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GRILL FLAME

PROGRAM

SESSION REPORT

*Copy 2 of 2*

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

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC50

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 a two story building with some unusual design or painting on the outer wall. The viewer felt that he was not on the Embassy compound and there were three other unidentifiable hostages at this location. He also made mention, during the mission debrief, that there was a European-looking woman at this location. She did not appear to be a hostage or an Iranian.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC-50

TIME

#14: This will be a remote viewing session for the 8th of April 1980. Mission time is 1400 hours.

PAUSE

All right #27.5 the time is now 1400 hours. Mission for today is to locate Malcolm Kalp. I want you to relax, focus your attention on Malcolm Kalp and describe his surroundings.

PAUSE

+05 #27.5: Getting alot of..uh..painted patterns on stone. Like..uh..painted..uh..stucco. Alot of blues and greens, and..uh..seeing what looks like the..uh.. part of a 2-story stuccoed type building.

PAUSE

See what looks like a...wait a minute.....  
See what looks like a circular fountain beside this building. Only, there's no water in it. It's normally got water in it, but it's empty. There's a..uh.. there's an edge trimming along the roof. Looks like ..uh..stoned curves, stoned. I see him inside of a, sort of a very, very pale yellow or gold room inside this building. And..uh..it appears that, appears like his..uh..right is something wrong with his right side.

PAUSE

+10 Think there's a large graveyard near this building. I see like these Mausoleum shaped 4-sided, 4-sided spire-type shapes of stone. This might have something to do with the building. I don't feel like this is inside the compound. This is somewhere else on a very old street. Streets got very old buildings. The roof is blue. Blue tile, it looks like...some color of a blue. There's a, there's a...I can't tell if it's 2 or 3 more hostages in this building. I think 3 more hostages. Strong feeling that there's ..uh..3 more hostages.

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+15

There's also a wall and a partial courtyard on the back part of this building with gravel. It's some kind of gravel fill that you can walk on. I think the paintings on the wall are..uh..flowers. Large flowers. Looked like..uh..almost like nubo-art shapes or designs. That's all I'm getting. Very, very hard to concentrate on this today, for some reason.

#14: It has been very noisy. Before we end the session I would like you to concentrate and focus, one more time, and try to tell me about the other hostages.

#27.5: I just see one. One I keep getting. Keeps coming back is..uh..appears to have a very heavy person at one time, but he's now lost alot of weight. Very tall. Perhaps..uh..6 4, 185 pounds, very distinguished ..uh..distinguished appearance. That's the only one I see. Can't really get a...other than this silhouette. I keep getting a silhouette type view. Good features..uh..6 4, very heavy...very thin. I'm sorry. That's all I get.

#14: All right. We're now ready to draw.

#27.5: On page 1 I'm go'ng attempt to see if I can draw some of these, these patterns. I got an impression like I was looking at a section of wall that went away like this. Only it was a 2-story wall. It was like..uh.. some windows in it down here.....then I got a distinct impression for a pattern of flowers or something. This wall was like a gold stucco that you could see gray, gray pitmarks in. You know. Gray, gray holes in on it. And these, these patterns were like painted on the, on the wall. They might, might mean something to someone, so..... I'll try to show them the way I think I was seeing 'em.. These kind of patterns. And..uh.. Let me see if I can find the right colors here. They were like a mixture of.....blues and greens. Green here.

Oh, we're go'ng to have to put up with a lawn mower for a while this summer, I guess.

This sort of coloring and it was very vivid because it was on this yellow stucco like background. It was like a dirty yellow. You know what I mean. I don't know if I can do it the color or not, but I'm going to try. It's almost like..uh..it was decorative or an advertisement for a, a specific kind of motel or something. Sort of dirt-gray, yellow stucco. Sort

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of like that. That's page 1.

#14: It's too bad we don't have a color copier. Hint, hint.

