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ORCON/NOT RELEASABLE TO FOREIGN NATIONALS

GRILL FLAME

PROGRAM

SESSION REPORT

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

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC21

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 and describe the surroundings of Kathryn Koob. The viewer felt that there was another female hostage and two female guard-type personnel at this location. He was shown overhead imagery of the US Embassy compound in Teheran during the debriefing and was asked to locate the area he was viewing. The viewer identified buildings "D" and "E", with building "D" being his first choice.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC21

TIME

#14: This will be a remote viewing session for 12 March 1980. The on-target time is 0900 hours.

PAUSE

All right, #31, the time is now 0900 hours. Your mission today is to locate Kathryn Koob. Locate and describe her surroundings. Identify her location. Relax and concentrate. Project yourself to Koob.

PAUSE

+07 #31: I got a

PAUSE

feeling of a

PAUSE

a someplace. . . . It is a hallway feeling. But not a hallway.

PAUSE

On the right. . . .

PAUSE

+10 I get this feeling of accordian walls. Curves.

PAUSE

Open space farther down. I can't explain it. Its . . . The more I look, the more it becomes familiar. . . layout.

PAUSE

+13 Behind me is a real hall.

PAUSE

+15 #31: This central place is . . is a business type office.
I'm seeing familiar things. Layouts. Windows.
Low windows now. Across of the small central room
behind these open . . . No, I'm looking the other way.

PAUSE

There are . . .

PAUSE

I think

PAUSE

Somewhere over one of the . . .

PAUSE

little buildings. . . . little houses.
I can't see her. Yet.

PAUSE

Feel . . . she and others . . . are here. . . .
somewhere.

PAUSE

#31: Its no use #14.

#14: Noise again?

#31: Yeah.

#14: This session is prematurely aborted due to noise and
disturbances outside the room.

Session end.

We are now ready for debrief.

PAUSE

#31: Right ~~at~~ the very outset of this session, I had the
feeling that I was someplace familiar. The floor
plan was very, very familiar. I know I wasn't saying
too much. The reason I wasn't saying too much is
because I was having hard enough time keeping my
focus so I . . . was . . . was remote viewing but not
talking. The reason is cause I was afraid the talking
would be the final snap.

#14: Right.

#31: But, I had the feeling that I was in a central part of a structure. It was a small structure. It was similar and yet different from a place that I've been before. And I didn't know where it was until later on in the session. I went up above it. Okay.

#14: Um hm.

#31: But, I had the feeling that here on the right was a linear pattern that sort of went around a 90 degree curve. Okay. Like this. And that this thing was waffley and went on like that. Like a curtain hanging. Or, I called it an accordian. It had the very similar feeling to this accordian. Again, one time way back, I had a feeling like . . . these accordian sliding partitions. You know. Okay. Only it makes a 90 degree curve.

PAUSE

And, I had the feeling - I'll draw in a different sketch - there is something behind this funny thing that seemed to me to be an accordian partition. It looked almost like a permanent fixture in the back behind it. But, I don't know. Anyway. Okay. On the other side or on the far side of this accordian thing is - let me see, the roof line would come like that, okay, and the floor line would go like that. . . is a feeling that there's an open space. Okay. And then there's a wall on the other side of the open space. And this wall goes on down forming a hall.

PAUSE

Okay, like that. Then that on the other side - a hallway type of thing. And, okay, then on the other side then the hallway is a classic type. You know, horizon. Okay. This hallway comes back like that. . . on the other side.

PAUSE

As you can see what I was trying to say is that I'm in a room but I'm not. I mean I'm in a hallway but I'm not really in a hallway. You know.

#14: . Um hm.

#31: Because I'm in, actually my perspective is from some place, big open place. . that's got a hallway there on the other side of it. And then this comes back like this. And there is these low, the idea of low

windows in here. Like that. Okay.

PAUSE

Then in 2, all right, I had the feeling that there was a room down here. I had the feeling that there was a room down here. There was something here in this end on the right but that I couldn't see a . . I couldn't see a door there. But that there should have been a door or something, some sort of a passageway there.

PAUSE

But I didn't see one. But this feeling here in the foreground right is that is is one of these temporary type things that you slide them together stuff. Didn't feel permanent to me. It didn't look or feel it was permanent. And it appeared gray. As opposed to what - partitioning. I mean, paneling would appear - some sort of a wood color. This, I felt was high school auditorium gray. Okay.

