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PAUSE

+15 #14

I can't get rid of the feeling that I've been here before. Ah, when I went outside of the room I...ah...saw a...well there's a large open room there which is kind of a receiving area from the main entrance. It's more of a residential type place...ahm...oh I don't know how to explain it. And then I flash back into this room and it's very similar to the room I described in one of the earlier sessions with one of the women. I believe I had her reclining on a couch in a library type atmosphere, whatever. For some reason this room feels the same but looks different and as I went out the access to this office or room was identical with the other session and the scene just outside the office was very much the same except that as I exited the doorway to my immediate right was a tall stand with a very old vase on it...antique type vase or vase.

#6.5 Did you see any people?

PAUSE

#14

I didn't see any but I felt the presence of people. Perhaps I...I didn't see any people in the...this receiving area...this entrance way...or...I'm going to have to find a term to call that. But I perceive people around, perhaps outside of the main entrance..ah..in other areas of this building. I feel more strongly now about...about somebody sitting behind that desk in that room.

#6.5 Can you describe them to me?

PAUSE

#14

(Sigh) I don't get much of anything for facial features. Ah...it's a male, maybe in the 50's... late 40's early 50's... thinning hair...ahm... trying to come across...I don't know where... (mumbling) but I get the feeling he's trying to impress or come across as a good guy...trying to reason or influence...reason with or influence our subject who's either very bored or in a state of shock. It's...ah...from the beginning there's been kind of a feeling and it's getting stronger now...an interrogation situation.

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#6.5 (mumbling)

#14 The individual sitting behind the desk is...is...  
ah...the guy is trying to be very benevolent...  
ah...he is definitely not the student type,  
definitely very professional and I...I really  
don't...I, for some reason I can't identify him  
with being Iranian.

#6.5 OK. Relax now and change your perspective and go  
outside this building and tell me what you see.  
Go outside this building and describe what you  
see.

PAUSE

+25 #14 Outside...I ah...I was gonna try to take the  
shortest route which is through the windows or  
doors behind this desk...for some reason I was  
blocked from that so...I guess I'll go out the..the  
main or front entrance.

#6.5 Uhm uhh.

PAUSE

#14 I'm having problems staying in one place. Ah...  
while trying to focus from the outside looking at  
this building all of a sudden I seem to be (sigh)  
in a vehicle driving down the streets watching the  
buildings and stuff go by...for quite some  
distance and then (sigh)...ah...now I'm trying to  
focus and go back to (sigh) I'm not getting any  
clear imagery but the impressions of that...ahm...  
there are columns out in front, stairs leading up  
to the entrance of this building and I'm not sure  
how many. One thing I have a definite feel for is  
there appear to be four guards outside of this  
place and these were very military looking...they  
were not the student type...these were formal type  
guards...spit and polish type.

#6.5 OK

PAUSE

#14 Ahm...Before...ah...There appeared perhaps two at  
the entrance itself and two at the street level.  
The two at the street level seem to be kind like

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they were still guards but were acting more as... as doormen or something. There's...yeh...ah... there's an area in front where vehicles or cars, whatever, pull up and drop people off - pick people up.

#6.5 OK. You see anything else you want to add?

PAUSE

#14 Yeh, I could throw alot of things together in a nut shell. Ah, before the session, this is gonna sound crazy, but before the session officially started...ah...I was focusing and concentrating on the subject and I had...ah...the picture of a vehicle or car seat and then I'd picture of...ah... the most detailed picture of a crapper. Ah...and then as it...when the session started, we started out in this office type room and course, I don't know, maybe the individual in the chair was...was a good guy, I don't know, it was hard to tell. He'd...ah...the...the subject was sitting there seemed to be ignoring the individual or bored or in a state of shock...ah...the individual sitting behind the desk did not appear what I would expect as appearing as an Iranian. Ah...seemed to be a very official type location, place, building, and it would appear that the subject was brought there, talked with, talked to, interrogated, and was taken, when they were finished was taken away which is perhaps what was happening when I went outside and got caught up zippin down the streets.

