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GRILL FLAME

PROGRAM

SESSION REPORT

Copy 2 of 2

CLASSIFIED BY: DIRECTOR, DIA
REVIEW ON: MARCH 2000
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REASON: 2-301c (3 & 6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC20

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 US 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 and describe the surroundings of Kathryn Koob. He described two male individuals in proximity to Koob, but was not able to identify them or their exact locations. The viewer described Koob's location as being in a tall multi-story building; a hotel like atmosphere; definitely a strong feeling of not being on the US Embassy compound.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC20

TIME

#14: This will be a remote viewing session for 11 March 1980. The on-target time is 1400 hours.

PAUSE

All right, #36, the time is now 1400 hours. Your mission for today is to find and locate Kathryn Koob.

I want you to find and locate Kathryn Koob. Describe the surrounding. . . situation and tell me where she's located.

PAUSE

+07 #36: I got

PAUSE

I got I got a woman. . . looks . . looks a little like Kathryn. Looks older. Older than the picture. She's . . . She's . . . very high up. Tall. Tall. . . . Tall building.

PAUSE

I think its next to the top floor. Sleep. . . can't sleep, she's . . . on her feet with the fancy bedspread and her blanket wrapped around her. Its kind of cold. . . cool in the room. Looking out the window, you can see . . . way down there is . . . street. Street's bright. Lit up. Its like . . . tall. . . tall. . . like a Hyatt Hotel or something. It don't look like the picture, but My awareness is . . . this is the right place.

PAUSE

+10 Way off from me and to the left. . . I see a big white draping shape. Like wires draping downward. I assume. . . I assume what I'm seeing is . . . some big. . . lit up monument, way over to the left. Tops of a city across the street. . . . away from me, appear darker. It This street is much brighter.

PAUSE

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#36: Just a minute.

PAUSE

+14 Its amazing. She seems relatively calm.

PAUSE

She's strange. I don't know how I know this.
She was looking down the street and day-
dreaming. Daydreaming about . . . a fireplace
- a cozy fireplace somewhere in the United States.
I felt

PAUSE

Somewhere. . . South of Chicago and to the left.
I'm . . . looking for . . . another person. I
don't . . . don't see another person.

PAUSE

+18 Room is . . . relatively . . . neat and clean.

PAUSE

I Someone. . . female.
comes in here - two of them.

PAUSE

+20 I seem to sense that . . . a lot of this floor is
restricted. Problem with this elevator. I sense
that you've got to get special permission to stop at
this floor. I don't know why I said that. I don't
see a lot of . . . I don't see a lot of . . military
type . . . physical guarding.

PAUSE

I'll be damned. There's There's
a damn TV camera over there watching . . . watching
down this hallway.

PAUSE

Oh, I forgot. The two women that come in here . . .
apparently bring food and . . . and linens, but I
don't . . . don't feel that they are maids or any-
thing like that. One of the women has
tried to develop a confidence with . . .this person.

PAUSE

+25 #36: Appears . . . to be in . . . good health under
the circumstances. Boredom and fear of . . .
unknown factors seems to create hallucinations.

PAUSE

Watching street movement seems to be mixed blessing.

PAUSE

Trying to interpret Trying to interpret the
scene . . . below. Activity below. . . . occupies
her mind.

PAUSE

+27 False interpretation apparently . . . causes
extreme depression. Down, down, down. . . . Down the
hall I sense . . . down the hall,

PAUSE

a couple of important people. At least they are thought
to be. . . by local people.

PAUSE

+29 I have the feeling at least two . . . are probably
male, males. One . . . One . . . One I feel is . .
early thirties. Other one . . forties. I think
they're . . . If I go out here door, they would be
. . . I'd have to go to the right to find them.

PAUSE

+30 Most surrounding buildings are . . . below me.

PAUSE

+31 Not that its important, but I I was trying
get to know this person. I had a very strong feeling
that she is interested in archeology. History.
Ha! Yeah. She's . . . She's aware that she's part
of history.

PAUSE

+33 She. . . She's must be very strong person.
She not . . not afraid. . of being. . killed.
Has faith, will return.

PAUSE

+35 #36: Dip. . . Diplomacy. . . is slow.

PAUSE

Ha ha ha ha. Humph!

PAUSE

A pretty good nest egg. With bonus.

PAUSE

Hmmm.