#27.5 Page 2. You know I kept, I kept getting an image of a, of a woman having something to do with these hostages. She wasn't a hostage, but there was, like ..uh..I hesitate to say guard, either, but she had some function in this building, and it had something to do with hostages. And, she was not dressed as I would picture an Iranian to be dressed, nor did she look Iranian. She looked more European and was a..uh..was a sharp dresser, you know. She wasn't.. uh..in keeping with Khomeini's current dress laws, so to speak. She appeared to be a very intelligent well-dressed, well-kept type woman. Almost something pristine about her. I don't know what it was. Then, I saw a fountain next to the building, and there was just a...just a nice circular fountain, with a lip like this, and, you could see this..uh..like these dark things, criss-crossed. I got the impression that they were there to throw the water in the air. But, there was no water. This type affect. And, that...the building was in the background. I was trying to look for some way of identifying the building, and I came up with the edge of the roof. Which I'll put on page 3 'cause it was kind of an unusual edge to it.

I looked at the edge going away, and it looked like this kind of stone design with the sky behind it. Highlighting it...this...just going away...and, there was..uh..was like reliefs done in it. Like shields or something down in front of the building. You could see the sky behind it. I didn't an impression of a, you know, a roof, roof, but the edge of a roof. Like a flat roof of some sort with a design going down it. And, I'll just put on the same page the fact that I got this..uh..started getting these...4-sided...spire type designs you know. That kind of design. I hope this makes sense, because these were real, really vivid. It's like I was looking at a roof top, you know, that had a really neat design on it. That kind of design.

#14: Ok. You've divided the page up into parts.

#27.5: Yeah. Part A is the roof design, and part B is the..uh..the roof spires, or whatever they are.

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And, uh, I guess that's essentially all we're going to get out of this.

#14: Let's see.

#27.5: Oh. There was a...like I was peaking over the edge of a wall at a graveled area, and there's..uh..like, if you can picture the...looking over a very high wall in this manner.

#14: At the same time..uh..let's see. You said you saw paintings on the wall. Looked like large flowers.

#27.5: Yeah. That was those designs I did already.

#14: Ok.

#27.5: Got the impression I was looking under a patio with a small stone. This, this stone thing was rough cut. Really rough cut, and that this speckled area was gravel, you know. It was like you could walk around in this, and this gravel area here, and that this was a high wall. This was a court yard, and this was the building, this was gravel, and, again, it was that yellow stucco type stuff, and door here. Page 4. And I, I didn't feel like I was in the compound.

#14: Any specific reason?

#27.5: I, I almost felt like I was on an old or ancient street where the buildings are relatively old. You know. Like in the hundreds of years, and that they'd been upgraded continually, and this is one of the buildings that's been upgraded. I just had this real quiet feeling like, you know...this is a residential area, or something like that, you know. A street not on the main drag, so to speak. Got a feeling of some..uh..some increased degree of plants or trees or something. Trees in this direction... trees. I don't...this is a stucco wall, too.

Wish I could get more than that, but that's all I was getting, and that feeling that there was probably 3 other hostages. I just kept getting a silhouette of this one person. The only thing that I can say about the silhouette.....from the silhouette is that