#6.5 Why don't you relax, relax and sit up and do some drawings of images that you have, OK.

#14 All righty.

#6.5 OK. Why don't we try to do some drawings here.

PAUSE

#14 Ah...drawing No. 1, I'll put things...try to put things in kind of a perspective in how they kind of started coming into place.

#6.5 OK. Better watch your mike so you get picked up. (mumbling) (laughter)

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#14 OK. I felt as if I was occupying the same position as...ah...ah...Mr. Kalp. I felt that I was...ah... I was sitting right in the same chair he was when things started falling into place. Ah...(PAUSE) in a room with ah...high ceilings..high ceilings. The first thing I saw..would be about here...was a long coffee table and this was a very, you know, very rich wood...I was admiring the wood, it was much nicer than the one we have here. It was solid, might a, might of had been carved a little bit or something and over here to the left is a very large, and again, nice wooden desk...ah...em...aged, old desk, very heavy, very impressive, and behind this desk was...appeared to be a...a very high backed chair. I mean really, you know, exclusive, executive type or whatever.

#6.5 OK. I had the feeling it's all relative, you didn't think this was an ordinary office.

#14 No...no, this was...ah...it reminded me something similar to ah...ah...general's office or the president's office or, you know, something like that.

#6.5 OK

#14 Very...ah...very high level. Behind this desk... ah...were tall, almost seem to be kind of doors like, but...ah...I'll call them windows, OK, and with many narrow panes of glass; these aren't bars, these are windows (PAUSE) and in front of these windows were hung...ah...sheer curtains, see-through type that allow light through. It almost, for some reason they almost kind of remind me like doors, like they could open out...ah...and as I said there appeared to be some very sheer curtains and the light was coming through there...ah... so profusely it was difficult to see who or what was sitting at this chair because I was looking right into the light. Ah...and from my position, I was here in a high back, over stuffed chair staring straight ahead, not paying to much attention to what's going on over there; just staring straight ahead - like at the coffee table when I first got the imagery I may have been identifying with the subject and doing exactly what he was doing in focusing on this table and, as I said, I looked to

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the left, now there were...I didn't pay a whole lot attention...ah...to the walls over there but there was a large carpet on the floor...ah... colors or whatever I don't know, I had a feeling behind me there may have been a cabinet or something with books and stuff like that and there were...there was at least one large picture on this...this wall here...ah.

#6.5 OK. That's pretty good (mumble)...

#14 That's No. 1. No. 2, as I stepped out...outside of the room...ah...No. 2 I'll make kind of a layout as...as to how I felt I was or where I was or how.

PAUSE

OK...ah...I'm labeling the stuffed chair as subject and the desk...ah...I was gonna say I'll put down person who belongs to the office but I'm not absolutely sure that this person actually belonged in this office or whatever.

#6.5 OK

#14 Ah...I'll just put down other individual. This individual was trying to come across very congenial...ah...but the subject didn't seem to be paying much attention to it, as if he was rather weary of the impression. Ah...as I stepped outside, ah...it would almost appear to be steps, now this...this is inside here somehow, but this is a large...ah...reception area I guess you would call it, rather empty except for decorative type things, whatever, and immediately after...ah... stepping out of this...this doorway, and there may have been more space this way, out here, I'm not sure, but there seem to be a large, a tall pedestal type thing and a vase...ah...would be about chest high or whatever; for some reason that...that came out. Now this is the main entrance, here. See, double doors and they're not solid glass through the old type doors with pane...panes of glass and stuff, and, in fact, I had the feeling that there was a double double set of doors, like there was another set here. Ah...this should be kind of like a breeze way and out here were some steps and there was a... Ah...I had the feeling there was a guard positioned here, OK, and then...ah...there

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might have been some sidewalk or something out here, and then, out here is the street; we'll even put a vehicle out here for whatever reason, and I had the feeling that there were two more guards out here on the street which were kind of like...acting kind of like doormen or whatever, and like I said, these were...these were uniformed type...ah...very spit and polish...ah. Sidewalk, I don't know what else to label it, there's an area here that's some type of concrete or pavement or whatever.