PAUSE

A gray accordian. . . moveable. . I didn't see it move but I just had the feeling. I'll put it in quotations 'moveable type' partition.

PAUSE

All right. Two is the other view. From 180 degrees out from one, . . I'll draw that. Two is that way. Two is the feeling that, again, its almost geometric opposite. . . except that at the two position, the nearby hallway is much closer. Its as though I was standing right on the entrance to a hall. Instead of standing across the room from a hall.

PAUSE

Whoops! I screwed up my line there.

PAUSE

Now, its a little off. . . Feeling is its a little offset like . . . Okay. And then here in the foreground, if I was to turn around, then here would be . . . these accordian things. So that these make a ninety degree angle. Okay, these are the accordian. And, this is maybe some little hallway you can walk down, right here, but its. . . okay. That's the other feeling.

PAUSE

#31: I didn't get a feel for doors or anything in this one. All right.

What else. I was having a hard time just staying where the heck I was and I didn't want to turn it automatically into the building that I thought it might be. I didn't even want to think about that. So I was forced to sort of stay with just raw imagery and not try to look any further. But, I was sort of surprised. . . . because when I went up in the air, I was saying, where is this, you know, where is this, and I said, you know, to myself, I've got to get an aerial imagery. I had the feeling of having been over or being over this building with the X in it. A regular pattern. Okay. And then I felt that I had been . . I have never been in that building. I don't believe if you go back and check, I think you'll find out that I worked what I think is end and this end and have never gotten in the other two. Way early in this game, back in December. But I felt I was over the second one from this end down here.

#14: Um hm. Where the X is.

#31: Right. Now. Somebody will have to take that and try to go like that. But I had the feeling I was over a series of four L shape buildings and that I was over the second one from the right end looking down. All right. And, the only thing I could add is that there's some linear feature here. And that its open around them. It gave me a very quick flavor of that section of the compound. And this is openness all in through here. All around these structures here. Okay.

PAUSE

So, let me see. Then I went back in and I only got feelings. I'll write them on four because there's no sketching. Throughout the whole thing I never saw Kathryn. I never saw her but I felt that I was in the right place. And that. . . I felt that she and another woman and several female guards were dormed here. Okay. Several female type other people. But that she, another friendly, and possibly two female, maybe student guards or whatever, okay, were in this building.

PAUSE

So, its . . And I felt . . . and I didn't know if they were sleeping or where they were sleeping or anything like that. I really couldn't find them. I had . . the only feeling I had . . when I got those feelings, is when I had a return and I proceeded down the hallway

in Number 1, down to the other end of the building or whatever. How far that is. Saying, . . . trying not to say, there has to be a bedroom here. You know, that type of thing. But the feeling was that if they were anywhere, they were down where the X is on Sketch #1. Okay. Down at that end.

PAUSE

On that end of the building. Nobody on the other end of the building. Nothing happening up there.

So, I'll just write out: Target - feelings only.

PAUSE

Target - one other friendly One other friendly woman plus possible two other female guards.

PAUSE

Watchers is a better thing - watchers. Watchers in the building. Or are all that's in the building. Possibility, feeling that two friendlies are at X Sketch #1. No feeling of activity. No feeling of harassment. No feeling of imprisonment. You know, its really funny. Its the sort of a feeling of how, you know how you can take . . you can take four totally strange women together and put them in rather weird circumstances of dominance and no dominance and they'll actually establish some sort of a relationship. Where the good guys don't screw up so the bad guys don't beat up on them. And its just a very . . . with men you have to worry about it. The men always have to watch the other guys to make sure nobody . . . But it was sort of like . . . The feeling I had was like the first day in a woman's dormitory, where they're all four strangers. Nobody knows what the other guy is going to say but they're working on this very neutral ground. No hostility, but no you know its like, okay, you know, I'll let you go to the bathroom any time you need to as long as you promise that you're not going to run away. You know, a woman will arrive at that type of agreement. A man would never do that. You know. Or men would never do that.

#14: If I brought in some aerial imagery, do you feel that you could identify the approximate location of the area that you were looking at?

#31: Yes. I think I could because it looked familiar from earlier sessions, targetings that I've done.

#14: I'm going to get and get some imagery and we'll put that on the tape.

PAUSE

#31: The last thing, while you were out #14, I realized that I had said I wanted to . . . had a feeling of something permanent behind this accordian type feeling. So, I'm drawing that now in Sketch 5. And, its hard to explain. It could be . . could be very possibly just be straight overlay.

