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GRILL FLAME

PROGRAM

SESSION REPORT

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REVIEW ON: *April 2000*

GRILL FLAME

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10 April 1980

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC54

1. (S) This report documents a Remote Viewing (RV) 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 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 Malcolm K. Kalp and describe his surroundings. The viewer described an official type building with a French atmosphere. He did not feel that he was on the US Embassy compound during this session.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC-54

TIME

#14: This will be a remote viewing session for 10 April 1980.
Mission time is 1030 hours.

PAUSE

All right #32 the time is now 1030. Your mission for today is to locate Malcolm Kalp. I want you now to relax, focus your attention. I want you to project to Kalp's location, and describe your surroundings.

PAUSE

+01 #32: There are two very wide flights of cement steps that lead to a spacious landing. There's a...a building with several columns that hold a sort of an overhang. It reminds me of a, of a, of a French official building. In fact, I, I keep getting the impression of a, the long driveway, asphalt driveway with French DS cars, leaving off visitors and taking off.

+05 I saw him with a brown briefcase talking to a very tall bald headed man sitting at a desk. Had a very official, almost palatial room. Whole atmosphere is French. I get the impression there are some type of negotiation going on. I also get the impression they're both intermediaries.

+07 There's a huge picture or mirror that's reflecting dark colors.....behind the bald headed man. There's a chandelier type fixtures on the ceiling. Very, very tall like golden drapes...I can't think of the word...like curtains hanging from very swanky, very, very plush..... The predominant.....the predominant impression is a theme of the negotiations, and..ah...this guy acting as intermediary and the bald headed man acting as intermediary. It's got a whole theme. Very, very French in flavor...like that they were in Paris. I'm not sure. This building is part of a big city. Would be in the right-handed corner, right where they grid off the city...be in the right somewhat lower corner.

+10 #14: I want you now to look at the outside of this building and the surrounding area, and describe that to me.

#32: Streets with trees, like the Champs Elyseè...uh...bustling city..ah..a wide boulevard with...the significant thing there, is that there are...there are trees along these wide boulevards, not quite common to all cities. I want to say Paris, but I may be misinterpreting, but, it's definitely got a French flavor or influence or something.....

+13

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#32: There are..ah..dark blackish/greenish...green with a blackish...with a, like green mold on, on the street post. It's just not ordinary street posts there. Like metal. Reason I say that is because it looks more sophisticated than the normal street post. There are benches, wooden green benches along the streets. Reminds me very much of Paris.

PAUSE

+15

I want to say that...I think there's a river to the left. I'm not sure. There's water to the left. From there... It's from an overview. One little item. It's very cloudy and sunny at the same time. Like you have patches of sunlight, and then you got..ah..clouds that hide the sun and patches of sunlight.

PAUSE

#14: Focus on the building that Malcolm is located in and describe the building from the outside.

PAUSE

#32: Ok, ok. Let me get him. All right. Well, you know what the front looks like. This looks like a big, like a big "I" with the top and the bottom portion of the "I"..... the forward section being shorter than it is in the other section going beyond, which is longer, and it's not..... ahm....it has gardens in the back; and has trees and flowers and, and gravel, gravel walkways. Yeah. I get..... a picture of a dome...ah...has been bugging me.

#14: Tell me about it.

#32: Initially, the...the very first impression at the very beginning was of a dome shape, like an hour glass on top of the whole dumb thing. Then, the last impression is of akind of a fat dome like we have on...in DC. The first looked eastern, Arabic or something, while the second one was....just had a big dome...all white dome.....got that impression of the dome. It come back twice.....

PAUSE

I...the overall impression is the strong mixture of Arabic and French. I can't describe it any clearer. Anything else?

#14: I have no further questions. Is there anything else you can add that you feel is important?

