

**Science Fiction and the  
Hidden Global Agenda  
- Omnibus Edition  
(The Complete Volumes 1 & 2)**

**Carl James**

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## Author Biography

Carl James was born and raised in Lichfield, Staffordshire. Carl has worked for over 25 years in the healthcare profession – including 5 years as a therapeutic activities co-ordinator for the elderly. He has also worked for many years as a singer-songwriter and musician in the live music scene. In 1998, he co-founded (and became the lead singer of) “*Who’s Renown*” - a tribute to rock legends *The Who*. The band spent the next 14 years performing at some of the UK’s biggest live music venues and festivals, simultaneously gaining a reputation as one of the country’s leading tribute acts. Carl dedicates much of his time to alternative knowledge research and writing. In early 2011, he launched “*The Truth Seeker’s Guide*” blog website – where he has since covered subjects like 9/11, mind control, weather modification, chemtrails, directed free energy, corruption in the mainstream media, false flag events, subliminal messaging, social engineering, perception management, and aspects of the ET/UFO phenomenon. His specific areas of interest are predictive programming and esoteric symbolism hidden within the output of the mainstream media entertainment industry. His website can be found here: <http://thetruthseekersguide.blogspot.co.uk>. In 2012, Carl gave his first public alternative knowledge talk and has since spoken at a number of venues across the UK on a variety of subjects. He has given several internet, radio and television interviews on these subjects. His published books include “*Science Fiction and the Hidden Global Agenda*” – **Volumes 1 & 2** and “*What Really Happened at the London 2012 Olympics*”. Carl is also an occasional graphic artist.

## Dedication

This book is dedicated to my friends and family, to those tireless researchers who have helped to open my eyes to the reality of existence (there are far too many to name individually – but I am greatly indebted nonetheless), and to those people who have continually supported my research and blog articles. Your generosity of spirit and enlightenment never ceases to amaze me! My thanks to Richard D Hall (<http://www.richplanet.net/>) for his diligent research, and his help and support in presenting my own work to a much larger number of people. I am also truly indebted to Andrew Johnson (<http://www.checktheevidence.com>) for his invaluable help and advice during the writing of this book, as well as his continued friendship, encouragement, and tireless dedication to the cause.

Finally, for Kansas... still keeping my feet on the ground!



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## Some Words about the Omnibus Edition...

The research for *“Science Fiction and the Hidden Global Agenda”* began in 2010 – although I could argue that it actually stems from a lifelong interest in the science fiction genre. The research ran parallel with my own internal process of awakening – one that continues to reshape my understanding of the world around us. Naturally, this knowledge also redefined my understanding of the science fiction genre and, by extension, those institutions that disseminate science fiction material (such as literary publishing houses, broadcasting companies and the Hollywood “machine.”) The proverbial “connecting of the dots” came about in an odd manner. I can’t count how many books I have read or how many documentaries I have watched that examined the history of the science fiction genre or the myriad life stories of those infamous writers, producers and directors who helped to shape the field. In these works there are often names of individuals, groups and institutions that pass by so innocently to anybody who lacks a larger frame of reference... much as I lacked for many years of my life. For example, my initial knowledge of Gene Roddenberry’s life (the man hailed as the “creator” of the classic sci-fi series *“Star Trek”*) revealed his friendship with a man by the name of Andrija Puharich. However, my then-limited frame of reference revealed nothing more than a quirky mad-cap scientist with a great interest in psychic phenomenon. My increased understanding of alternative knowledge subjects revealed that Puharich was a man with connections to the US military (specifically chemical, biological and psychological warfare research), to the CIA (via research and experiments into mind control, psychotronic implants and psychic warfare), to secret society belief systems (via his friendship with former U.S. Vice President Henry Wallace or his connections to Stanford Research Institute)... the list goes on.

Suddenly, I found that the mention of these seemingly innocuous names took on a new meaning, with far less innocent implications. It seemed that everywhere I looked, the most celebrated people in the science fiction genre had significant friendships with many of the proverbial “movers and shakers” of the world – people with great influence, wealth and/or power. From this realisation came several years of research and the eventual release (in 2013) of *“Science Fiction and the Hidden Global Agenda.”* Since then, the feedback has been amazing. As a result of the book, I have now met and spoken with a number of people who have worked or still work in various aspects of the industry that disseminates science fiction material. They have informed me that much of what I have discovered is indeed real (i.e.: not simple paranoia or flights of fancy!) and knowingly practiced and maintained. I am truly gratified that these people have chosen to contact me – even if only in the strictest confidence. I am also deeply heartened by those people who have begun to recognise the implications of this research. Science fiction is indeed, as many scholars have proclaimed, subversive and thought provoking. Yet it seems that beneath the surface the genre is being used to convey far stranger things. Moreover, the evidence I have gathered highlights how subversive and, dare I say, dangerous the global mass media (in all its forms) has become.

I have continued to research the subjects in this book ever since the initial publication and found an even greater reservoir of evidence and material to support the notions conveyed herein. In some cases, this continued research has actually led me to revise some of the conclusions I came to in the 2013 edition of the book. In time, I realised that the 2013 edition was already appearing somewhat outdated. These factors prompted me to consider publishing a revised edition of *“Science Fiction and the Hidden Global Agenda”* in 2016. Once the new material was assembled and edited, I realised that I was looking at the almost unwieldy publication of a 700+ page book! Additionally, the need to restructure many chapters and sections to incorporate updates and revision (along with a wealth of brand new written material) created a number of contextual issues. Splitting the material into two books was equally as daunting a prospect as there appeared to be no practical demarcation point to conclude one volume and begin another. Despite this problem, I ultimately decided go down the two-part volume route for that edition. Those books were published in 2016 (as Volumes 1 & 2) and contained a comprehensive and up to date (as of 2016) version of the 2013 book along with extensive new material, sections and brand new chapters. In the latter part of 2017, I was gradually contacted by a number of people who asked me if I would still consider publishing the complete (originally planned 700 page) version of the 2016 update – something I found very surprising, but there you go! After all the initial consideration I had given to this, I decided I would honour these requests. Many unforeseen and unavoidable events in my personal life (from late 2017 onward) delayed this decision until late 2018 – when I was finally able to get around to it. The book you hold in your hands is (after all the variations) actually my originally intended 2016 update – I have even solved the original unwieldy page count problem with a slight reduction to the overall text size in this book (and the removal of volume 1 & 2’s original end-of-book indexes.) So as not to confuse those people who have already purchased Volumes 1 & 2, I have called this book an “Omnibus Edition” – with both volumes edited together as a complete work. There are no new updates or changes apart from a little “polish up” of the overall work (such as correcting a few overlooked typos, the odd creative “tweak” here and there, some refreshers to the links in the footnotes and clarifications to “in-text” reference sources and quotes.) If you have already purchased volumes 1 & 2, please don’t feel the need to buy this Omnibus as you will be pretty much buying the same books again... unless you want to, of course! I’m just trying to save you money, folks! However, for those people who are discovering *“Science Fiction and the Hidden Global Agenda”* for the first time in this Omnibus Edition, I hope that you will find the book interesting, informative, and maybe a little enlightening! Enjoy!

Carl James.

## Introduction

Over the last several years, I have met and spoken with many people who would consider themselves “aware” – aware in the sense that they have come to the realisation that there

are greater (and often hidden) truths in existence that are rarely talked about in so-called “mainstream” circles.

For all the various issues that they are drawn to or decide to try and raise a greater awareness of, most of these people have something in common: they have come across a work of science fiction which strongly relates to their own process of “awakening”. It may have been John Carpenter’s movie *“They Live”* or the 1999 blockbuster *“The Matrix”*. It may have come from the pages of George Orwell’s *“Nineteen Eighty-Four”* or Aldous Huxley’s *“Brave New World”*, but the commonality exists. Ask anybody, with an interest in these works of science fiction, why they seem so significant and they will usually reply; *“Because you can see some of the themes happening all around us, right now but they were made years ago. Most people just don’t recognise it yet.”*

Strangely, the inspiration for this book began in the pages of one of the UK’s most popular science fiction magazines, SFX. It was a magazine I purchased fairly regularly until a few years ago. There was an article printed in 2010 by Luke Dormehl entitled: *“It’s all true... every word!”* The piece took a *“tongue in cheek look”* at *“the hoaxes that made science fiction come true... just for a short time.”* The SFX article was an unusual piece given that the magazine had never really ventured into this kind of territory before.

There were references to the August 1835 editions of the New York Sun daily newspaper which featured stories about a powerful telescope having discovered evidence of life on the Moon. These stories included a *“Lunar temple, biped beavers, giant bats and Moon sheep”!* The story turned out to be an attempt by the fledgling newspaper to increase its circulation and readership.

The SFX article also made references to Orson Welles infamous *“War of the Worlds”* radio broadcast (there is much more to this event than realised and I will address the matter later) and the 1995 *“Alien Autopsy”* hoax/disinformation by Ray Santilli, which presented an alleged medical examination of a dead ET from the crashed vehicle in Roswell, New Mexico in 1947 and was, for a short time, erroneously peddled as legitimate footage. It has been claimed that the story was based upon an allegedly real film (not the one used by Santilli) that once existed.

Interestingly, the 1977 Anglia Television Science Report (aka *“Alternative 3”*) was also cited. This seemingly “mock” documentary presented a semi-doomsday scenario and the three alternative solutions (mostly involving saving the arses of the global elite!) being considered. Despite a cast list and the originally intended airdate of April 1 (Fool’s Day) in the end credits, it prompted a deluge of complaints from the viewing public and a degree of controversy followed. To this day, a sizeable number of alternative knowledge researchers consider *“Alternative 3”* to be a little too close to the truth.

In the final paragraphs of the SFX article, Dormehl begins discussing David Icke who (according to Dormehl) ***“believes that the 9/11 attacks on the Twin Towers were the handiwork of a ruling class of reptilian humanoids, called Annunaki... behind The***

***Holocaust and the Oklahoma City bombings. Oh, and they class The Queen, George Bush, Bob Hope and The Clintons among their members.”***

I could write a dozen books rectifying this lazily researched (probably pasted from Wikipedia!) summation of subjects like 9/11 and the Oklahoma City bombings. The added doozy here is that such concepts have been wholly tied (by Dormehl) to the research of David Icke. Icke is something of a controversial figure in alternative knowledge research. Some of his research has perhaps always appeared wild to the novice. However, several of his research subjects are a little too close to the truth to be so easily dismissed. There are indications that, more recently, Icke has been somewhat steered by the hand of the global agenda. In any case, the issue here is not about David Icke. It is, rather, how alternative knowledge is introduced to the uninitiated by the mainstream media, particularly in this article where alternative insight is labelled as mere “hoax”.

Without a wider frame of reference, it is understandable that, whilst alternative knowledge researchers recognise the legitimacy and relevance of the themes of some science fiction, the larger part of the science fiction community is unready to recognise the legitimacy of much of the alternative knowledge that is available to them. It seems like a paradox or contradiction... Why should one be so different from the other? The answer is obvious really. The mainstream media is a conduit of predefined information and assumptions that the masses can “choose” from. Science fiction is largely spoon fed to the people via this conduit and crafted to appear either “real” or “unreal” – depending upon the desired mass perception of the programme’s “message”.

The SFX article concludes:

***“In a sense it is easy to see why hoaxes sit so well with Science Fiction. Sci-fi, at its root, is about questioning what is real and what is not. As long as conspiracy theories abound (and less scrupulous people are willing to use that to create elaborate hoaxes) Hollywood film-makers and Sci-fi writers are always going to have an endless supply of ready-formed, high concept ideas: all expressing the innermost doubts, fears and questions that people have about the world around them...”***

In some regard, this is actually the case. Upon watching the final episode of the U.S. sci-fi, thriller *“The Event”* – which featured the original home world of an earthbound alien race, transporting into the Earth’s orbit in the closing moments – I realised that much of the genre DOES simply tap into aspects of the cultural zeitgeist. It is entirely possible that the collective trepidation felt toward the impending “2012 scenario” (negatively perpetuated by the mainstream media) and some of the more extreme beliefs (the “Planet X”/“Nibiru” paradigm, for example) of alternative knowledge inspired the writers of shows like *“The Event”*.

Despite this paradigm, we should not dismiss the role that science fiction has played as an allegorical roadmap of the world during the 20<sup>th</sup> and 21<sup>st</sup> century. Furthermore, many of the individuals who have shaped the last century of the genre have intricate connections with

the various arms of global governance – a colourful collective I will loosely refer to in this book as “The Agenda Players”. It may seem a wild and perhaps controversial suggestion to make, yet it does appear to be the case.

I have concluded from the evidence I have gathered that there is intent - not just coincidence - driving some of the “creative decisions” that shape the science fiction genre. This has prompted a number of researchers to question the “loyalties” of some of the most notable science fiction writers, producers and directors in history. Why are they so often connected to the proverbial “powers that be”? What is the agenda of their work? Are some attempting to metaphorically reveal some larger truths? It could be argued that these writers have been employed by the agenda to create some form of “plausible deniability” or even that they have been specifically asked (or expected) to engage in “predictive programming”. My goal, in this book, is to show some examples of all of these possibilities throughout the history of the genre.

Neil Postman, in his excellent book *“Amusing Ourselves to Death”* (Methuen Publishing, 1987, pg. 162), summed up the mainstream media programming paradigm (specifically, television) perfectly.