PAUSE

But I . . . For a fleeting moment, I caught myself thinking . . . I'll stay with my first imagery and that. . . my main imagery and that is that this is an accordian type thing here, moveable wall. But for a fleeting moment, I thought I could look through the moveable wall and I saw what I thought were permanent kitchen fixtures in there. So, for the sake of accuracy, I have to do that. Now what I'm doing is I'll draw this feeling of kitchen fixture and then I'm going to dot line around it the accordian feeling is the feeling that I was looking through. Squares that would . . of the size. . squares and boxes of the size that are human sized. You know, they're not little stacks of stuff. They're human size squares that had the flavor to me of permanance. You know, permanently fixed. Which is unusual as hell that you'd find something like that tucked behind a moveable wall. But anyway, I've got to do it. So, dotted line wise. and like I said, at this time I thought I was . . . you can see here how it comes down at an angle, you know, from the perspective that I have to draw. And then it gets to the corner and then it bends around - that 90 degree corner that I drew in the other sketch and goes back up forming some sort of a little sub hall I guess or whatever you want to call it. Like that. Like that. Feeling of quick. . . feeling. Feeling of kitchen, kitchenette type area behind the accordian wall. Okay.

#14: Okay.

#31: Dum De Dum. . . To bring that into perspective. . . then. This is sort of an aerial view. Its hard to draw but then like here would be the corner. This is Sketch 2. To the Sketch 2 view. All right. Right there. Its as though I was standing here but floating at the ceiling, looking down for Sketch 5. Okay. You under . . . You follow.

#14: Um hm.

#31: All right.

#14: Okay, I have here some overhead imagery. . . of the US Compound in Teheran, Iran. I would like you to look over the imagery and see if you find any area that you can identify that you have a feeling of being in.

#31: Well, here. The . . . without a doubt the area I'm talking about is this one here. I don't know what you're number for that is.

#14: Okay.

#31: With the four . . four. . appear to be single story, almost private dwellings type, suburban dwellings. Okay.

#14: Uh huh. Okay, now do you have a feeling, somehow, for which dwelling you were looking at. Now don't forget sometimes we can get mirror images.

#31: Yes. Ha! Its sort of hard one way or the other. Thinking about the way I drew this sketch. The way I drew this sketch it would be this one so I have to trust the sketch feeling.

#14: Okay.

#31: Wait a minute. Let me get the sketch out. Oh do you . . where is the sketch? Oh, here it is. We layed it down on top of it. There, okay, if we go with the sketch, sketch proportions, the way the L shapes are on the sketch, it would be this one here.

#14: Okay. Pointing now to Building "D". Delta.

#31: Okay.

#14: But in either case, even if it is in reverse imagery, it would be . . .

#31: Right.

#14: . . either Delta or Echo.

#31: Echo would be the other way if its . . . Delta according to the sketch proportions.

#14: Is the first choice.

#31: Is the first choice, but if . . really my feeling, the way I have . . see the way I have this openness here,

#14: Right.

#31: The openness corresponds to a reversal of this sketch.

#14: Right.

#31: Which would put the openness this way. Which would make it then the second one from the other end which is - what is it Echo?

#14: Echo.

#31: Echo.

#14: All right. Very good. I have no further questions. Is there anything that you can add?

PAUSE

#31: No. no.

