

*No ground fully*  
*Mr. Eod.*

*5k*

*13 Aug 87*  
*J.*

SECRET/NOFORN-SKEET CHANNELS ONLY

PROJECT SUN STREAK (U)

WARNING NOTICE: INTELLIGENCE SOURCES AND METHODS INVOLVED

Session Procedures Report (S/NF/SK)

-----

PROJECT NUMBER: 8709	SESSION NUMBER: 2
DATE OF SESSION: 12 AUG 87	TARGET COUNTRY:
REFERENCE:	MISSION STATUS:
TECHNIQUE UTILIZED: CRV	SOURCE IDENTIFIER: 018

-----

1. (S/NF/SK) Monitor Tasking: (Refer to tasking packet 8709)
2. (S/NF/SK) Source Tasking: Begin session in Stage 6 with a time line and search for significant (past) events or persons associated with the target.
3. (S/NF/SK) Summary: Source summary attached. There is the possibility that a Soviet design bureau worker has been acquired. (This will be used as a jump-off point for the next session).
4. (S/NF/SK) Comments: Source required quite a bit of steering by the monitor. Consequently, the data produced in this session should not "stand alone" (the possibility of AOL is too high), but be used only to support or corroborate information provided by other sources.

SG1J



*Wing Angles*  
*construction material*

SECRET/NOFORN-SKEET CHANNELS ONLY

CLASSIFIED BY: DIA-DT  
DECLASSIFY : OADR

**SECRET**

UNITED STATES GOVERNMENT

## memorandum

DATE: 12 August, 1987

REPLY TO  
ATTN OF: DT-S

SUBJECT: SESSION SUMMARY, PROJECT 8709 (C-SS)

TO: DT-S

(ATTN: [REDACTED])

SG1J

## 1. (S-SS) Statistics:

Project #:	8709
Viewer:	018
Session date:	12 AUG 87
Filename:	8709.L02

## 2. (S-SS) Impressions gained from the session include:

- a. When asked to describe a "counterpart" for the previously viewed jet plane, another plane was viewed. A description of the differences ~~showed~~ a different angle ~~in~~ the wings.
- b. An attempt to describe "the arrival of both on the scene" led to a rather long time-line, presumably showing the entire history of manned flight. A closer look at the last part of the time line showed the arrival "on the scene" of the two planes. The ~~"counterpart"~~ arrived ~~shortly~~ before the one previously viewed.
- c. At this point, I become confused as to whether or not there are actually two planes, or if the two are perhaps ~~different versions~~ of the same plane. The time-line in this part of the session seemed to perform double duty; in addition to being a regular time-line, it seemed to also display an allegorical set of circumstances. These circumstances involved:
  - 1) The main "object" of the session being "dragged off" progressively, along an early part of the time-line. This dragging-off was due to another "object" proceeding very quickly along a path of its own. The path of the "fast-moving other" crosses the main object's time-line. There is an almost gravitational pull of the main object off-course, as the 2nd object approaches. Then, the 2nd object flies past the time-line, jerking the main object back on-course (with a near miss), but leaving it somehow changed.
  - 2) Trying to determine what this allegorical crossing of the time lines meant, a person was located. ~~This person, a man, is evidently a designer of the plane. He carries a strong set of emotions, all centered around the fact that his superior (seen as a female),~~ CL

**SECRET**

**SECRET**

has made some change to his designs for reasons which he feels are not valid. He feels that the "improvement" which has been made to his design will actually lower its quality, and suspects that it will cause a catastrophic difference in the end. He is personally involved in this whole situation. His inability to do anything about the change interacts with his self-esteem. CV

- 3) When accessing this man's feelings, I once again begin to get strong feelings of the same "cheap plastic" (as opposed to solidity) that the (AOL: pilot) felt in the previous session, when sitting in the plane. *light plastic material*
- 4) There is the lingering feeling (post-session) that the designer is right; that not only could something catastrophic result from the change in design, but I also get the feeling that, if someone knew more about the change, the catastrophic result could be made to happen on purpose. CI

2. Viewer's critique: (S/SS) I am not at all certain that any part of this session should be considered as valid. I began the session with very little ability to access the target, and at all times throughout the session had trouble holding on to it, once it was accessed. While the personal emotional information seems like it could be very valuable, if correctly utilized, the session contains virtually no concrete information, which is what I was wanting from the session to begin with.