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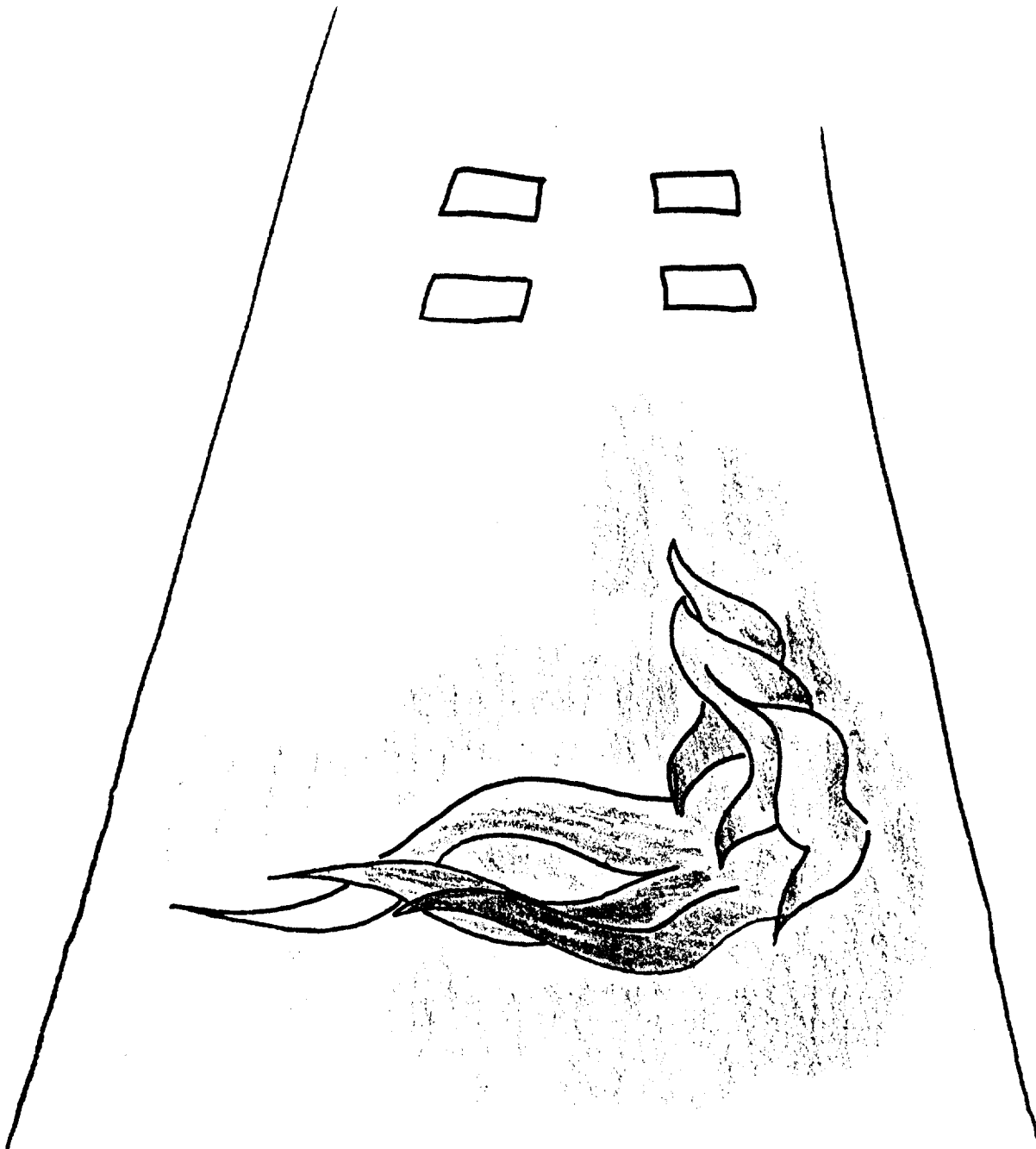
I got the appearance from the way the hair was combed and the bearing which could be a throw off from the height and the weight, and everything. The person appeared to be very distinguished. Just a profile silhouette. That's all.