PAUSE

I don't know why but I have a very strong feeling very strong feeling that when . . . we look out the window. . the compound is . . . I thought the compound was on the other side of the building, but way over there I see - its very bright, so I'm confused, but at first I thought the compound was . . . off somewhere to the other side of the building.

+37 For some reason, I. . I have a feeling that . . . Its very strange. Like I know what she's. . . what she's thinking. Its no big deal. Its just . . . nothing exciting, would make a good argument. Its a pretty nice place. I could watch the shell from this vintage point.

PAUSE

#14: What is the name of this building that you are in? What is it called?

#36: I don't know, I hadn't thought about that.

PAUSE

+41 I don't know, but I had the feeling that . . this makes no sense to me. It had something to do with . . . meaning of . . . of hand or . . palm. Palm. I I

PAUSE

Oh, I can't . . . I can't . . I can't get it.

#14: That's okay. I want you to think again about the other two people that you described down the hall.

+44 #36: I didn't . . . I didn't see them. I just . . .
some how or another. . . . I have a feeling
that one of them is I said that.
Dark haired, early thirties. Beard. Male.

#14: Are they hostages?

#36: I haven't thought about that. I think so.
I think so.

PAUSE

I just had a warm feeling towards them. I just
naturally assumed they were Americans.

PAUSE

+45 #14: I have no further questions. Is there anything you'd
like to add?

#36: Did I say, the street, down the bottom, forty feet
to street level is very bright, way down the street
and there's some people out there.

PAUSE

This person seems to be coping with a bad situation
at this moment better than anyone. . . . well, very
well at any rate. Perhaps more calm than anyone I've
seen. Seems to have complete faith that . . . all
will be well. All she has to do is wait.

That's about it.

PAUSE

Boy, I feel like I could

TURN OVER TAPE

Let's see, the first scene I got was looking over a
person's shoulder through a big window down a brightly
lit street, far below. Most of the buildings above
street level was very dark, dim, except for the
reflection from the street. And, there was a woman
to the left, wrapped up in bedspread and a blanket
pulled over her shoulders kind of Indian style. . .
just looking out the window. I had the feeling it was
quite high. And perhaps, one to two stories above the
roof of the building. I had the feeling it was at
least one floor above this level. If I remember
correctly.

#36: Is that what I said?

PAUSE

#14: You said you were high.

#36: I was quite high. But, I thought there was a floor
- one or two floors above me.

PAUSE

I felt the building rather than being very wide and high, was fairly slim with a width ratio of about two to one. I think I can draw that.

PAUSE

And there was other buildings off behind this, but I felt it was somewhere around the vicinity of the . . . of the window indicated by the arrow. And, I felt that off over in this direction, indicated by Arrow B, I'll make the first one Arrow A. In the direction of Arrow B, I thought I saw the drooping, line like shape of wires, which I interpreted to be . . . It was like looking at the end of a four shortened suspension bridge. And for some reason, I thought, I interpreted that to be perhaps the big, big monument they put up to something a few years ago.

PAUSE

Beyond, was either a picture or another window, I couldn't . . . couldn't make it out, but I suspect it was a picture on the wall. This is not a very good drawing. For quite a while she was standing near the window with her hands on the window sill. And, there was a table back over here.

PAUSE

With a fairly comfortable chair nearby.

PAUSE

#14: Then you went out, must have been in the hallway. And, I'd like you to draw a picture of that, and you mentioned a TV camera.

#36: Oh, Okay.

PAUSE

#36: Oh, wait a minute. I lost the elevator. This room here is too big. That hall was quite long. It was down here on the right here somewhere and some of these rooms below the camera on here, I felt there was some other people. There appeared to be a central area in here; the elevators are somewhere in this area here. Then there was, apparently, more windows and rooms over on the other side. But, the TV camera was way down the hall looking down past the door up here. That's better.

PAUSE

I don't know, I think the elevator might have been this (not audible) section down around here somewhere. There was more than one elevator and I tried to see where they were in relationship to each other, but I couldn't make it out. But I did have a very strong feeling there was more than one. But there was something about one could stop at this floor. One elevator could stop at this floor. I don't know whether it was because of mechanical or whether someone . . . made a ruling that that's the way it would be. I had a feeling that you had to get permission to stop at that floor. . from somebody. It had the feeling of a hotel or like area. It was fairly plush compared to some of the areas I've been looking at. It could have been an office building and this was some kind of executive suite. It appeared cleaner and better kept than most areas I've visited. . before.