***“To be unaware that a technology comes equipped with a programme for social change, to maintain that a technology is neutral, to make the assumption that a technology is always a friend to culture is, at this late hour, stupidity plain and simple”.***

Although I would add the caveat that it is usually the controller of the tool (rather than the tool itself) that poses the threat, the point is a prescient one. It underlines the power and, dare I use the word, “spell” cast by the mainstream media. Originated and perpetuated by those who understand our own human nature better than we do... and manipulated for purposes greater than we may ever realise. We need to start recognising our manufactured “reality” and, to pardon the pun, think outside the box.

The aforementioned SFX article also, ironically, included a quote from the Hugo and Nebula award winning sci-fi author Barry B Longyear. Its inclusion may have been an attempt to retain the credibility of the article, a kind of “look... we are open-minded” façade. For me it resonates far deeper and highlights how powerful and important science fiction can be on those rare occasions when it shines with the light of truth. I hope you will keep this idea in mind throughout the following pages of this book.

***“Believe this: Question everything, accept the wholeness of no truth nor the absolute rightness of any path. Make this your creed... for in this creed stands your right to freedom.”***





# Chapter One: “The Global Agenda”

***“It is disturbing to discover how much we are all victims of our own presuppositions. A truth’s initial commotion is directly proportional to how deeply the lie was believed. It wasn’t the world being round that agitated people, but that the world wasn’t flat. When a well-packaged web of lies has been sold gradually to the masses over generations, the truth will seem utterly preposterous and its speaker a raving lunatic.”***

(Dresden James)

***“Men occasionally stumble over the truth, but most of them pick themselves up and hurry off as if nothing ever happened.”***

(Winston Churchill, Freemason and former British Prime Minister)

***“It is not a matter of what is true that counts, but a matter of what is perceived to be true.”***

(Henry Kissinger)

## The Exercise of Vital Powers

Before examining the central themes of *“Science Fiction and the Hidden Global Agenda”*, it is crucial to explore the notion of “global agendas”. Some of this may be old hat for the seasoned researcher; however I often find that some readers, approaching my blog articles for the first time, are encouraged by an approach that also caters for the novice. In this first chapter, it feels appropriate to establish the proverbial “bigger picture”. My hope is (as always) that this will make some things clearer for those who have not previously considered any of these subjects. For those of you who are aware of the state of play, you might wish to jump to the start of chapter two. It’s not very often that you will read a book that begins by encouraging some readers to skip a dozen pages, is it!? In any case, by understanding the historical context and intentions of those steering the various agendas and their hierarchies of power, we gain a better understanding of the true nature of the world in which we live and how it affects our lives. These “agenda players” (an overarching, all-encompassing term that I generally use to describe these groups and individuals) operate on multiple levels of transparency and ambiguity. The first error, when trying to define “them”, “they” or “those in power”, is in believing that “they” are all politicians and government officials - people that make the laws, “keep us safe”, and generally keep the proverbial engines ticking over. All apparent agencies of societal maintenance, such as the military, the police, the health sector, the banks, and so on, appear to operate subserviently to government. To some degree, this portrayal is true. It is, however, a grossly over-simplistic snap-shot of the global structure of control.

The most appropriate observation one can make is when asking “why them”? Why do governments “appear” to pull the strings? Identifying those who call the shots is far more complex than simply saying “it’s the government”. There are other bigger fish than the politicians. These “fish” control our lives without us ever knowing. I will discuss some of these individuals in this book, but before I do, it is worth looking at the mechanics, processes and structure of the networks of power. More vitally, I want to ask “what is the intent” of those who “appear” to be in power? Are laws made purely to keep a society from descending into chaos? Do we have systems of education for the betterment of society and increasing the knowledge of the general population? Are monetary systems and trade agreements created to streamline exchange of produce, create jobs, and maintain a nation’s economic prosperity? The overly simplistic answer is – NO. Ultimately, these apparent systems exist for no other reason than to maintain and organise one thing alone: the unwitting mass of the global population. I would argue that there are other reasons why these laws and educational systems exist in the ways they do – to encourage compliance amongst the global population to an agenda that the masses do not control. These “apparent systems” only “appear” to have the noblest of intentions and perhaps suggests the reason why a society’s general consensus (at least, in times of peace and abundance) is one of *“We CAN trust our leaders”!* This is rarely the case though. Those who “visibly” call

the shots, tell us that a decision is made for a specific reason. Oftentimes we learn that the underlying reason is disproportionately different from the one being publicly told.<sup>1</sup> Here, we are dealing with things of importance (often affecting all our lives) that are, plain and simply speaking, “hidden from us”. Some people will naively say that such scenarios sometimes occur for reasons of “national security” or to protect the principles of “free trade”; others will dismiss (and ignorantly, in my opinion!) those who fundamentally question the motives behind the statements and actions of “our trusted leaders”, as being paranoid and “getting things out of proportion”!

A little digging will eventually reveal that perception is everything. Here, we begin to understand the simple notion of “things being done for reasons other than those which are implied or openly stated” – the quintessential “deception concept”. This mechanism (on a global scale) is, effectively, what keeps the agenda players in control and the masses subservient. The mainstream press and media play an essential part in this process. Mass perceptions are “managed” - utilising studied and age-old techniques to manipulate human psychological processes and emotions. Through these methods, collective lies and global agendas are substantially hidden from the public. The result is that an “engineered reality” has been built up around large numbers of the populace. We now live in an age where we are literally witnessing a “war on our consciousness”.

## The Agenda

Despite the overuse of general buzzwords and phrases such as “The New World Order” and “The Illuminati”, it is impossible to place all cover-ups and conspiracies under the all-encompassing banner of “one agenda” and name “one group” of individuals as being responsible for its progression. There are a myriad of historical examples with an even larger number of inter-connected protagonists. However, components of the hidden global agenda appear to be facets of a general “game of two halves”. If an overarching agenda exists, then it would explain why many parts can be placed in one of two categories. Other aspects overlap both categories. We cannot be certain if all the inherent players are performing to the same score sheet, given the varied parties involved, although it seems that their ultimate goals are relatively similar. For the benefit of the novice, here is a general overview (as I see it) of the larger framework. [*Author’s Notes: Please forgive the condensed manner in which it is presented. It is, in reality, worthy of an entire book of its own... but I have to be practical!*] The first category is:

## Control of Mass Human Behaviour and Perceptions

The key to any and all systems of global management is the necessity for willing participants. A generous analogy would be the requisition and maintenance of a “work

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<sup>1</sup> Examples in the UK which immediately spring to my mind are the Iraqi “Weapons of Mass Destruction” and “Dodgy Dossier” fiasco – where it was clear there was another agenda being followed.

force". This force can only be effectively maintained if it has the multi-purpose resource value of cattle, the efficiency of worker-drone bees, and the attention span of a goldfish! In this case though, we are dealing with human beings. Humanity has the inbuilt ability to question its reality, value and purpose. Despite their best efforts to minimise this human characteristic, the agenda players have yet to eradicate it – making for (in their eyes) a significantly flawed work force. However, the human populace (at least en masse) is currently all the agenda players have at their disposal. The key then is to “modify” humanity (as much as possible) to fit the needs of the agenda. This (in and of itself) is one half of the hidden global agenda. On the surface, the obvious systems created to modify the work force include:

**Education** – indoctrination from a young age.

**The Mainstream Media (MSM)** – tops up our global perceptions on a daily basis and gently nudges and modifies our behavioural and sociological “norms”.

**“Money” & “Time”** – both are merely “value measuring systems” created to give humanity the illusion of “control” and “self-awareness”. Work is a by-product of this system. It occupies much of our “time” and is “rewarded” with “money”; which is usually taken away again. The rest of our time is increasingly occupied with trivial and contrived, entertainment-based “distractions” (also provided by the system and indulgence in them is encouraged as a sociological norm.)

**Food and Water** – Food largely available to the masses is often of the cheapest and substandard quality. The ability to “grow your own” is being degraded by the agenda players, making one increasingly dependent upon the supply made available by the system itself. The quality and component make-up of this food is responsible for disproportionately growing numbers of health problems and physiological abnormalities. Fluoridation of many supplies of drinking water is also having an effect, creating increased docility as well as a lowered attention span and I.Q.

**Drugs** – the pharmaceutical industry (“big-pharma”) has been intricately involved in the production of drugs that have a profound and detrimental effect on the human psyche. The availability of drugs for conditions such as depression, bi-polar disorder, attention deficit disorder and so on, signals the largest growth industry for “big-pharma”. The increased frequency of diagnosis of the conditions requiring these drugs is also worthy of note. Another aspect that should be considered is the effect and propagation of mass vaccinations programmes which are leaving a legacy of physiological and psychological health problems.

There are also less apparent factors to consider:

**DNA/Transhumanism** – *“Transhumanism is an international cultural and intellectual movement with an eventual goal of fundamentally transforming the human condition by developing and making widely available technologies to greatly enhance human intellectual, physical, and psychological capacities.”*<sup>2</sup> Some researchers consider genetic engineering and cloning to be aspects of a transhumanism agenda, given that technology is utilised to facilitate such methods. Some worrying trends are beginning to appear – such as those people who wish to exploit genetic engineering to conceive “designer babies”, or experiments to “merge humans with digital technology”. The concern is that humanity will eventually split, creating an “under-class” who will be disadvantaged by their lack of genetic modification or technological enhancements. Whilst there is now a sizeable degree of scientific endeavour in this field, the ultimate outcome for humanity remains uncertain.

**Social Engineering** – a huge amount of material has been written about Wellington House and The Tavistock Institute.<sup>3</sup> The involvement of psychologists and P.R. men, and their experiments in manipulating the human psyche, should not be underestimated. These organisations could be blamed for instigating many social and psychological follies that have befallen us in the last 100 years. They have come to understand our nature better than we ever could and they consistently exploit it to this day. The mainstream media, the UK’s National Health Service<sup>4</sup>, the modern education system, political correctness, propaganda, perception management, subliminal indoctrination... they all have their origins with these particular agenda players. Every which way that we currently perceive our contemporary “mainstream” world is a result of the work of these people.

**Mind Control Programmes** – this very well documented phenomenon (in relation to the global agenda) dates back at least the last hundred years and has ties to the psychological/psychiatric profession, as well as intelligence agencies, the military, the mainstream media, the pharmaceutical industry, even NASA! The list of associations is far lengthier than these few cursory examples might indicate, so it does beg the question: how much of this research and experimentation has now gone “mainstream”? We know that there are certain “processes” in play in our contemporary world, but is there widespread technology in existence that is invasively affecting our thought processes on a daily basis... other than television, that is?

**Behavioural Modification Technology** – certainly in the field of military combat, technology exists that can affect enemy behaviour.<sup>5</sup> There are a number of alternative knowledge

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<sup>2</sup> <http://en.wikipedia.org/wiki/Transhumanism>

<sup>3</sup> Dr John Coleman’s “The Tavistock Institute: Shaping the Moral, Spiritual, Cultural, Political, and Economic Decline of The United States of America” was one of the first books to extensively examine The Tavistock Institute’s darker nature, although there are many others.

<sup>4</sup> Gary S. Metcalf, PhD, “John Bowlby: Rediscovering a systems scientist”, January 7, 2010, #2010 International Society for the Systems Sciences - <http://20ebooks.com/read-online/tjohnt-bowlby-rediscovering-a-systems-f5359519423>

<sup>5</sup> A good starting point for research is the military use of sonic weapons (such as the LRAD system.) See also: Lee Moran, 19 November, 2011, “U.S. Army tests hypersonic weapon that travels five times the speed of sound... and can

researchers questioning the effect that household technology may be having on us, such as laptops, iPads and mobile phones. There are also concerns about tetra-masts which are used in Europe by emergency services for communications. Many alternative researchers also point fingers toward the capabilities of technology such as the Alaskan HAARP array<sup>6</sup> or the Soviet “Woodpecker” grid. Although I personally question the actual purpose of these latter examples (they tend to be a “go to” / “blame for all” technology cited by certain researchers with questionable agendas), there still remain strange accounts of foreign embassies bombarded by so-called “microwave weapons”, which caused those inside to behave bizarrely and ultimately run screaming from the building.<sup>7</sup> Is low-level, energy-based technology bombarding the population and affecting our behaviour with regularity? Behavioural modification technology also connects to the second half of the overarching global agenda.

## Control of Science and Technology

Beyond the need to control the “work force” of the hidden global agenda, is the necessity to control the “tools”. It is clear to me that the “perceived” and “contemporary” levels of scientific understanding are merely a smokescreen designed to placate the majority and divert attention away from the true extent of scientific understanding which seems to be available to the agenda players. It is possible that this level of understanding has been hidden for a long time – mainly within the “arcane schools” and “secret societies” – which some people are enticed into joining by being offered access to “privileged knowledge”. Research into the “mystery school” teachings and “invisible colleges” of masonic-style societies shows a desire to prevent the masses from gaining a deeper understanding of the nature of reality. This is something that the masses are clearly not “required” to truly comprehend - obviously because if we did, then those wishing to control the game would lose - overnight! To come even remotely close to understanding the nature of reality and existence, one needs to comprehend the following processes at work.