- #6.5 Any of these guys armed?
- #14 Yea...well...yes...I...I had the...the...at least the two up here by the doorway...ah...but I had the feeling that they were military type.
- #6.5 Yea. I understood that when they came across pretty loud and clear, OK.
- #14 Ah...somewhere in here there may be some columns in front of the building to this entrance or whatever; I had the feeling of some type of columns but I couldn't...at first they looked huge and then all of a sudden they didn't look so huge; they looked like they might have been, you know, kind of like you'd see on a porch or something - not very sure.
- #6.5 OK, here.
- #14 Ah...and what really threw me and...and when I tried to wipe everything out and start over again because immediately moving to this... outside this office area I saw this reception type area which reminded me so much of the session I did with...after one of the female subjects, OK, and then I went back in the room and the room layout almost reminded me of the identical type thing, but it...it was rearranged somehow.
- #6.5 Was that the session we had in the glass.
- #14 I had...I had...ah...something in a glass case. Well this was...it reminded me so much of this room but it was different.

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- #6.5 (Mumble) gonna track that one down.
- #14 Ah...because where I had this subject sitting there would have been a couch where the female subject was...was reclining on here, but it was very much, very much the same and this out here was much the same.
- #6.5 OK, I'll track down that other (mumble).
- #14 Ah...what else did we have?
- #6.5 That's about it, heh?
- #14 Ah...I described going down the...the...going down the street and that was really...that was odd; this was the first time it was so clear to me, I felt like I was sitting in a vehicle, moving down the street, I could see the buildings go by and...and the street...the intersections and stuff; the thing that...the thing that surprised me is that I didn't...wasn't aware of any other traffic.
- #6.5 And yet you're able to get yourself back here?
- #14 Yeh...what...well, I kept going down the street and it was fascinating cause I never had that feeling before but I decided well I'm not gonna get any where this way, in fact, can't even draw a picture of that, so I decided to go back and that's when I saw...now I went back to this point...and that's when I saw these...these guards out front, etc. I could draw you a nice picture of a crapper too that I saw, but...ah...no, that was odd cause I had...I had a perfect picture of a crapper...ah...and then went into...to this session.
- #6.5 OK. How do you feel about this session?
- #14 (Sigh) It doesn't make sense.
- #6.5 Did you feel like you were on the compound?
- #14 (Sigh) Boy that's really...no I didn't. I didn't... in fact, I felt as if I were somewhere else...I felt like I was in the city or near the city, but away from it but I didn't feel...ah...as...in other words if I were on the compound I was looking

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for these...ah...student type guards and all that stuff; there was none of that.

#6.5 That's interesting because, you know, you mentioned when you were out there looking for the female, that...obviously was on the compound (mumble)...

#14 Yeh. Well, this would be a...the type of a building, an office that you might find on the compound, but the...the things that don't fit are these guards who are...were definitely spit and polish and this individual...ah...this other individual here who was...seemed to have command of the situation in the office appeared more of a European type than a Iranian or, you know, Mid-Eastern type of...ah...complexion and...he was rather heavy set, kind of balding, I'd say late... well, I'd say early 50's...ah...and dressed very well in a suit and tie, very neatly, as if he were some type of diplomat or something himself.

