

*Who ground full
Mr. Evol.*

5K

*13 Aug 87
D.*

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:

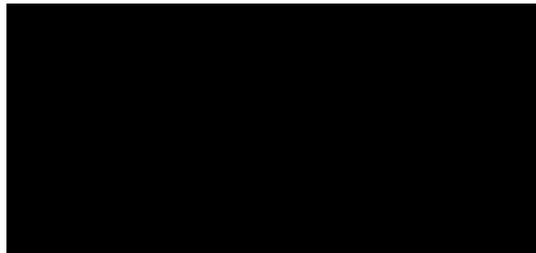
MISSION STATUS:

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*

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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),

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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.

OL

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.

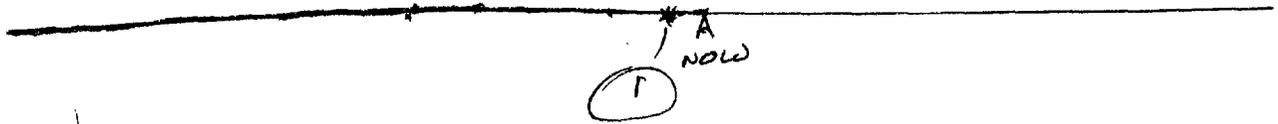
don't see the concrete
concrete
need perception
see & missing

SECRET

12 AUG 87
FT. MEADS
1004 HRS
ED

A.V. NONE
P. I. HUNGARY.

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



S6: DESCRIBE ①

S2 D AZ S7 T (AZ als.

7

A: AZAS
DOWN
AZAS

B: STRUCTURE

LT. GRASS
WHITE

LOW
FLAT

2

DESCRIBES RELATED PERSON

SZ D M ST PERSON | AGE 18/5.

WIDE
SHORT

STOCKY

AGE 18/5.
LIKE MURDERER
IN COMIC STRIP.

SZ D M ST | PERSON | AGE 18/5.

DARK WIDE

STOCKY
SOLID
MUSCULAR

DESCRIBES COUNTERPART TO AIRCRAFT.

SZ D M O T (WIL ALS
COUNTERPART.

BLACK
SHINY

LONG

SLEEK
SHINY

ROUNDED
FLATTENED

LT. BROWN

COUNTERPART

BIG.

DIFFERENCES.

ANGLES.



THE RPK
WING ANGLES.
OF EACH

(4)

SZ D M ST T I AOL Als.

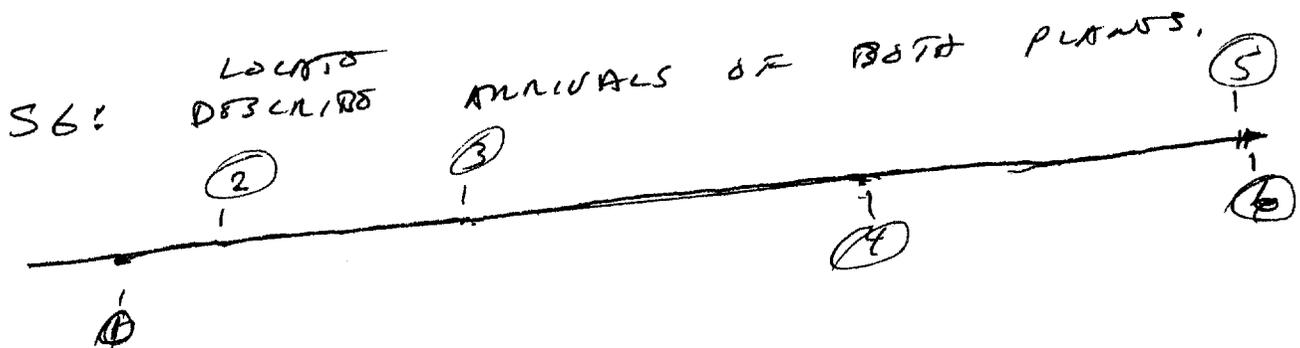
DIFFERENT PLANS

PHONE FM
LAST SESSION

WINDS
COUNTER PART.

BROWN
STOP SLOPE

SY "H THE ONE WITH THE BROADCAST WINDS
HAS A VERY STOP SLOPE. ~~THE BROADCAST~~
THIS IS THE ONE CALLED "COUNTER PART."