*don't the  
need the  
concrete  
conclusion  
need perceptions  
need discussing*

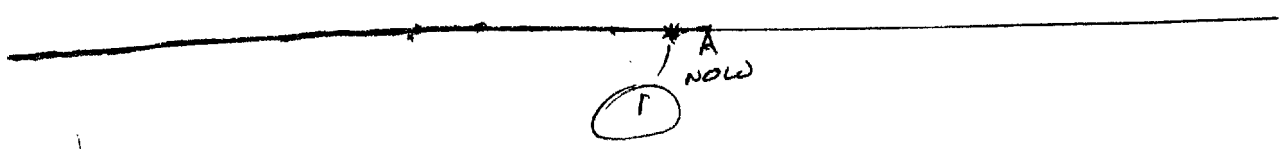
**SECRET**

SG11 [REDACTED]

12 AUG 87  
FT. MEADE  
1004 HRS  
ED

A.V. NONE  
P.I. HUNGARY.

S6: DESCRIBE SIGNIFICANT EVENT(S) PERTAINING TO 8709.



S6: DESCRIBE (1)

S2 D AZ ST T (1) (1) Az obs.

7  
A: AZURE  
DOWN  
AZURE

B: STRUCTURE

LT. GRASS  
WHITE

LOW  
FLAT

2

DESCRIPTORS RELATED PERSON

SZ D M ST PERSON 1 AGE 18/5.

WAS SHORT

STOCKY

AGE 18/5.  
LIKE MONSTER  
IN COMIC STRIP.

SZ D M ST PERSON 1 AGE 18/5.

DARK WIDE

STOCKY  
SOLID  
MUSCULAR

DESCRIBES COUNTERPART TO AIRCRAFT.

SZ

D

M

Ω

T  
COUNTERPART.

ALL

A/S.

BLACK  
SHINY

LONG

SLEEK  
SHINY

ROUNDED  
FLATTENED

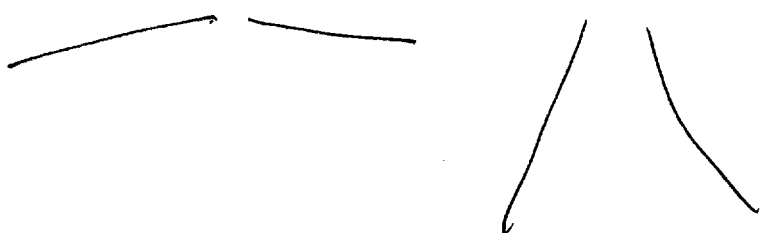
LT. BROWN

COUNTERPART

Big.

DIFFERENCES.

ANGLES.



ALL RPK  
WING ANGLES.  
OF EACH

(4)

SR D M ST T I AOL Als.

DIFFERENCES

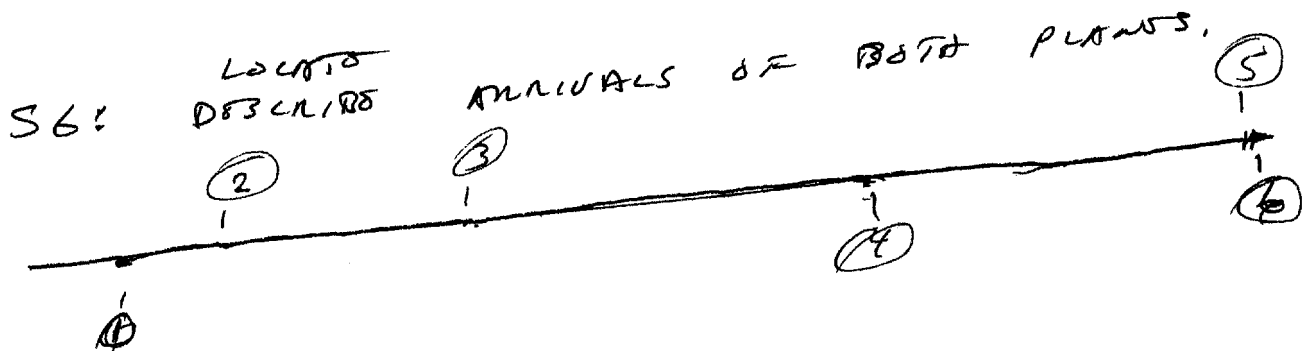
PLANE FM  
LAST SESSION

WINGS  
COUNTER PART.