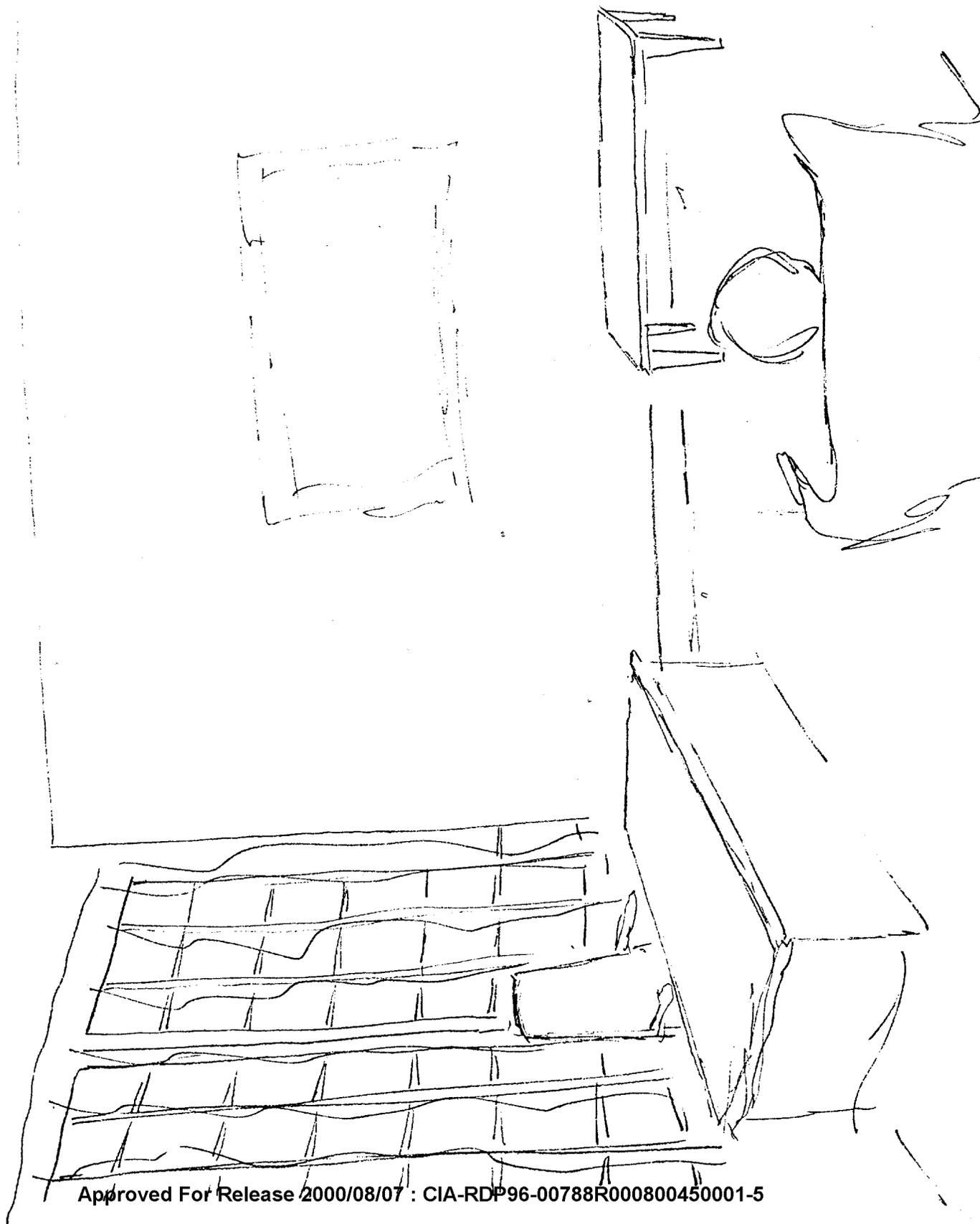
#6.5 OK. Anything else you want to add?