**Covering Up of Free / Fuelless Energy Technologies** – by its nature this implicates every branch of the military / intelligence / industrial complex. Organisations like NASA, JPL, Lockheed, Boeing, SRI (Stanford Research Institute) and DARPA are a few notable examples. Outfits like Esalen<sup>8</sup> and The Institute of Noetic Sciences (IONS)<sup>9</sup> are implicated by some of the key figures involved (former Apollo astronaut Dr Edgar Mitchell, in the case of IONS) and their direct connections with the military, intelligence agencies, and various companies with

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hit ANY target on earth in 30mins" - <http://www.dailymail.co.uk/news/article-2063117/Pentagon-tests-hypersonic-weapon-travels-5-times-speed-sound.html>

<sup>6</sup> Jerry Smith, HAARP: Ultimate Weapon of the Conspiracy. (AUP, Kempton, Illinois)

<sup>7</sup> Barbara Opall, “US Explores Russian Mind-Control Technology”, Defence News, January 11-17, 1993; Tactical Technology, Feb. 3, 1993 – See also: <http://educate-yourself.org/mc/listofmcsymptoms05jun03.shtml>

<sup>8</sup> The contemporary face of The Esalen Institute can be found here: <http://www.esalen.org/>

<sup>9</sup> The Institute of Noetic Sciences - <http://noetic.org/>

defence department contracts and ties. The agenda here is to research, develop and implement technology that is decades (possibly centuries) ahead of currently “accepted” notions of scientific progress. In many cases, it is also to shut down external, “uncontrolled” research and silence anybody who doesn’t “play by the rules”. The cover-up also keeps such knowledge hidden from mass consumption. Control and perception manipulation of ecological and environmental issues are other facets of this part of the agenda. There is also a much larger question regarding energy that relates directly to the very nature of “being”. Although dismissed by much of the mainstream (unsurprisingly!), noted historical figures such as Nikolai Tesla and Wilhelm Reich explored these fields to great effect. Some of Reich’s experiments explored the interaction between human beings and an energy field he named “Orgone Energy”.<sup>10</sup>

**The ET/UFO Angle** – research and evidence shows that something is being covered up here and, once again, the implicated parties are the various arms of the military and intelligence agencies. By default, NASA and its associated players are also clearly involved. The mainstream media is complicit with an agenda to perpetuate a specific perception of the phenomenon. Whilst this is almost certainly orchestrated at some level, it is somewhat indicated by a lack of information and a lazy fall back (within media reports about the ET/UFO phenomena) to “accepted notions” (weather balloons, swamp gas, et al.) The nature of the cover-up has created much division amongst alternative knowledge researchers. Certain evidence strongly indicates that a portion of the UFO phenomenon is a result of ultra-top-secret experimental aircraft flown by human pilots, but this evidence does not explain all sightings and encounters. The abduction phenomenon is also similar in that some experiences appear to be a product of the earth-based agenda players – sometimes implicating mind control processes.<sup>11</sup> However, there is evidence of a rather more complex phenomena occurring. I accept that there is a distinct likelihood of “life out there, here on Earth”. Distinguishing between terrestrial/agenda orchestrated and non-terrestrial phenomenon is difficult. Neither can be dismissed, in my opinion. The study of ET/UFO related evidence also overlaps with questions about the true nature of our solar system.

**The Nature of Reality** – a study of this clearly reveals that forms of energy must be considered and there must be a readiness to question perceived reality. This may be related to Jung’s theory of a “collective unconscious” within humanity (an inherited, non-individual, collective memory – consisting of pre-existing archetypes and forms), the “Akashic Records”, and so on. Notably, Rupert Sheldrake has researched the relevance of “life-energy fields” in our reality by studying the interaction between animals.<sup>12</sup> Suggesting a different

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<sup>10</sup> There are numerous sources discussing the work of Reich. I have found “A Book of Dreams” by Wilhelm Reich’s son Peter Reich to be perhaps the most compelling.

<sup>11</sup> Jim Keith discussed this phenomenon in his excellent book “Mind Control, World Control” (sometimes referred to as “Mass Control, World Control”), Adventures Unlimited Press, Sep 1997 - ISBN-10: 0932813453 / ISBN-13: 978-0932813459

<sup>12</sup> Rupert Sheldrake - <http://www.sheldrake.org/homepage.html>

understanding of the nature of reality often leads to a quick dismissal by sceptics. Psychic phenomenon and “paranormal activity” may also be the result of our interaction with poorly understood energy fields. Perhaps our “three dimensional reality” is holographic in nature. Indeed, some researchers now consider the “constructed reality” concept to be based upon the most simple of precepts - such as the use of “language” and our “visual perceptions” (a literal “trick” of the “light”) – perhaps obscuring the “true” nature of our reality.<sup>13</sup>

**Esoteric and Occult Knowledge** – much of this is laughed off by many and often purposely demonised (in the case of occult research), but I don’t think we should underestimate the importance of the subject. Occult knowledge (occult literally means “hidden”) is often associated with the belief systems of secret societies<sup>14</sup>. Numerous noteworthy and mainstream academics and scientists have explored the practice in depth. There are often undercurrents of a so-called “secret science” (Alchemy is one example) within the field which become very interesting the more you study them. Ironically, much of this “occult science” and “ritual practice” seems to ultimately centre on energy and consciousness.

With the “bigger picture” now (at least generically) established, I will begin to examine the role that science fiction appears to have played in the larger scope of the hidden global agenda.

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<sup>13</sup> There are endless numbers of books written on this and related subjects. Personally, I have found the works of Carlos Castaneda to be amongst the most prescient. Another interesting read is “The Esoteric Self” by Les Harwood... although I don’t agree with everything he asserts! A basic lowdown of the “constructed reality” concept can be found here: <http://darkstar888.blogspot.co.uk/2013/08/a-prison-within-prison-as-in-matrix.html>

<sup>14</sup> Many alternative knowledge researchers have concerns about the notion of secret societies. By its very nature, secret implies something hidden. What do these groups have to hide? Some of the belief systems of these groups are highly dubious, often with sinister origins and agendas. To quote John F. Kennedy: ***“The very word ‘secrecy’ is repugnant in a free and open society; and we are as a people inherently and historically opposed to secret societies, to secret oaths, and to secret proceedings.”*** - JFK Secret Society Speech - <http://www.youtube.com/watch?v=EqPrcwZLECM>



## Chapter Two: “Brave New World”

*“If both the past and the external world exist only in the mind... and if the mind itself is controllable... what then?”*

(George Orwell)

*“As civilization becomes more complex, and as the need for invisible government has been increasingly demonstrated, the technical means have been invented and developed by which the public opinion can be regimented.”*

(Edward Bernays, Propaganda, IG Publishing, 2004)

*“To be successful, manipulation should remain invisible. The success of the manipulation is guaranteed when the manipulated believe everything happens naturally and inevitably. In short, manipulation requires a false reality in which its presence will not be felt.”*

(G. Schiller)

## Gentlemen's Clubs

The overarching agenda that threads its way through the practice of global governance is a belief in a re-shaped world. This world, which apparently benefits the elite alone, is dependent upon the blind compliance and ignorance of the masses. Although there may be many conflicting beliefs on how this “new world” can be implemented, it has always been loosely referred to as “*The New World Order*”. The players, who are often instrumental in orchestrating and steering global governance toward this “new world” vision, invariably hold allegiances to specific groups – groups that, although mostly visible, function in an enigmatic and guarded fashion. In recent years, researchers cannot help but notice the amount of times that groups like The Council on Foreign Relations or The Trilateral Commission have been complicit in the affairs of global governance.

Toward the end of the nineteenth and early twentieth century, men of wealth, academia and influence were frequenters of secret societies, groups and institutions. Some of these groups were political in nature; others were downright esoteric. In any case, they usually became forums of philosophy and sociology, full of heady discussions about global change and speculation about the methods through which any number of “desired” futures could be accomplished. Although this phenomenon has perhaps existed in one form or another for thousands of years, the particular time frame I have highlighted also heralded the dawn of the mainstream science fiction genre. It should come as no surprise that a number of famous science fiction authors of the time were members of these “heady thinking” groups.

One such group, influential during this period, was The Bohemian Club. Formed in 1872, the club met at Bohemian Grove, near San Francisco. The Bohemian Club (and the Grove gatherings) still exists today and is monitored by many alternative knowledge researchers. Numerous U.S. and international political and business elite meet at the Grove at various times of the year. The conception of The Manhattan Project (creation of the atom bomb) was finalized at the Grove in the early 1940s. It is said that multiple U.S. presidential candidates have been chosen at these meetings – seemingly confirmed by the notorious 1967 Richard Nixon and Ronald Reagan meeting where it was agreed who would seek the presidency first. Some of the more contemporary visitors include former UK Prime Ministers Tony Blair and John Major, as well as British Royal Prince Philip. Gatherings at the Grove have been watched and filmed by researchers. One notable ceremony features individuals dressed in cowls, surrounding a sacrificial pyre, and chanting and worshipping a giant stone owl.<sup>15</sup> This ritual is known as the “Cremation of Care.”<sup>16</sup>

The Bohemian Club has had several members with interesting connections to science fiction. Early “men of talent” within the club included George Sterling, Ambrose Bierce, Bret Harte, Henry M. Stanley and Mark Twain. Twain was a founding, honorary member of The

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<sup>15</sup> Owls - Symbolology and Mythology - [http://www.thewhitegoddess.co.uk/articles/mythology\\_folklore/owls.asp](http://www.thewhitegoddess.co.uk/articles/mythology_folklore/owls.asp)

<sup>16</sup> Cremation of Care - [http://en.wikipedia.org/wiki/Cremation\\_of\\_Care](http://en.wikipedia.org/wiki/Cremation_of_Care)

Bohemian Club. His novel *"A Connecticut Yankee in King Arthur's Court"* is considered by some to be part of the canon of early science fiction.<sup>17</sup> Twain (aka Samuel Langhorne Clemens) was interestingly integral to the plot of the *"Star Trek: The Next Generation"* two-part episode *"Time's Arrow"* and ultimately depicted as a visionary futurist. Jack London (another "Bohemian") also featured heavily in the story. Even more curiously, the story takes place in San Francisco in 1893 – at the height of The Bohemian Club's popularity with literary types.

Mark Twain was offered honorary membership in the secret society Scroll and Key of Yale University in 1868.<sup>18</sup> He was also a Freemason: ***"(He) belonged to Polar Star Lodge No. 79 A.F. & A.M., based in St. Louis. He was initiated an Entered Apprentice on May 22, 1861, passed to the degree of Fellow Craft on June 12, and raised to the degree of Master Mason on July 10."***<sup>19</sup> Twain once made the following bizarre statement, ***"We may not pay Satan reverence, for that would be indiscreet, but we can at least respect his talents."***<sup>20</sup>

On August 18th, 1904, Jack London (author of *"Call of the Wild"*) attended Bohemian Grove with his close friend, the poet George Sterling.<sup>21</sup> He was elected an honorary member and attended many times over the subsequent years. London was also a socialist. His dystopian novel *"The Iron Heel"* is categorised by many as science fiction. Clark Ashton Smith, contributor of 1930s pulp sci-fi magazines and Lovecraftian style fiction, participated in a theatrical production at the midsummer retreat of the Grove in 1913.<sup>22</sup> I will look more closely at Smith and his association with science fiction notables H. P. Lovecraft and Edgar Rice Burroughs in chapter four. William Henry Rhodes was also an original Bohemian Club "founder".<sup>23</sup> His 1871 science fiction short story, *"The Case of Summerfield"*, was based on the premise that a villain by the name of Black Bart planned to destroy the world by setting the oceans on fire. Rhodes often wrote science fiction under the pen name "Caxton". I mention this because of the synchronicity with one William Caxton (1421-1490) – a man who moved in powerful political and religious circles and who played a hugely significant role in bringing literary printing to England.

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<sup>17</sup> Philip Weiss, "Masters of the Universe Go to Camp: Inside the Bohemian Grove", *Spy Magazine*, November 1989 - [http://whorulesamerica.net/power/bohemian\\_grove\\_spy.html](http://whorulesamerica.net/power/bohemian_grove_spy.html)

<sup>18</sup> Mark Twain, "Mark Twain's Letters: 1867-1868", University of California Press; New Ed edition (1 July 1992) - ISBN-10: 0520036697 / ISBN-13: 978-0520036697

<sup>19</sup> [http://en.wikipedia.org/wiki/Mark\\_Twain#Religion](http://en.wikipedia.org/wiki/Mark_Twain#Religion) See also: Mert Sahinoglu, "Brother Samuel Langhorne Clemens: A Missouri Freemason" - <http://mertsahinoglu.com/research/samuel-langhorne-clemens/>

<sup>20</sup> <http://www.goodreads.com/quotes/2304-we-may-not-pay-satan-reverence-for-that-would-be>

<sup>21</sup> Jack London at Bohemian Grove - <http://www.jacklondons.net/annualhighjinks.html>

<sup>22</sup> Derrick M. Hussey, "Clark Ashton Smith and the Bohemian Club" (This is an abridged version of an essay previously published in *Esoteric Order of Dagon fanzine* - "Amethystine Hippocampus") - <http://www.eldritchdark.com/articles/biographies/7/clark-ashton-smith-and-the-bohemian-club>

<sup>23</sup> William Henry Rhodes, *Strangers to Us All - Lawyers and Poetry* - <http://myweb.wvnet.edu/~jelkins/lp-2001/rhodes.html>

Numerous sources have cited the Nobel Prize-winning author Sinclair Lewis as a past member of the Bohemian Club. For example: John Gottberg's 1999 *"California: Las Vegas, Reno, Baja California"* guidebook makes such a claim – **"The club numbered Ambrose Bierce, Sinclair Lewis, Jack London and Frank Norris among its members."**<sup>24</sup> In a 1980 article for the San Francisco Chronicle (entitled *"A Journalist from India, at Home in the World"*), Gobind Behari La wrote **"George Sterling enabled me to meet Robinson Jeffers, living in Carmel, Gertrude Atherton of Palo Alto, and Carmel Bay: many other distinguished California writers. I met Sinclair Lewis, Upton Sinclair, Theodore Dreiser, Sherwood Anderson, Jim Tully and others. [...] the Bohemian Club, where he lived, he had affluent friends. [...] Upton Sinclair, Sinclair Lewis, Sherwood Anderson, Kenneth Rexroth, Ring Lardner, Robinson Jeffers, Theodore Dreiser. The membership fee was a dime a month."**<sup>25</sup> Although it is difficult to 100% conclusively demonstrate Lewis' Bohemian Club paid membership, it has been documented that he was close friends with member George Sterling – who introduced Lewis to fellow members such as Jack London and invited him for visits at the Bohemian Club.<sup>26</sup> Lewis is documented as having attended the Club on at least one occasion (February 14, 1926.<sup>27</sup>) Educated at Yale University, Lewis wrote the quasi-science fiction / "what if" scenario story *"It Can't Happen Here"* (1935) – which was, according to creator Kenneth Johnson, the original inspiration for the fondly remembered science fiction television mini-series *"V"*.<sup>28</sup> *"It Can't Happen Here"* tells the story of the rise and rule of a home-grown fascist dictatorship in America. The book is remarkably prescient and has influenced countless sci-fi works since its publication.