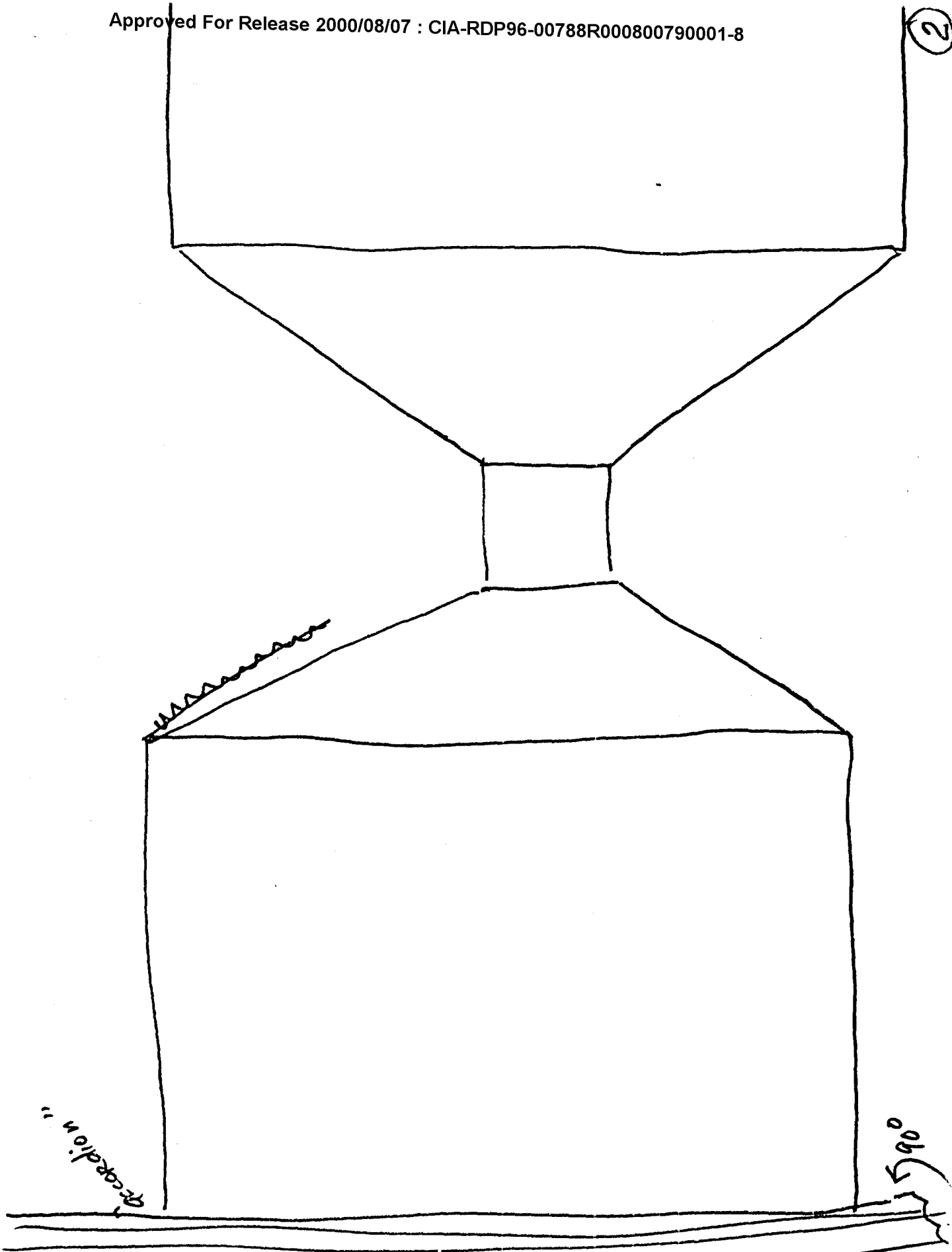
#14: End of session.

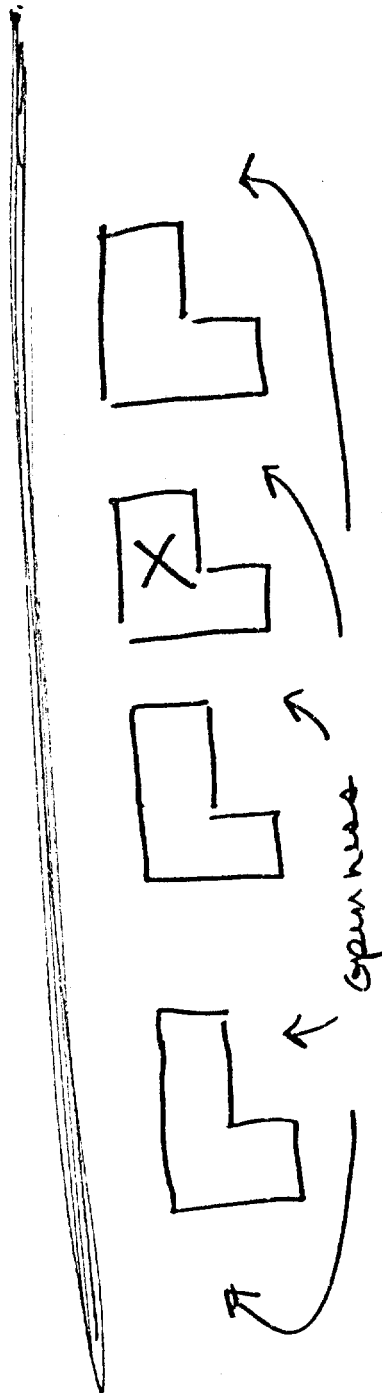
TAB

"Nonstatic"
greyhound type
accordian partition

①

*





Feelings only:

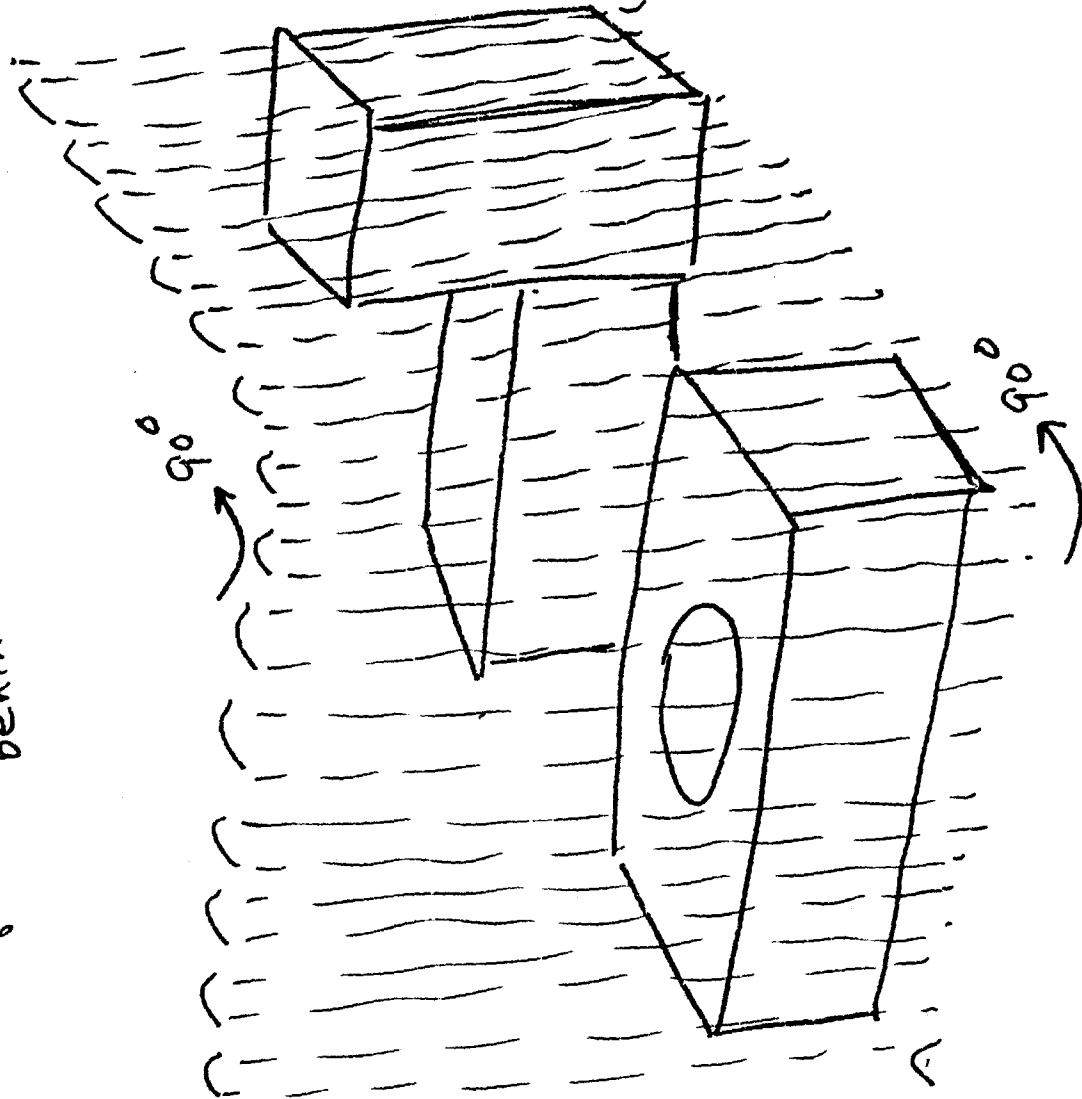
Target

+ 1 OTHER "friendly" woman

+ poss. 2 other female guards (watchers)

feeling that 2 "friendly" are at
"X" sketch 1.

Quick feeling of Kitchenette Type Area behind "Accordion Wall"



to view 5

TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC21

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 was 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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