BROWN

STOP SLOPE

SY<sup>11</sup> THE ONE WITH THE BROWNEST WINGS  
HAS A VERY STOP SLOPE. ~~TO BECOME~~  
THIS IS THE ONE CALLED "COUNTER PART."



5

S 4 1/2:

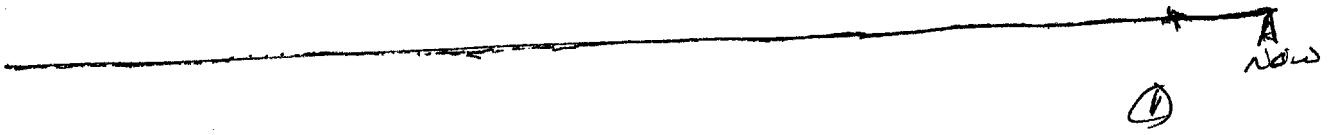
- ① FSBZING OF CONSTRUCTION
- ② IMPRESSION OF PLANE HANGING FROM COLLING (ROLES LIKE IN SMITHSONIAN)
- ③ LONG DURATION IMPRESSION OF SLOW RISE.
- ④ SUDDEN FSBZING OF "FALL", "SNO", "STOP."
- ⑤ APPEARANCE OF "COUNTERPART"
- ⑥ APPEARANCE OF PLANE FM LAST SESSION.

BROAT 1027 HRS.  
 RESUME 1033 HRS.



6

S6: LOCATE RELATIONSHIP BETWEEN TWO PAGES.



S2 D M S T , over w/s.

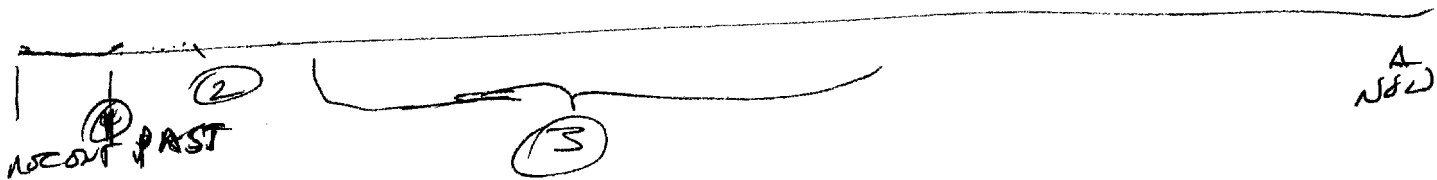
KNOW

CUTTING ACROSS

CHANGE

S4 1/2: IMPRESSION OF ONE THINK (OR PERSON -  
 CAN'T TELL WHICH) CUTTING ITS PATH ACROSS  
 THE ONE ON THE MAIN TIME LINE. THE  
 MAIN ONE IS VERY SLIGHTLY REFLECTED IN  
 ITS PATH, BUT IS SOMEHOW CHANGED AS IT  
 GOES ON.

②



S2 D M O T 1 per h/s.

DRAWN AWAY  
 PULLED OFF  
 PULLED UP  
 DIVERTED  
 ATTRACTED

②

SUDDEN  
 DOWN

S4 1/2: IMPRESSION OF SMTR TRAVELING  
 ALONG THE TIME LINE, BEING ATTRACTED AWAY  
 BY "OTHER" THING FAR ABOVE THE LINE. IT  
 CONTINUES TO DRIFT OFF THE LINE, ALMOST LIKE  
 A GRAVITATIONAL PULL, UNTIL THE "OTHER" SOMETHING  
 SPEEDS BY ON ITS COURSE (WHICH CUTS ACROSS  
 THE TIME LINE). THE MAIN OBJECT  
 IS SUDDENLY PULLED BY

8

PAST. THE "OTHER" FLIES PAST TOO FAST  
TO DRAW IT PERMANENTLY.