Strangely, many "academics" have studied American literary links to the early days of The Bohemian Club and fervently tried to separate the origins of the club from its reputation as an elite-associated organisation. The claim is made that The Bohemian Club began life exclusively, not as a gathering of establishment elites but, as a benign collective of San Francisco bohemian (hence the name) artists, writers and poets. Russell Jacoby in *"The Last Intellectuals: American Culture in the Age of Academe"*, maintained that lack of money to keep the club alive necessitated the involvement of financial "higher-ups". Jacoby cites **"one**

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<sup>24</sup> John Gottberg, "California: Las Vegas, Reno, Baja California" (Nelles Guide), Nelles Verlag GmbH; 2nd Revised edition (24 Sept. 1999) ISBN-10: 388618143X / ISBN-13: 978-3886181438 (pg. 69)

<sup>25</sup> "p.184-5. A Journalist from India, at Home in the World" - Gobind Behari La, San Francisco Examiner Chronicle. March 23, 1980 -

[http://www.forgottenbooks.com/readbook\\_text/A\\_Journalist\\_from\\_India\\_at\\_Home\\_in\\_the\\_World\\_1000130378/221](http://www.forgottenbooks.com/readbook_text/A_Journalist_from_India_at_Home_in_the_World_1000130378/221)

<sup>26</sup> "Carmel was brought to cultural and social prominence through the presence and energy of another minor poet, George Sterling, who was part of San Francisco's Bohemian Club and who introduced Jack London, Sinclair Lewis, Upton Sinclair and others to the town's seaside setting" - Blake Allmendinger, "A History of California Literature", Cambridge University Press (19 May 2015) ISBN-10: 1107052092 / ISBN-13: 978-1107052093 (pg. 98)

<sup>27</sup> "Autographed Letters Signed to Mr. Carey McWilliams [...] 12. Bohemian Club, San Francisco. February 14, 1926. Physical Description: 3pp. Octavo. Scope and Content Note: Of a visit with Sinclair Lewis." Contained within: *Finding Aid for the Collection of Materials By and About George Sterling, ca. 1901-1935*. Collection number: 276 - UCLA Library, Department of Special Collections, Manuscripts Division, Los Angeles, CA - [http://www.oac.cdlib.org/findaid/ark:/13030/kt40000543/entire\\_text/](http://www.oac.cdlib.org/findaid/ark:/13030/kt40000543/entire_text/)

<sup>28</sup> Kenneth Johnson interviewed by MJ. Simpson, MJ. "Kenneth Johnson interview". MJSimpson.co.uk. Archived from the original (<http://www.mjsimpson.co.uk/interviews/kennethjohnson.html> - now defunct) on October 27, 2007 - <https://web.archive.org/web/20071027133748/http://www.mjsimpson.co.uk/interviews/kennethjohnson.html>

*well-heeled member*” who apparently said **“the possession of talent, without money, would not support the club. [...] It was decided that we should invite an element to join the club which the majority of the members held in contempt, namely men who had money as well as brains, but who were not strictly Bohemians. [...] the problem of our permanent success was solved.”**<sup>29</sup> Jacoby, names **“Ambrose Bierce, Jack London and Mark Twain”** as examples of those unhappy with the arrangement.<sup>30</sup> He also wrote: **“in late 1880, some dissenting painters and writers, who called themselves Pandemonium, protested the “commercialism” and departed to recapture the original bohemian ethos - only to shipwreck on their lack of funds.”**<sup>31</sup> Jacoby encourages one to psychologically separate early members from the club's rather sinister and now-well-documented nature and intentions - thus exonerating them from any potential agenda involvement. Whilst this analysis may be convenient for those fiercely loyal to the positive legacy of such literary figures, I will leave it to you to decide what the case really was.

## Modern Bohemians

Another more recent Bohemian Club member with a connection to science fiction is Bob Ballard<sup>32</sup>, one time director of the Woods Hole Oceanographic Institution. Ballard championed the “green” / “ecological” agenda for much of his career and worked with the likes of James Cameron and Steven Spielberg. Ballard served as a technical consultant on the first season of Spielberg’s 1993 science fiction series *“Seaquest”*. The show was an attempt to promote an awareness of the environment and conservation within a futuristic setting. Ballard also had cameos at the end of each episode of the first season, where he imparted a “green” message relating to the then latest oceanographic “studies”. The final episode of the first season was entitled *“Ocean on Fire”* (a.k.a. *“Higher Power”*.) Ballard’s friendship with James Cameron helped to inspire and solve technical problems on several of his films – such as *“The Abyss”*, *“Titanic”* and *“Avatar”*. Many people have stated (as “fact”) on the internet that James Cameron is a high-ranking freemason and that he has membership within several high-profile secret societies – including The Bohemian Club. Despite these fervent claims, there currently seems to be no conclusive evidence to prove Cameron’s membership in these groups. I would venture that Cameron does have an almost obsessive interest in such esoteric matters – the themes and symbolism included in most of his films is indicative of this (a subject I will look at in more detail later in this book) – however, if we wish to prove these kinds of claims about science fiction visionaries (and, by extension, Hollywood figures associated with the genre) we need verifiable evidence. That said, the

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<sup>29</sup> Russell Jacoby, “The Last Intellectuals : American Culture In The Age Of Academe”, The Perseus Books Group (05 Aug 2008) ISBN10: 0786725028 / ISBN13: 9780786725021 (pgs. 34 - 35)

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Who is Dr Robert Ballard? – The Sofia Echo, Jan 30 2003 - [http://sofiaecho.com/2003/01/30/631871\\_who-is-dr-robert-ballard](http://sofiaecho.com/2003/01/30/631871_who-is-dr-robert-ballard) See also: <http://bureaudetudes.org/wp-content/uploads/2010/01/bohemianclub.pdf>

following individuals (who have often carried the banner for cinematic science fiction) *have* been more verifiably documented as being amongst The Bohemian Club's membership.

**Francis Ford Coppola** - instrumental in helping George Lucas to finance "American Zoetrope" and, with Lucas, produced Michael Jackson's bizarre 1986 Disney theme park ride/film "*Captain EO*". In 1998, he gave a speech at the Bohemian Grove titled 'Two Republics: Rome and America'.<sup>33</sup>

**Arnold Schwarzenegger** - former Governor of California and star of "*The Terminator*" film franchise, "*The Running Man*", "*Total Recall*", "*The 6<sup>th</sup> Day*" and "*Predator*". His former wife of 25 years, Maria Shriver, is a member of the influential Kennedy family and niece of the late Democratic U.S. President John F. Kennedy. Schwarzenegger gave the keynote address speech to the Annual Bohemian Club in July 2010.<sup>34</sup>

**Danny Glover** - star of "*Predator 2*" (sequel to Schwarzenegger's original film) and appeared in "*Battle for Terra*", "*2012*" and "*Legend of Earthsea*". Glover seemingly attended Bohemian Grove in the summer of 1999.<sup>35</sup>

**Harry Shearer** - most famous for "*This Is Spinal Tap*", "*Saturday Night Live*", "*The Simpsons*", he also appeared in "*The Truman Show*", "*Godzilla*", and "*The Right Stuff*". He voiced "Carl Sagan" in "*My Stepmother is an Alien*" and the uncredited Captain Khurjee in "*Star Wars: A New Hope*". He wrote and directed "*The Teddy Bears' Picnic*", a 'parody' of the goings-on at the Bohemian Grove gatherings. Multiple sources have stated that Shearer attended "at least one Bohemian Club event."<sup>36</sup>

**Charlton Heston** - starred in "*Planet of the Apes*" and had a smaller supporting role in the sequel "*Beneath the Planet of the Apes*", starred in "*The Omega Man*", "*Soylent Green*" and "*Earthquake*". He also 'narrated' 1998's "*Armageddon*". In 1987, Heston registered as a Republican and campaigned for Presidents Ronald Reagan, George H.W. Bush and George W. Bush.<sup>37</sup> Heston also narrated highly classified military and Department of Energy instructional films, particularly relating to nuclear weapons – gaining him the highest U.S. security clearance or 'Q clearance'. The Q clearance is comparable to a DOD or Defence

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<sup>33</sup> See: <http://www.sfgate.com/opinion/saunders/article/Bohemian-Grove-men-only-2355089.php> & "Dick Cheney, Alan Greenspan and Newt Gingrich have stopped by to rub shoulders with Francis Ford Coppola and Merv Griffin." ("Trespasser Travel: Visit the Bohemian Club, If You Dare!", July 17, 2008) - <http://www.jaunted.com/story/2008/7/17/75437/9839/travel/Trespasser+Travel%3A+Visit+the+Bohemian+Club,+If+You+Dare>

<sup>34</sup> Guy Kovner, "Schwarzenegger to speak at Bohemian Club conclave", The Press Democrat, July 28, 2010 - <http://www.pressdemocrat.com/csp/mediapool/sites/PressDemocrat/News/story.csp?cid=2238060&sid=555&fid=181> & "Schwarzenegger, Murdoch Give Keynote Speeches At The Bohemian Grove" - <http://www.infowars.com/schwarzenegger-murdoch-give-keynote-speeches-at-the-bohemian-grove/>

<sup>35</sup> Suzanne Bohan, "Bohemian Club Luciferian Secret Society Illuminated Global Elite Meet in Bohemian Grove", Bee Correspondent, Aug. 2, 1999 - <http://www.mt.net/~watcher/bohemiangrove.html>

<sup>36</sup> Bohemian Grove - <http://people-and-persons.blogspot.co.uk/2015/06/bohemian-grove.html> & New York Times. Movie Review. Dave Kehr. March 29, 2002. Teddy Bear's Picnic (2002) <http://www.nytimes.com/movie/review?res=9B0DE7DD1F3BF93AA15750C0A9649C8B63>

<sup>37</sup> Emilie Raymond, "From My Cold, Dead Hands": Charlton Heston and American Politics", The University Press of Kentucky (15 Aug. 2006) ISBN-10: 0813124085 / ISBN-13: 978-0813124087 (pg. 276)

Intelligence Agency (DIA) clearance of Top Secret.<sup>38</sup> In July 2003, in his final public appearance, Heston (perhaps unsurprisingly) received the Presidential Medal of Freedom at the White House from President George W. Bush.<sup>39</sup> Heston regularly frequented the Bohemian Club/Grove scene.<sup>40</sup> On a connected “agenda” / sci-fi point, the makeup artist on Heston’s 1968 *Planet of the Apes* was the Academy Award winning John Chambers. Chambers worked as a consultant for the CIA’s Disguise Unit and shared the pioneering techniques developed on the film with the agency.<sup>41</sup> He also helped to establish a fake Hollywood production company – called Studio Six Productions – which was a front for CIA operations. According to Tricia Jenkins, in her book *“The CIA in Hollywood: How the Agency Shapes Film and Television”*, ***“The fake production company was so convincing that it had acquired twenty-eight scripts from screenwriters during the time it was open, including submissions from Steven Spielberg and George Lucas.”***<sup>42</sup>

Although not an ‘entertainer’ (rather a ‘businessman’), it is worth mentioning the seeming inclusion of Ray Watson on the 2009 Bohemian Club past members list.<sup>43</sup> If nothing else, I have highlighted this merely because of the important role that Disney plays in the narrative of these books. Watson was chairman of Walt Disney Productions from 1983 to 1984. He was a key figure in Disney, serving on the Disney board from 1972 until 2004. He also advised Walt Disney on his original vision for EPCOT.<sup>44</sup> Another director of the Walt Disney Company, Phillip M. Hawley, is listed as a past Bohemian Club member.<sup>45</sup>

## The Fabian Society

As the 1800s drew to a close, socialist idealism was making its mark on the cultural landscape of the western world. Although the movement was largely spearheaded behind the heavy doors of academia, its message was being heralded far and wide. American author and socialist Edward Bellamy was a leading figure in the formation of over 160