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- #32: Yeah. The..ah..the Arabic and French mixture are confusing, but it's definitely there. I don't have anything else.
- #14: ok. We're now ready for debrief.
- #32: Ok. I'll address to you the dome later, but.....
- #14: Ok.
- #32: I didn't mention it at the beginning of the session, but I had it and it didn't...it just stood there like a...just like that. Just like a dome, but it was like an inverted hour glass. I'll draw it later because it changed on me later on, but it's as if because I hadn't mentioned it, it came back again at the end of the session and.....
- #14: It slapped you up side the head like.....
- #32: Yeah. Like, you know, like I gave it to you, and you never said anything. Now say it. So..ah..I'll bring it up later on, but right after the dome impression though...I'll mark this number 1.
- #14: Let's see. That pencil looks kind of dry. Try another one.
- #32: Yeah. I'll give you my, my first impressions that lead to the building that I spotted, ok. There were two flight, two flights rather that were quite...I guess it went something like this...very wide cement stairs, and there was a landing here, and then there was another flight of cement stairs going here. There were more than this, but I'm gonna run out of room, if I don't do....which lead to a space whichpatio type space into the front of the building, and was..ah..kind of a predominance of columns. There were many of them, but they were far..... there was plenty of space in between, ok, so we're talking about a very broad, wide area, ok. And, in here, this served as an overhang. There was a space here. The walls of the building started here...say on plain...and, there were very, very tall windows, which I later described from the inside of the room. There were several of those. They went something like this, With a curve at the end, kind of cementy looking things. Very tall. And, they were flush with the.....I don't have room. So, I'll just fake it here...this...let's say that this is the building which was kind of whitish, not completely white. Maybe brownish white, yellowish white. Ok. In front here, was...ah..this, this driveway and cars would come up here, and deposit the visitor who would walk up these flights of stairs to the...to this building. This is how I picked it up. Ok.

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- #14: Ah...ahaa....
- #32: Then I ...you had to point me, I think I was inside the room after that.
- #14: Ahh...you...well from...you described...ah...an official building, French atmosphere, long asphalt driveway with French.....
- #32: DS is a type of a.....
- #14: Diplomatic service.
- #32: Yeah. It's the plush, plush car that diplomats use in, in France.
- #14: Ahhaaa...
- #32: Front wheel drive and sort of a, anybody's been in France.....
- #14: Ok. You described the cars, and then you evidently went inside and described Kapl...ah...with briefcase talking to a tall.....
- #32: Yeah. Who was sitting down by the way.....a bald headed man behind a chair behind a desk...in a very, very plush room with the same type of very tall windows with the golden...I'll call them curtains, but they were drapes. I couldn't think of the word...golden and yellow drapes, velvety. Like they had a little tassel fringe all around it. Very, very plush, and I was trying to identify some recognizable...something in the room that someone might recognize, and these...the thing that came to mind was a very huge rectangular picture or mirror that reflected...ah...not darkness, but something..ah..ah..very..something dark. Either the reflection of the room or a portrait, and it was very, very tall, and it was a very spacious, palatial room. Ah.. Do you want me to draw anything like that?
- #14: No. I don't think that's necessary. Ahh. Then, you went outside to describe the surrounding area, and you..ah.. started your description with streets with trees, bustling city, wide boulevard.
- #32: Yes, yes. Perhaps, the...ah...I should jump into this now, that when you wanted me to try to get an idea of what the building looked like. Ok. I can draw that.
- #14: Ok.
- #32: It was like a big "I", and...ah...

#14: Is this from an overhead?

#32: Yeah. This is definitely overhead, overhead view, an overhead. Ok. Got to be careful here because it extended ok, like this, like this, like this, this, this. I'm drawing a little bit more, but it extended...the back side of the building was more extensive than the front side. Ok. It was...this is not quite accurate. It was wider than this. Then, your columns would've been here, ok, and here were..ah..very plush beautiful gardens with fountains, and flowers, beautiful flower beds and assorted paths with a rock base. A gravel base. I'm gonna label this garden; this gravel paths; a couple of fountains and flower beds.

#14: Is there anything identifiable or unusual about these fountains, or.....?

#32: No. They were just, you know.....

#14: What shape?

#32: Ahhh...circular with a bronze black, now that you mention it, bronze, black tinged with green, like the, the lamp post that I was describing to you. Only, because they weren't ordinary lamp posts. They were...you could tell they were of some metal that had been tinged green through the years of erosion or corrosion, but they weren't your regular posts and, yeah, they had some of these...ah...mounted, and this was very plush scene. In fact, from where you, from where he was, you could see this stuff. Think he was around here someplace.