5

S 4 1/2:

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

BROAT 1027 HRS.
 RESUME 1033 HRS.

6

S6: LOCATED RELATIONSHIP BETWEEN TWO PAGES.



S2 D M S T / MR WLS.

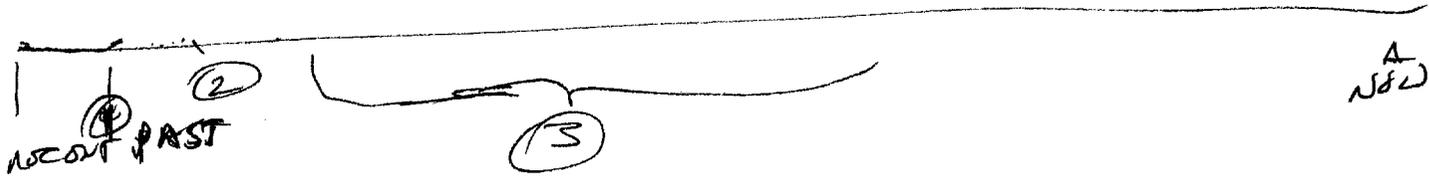
ANGLE

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 ST T 1 per h/s.

DRAWN AWAY
 PULLED OFF
 PULLED UP
 DIVERTED
 ATTRACTED

②

SUDDON
 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 AT AN
 ANGLE TO THE TIME LINE). THE MAIN OBJECT
 IS SUDDENLY PULLED BY

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 ds.
PEOPLE.

STILL
STRAIGHT
SEVERAL (MANY)

~~STILL~~

A/S.
VARIOUS VISIONS OF
WIDELY SPACED GROUP OF
PEOPLE ^{PASSED ALONG} STANDING STILL
& STRAIGHT, ALL FACING
SAME WAY, LOOKING SLIGHTLY
LIKE (AOL) HANGAR.

9

S4: LOCATE + DESCRIBE SINGLE IMPORTANT PERSON,

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

RED

AR BK
FORMAL.

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

RED
BK, BLUE.

SOFT
~~ADD~~ INCOMP

AR BK
PUDLY, SLIGHTLY
DUSTY W/WT.

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

W/1 EMOTION

BURNING FEELING
TENSION

A/S
PUNCHBOWL

AR BK
ALCOHOLIC

(10)

DESCRIBES SIGNIFICANCE OF PERSON.

SL

0

AL

OR

ST

1

ALL N/S.

PERSON

IDLE

OBLIGATED

BUSY

WONDERING

DESIGNER

IMPATIENT

U/I OPERATION

MALE

DESIGNER

CONF. PRK
FORMAL.

11

S2 D M S T , real r/s.
DESIGNATION
w/ emotion

EMOTION

SOLID
HEAVY
OPPRESSIVE
REAL

S 4 1/2 : EMOTION SEEMS TO DEAL WITH
AN UNEXPECTEDNESS OF REALITY, IN SPITE OF
AN ACCUTE ^{AND CLEAR} AWARENESS OF IT. HAS ~~TEXT~~
COMPLEX + INTERWOVEN MIXTURE OF PRIDE,
MANHOOD, SELF RESPECT, JEALOUSY, DRIVE, DESIRE,
RESIGNMENT & RESSENTMENT.

S2 D M S T , real r/s.
DESIGNATION.

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

(12)

LOCATE & DESCRIBE ~~THE~~ 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 (CHANGES) 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
WON'T 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

NON DARK
ROD SQUARE
TYPE OF BLDG
COMPLEX.

DESCRIBE ASSOCIATED ORIGINATIONS OF "CHARACTS"

SZ D A1 SZ T "CHARACTS" AOR A/S,
PLASTIC

DARK
DULL SOUND
VOICES

A/S
POOR SURROUNDINGS

14

SZ D M OT T I ROL ALS.

YELLOW

ALS,
YELLOW ROOM.

"CHANGES"

JUNKY

DESCRIBS NAMES OF CHANGES

SZ D M OT T I ROL ALS.

CHANGES
"AW, SHIT!"
UNFORM SEEN

SUMMON
"OUT OF THE BUS"

IRRELEVANT

SPARK

ADL MK
MECHANICAL FROM
SESSION.