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<sup>38</sup> “Charlton Heston is in demand by government producers who value his top secret nuclear weapons security clearance as much as his Academy Award” - “Top Secret”, Orlando Sentinel, November 10, 1989 - [http://articles.orlandosentinel.com/1989-11-10/news/8911102988\\_1\\_security-clearance-heston-top-secret](http://articles.orlandosentinel.com/1989-11-10/news/8911102988_1_security-clearance-heston-top-secret)

<sup>39</sup> [https://en.wikipedia.org/wiki/List\\_of\\_Presidential\\_Medal\\_of\\_Freedom\\_recipients#Film](https://en.wikipedia.org/wiki/List_of_Presidential_Medal_of_Freedom_recipients#Film)

<sup>40</sup> “A Guide to the Bohemian Grove”, Vanity Fair, May 2009 - <http://www.vanityfair.com/culture/2009/05/bohemian-grove-guide200905> See also: Alex Shoumatoff, “Bohemian Tragedy”, Vanity Fair, May 2009 - <http://www.vanityfair.com/culture/2009/05/bohemian-grove200905>

<sup>41</sup> Antonio J Mendez, “The Master of Disguise: My Secret Life in the CIA”, William Morrow & Company; Reprint edition (7 Nov. 2000) ISBN-10: 0060957913 / ISBN-13: 978-0060957919 (pg. 119)

<sup>42</sup> Tricia Jenkins, “The CIA in Hollywood: How the Agency Shapes Film and Television”, University of Texas Press (1 Mar. 2012) ISBN-10: 0292754361 / ISBN-13: 978-0292754362 (pg. 10) See also: Kevin Jagernauth, “Steven Spielberg Sent A Script To The Fake Movie Studio The CIA Set Up To Make ‘Argo,’ Was It ‘E.T.’?”, Indiewire, October 16, 2012 - <http://blogs.indiewire.com/theplaylist/steven-spielberg-sent-a-script-to-the-fake-movie-studio-the-cia-set-up-to-make-argo-was-it-e-t-20121016>

<sup>43</sup> Bohemian Grove Membership List - Institute for the Study of Globalization and Covert Politics – 2009 - <http://www.scribd.com/doc/59172217/Bohemian-Grove-Membership-List-2009#scribd>

<sup>44</sup> Remembering Ray Watson - <https://d23.com/remembering-ray-watson/>

<sup>45</sup> Bohemian Grove Membership List - Institute for the Study of Globalization and Covert Politics – 2009 - <http://www.scribd.com/doc/59172217/Bohemian-Grove-Membership-List-2009#scribd>

"Nationalist Clubs" throughout the U.S. His family also had a number of connections to freemasonry.<sup>46</sup> Based upon his political and social beliefs, Bellamy wrote a hugely popular science fiction novel entitled *"Looking Backward: 2000 – 1887"*. The book, in many ways, displayed a number of concepts that have been subsequently associated with the "New World Order" paradigm. The book garnered Bellamy a following that bolstered the "Nationalist Clubs". The "Bellamyite" movement became popular with many members of the hugely esoteric Theosophical Society.<sup>47</sup>

One particularly noteworthy group, this time with its origins in the UK's left-wing political scene, is The Fabian Society – a collective of powerful socialist and elite figures. Formed in 1884, The Fabian Society laid the foundations for the UK's Labour Party and (according to Wikipedia) ***"subsequently affected the policies of states emerging from the decolonisation of the British Empire"***<sup>48</sup> The early work of The Fabian Society is inextricably linked with The Rhodes Scholarship Foundation<sup>49</sup>, The Round Table Organisation<sup>50</sup>, The London School of Economics<sup>51</sup> and, particularly, the elite Rothschild family. John Christian, in *"Fabian Influence on Council Developments in New Zealand"* describes how ***"The British plan to take over the world and bring in a "New World Order" began with the teachings of John Ruskin and Cecil Rhodes at Oxford University. Rhodes in one of his wills in 1877 left his vast fortune to Lord Nathan Rothschild as trustee to set up the Rhodes Scholarship Program at Oxford to indoctrinate promising young graduates for the purpose, and also establish a secret society for leading business and banking leaders around the world who would work for the City to bring in their Socialist world government. Rothschild appointed Lord Alfred Milner to implement the plan. At first the society was called Milner's Kindergarten, then in 1909 it came to be called The Round Table. It was to work closely with the London School of Economics founded in 1894 by Fabian Socialist leader Sidney Webb (Lord Passfield)."***<sup>52</sup>

Research shows that the principles of the society have had a marked impact upon the global agenda. Many of the hallmarks of contemporary political and media rhetoric (as well as the UK's National Health Service and some of the psychological studies of The Tavistock Institute) have their roots in Fabianism. It is also widely claimed that their belief systems had (and still do have) a huge influence on the BBC (British Broadcasting Corporation.)

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<sup>46</sup> Joseph Schiffman, "Edward Bellamy's Religious Thought," Transactions and Proceedings of the Modern Language Association of America, vol. 68, no. 4 (Sep. 1953 - pg. 716)

<sup>47</sup> Arthur Lipow, *Authoritarian Socialism in America: Edward Bellamy and the Nationalist Movement*. Berkeley, CA: University of California Press, (1982; pg. 226.)

<sup>48</sup> [http://en.wikipedia.org/wiki/Fabian\\_Society](http://en.wikipedia.org/wiki/Fabian_Society)

<sup>49</sup> Rhodes Scholarship - [https://en.wikipedia.org/wiki/Rhodes\\_Scholarship](https://en.wikipedia.org/wiki/Rhodes_Scholarship)

<sup>50</sup> The Round Table - The Commonwealth Journal of International Affairs - <http://www.commonwealthroundtable.co.uk/>

<sup>51</sup> London School of Economics - [https://en.wikipedia.org/wiki/London\\_School\\_of\\_Economics](https://en.wikipedia.org/wiki/London_School_of_Economics)

<sup>52</sup> John Christian, "Fabian Influence on Council Developments in New Zealand" (E: FABIAN SOCIETY "FIVE YEAR PLAN"), April 2006 - <https://www.scribd.com/doc/26582443/Fabian-Influence-on-World-Affairs-2> See also: "The City of London & the Fabian Society: History & Current Plans", February 22, 2010 - <http://leconomistamascherato.blogspot.co.uk/2010/02/city-of-london-fabian-society.html>



Labour Party affiliation with The Fabian Society has continued across the decades, with Ramsay MacDonald, Clement Attlee, Anthony Crosland, Richard Crossman, Tony Benn, Harold Wilson and more recently Tony Blair, Gordon Brown and Ed Balls all known to have been members. Early Fabian “cultural movers and shakers” included George Bernard Shaw, Edith Nesbit, Sydney Olivier, Oliver Lodge, Leonard and Virginia Woolf, Emmeline Pankhurst and Bertrand Russell.<sup>53</sup> Many have speculated about the true power that The Fabian Society has wielded during its existence. In June 2001 (during the Federal Government joint standing committee on treaties inquiry), Australian Labour Party Senator Chris Schacht<sup>54</sup> revealed his then-20 year-long membership of The Fabian Society. The following is the actual quote from Schacht as taken from John Christian’s *“Fabian Influence on Council Developments in New Zealand”*: **“You probably were not aware that us Fabians have taken over the CIA, KGB, MI5, ASIO (Australian Security Intelligence Organization), IMF, the World Bank and many other organizations.”**<sup>55</sup>

There are a number of science fiction genre authors with associations to the society. H. G. Wells (who I will discuss in the next chapter) was a founding member. Aldous Huxley spent a period of time as a student of Fabianism during his time at Oxford University.<sup>56</sup> Eric Blair – more commonly known as George Orwell and the author of the dystopian classic *“Nineteen Eighty-Four”* – also had Fabian affiliations. As is sometimes the case in this field of research, it is difficult to nail down exact details of Orwell’s Fabian Society membership. Orwell had many left-wing friends, such as Aneurin Bevan and George Strauss – for whom he wrote articles in the weekly Tribune in 1942. In his 1938 essay *“Why I joined the Independent Labour Party”* published in the ILP-affiliated New Leader, Orwell wrote: **“For some years past I have managed to make the capitalist class pay me several pounds a week for writing books against capitalism. But I do not delude myself that this state of affairs is going to last forever ... the only regime which, in the long run, will dare to permit freedom of speech is a Socialist regime. If Fascism triumphs I am finished as a writer – that is to say, finished in my only effective capacity. That of itself would be a sufficient reason for joining a Socialist party.”**<sup>57</sup>

In December 1940, Orwell wrote in Tribune about his changed political view after the Molotov-Ribbentrop Pact and the outbreak of the war. He apparently left the ILP because of its opposition to the war. In his 1943 decline to an invitation from the Duchess of Atholl to speak for the British League for European Freedom, he said: (as taken from Sonia Orwell and Ian Angus’ *“The Collected Essays, Journalism and Letters of George Orwell Volume 4: In Front of Your Nose”*): **“I belong to the Left and must work inside it, much as I hate Russian**

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<sup>53</sup> [http://en.wikipedia.org/wiki/Fabian\\_Society](http://en.wikipedia.org/wiki/Fabian_Society)

<sup>54</sup> [https://en.wikipedia.org/wiki/Chris\\_Schacht](https://en.wikipedia.org/wiki/Chris_Schacht)

<sup>55</sup> John Christian, “Fabian Influence on Council Developments in New Zealand” (E: FABIAN SOCIETY “FIVE YEAR PLAN”), April 2006 - <https://www.scribd.com/doc/26582443/Fabian-Influence-on-World-Affairs-2>

<sup>56</sup> Aldous Leonard Huxley (1894–1963), by Man Ray, 1934 - <http://www.oxforddnb.com/public/dnb/34082.htm>

<sup>57</sup> George Orwell, “Why I joined the Independent Labour Party”, New Leader, 1938 (The Collected Essays, Journalism and Letters of George Orwell Volume 1 – An Age Like This 1945–1950 p.373, Penguin)

**totalitarianism and its poisonous influence in this country.**<sup>58</sup> Between 1941 and 1943, Orwell worked at the BBC where he wrote propaganda – or as Wikipedia puts it: **“supervised cultural broadcasts to India to counter propaganda from Nazi Germany designed to undermine Imperial links.”**<sup>59</sup> His association with the BBC may have actually paid off for him in the long run. *“Nineteen Eighty-Four”* was written in 1948 (curiously 1984 was the centenary year of The Fabian Society!) and, although popular amongst academia and literary circles, was not a particularly widely-circulated work – at least not initially.

## Big Brother

*“Nineteen Eighty-Four”* was not the first foray into the dystopian genre. In science fiction literature, Yevgeny Zamyatin’s *“We”* beat Orwell to the post by a number of years. Zamyatin’s opus was written in 1921. The novel was so prescient and foreboding that it went unpublished in his native Russia until the late 1980s. Another effective example, *“Metropolis”*, graced the silver screen in 1926. However, Orwell’s story of a dystopian future society (ruled over by an oligarchical dictatorship) remains one of most disturbing and best remembered examples from the genre. It was just a few short years after publication (and Orwell’s death) that *“Nineteen Eighty-Four”* gained mainstream notoriety via (ironically) the BBC.

However, the very first television adaption of Orwell’s novel was broadcast in the United States by CBS on September 21st, 1953. This was produced as part of the Westinghouse Studio One series - which ran for ten years throughout the 40s and 50s. The producers carried out several forays into the science fiction realm, including an effective rendering of the so-called “panic” that allegedly ensued following Orson Welles’ *“The War of the Worlds”* radio broadcast in 1938. This play, entitled *“The Night America Trembled”*, was broadcast on 9th September 1957 and became one of the top-rated episodes of the play series. Westinghouse Electric Corporation was the principle sponsor of the play series.<sup>60</sup>

Westinghouse Electric Corporation is notable in agenda research. Not only does the Westinghouse story highlight the connections between George Westinghouse, Marconi and Nikola Tesla (the latter was a true pioneer of, ultimately suppressed, energy-based technology); it also figures in the global legacy of (respectively) the mind control and energy cover-ups. It should also be noted that Westinghouse largely functioned on Department of Defence contracts. Westinghouse and U.S. broadcaster CBS were, for the longest time, effectively one and the same entity. The same is also historically known of General Electric and U.S. broadcaster NBC. During his acting days and long before becoming United States President, Ronald Reagan was a spokesman for General Electric. Between 1943 and 1947 he

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<sup>58</sup> Sonia Orwell and Ian Angus, *The Collected Essays, Journalism and Letters of George Orwell Volume 4: In Front of Your Nose (1945–1950)* (Penguin)

<sup>59</sup> [http://en.wikipedia.org/wiki/George\\_Orwell#World\\_War\\_II\\_and\\_Animal\\_Farm](http://en.wikipedia.org/wiki/George_Orwell#World_War_II_and_Animal_Farm)

<sup>60</sup> Westinghouse: Chronology - <http://ketupa.net/westinghouse2.htm>

was also a “confidential informant” for the FBI (under the code name T-10) reporting to the House Committee on Un-American Activities on suspected “Communist” sympathisers in Hollywood.<sup>61</sup>