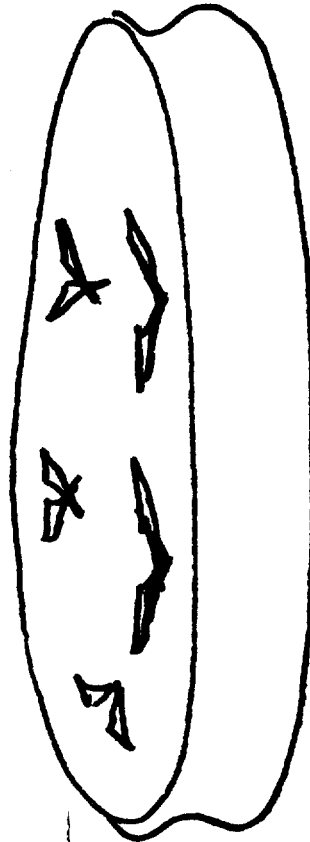
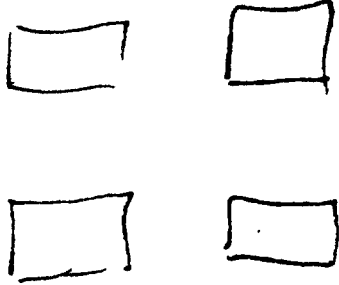
#14: Ok. I have no further questions. End of session.

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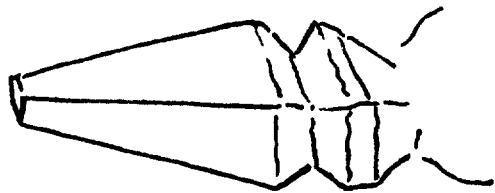
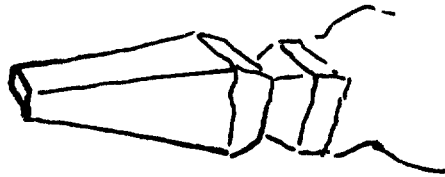
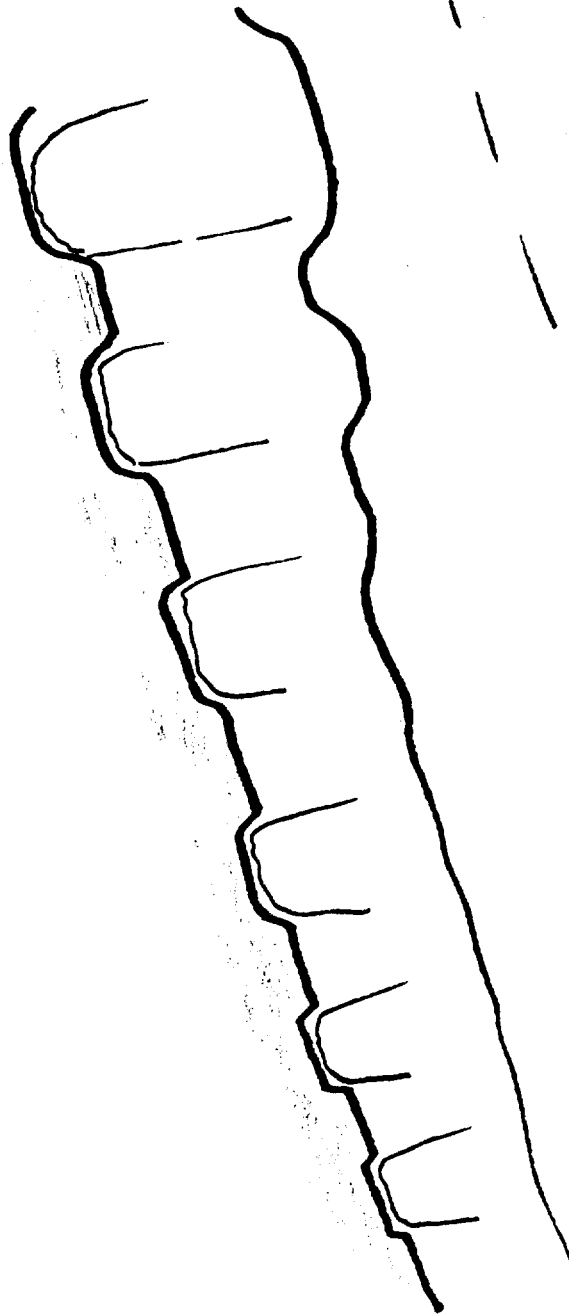
TAB