Is there anything else I had on there?

PAUSE

I never did look at the center section. I don't know what's in there.

Is there anything else?

PAUSE

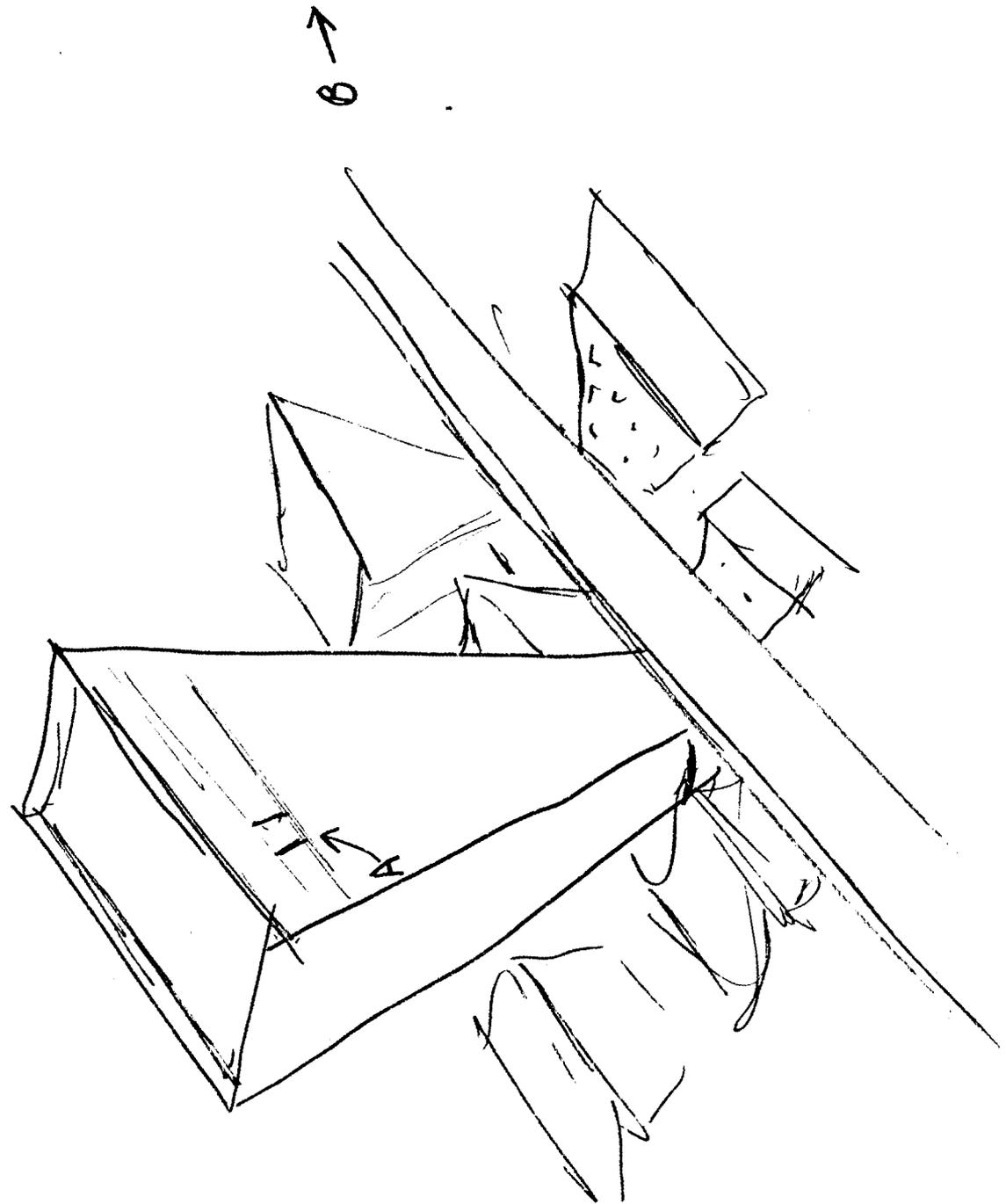
#14: No. Is there anything else you can think of?