Strangely, Westinghouse Studio One’s staging of Orwell’s novel starred Eddie Albert as the main character of Winston Smith. Albert was a noted member of the aforementioned Bohemian Club.<sup>62</sup> For all of his numerous film and television roles, Albert’s only other forays into science fiction were as one half of a terrorised couple in the “*Cry of Silence*” episode of “*The Outer Limits*”, as Jason O’Day in Disney’s “*Escape to Witch Mountain*” (1975) and as the U.S. President in “*Dreamscape*” (1984).<sup>63</sup> Tellingly, all three of these have a loose connection to the global agenda - as you will see later in this book. The Westinghouse version of “*Nineteen Eighty-Four*” cannot be considered entirely canon considering the amount of material from the novel that was cut for the production, several narrative alterations, and the changing of certain character names – most notably that of “Emmanuel Goldstein” to “Cassandra”. The screenwriter of the piece, William Templeton, went on to co-write a 1956 film version of “*1984*” – directed by Michael Anderson (of “*Logan’s Run*” fame.) This version again renamed Goldstein; only this time as “Cellador”. Bizarrely, production of the 1956 film version was overseen by the CIA-supervised American Committee for Cultural Freedom.<sup>64</sup>

The first fully realised, and much more faithful, version of “*Nineteen Eighty-Four*” was the BBC play, broadcast in December 1954. This adaption was realised thanks to genre writer Nigel Kneale. A number of alternative knowledge researchers believe that Kneale was an “*in the know*” observer of agenda mechanisms. A good case for this can possibly be made if one were to look closely at the production, themes and narratives of his landmark “*Quatermass*” series - especially the narrative allusions raised in “*Quatermass II*”. In fact, Kneale tellingly wrote the second “*Quatermass*” soon after his adaption of Orwell’s novel. Reaction to the BBC version of “*Nineteen Eighty-Four*” was lively to say the least. A number of complaints were lodged with the BBC, with most allegedly concerned about the graphic nature of the torture scenes inside “*Room 101*”. According to Kneale’s biographer, Andy Murray (quoted from the 2013 BBC Radio 4 broadcast “*Very British Dystopias*”): ***“It was broadcast live and this was the tradition at the time – that having staged a production like this live, you would repeat it... that is, completely restage it the following Thursday. Between the Sunday night and the Thursday, there was enormous furore and there were an awful lot of***

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<sup>61</sup> David Alexander, “Star Trek Creator: The Authorized Biography of Gene Roddenberry”, Roc; First Edition (June 1, 1994) - ISBN-10: 0451454189 / ISBN-13: 978-0451454188 (pg. 101, footnote 6)

<sup>62</sup> “He says he and his actor son, Edward, “are going to do a duet at a Bohemian Grove” - Nancy Anderson, “Eddie Albert tends green acres”, Copley News Service, Beaver County Times, Aug 17, 1978 - See also: Alexander Cockburn, “We Remember Thee, Oh Sian” - <http://www.creators.com/opinion/alexander-cockburn/-we-remember-thee-oh-sian-love-song-of-the-bohemian-grove.html>

<sup>63</sup> Daniel J. Leab, “Orwell Subverted: The CIA and the Filming of Animal Farm”, Penn State University Press (February 23, 2007) ISBN-10: 027102979X / ISBN-13: 978-0271029795 (pg. 93)

<sup>64</sup> “*The Outer Limits*”, *Disney and the subject matter of “Dreamscape” all relate to the global agenda as you will see throughout the course of this book. It is curious that these were Eddie Albert’s only forays into the genre.*

**letters written to the BBC denouncing it... and there was a question as to whether the repeat would actually go ahead.**<sup>65</sup>

Sceptics often argue that dystopian visions, especially the likes of “*Nineteen Eighty-Four*”, merely shadow the cultural zeitgeist of the times and, to some degree, this is actually true. Orwell’s vision came at a time when World War II had concluded and the British people were looking about themselves, imagining (flawed) social concepts such as “victorious pride” and “nation building”. Instead, they saw continued rationing, conscription, and a decayed infrastructure. In an interview in 1996 (included in “*Very British Dystopias*”), Kneale observed: **“I don’t think it was irrational to feel fear at that time. There was a lot to be frightened of.”**<sup>66</sup> Dr Lucy Sargisson of the School of Politics and International Relations at the University of Nottingham, who is an authority on political dystopias and utopias, also underlined this point in “*Very British Dystopias*”. **“Dystopias are twentieth century innovations. The authors of dystopias identify core things that they think are wrong with the present, stretch them out and extrapolate into the worst possible scenario they can imagine. They are absolutely based on reality.”**<sup>67</sup>

Over the years, the inherent message of Orwell’s writing has been utilised for both positive and negative ends. Research into the notorious Operation Mockingbird shows how the U.S. Central Intelligence Agency (CIA) made huge strides to influence and direct political/global propaganda content in the mainstream media. One of Mockingbird’s tasks was to influence the production of commercial films, occasionally initiating projects. This was the case with the big screen, animated version of Orwell’s “*Animal Farm*”. The original novel contained a socialist standpoint, both critical of communism and capitalism. The film version was “retooled” to restrict the message exclusively to an anti-communist message. According to Laurence Zuckerman’s 2000 New York Times article, “*How the Central Intelligence Agency Played Dirty Tricks With Our Culture*”, **“After his death in 1950, agents were dispatched (by none other than E. Howard Hunt, later of Watergate fame) to buy the film rights to “Animal Farm” from his widow to make its message more overtly anti-Communist.**<sup>68</sup> For more on this subject, I suggest checking out Daniel J. Leab’s fascinating book “*Orwell Subverted: The CIA and the Filming of Animal Farm*”.<sup>69</sup>

Finally, it is also worth mentioning that Orwell was a figure of interest to the British intelligence services. As a result of his research for the novel “*The Road to Wigan Pier*”,

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<sup>65</sup> “Very British Dystopias” - first broadcast Saturday 15th June, 2013 on BBC Radio4, presented by Steven Fielding (Professor of Political History at the University of Nottingham) and produced by Jane Ashley - <http://www.radiotimes.com/episode/w42z2/very-british-dystopias> & <http://www.bbc.co.uk/programmes/b02x5c9z>

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Laurence Zuckerman, “How the Central Intelligence Agency Played Dirty Tricks With Our Culture”, March 18, 2000 (Originally published in The New York Times) - <http://www.commondreams.org/headlines/031800-02.htm>

<sup>69</sup> Daniel J. Leab, “Orwell Subverted: The CIA and the Filming of Animal Farm”, Penn State University Press (February 23, 2007) ISBN-10: 027102979X / ISBN-13: 978-0271029795

Special Branch placed him under surveillance in 1936.<sup>70</sup> This continued for almost twelve years, one year before the publication of *Nineteen Eighty-Four*. British Intelligence actually held files on Orwell for more than twenty years of his life, sporadically believing that he was in actuality a Communist. Researcher Jim Keith believed that Orwell was a British Intelligence agent.<sup>71</sup> Walter Lippmann's 1947 book *The Cold War: A Study in U.S. Foreign Policy* is often credited by alternative knowledge researchers as the source of the term "Cold War".<sup>72</sup> However, it is believed that Orwell may have coined the phrase in his essay, "You and the Atom Bomb", published in Tribune, 19th October 1945.<sup>73</sup> If true, then this one act alone forever entangled Orwell with a much larger aspect of the global agenda – the perception management of the proverbial "Cold War" era. More on that subject later in this book...

## Scientific Dictatorship

Published in 1932, Aldous Huxley's novel *Brave New World* presented a unique portrayal of the dystopian nightmare. Huxley postulated that mass human behaviour could be controlled with "bread and circuses" – endless distractions. Instead of the obvious "fist and fear" control (immortalised by Orwell's *Big Brother* sixteen years later), Huxley utilised the cultural, entertainment engine as the ideal tool of oppression. This was combined with a pharmacological method, in the form of the "Soma" drug. Debate rages amongst alternative knowledge researchers regarding Huxley's agenda role and intent. Whilst some applaud the veiled revelations that appeared in his works (particularly *The Doors of Perception*), others mark him as a "distractionist" or "predictive programmer" - one who worked within or toward the common goals of the global agenda. Nevertheless, his agenda associations were quite obvious and extensive.

Aldous Huxley's grandfather, T.H. Huxley, acted as the official spokesman for Darwin's "Theory of Evolution" (gaining the moniker "Darwin's Bulldog") and was made a fellow of The Royal Society (an organisation with a powerful agenda connection and extensive freemasonic roots<sup>74</sup>) at the age of 26. T.H. Huxley tutored a young H.G. Wells and may have inadvertently influenced aspects of his later novel *The Island of Doctor Moreau*.<sup>75</sup> Wells

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<sup>70</sup> George Orwell under the watchful eye of Big Brother, The National Archive, July 2005 - [http://www.nationalarchives.gov.uk/releases/2005/highlights\\_july/july19/default.htm](http://www.nationalarchives.gov.uk/releases/2005/highlights_july/july19/default.htm)

<sup>71</sup> Jim Keith, "Mind Control, World Control" (pg. 96)

<sup>72</sup> Walter Lippmann, "The Cold War: A Study In U.S. Foreign Policy", Harper, 1947

<sup>73</sup> George Orwell, "You and the Atom Bomb", Tribune, 19th October 1945 - [http://orwell.ru/library/articles/ABomb/english/e\\_abomb](http://orwell.ru/library/articles/ABomb/english/e_abomb)

<sup>74</sup> The Royal Society held an exhibition (entitled "Exposition - Masons and the Royal Society") between January 11th and June 28th 2010 at The British Library and Museum of Freemasonry. The Exposition discussed the origins of the Royal Society and "The Invisible College" of philosophers and scientists (*many of whom were eventually discovered to be freemasons*) who began meeting in the mid-1640s to discuss the ideas of Sir Francis Bacon - <http://www.freemasonry.london.museum/events/exhibition-freemasons-and-the-royal-society/>

<sup>75</sup> Anthony West, "H.G. Wells : Aspects of a Life", Published by Hutchinson, London (1984) ISBN 13: 9780091345402

eventually taught Julian and Aldous Huxley.<sup>76</sup> Aldous Huxley also taught French to a young George Orwell whilst working as a teacher at Eton.<sup>77</sup> In 1933, Julian Huxley helped **“to found the American Humanist Association. He became the first Director-General of UNESCO.”**<sup>78</sup> [Author’s Notes: See article *“The lives of Thomas Henry Huxley, Aldous Huxley and Sir Julian Huxley”*] Claims are made that all three said Huxley family members were freemasons.<sup>79</sup>

The Huxleys had significant connections with Cecil Rhodes. Before I examine the significance of this, here is brief overview of Rhodes in connection with multiple facets of the global agenda. The following is taken from Phillip Darrell Collins and Paul David Collins’ detailed book *“The Ascendancy of the Scientific Dictatorship: An Examination of Epistemic Autocracy, From the 19th to the 21st Century”*: **“A wealthy young man, Cecil Rhodes, [...] believed that only the British elite could and should rule the world to the benefit and happiness of mankind. Shortly after arriving at Oxford, Rhodes was initiated into Freemasonry at the Apollo University lodge No. 357. On April 17, 1877, he was raised a Master Mason in the same lodge. Rhodes also joined a Scottish Rite Lodge at Oxford called Prince Rose Croix Lodge No. 30. [...] Rhodes was a critic of English Freemasonry - of its impotence and incompetence in advancing British race interest. After being raised to Master Mason on April 17, 1877, Rhodes drafted a program for world dominion by the British race patriots. To guarantee the funding from his vast wealth of his world vision for the British Empire, Rhodes wrote in 1877 the first of seven wills [...] the first will called for the formation of a "secret society" whose primary function would be focused on returning England to her former glory. He viewed English Freemasonry and its conspiracy as impotent and in effect defunct in this regard. Ironically, when the society Rhodes had envisioned was finally organized after his death, its membership consisted only of English Freemasons. "The Round Table," as it was known, soon became the most powerful appendage of the British Brotherhood. In his third will Rhodes left his entire estate to Freemason Lord Nathan Rothschild as trustee. [...] Rothschild appointed Freemason Alfred Milner to head up the Secret society for which Rhodes's first will made provision. [...] Milner recruited a group of young men from Oxford and Tonybee Hall to assist him. [...] All were respected English Freemasons. Among them were Rudyard Kipling, Arthur Balfour, Lord Rothschild, and some Oxford College graduates. [...] In 1909, Milner's Kindergarten, with some other English Masons, founded the Round Table. The grandfather of all modern British Masonic "think tanks" was born. Three powerful think tank offshoots of the Round Table are (1) the Royal Institute of International Affairs (RIIA), organized in 1919 in London; (2) the Council**

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<sup>76</sup> W. Warren Wagar, "H.G. Wells: Traversing Time (Early Classics of Science Fiction)", Wesleyan University Press (22 Sep 2004) ISBN-10: 0819567256 / ISBN-13: 978-0819567253 (pg. 10)

<sup>77</sup> Rob King, "In the future, I'm right: Letter from Aldous Huxley to George Orwell over 1984 novel sheds light on their different ideas", Mail Online, 7 March 2012 - <http://www.dailymail.co.uk/news/article-2111440/Aldous-Huxley-letter-George-Orwell-1984-sheds-light-different-ideas.html>

<sup>78</sup> "The lives of Thomas Henry Huxley, Aldous Huxley and Sir Julian Huxley" - [https://www.creationworldview.org/articles\\_view.asp?id=28](https://www.creationworldview.org/articles_view.asp?id=28)