*Building*

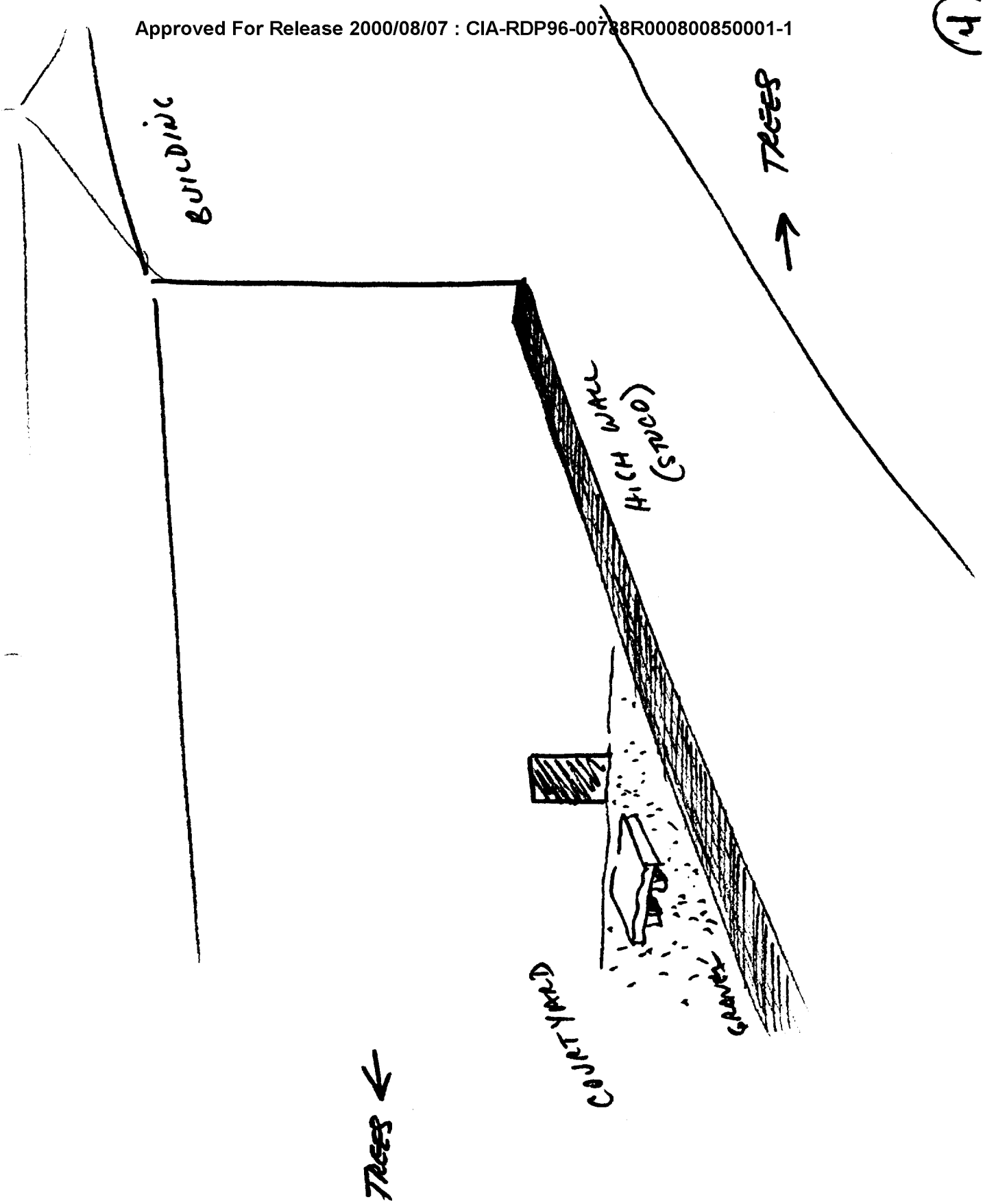
(3)



B.

A.

(4)



TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC50

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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