#14: Ok. You put an "X" where you thought Kalp's location was in this building?

#32: What's his name...Kalps or whatever. So, we had, he had a, he had a view of the dumb garden, I think, ok. And this... I've already described the front.

#14: Right.

#32: Ahhh... Now, when I tried very hard to get to the top of the building to give you an impression from a side view, to get a distinctive shape...right on top of the "I" and, I'll label this 3. This is when this..... So this, this first dome came back to haunt me. So to speak. Ok. And, I saw two domes, and I'll put 'em 1 and 2 or Roman numeral I and II.

#32: Enough of that?

#14: I've got time.

#32: Ok. The first one went something like this. It was, it wasn't a complete...that's not true either...it was just whirly, more squirrely than whirly...ah...something like that. That's a very poor representation, but it wasn't an oval dome. It was...it came down and sort of came in and then went out again, and I'm not sure...like something you'd see there in an Arab country. I guess we will have to change that there. Ok. In the...the number 2 dome...maybe I should show you a side view...say that this is the side of the building, this had a huge dome, something like this. But, that was definitely a dome on that building. So, this was, in the sketch 3 and 4, was the very first dome that I saw at the very beginning. It's poorly sketched. But, it...rather than just being completely oval, it, it went out on either side and, and came back in, while this other impression was of a completely oval dome on, on top of the building.

#14: Ok. Did you have...I want to word this carefully.....
At any time during the session, did you feel you were on the compound?

#32: No. Oh! No. No. The strongest impression that I got of this guy here, Kalp, was one, I said it a couple of times on the tape because it was pretty strong, one of these two persons acting as intermediaries in some type of negotiation. And, I don't believe it was on the compound, at all. It was definitely in some other area. My impression was that distinctly it was in some area. Like I say, there was a mingling of French influence which probably gave me the Paris deal, but there was also some Arab feelings in maybe the dome, or something that...like there was a mixture of both there. And, that was equally strong, but, the diplomatic type of mission with these two acting as intermediaries was strong.

#14: All right. I have no further questions. Anything else you can think of?

#32: No. No.

#14: All right. We'll call this end of session.