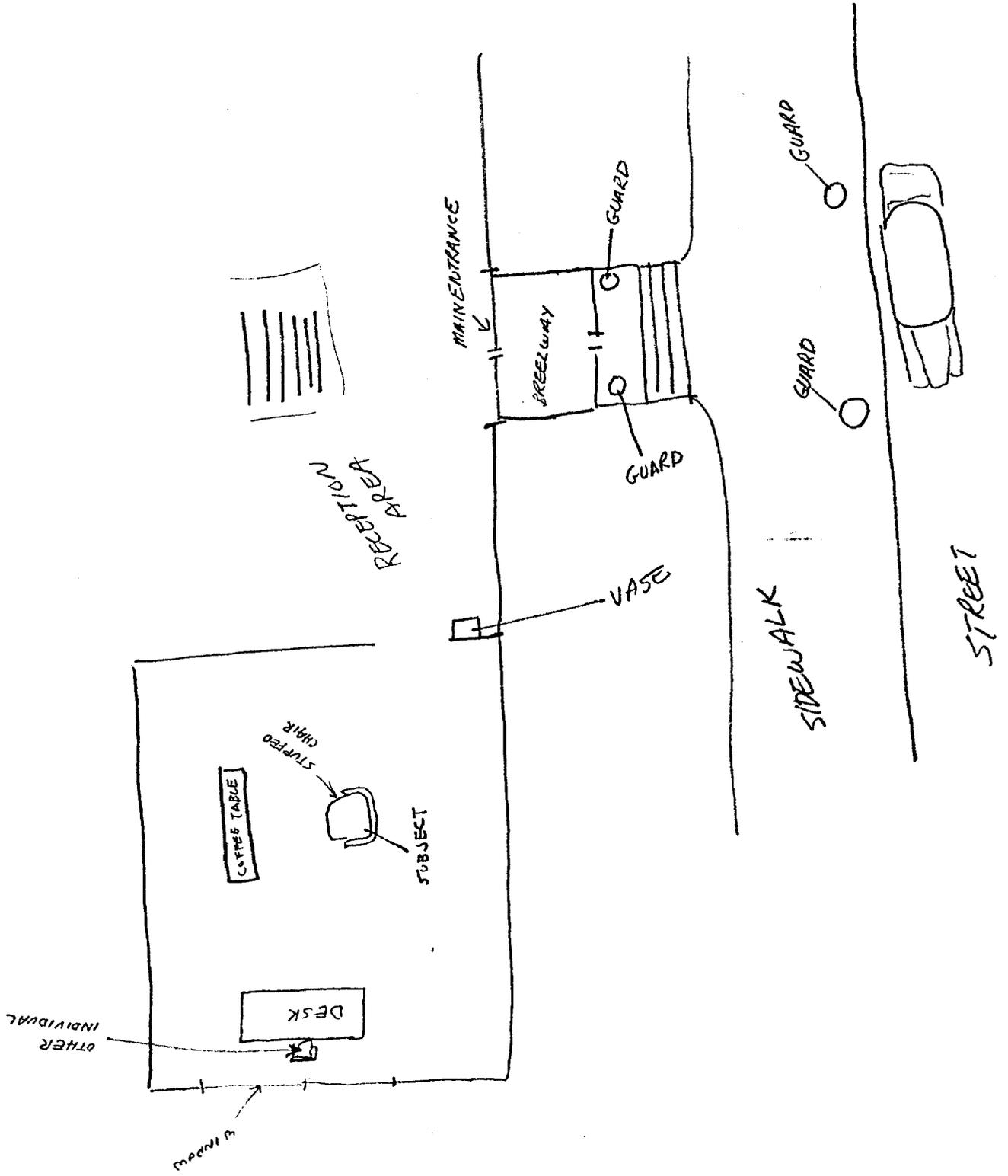
#14 No, that's all I can think of.

#6.5 OK. Very good.

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TAB





**TAB**

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC54

1. (S) The viewer has been exposed to open source news media information, 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 told that he would be locating Malcolm Kalp. The viewer was shown the attached photograph and was asked to describe the surroundings of the individual in the photograph. This was the first time this viewer had attempted to describe the location of Kalp.

ADMIN NOTES: Sessions CC53 and CC54 were conducted at the same time with different viewers in separate rooms using the same target cuing information. (See also CC51 and CC52.)

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