#36: No. I had a vague awareness of two men down the hall. The one younger than the other. I felt they were . . . It was felt that they were important. . . by the local people. And I felt that they were probably American. And being American, I just naturally assumed that they were hostage. But I guess that's not necessarily true. But I felt they might be. That's about it.

#14: End of session.

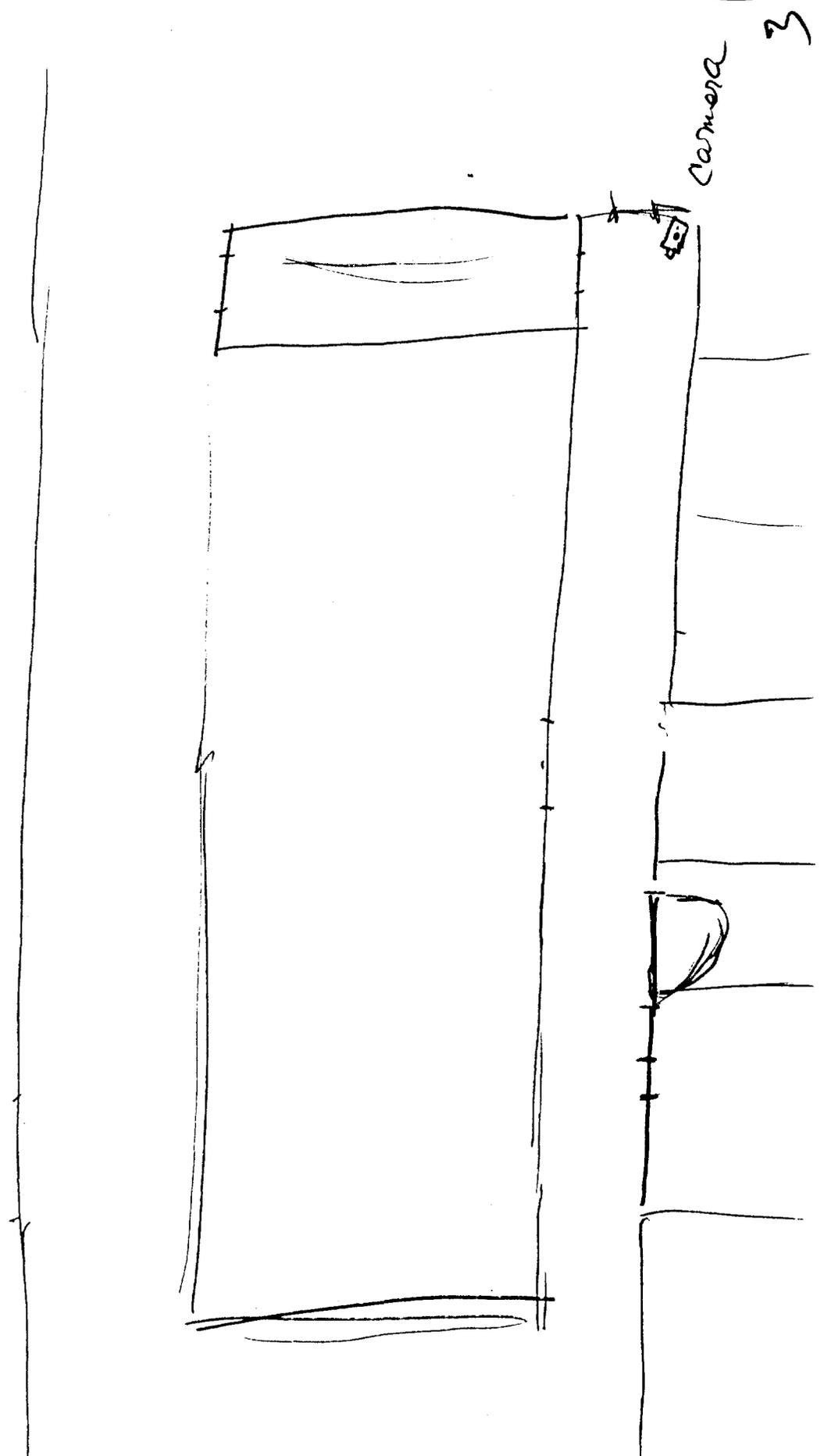
TAB

①



6





camera 3

TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC20

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

2. (S) At the time of the session, the viewer was told he would be trying to locate Kathryn Koob. 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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