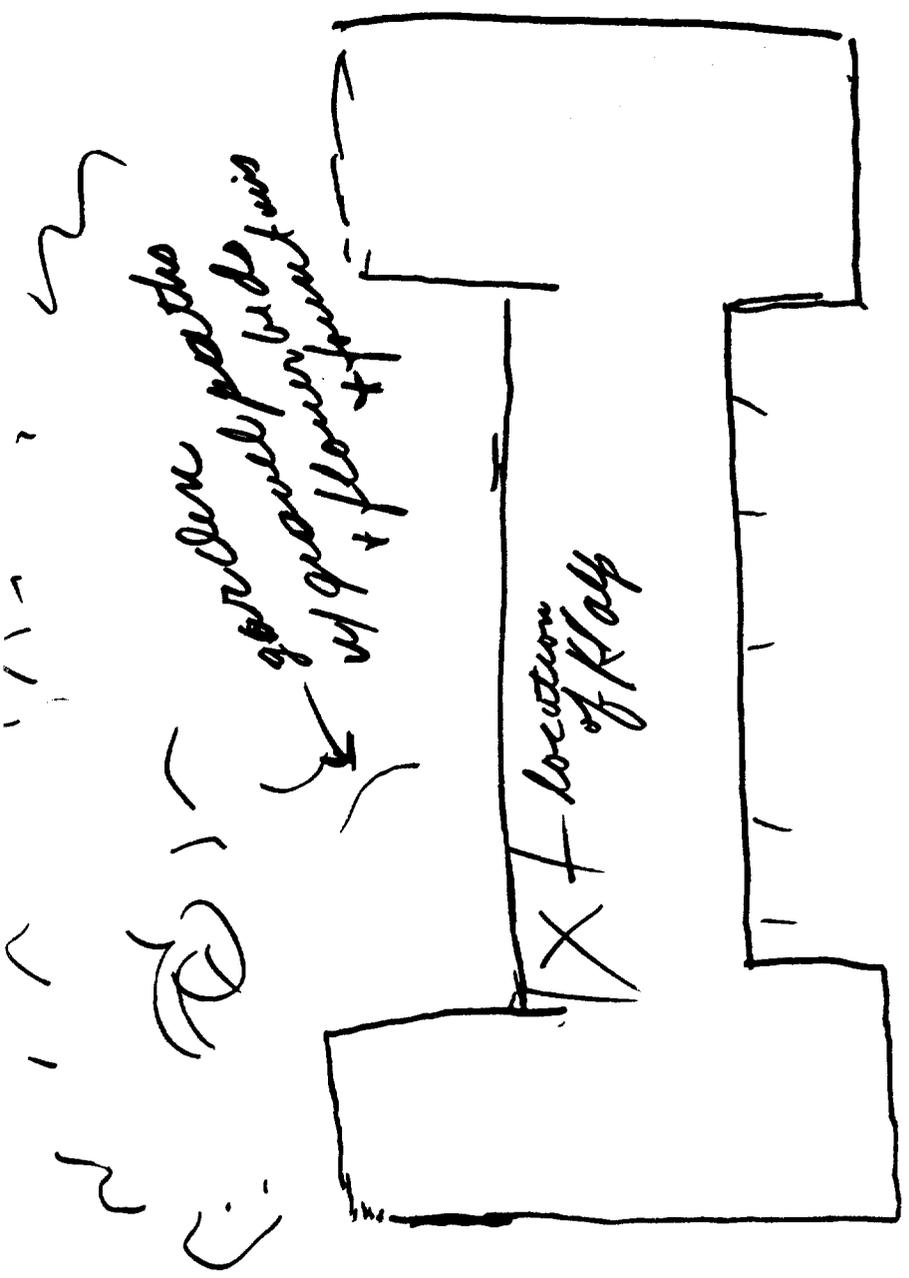
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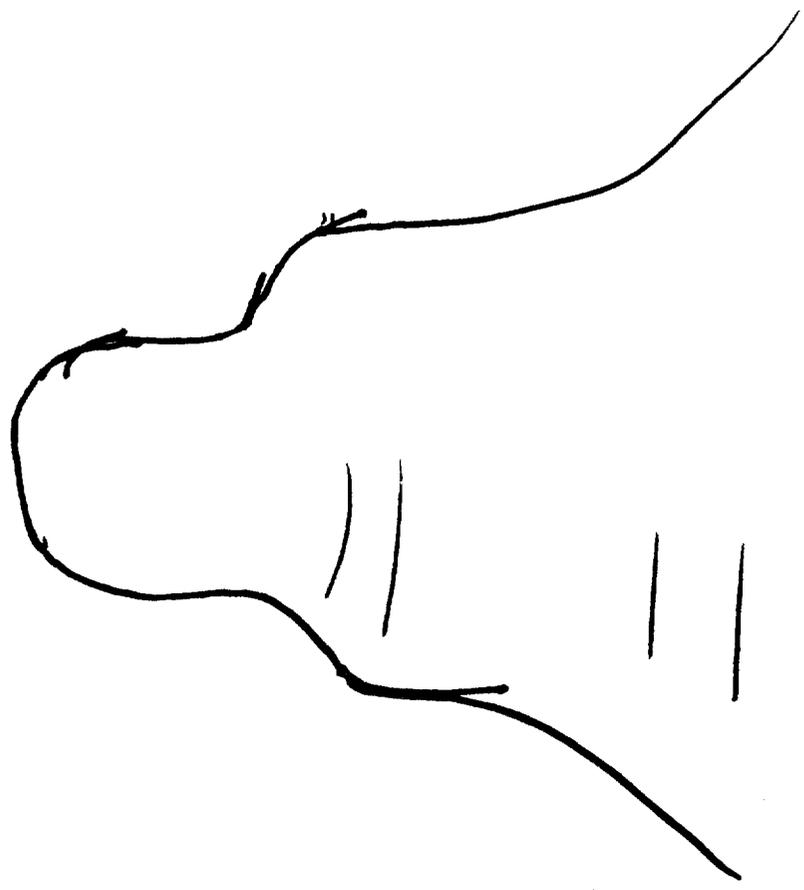


overhead-overview

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TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC54

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 that he would be trying to locate Malcolm K. Kalp. 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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