<sup>79</sup> Phillip Darrell Collins & Paul David Collins, "The Ascendancy of the Scientific Dictatorship: An Examination of Epistemic Autocracy, From the 19th to the 21st Century", iUniverse.com (12 Feb 2004) ISBN-10: 0595311644 / ISBN-13: 978-0595311644 (pg. 33)

**on Foreign Relations (CFR), organized in 1921 in New York City; and (3) the Institute of Pacific Relations (IPR), organized in 1925 or the twelve countries holding territory in what today we call the Pacific Rim. The initial assignment of the Round Table was not necessarily to destroy the political experiments of French Freemasonry, such as socialism and communism, but to cooperate with them for the advancement of the English Masonic conspiracy.”<sup>80</sup>**

Aldous Huxley took an interest in Fabianism whilst at Oxford University.<sup>81</sup> Remember that the early work of The Fabian Society was inextricably linked with The Cecil Rhodes Scholarship Foundation.<sup>82</sup> T.H. Huxley was one of the founders of the Rhodes Round Table group<sup>83</sup> and (as noted before) had a documented involvement with Charles Darwin and his theories of “evolution”. With all these factors in mind, let us consider Cecil Rhodes’ principle belief in **“the restructuring of civilization”** and how it had its roots in Malthusian Eugenics. The following is taken from the article *“Charter Schools, Character Education & the Eugenics Internationale - Behind the Conservative Curtain: Pseudo Grassroots Organizations Front for Corporate/Government Takeover”*: **“Eugenics is the philosophy of depopulation through the reduction of inferior races – “human weeds,” if you will – and the selective breeding of “a race of thoroughbreds” [...] When Thomas Malthus’ theory of population was coupled with Charles Darwin’s evolutionary model, the result was known as Social Darwinism -- the ethical fallacy that social policy should allow the weak and unfit to fail and die, and that this is not only good policy but morally right.”<sup>84</sup>**

The following is taken from an article entitled *“The Malthusian Premise”*: **“The combination of Malthusian population control, which included the deliberate neglect of populations and indirect methods of killing off populations, with Darwinism, produced National Socialism (Germany), International Socialism (Marxist Russia) and International Corporate Capitalism (Global Socialism, headquartered in the United States), and these forms of social conduct have constituted the main reason for the unequal distribution of planetary resources, famines, planned biological warfare, environmental poisoning, suppression of knowledge, suppression of inventions, dependence on backward technology for the population, planned wars to kill off populations and general planetary disorder. The problem is in the Social Darwin-Malthus paradigm, which has now been combined with the pseudo-sciences of behaviourism and genetics in the attempt to assert even tighter**

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<sup>80</sup> THE RHODES ~ MILNER ROUND TABLE - <https://watch.pair.com/roundtable.html>

<sup>81</sup> Aldous Leonard Huxley (1894–1963), by Man Ray, 1934 - <http://www.oxforddnb.com/public/dnb/34082.htm>

<sup>82</sup> Rhodes Scholarship - [https://en.wikipedia.org/wiki/Rhodes\\_Scholarship](https://en.wikipedia.org/wiki/Rhodes_Scholarship)

<sup>83</sup> Jim Keith, “Mind Control World Control” (pg. 95)

<sup>84</sup> Charter Schools, Character Education & the Eugenics Internationale - Behind the Conservative Curtain: Pseudo Grassroots Organizations Front for Corporate/Government Takeover (CHARTER SCHOOLS ADVOCACY ALLIANCE: The Eugenics Internationale) - <https://watch.pair.com/charter.html>

**control over the planetary population, yielding forms of Neo-Darwinism being perpetrated by a host of post-Atlantean re-treads, per a 1947 Princeton consensus.**<sup>85</sup>

All of this aligns with the “Scientific Dictatorship” that Aldous Huxley wrote about in “*Brave New World Revisited*”. The ‘scientific dictatorship’ has many similarities with certain masonic principles and appears to dictate the generic global agenda. H.G. Wells’ later endorsed the ‘scientific dictatorship’ model - which he called a ‘Technocracy’. In *Brave New World Revisited*, Aldous Huxley summed up his model as follows: ***“The older dictators fell because they could never supply their subjects with enough bread, enough circuses, enough miracles, and mysteries. Under a scientific dictatorship, education will really work with the result that most men and women will grow up to love their servitude and will never dream of revolution. There seems to be no good reason why thoroughly scientific dictatorship should ever be overthrown.”***<sup>86</sup>

The ‘scientific dictatorship’ or ‘technocracy’ is incredibly apparent in both the science fiction and ‘real’ world of the twenty first century. Artificial Intelligence (A.I.), cybernetics, nanotechnology, cloning, genetic engineering and such, are now common commodities and concepts. The emergence of a fully realised and fully integrated ‘technological human’ or ‘transhuman’ is accepted in many quarters as an inevitable reality. The notion is no longer exclusively realised within the science fiction realm. Transhumanism is actively encouraged by many involved in global governance. Interestingly, the paradigm has much of its origins within Darwinian circles. The term “Transhumanism” was actually invented by Julian Huxley and is said to be an “evolutionary inevitability” by many modern academics.

## Soma

Although “*Brave New World Revisited*” actually, to some extent, expressed Aldous Huxley’s fears that a chemically controlled society was an imminent reality, he would often wax lyrical about the promise of LSD, mescaline, and other psychedelics for expanding human awareness. It should be pointed out that his drug related activities did bring him into contact with many agenda associated individuals involved with psychedelic experimentation in America - years before LSD or other drugs became part of the counter-culture. As a result of this, he eventually connected with a number of figures in the CIA’s drug operations and mind control programs. Huxley was friends with George Estabrooks and Louis Jolyon “Jolly” West, both of whom were MKUltra doctors.<sup>87</sup> He was introduced to mescaline by Dr.

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<sup>85</sup> The Malthusian Premise - [http://www.theforbiddenknowledge.com/hardtruth/malthusian\\_premise.htm](http://www.theforbiddenknowledge.com/hardtruth/malthusian_premise.htm) (Originally found - “Psychosocial Manipulation of Human Populations” – here: <http://www.connectcorp.net/~trufax/menu/mind.html> this is now a dead link.)

<sup>86</sup> Aldous Huxley, *Brave New World Revisited*, Vintage Classics, New Ed edition, 2 Sep 2004 - ISBN-10: 0099458233 / ISBN-13: 978-0099458234 (pg. 116)

<sup>87</sup> Martin A. Lee and Bruce Schlain, “Acid Dreams - The Complete Social History of LSD: The CIA, the Sixties, and Beyond”, Grove Press / Atlantic Monthly Press; Rev. Evergreen Ed edition (25 Aug. 2000) ISBN-10: 0802130623 / ISBN-13: 978-0802130624 (pgs. 46-48)



Humphrey Osmond<sup>88</sup>, who in turn was introduced to the drug by Alfred Hubbard. Hubbard personally led Huxley to several new drug experiences. More on Alfred Hubbard in a later chapter...

In his book, *“Mind Control World Control”*, Jim Keith demonstrated Huxley’s involvement with the work of The Tavistock Institute – members of which were fascinated by Huxley’s fictional “Soma” drug.<sup>89</sup> Keith believed that Huxley’s novel *“Brave New World”* served as a quasi-blueprint for a Tavistock Institute orchestrated social engineering agenda, with Huxley himself playing a key role in their efforts. Jim Keith explains: ***“Tavistock is believed to have been founded in 1921, Major John Rawlings Reese, on the orders of the Round Table’s Royal Institute of International Affairs (also known as Chatham House)... At the end of World War II, Reese called for the creation of ‘psychological shock troops’ that would fan out from the Tavistock Institute to engineer the future direction of society.”***<sup>90</sup> Keith added, ***“Huxley had earlier collaborated with Major John Rawlings Rees of the Tavistock Institute, and with cultural anthropologist Bronislaw Malinowski in a project dubbed ‘Mass Observation.’ This was an anthropological survey of the British Isle, patterned after similar surveys of primitive cultures. (...) (Huxley) sponsored a project at Stanford University where students were dosed with hallucinogenics.”***<sup>91</sup>

Keith’s assertions seem to be cemented by Huxley himself – in one of his own speeches entitled *“The Ultimate Revolution”* (Taken from Keith quoting Huxley’s speech in his book, *“Mind Control World Control”*): ***“There will be, in the next generation or so, a pharmacological method of making people love their servitude, and producing dictatorship without tears, so to speak, producing a kind of painless concentration camp for entire societies, so that people will in fact have their liberties taken away from them, but will rather enjoy it, because they will be distracted from any desire to rebel by propaganda or brainwashing, or brainwashing enhanced by pharmacological methods. And this seems to be the final evolution.”***<sup>92</sup>

Huxley was also interested in parapsychology, and lectured on the subject at Duke University. There, Huxley had contact with J.B. Rhine – a man who seemingly experimented with psychic phenomena for the CIA and the Army.<sup>93</sup> It is claimed, from some quarters, that

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<sup>88</sup> Aldous Leonard Huxley (1894–1963), by Man Ray, 1934 - <http://www.oxforddnb.com/public/dnb/34082.html>

<sup>89</sup> Jim Keith, *“Mind Control, World Control”* (pg. 95)

<sup>90</sup> Ibid. (pg. 43 and pg. 51, footnote 2: “Dicks; Zepp-LaRouche, Helga, *The Hitler Book* -New York: The Schiller Institute, 1984; Wolfe”)

<sup>91</sup> Ibid. (pgs. 96 - 97 See: pg. 105 footnote 5: Editors of the Executive Intelligence Review, *Dope, Inc.* (Washington, D.C.: EIR, 1992)

<sup>92</sup> *Author’s Notes: Researchers often cite two separate dates and locations for this speech (either March 20, 1962, UC Berkeley Language Centre, or California Medical Centre – on behalf of The Tavistock Institute – in 1961). It seems that Huxley gave the same speech on both occasions; however the audio recording that has been circulated on the internet is generally believed to be from March 1962.* Aldous Huxley, *The Ultimate Revolution*, Speech Archive SA 0269 <http://www.youtube.com/watch?v=z9RiRfMYVIQ>

<sup>93</sup> Martin A. Lee and Bruce Schlain, *“Acid Dreams”* (pgs. 46-48)

Huxley was a member of the “Children of the Sun” cult – which had connections to various Western intelligence agencies. It is claimed that the infamous occult practitioner, Aleister Crowley, was the tutor of Aldous Huxley.<sup>94</sup> Along with Huxley, it is also believed that George Orwell was involved with the Children of the Sun cult.<sup>95</sup> Aldous Huxley is known to have invited Aleister Crowley to dinner whilst in Berlin in October 1930.<sup>96</sup> In 1945, Huxley attempted to write a screenplay of “*Alice in Wonderland*” (a narrative notorious for its occult and mind control allusions) for Walt Disney. It was rejected as “**too literary.**”<sup>97</sup> Huxley was also a featured speaker during the early days of The Esalen Institute. Some have claimed that he helped to establish The Esalen Institute. According to Jeffrey J. Kripal (in “*Esalen: America and the Religion of No Religion*”), following Huxley’s death “**his second wife, Laura, would become a long-time friend of Esalen, where she would fill any number of roles.**”<sup>98</sup> Huxley’s private memoirs and letters reveal that he was close friends with U.S. military, CIA and SRI asset Andrija Puharich, who he once described as (taken from Colin Wilson, “*Mysteries: An Investigation into the Occult, the Paranormal and the Supernatural*”) “**one of the most brilliant minds in parapsychology.**”<sup>99</sup> I will look in more detail at Esalen and Puharich in a later chapter of this book.

Huxley had an affiliation with The Fabian Society during his time at Oxford University – although documentation of this has always maintained that his interest was “**a brief stint.**”<sup>100</sup> Huxley was also a member of The Century Club<sup>101</sup> along with his good friends (and CIA notables<sup>102</sup>) Gordon Wasson and Allen Dulles. The Century Club is the more shadowy and arguably more influential and powerful “older brother” of The Bohemian Club.<sup>103</sup> The Century Club, like The Bohemian Club, has seemingly “chosen” U.S. presidents (amongst many other things.) Whilst on the subjects of U.S. Presidents, is it just an odd coincidence that Huxley died the same day that U.S. President John F. Kennedy was assassinated...?