SK: PATHS OF TWO:



S4! DESCRIBE PEOPLE AT POINT OF  
CLOSEST PROXIMITY

S2 D M2 S2 T 1 AN A/S.  
PEOPLE.

STILL  
STRAIGHT  
SEVERAL (MANY)

~~S4!~~

A/S.  
VARIOUS VISUAL OF  
WIDELY SPACED GROUP OF  
PEOPLE <sup>PASSED ALIKE,</sup> STANDING STILL  
& STRAIGHT, ALL FACING  
SAME WAY, LOOKING SLIGHTLY  
LIKE (AOL) HANGAR.

9

S4: LOCATED + DESCRIBED SINGLE IMPORTANT PERSON,

SZ D M ST T PERSON I AR A/S.

RED

AR BK  
FEMALE.

SZ D M ST T PERSON I AR A/S.

RED  
DK. BLUE.

SOFT  
ADD INCOMP

AR BK  
PUDGY, SLIGHTLY  
OVERWEIGHT.

SZ D M ST T PERSON I AR A/S.

W/1 EMOTION

BURNING FEELING  
TENSIONLESS

A/S  
PUNCHBOWL

AR BK  
ALCOHOLIC

10

DESCRIBES SIGNIFICANCE OF PERSON.

SL            D            AL            OR            T            I            OR            W/S.

PERSON  
IDLE  
OBLIGATED  
BUSY  
WONDERING  
DESIGNER

IMPATIENT  
w/ emotion

MALE

DESIGNER

CONF. PRK  
FORMAL.

11

S2 D M S T , real r/s.

DESIGNATION  
w/ emotion

EMOTION

SOLID  
HEAVY  
OPPRESSIVE  
REAL

S 1/2 : EMOTION SEEMS TO DEAL WITH  
AN UNACCEPTANCE OF REALITY IN SPITE OF  
AN ACCUTE <sup>AND CLEAR</sup> AWARENESS OF IT. HAS ~~EMOTION~~  
COMPLEX + INTERWOVEN MIXTURE OF PRIDE,  
MANHOOD, SELF RESPECT, JEALOUSY, DRIVE, DESIRE,  
RESIGNMENT & RESSENTMENT.

S2 D M S T , real r/s.

AT BURE.  
THIS GUY CAN'T STAND HAVING  
A WOMAN WHO'S BETTER THAN  
HE IS FOR A BOSS.

(12)

LOCATED + DESCRIBED ~~OTHER~~ SIGNIFICANT EVENT.

SL	D	M	ST	T	I	DOC	ALS.
				EVENT.			
						DESIGN REDESIGN	
						CHANGES	
						IMPROVEMENT	
						CHANGING	

"MANK:  
"PLASTIC" FOOL, AGAIN.

S4 1/2: IMPRESSION OF A DESIGN DONE  
DESIGN (CHANGED) FOR WHAT OTHERS CALL  
IMPROVEMENT, BUT WHAT HE (DESIGNER) SEES  
AS A LOWERING OF QUALITY. HE IS UNWILLING  
TO DO ANYTHING ABOUT THE CHANGE. HE  
WONDER THAT THE CHANGE WILL MAKE  
A CATASTROPHIC DIFFERENCE.

13

DESCRIBE "DESIGNATION" SURROUNDINGS.

SZ D RZ SZ T LOCATION AOR A/S,

SLAVIC FEEL

UNEY

SUNNY

OPEN  
W.D.S

NOT DARK  
ROD SQUARE  
TYPE OF BLDG  
COMPLEX.

DESCRIBE ASSOCIATED ORIGINATIONS OF "CHARLES"  
SZ D AI SZ T "CHARLES" AOR A/S,  
PLASTIC

DARK  
DULL SOUND  
VOICES

A/S  
PEOPLE SURROUND



14

SZ D M OT T I RZR ALS.

YELLOW

ALS,  
YELLOW ROOM.

"CHANGES"

DUNKY

DESCRIBS NAMES OF CHANGES

SZ D M OT T I RZR ALS.

CHANGES  
"AW, SHIT!"  
UNFOLDS SEEN

SUMMON  
"OUT OF THE BUS"

IRRELEVANT

SPARK

ADL MK  
MECHANICAL FROM  
SESSION.