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<sup>94</sup> “False Prophets, Satanist’s or Illuminati?” - <http://www.theforbiddenknowledge.com/hardtruth/prophetsindex.htm>

<sup>95</sup> Jim Keith, “Mind Control, World Control” (pg. 96)

<sup>96</sup> [http://en.wikipedia.org/wiki/Aldous\\_Huxley#Post\\_World\\_War\\_II](http://en.wikipedia.org/wiki/Aldous_Huxley#Post_World_War_II) See also: Charles Mason Holmes, “Aldous Huxley and the Way to Reality”, Indiana U.P. (25 Feb 1971) ISBN-10: 0253100704 / ISBN-13: 978-0253100702 (p. 5)

<sup>97</sup> Colin Marshall, “When Aldous Huxley Wrote a Script for Disney’s Alice in Wonderland”, Open Culture, December 8, 2014 - <http://www.openculture.com/2014/12/when-aldous-huxley-wrote-a-script-for-disneys-alice-in-wonderland.html>

<sup>98</sup> Jeffrey J. Kripal, *Esalen: America and the Religion of No Religion*, University Of Chicago Press; 1 edition (November 1, 2008) ISBN-10: 0226453707 / ISBN-13: 978-0226453705 - <http://www.press.uchicago.edu/Misc/Chicago/453699.html>

<sup>99</sup> Colin Wilson, “Mysteries: An Investigation into the Occult, the Paranormal and the Supernatural”, “2: Messages from Space and Time”, Watkins Publishing (1 Jan 2013) ISBN-10: 1842931857 / ISBN-13: 978-1842931851

<sup>100</sup> Aldous Leonard Huxley (1894–1963), by Man Ray, 1934 - <http://www.oxforddnb.com/public/dnb/34082.htm>

<sup>101</sup> On the 1st April, 1971, Gordon Wasson gave a presentation to The Century Club. During the introduction, the president of the club discussed Aldous Huxley’s membership along with Gordon Wasson’s. The audio of this introduction and presentation is available through the Century Association Library Archives Foundation, 7 West 43rd Street, New York, NY 10036-7402 - [http://www.centuryarchives.org/collection/caaf\\_collection.html](http://www.centuryarchives.org/collection/caaf_collection.html)

<sup>102</sup> Joe Atwill and Jan Irvin, “Manufacturing the Deadhead: A Product of Social Engineering” (May 13, 2013) - <http://www.gnosticmedia.com/manufacturing-the-deadhead-a-product-of-social-engineering-by-joe-atwill-and-jan-irvin/>

<sup>103</sup> <http://www.thecentury.org/Club/Scripts/Home/home.asp> See also: <http://ancienthistoricalsociety.com.thesacredsociety.org/BohemianClub.html>

In his 1962 lecture at UC Berkeley, Huxley addressed the psychological conditioning required to create mass and willing subservience. He also talked about using terrorism (to create stress to increase suggestibility in the populations), “crisis creation” and manufactured consent to create willing slaves – something more of us are recognising as a reality in our contemporary world. His remarks about lab rats in *“The Ultimate Revolution”* remain as prescient as ever. Take the time to stop once in a while and see how often you recognise the human version of the following section of Huxley’s speech: ***“I saw not long ago some rats in the laboratory at UCLA there were two sets of them, one with electrodes planted in the pleasure centre, and the technique was they had a bar which they pressed which turned on a very small current for a short space of time which we had a wire connected with that electrode and which stimulated the pleasure centre and was evidently absolutely ecstatic was these rats were pressing the bar 18,000 times a day (laughter). Apparently if you kept them from pressing the bar for a day, they'd press it 36,000 times on the following day and would until they fell down in complete exhaustion (laughter) and they would neither eat, nor be interested in the opposite sex but would just go on pressing this bar.”***<sup>104</sup>

Of course, a world without some pleasure or degree of distraction would probably be as tough to handle as trying to breathe without oxygen! However, therein lays the proverbial “rub” – the very nature of distraction dictates that even the smallest amount can be very dangerous. You do have to wonder sometimes about the increased cultural obsession with “the next great distraction” and how much we will blindly consent to, just for the increased thrill. It is far more disconcerting just how often it is simply handed to us on a plate.

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<sup>104</sup> Aldous Huxley, speaking at UC Berkeley, March 20th 1962, entitled “The Ultimate Revolution” - <http://www.youtube.com/watch?v=z9RiRfMYVIQ>



## Chapter Three: “Experiment in Terra”

***“It is the emergence of mass media which makes possible the use of propaganda techniques on a societal scale. The orchestration of press, radio and television to create a continuous, lasting and total environment renders the influence of propaganda virtually unnoticed precisely because it creates a constant environment.”***

(Jacques Ellul, “The Technological Society”)

***“In our dreams, people yield themselves with perfect docility to our moulding hands.”***

(Rockefeller Education Board, “Occasional Letter Number One”, 1906)

***“Countless people will hate the New World Order and will die protesting it.”***

(H G Wells, “The New World Order” – 1940)

## The War and the Wells

It is generally considered that the mainstream media “psyop” phenomenon (a psychological operation – designed to steer and manage the perceptions of the masses) is largely perpetuated by news and current affairs programming. However, one of the earliest examples from the mainstream media does not pertain to an earthly tale of foreign powers or political intrigue; rather it is a story about a Martian invasion of Earth that sets the stage! I refer here to the infamous broadcast of Orson Welles’ “*The War of the Worlds*” on October 30th 1938. Before I examine Welles’ opus, it is important to look at the origins of this renowned science fiction narrative. In 1898, H. G. Wells published “*The War of the Worlds*”. The novel was one of the earliest science fiction stories to detail a conflict between mankind and an extra-terrestrial race. It is one of the most commented-on works in science fiction and, to this day, has never gone out of print. There have been numerous adaptations including several big screen versions, television films and serials, plays, a concept album and a hugely successful stage musical.

Herbert George Wells’ contributions to the science fiction genre (particularly “*The Time Machine*” and the aforementioned “*The War of the Worlds*”) scarcely hid his political and social observations. Although not the first, Wells was a pioneer in galvanising the futurist concept of the utopian/dystopian paradigm. Most importantly, he played a widespread role in the agenda of global governance. Wells also studied many scientific principles. According to Wikipedia, in 1884: “***Wells won a scholarship to the Normal School of Science (later the Royal College of Science in South Kensington, now part of Imperial College) in London, studying biology under Thomas Henry Huxley. As an alumnus, he later helped to set up the Royal College of Science Association, of which he became the first president in 1909.***”<sup>105</sup>

Wells was admired and studied by many figures in the proverbial ‘scientific dictatorship.’ One of his protégés was Dr Leo Szilard<sup>106</sup> - the renowned physicist, inventor and pioneer in early nuclear weapons research. Szilard proposed that limited, small scale nuclear strikes could actually be used to bring about a type of military “stalemate” that would in turn create circumstances favourable to aspects of the global agenda.<sup>107</sup> Szilard was actually the principle model for Stanley Kubrick’s eponymous Dr Strangelove character.<sup>108</sup> Another friend and fan of Well’s writing was Winston Churchill - a high ranking freemason.<sup>109</sup> According to Richard Lung, in his 2005 piece “*World peace thru democracy: H G Wells’ neglected third phase*”: “***In a 1930 interview, Churchill admitted he had read and re-read***

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<sup>105</sup> [http://en.wikipedia.org/wiki/H.\\_G.\\_Wells#Teacher](http://en.wikipedia.org/wiki/H._G._Wells#Teacher)

<sup>106</sup> See: P. D. Smith, “Doomsday Men: The Real Dr Strangelove and the Dream of the Superweapon”, Penguin (25 Sept. 2008) ISBN-10: 0141019158 / ISBN-13: 978-0141019154

<sup>107</sup> See: Arduino Paniccia, “Reshaping The Future: Handbook for a New Strategy (Strategic Studies 1)”, Kindle Edition, ME PUBLISHER - MAZZANTI LIBRI (22 Jan. 2014) ASIN: B00I09N1PE

<sup>108</sup> See: P. D. Smith, “Doomsday Men: The Real Dr Strangelove and the Dream of the Superweapon”, Penguin (25 Sept. 2008) ISBN-10: 0141019158 / ISBN-13: 978-0141019154

<sup>109</sup> Brother Sir Winston Churchill FDC - [http://www.phoenixmasonry.org/masonicmuseum/winston\\_churchill\\_fdc.htm](http://www.phoenixmasonry.org/masonicmuseum/winston_churchill_fdc.htm)

**everything that Wells ever wrote. He could pass an exam on him -- which is saying something of the boy who left his school exam entry page blank. Churchill spoke of the tips on war and peace to be found from Wells. They were friends to some extent and Wells dedicated a book to Churchill.**"<sup>110</sup>

H. G. Wells had a passionate belief in an elite-orchestrated collective that could administrate the masses and steer global agendas. Although some will argue that his views on this subject were benevolent ("*orchestrated in the best interests of all mankind*"), there are some clues to a slightly more obscure perspective. In his 1895 story "*The Time Machine*", he observed the gap between the elite and the masses and described this world as "perfect". "**Once, life and property must have reached almost absolute safety, the rich had been assured of his wealth and comfort, the toiler assured of his life and work. No doubt in that perfect world there had been no unemployed problem, no social question left unsolved.**"<sup>111</sup>

Wells is often cited amongst alternative knowledge researchers, due to his authorship of the 1940 piece, "*The New World Order*". The book contains many hallmarks of global governance and is, in some places, an almost "how to" guide. In the book, Wells wrote: "**There will be no day of days when a new world order comes into being. Step by step and here and there it will arrive, and even as it comes into being it will develop fresh perspectives, discover unsuspected problems and go on to new adventures. No man, no group of men will ever be singled out as its father or founder.**"<sup>112</sup> Although some will scoff at the term "New World Order" and the inherent implications, it is revealing that those who occupy the world political stage have referred to the encompassing term on countless occasions. A cursory internet search will find videos where the likes of Ronald Reagan, George Bush (Junior and Senior), Barack Obama, Bill Clinton, Tony Blair, Gordon Brown, John Major, etc., have all used the term in major speeches. Wells was an avid supporter of eugenics. In 1904 he discussed a survey paper by Francis Galton, co-founder of eugenics, saying: [Quote from Francis Galton's "*Eugenics: Its Definition, Scope, And Aims*", The American Journal of Sociology, Volume X; July, 1904; Number 1] "**It is in the sterilisation of failure, and not in the selection of successes for breeding, that the possibility of an improvement of the human stock lies.**"<sup>113</sup>

Wells was also a documented member of The Fabian Society and his views on socialism, race and eugenics were widely shared amongst other early members. With this in mind, it is

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<sup>110</sup> Richard Lung, "World peace thru democracy: H G Wells' neglected third phase", November 2005 - <http://www.voting.ukscientists.com/welsdemo.html>

<sup>111</sup> H. G. Wells, "The Time Machine", Chapter 10, (1895 - taken from the Everyman Edition, 1935) - [http://www.fourmilab.ch/etexts/www/wells/timemach/html/timemach\\_chap10.html](http://www.fourmilab.ch/etexts/www/wells/timemach/html/timemach_chap10.html)

<sup>112</sup> H.G. Wells, "The New World Order", Chapter 12: 12.World Order in Being (1940) - <http://www.telelib.com/authors/W/WellsHerbertGeorge/prose/newworldorder/newworldorder012.html>

<sup>113</sup> Francis Galton, "Eugenics: Its Definition, Scope, And Aims", The American Journal Of Sociology, Volume X; July, 1904; Number 1 - <http://galton.org/essays/1900-1911/galton-1904-am-journ-soc-eugenics-scope-aims.htm>

possible that the contemporary “New World Order” model could be (to some degree) Fabian in origin. Indeed, some researchers assert that this is actually the case. In time, Wells allegedly distanced himself from The Fabian Society. Several sources cite an increased critical stance toward them due to **“a poor understanding of economics and educational reform.”**<sup>114</sup> Wells showed something of his loyalty to socialist ideology when (according to Richard Lung in *“World peace thru democracy: H G Wells' neglected third phase”*) **“(He tried and) failed both in 1922 and 1923, as a Labour candidate, to get into parliament in the London University two-member constituency with a transferable vote.”**<sup>115</sup> In 2005, a BBC4 documentary entitled *“H G Wells and Me”*<sup>116</sup> featured archive footage of an interview with the left-wing politician Michael Foot. In this clip, Foot states that Wells' writing was a recruiting tool for the Labour Party against the Tories. Curiously, Foot makes no such claim in the 1996 edition of his book *“H.G.: The History of Mr Wells”*.<sup>117</sup>

I should also point out that Wells was a member of “The Coefficients” - formed by early Fabians such as Lord Robert Cecil and Bertrand Russell. These “Coefficients” eventually formed into “The Round Table”. The Round Table (of which H. G. Wells was also a founding member) was a think tank that gave birth to the Royal Institute for International Affairs (RIA - which ultimately spawned The Tavistock Institute) and its American cousin, the Council on Foreign Relations (CFR). For over a hundred years, these organisations have been extensively involved with global governance.<sup>118</sup> In 1940, under the Chairmanship of Lord Sankey, Wells penned the *“Declaration of the Rights of Man”*. This was followed in 1942 by his *“Charter of Scientific Fellowship”*.<sup>119</sup> The former was eventually adapted to be the United Nations’ *“Declaration of Human Rights”*. Many researchers have tied the United Nations to various global agendas.<sup>120</sup>

It is believed that Wells was a high-degree freemason. His writing contains references to masonry such as his vague parody of the practice in the short story *“The Inexperienced Ghost”* (*“Masonic Lodge of Research, the Quatuor Coronati Lodge 2076”*) and the line

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<sup>114</sup> Margaret Cole, “H. G. Wells and the Fabian Society” (1974) cited in Morris, A. J. Anthony Morris’ “Edwardian radicalism, 1900–1914: some aspects of British radicalism”, London ; Boston : Routledge & Kegan Paul (1974) ISBN-10: 0710078668 / ISBN-13: 978-0710078667 (pgs. 97–114)

<sup>115</sup> Richard Lung, “World peace thru democracy: H G Wells' neglected third phase” - <http://www.voting.ukscientists.com/welsdemo.html>

<sup>116</sup> “HG Wells and Me” was produced by Diverse Productions and broadcast on BBC Four in March, 2005. Some sources date the broadcast as the evening of Tuesday 8 March, whilst others date it Tuesday 15 March. Oddly, few websites have any information about this film. Some sketchy details can be found here - <http://bbc.adactio.com/cult/news/cult/2005/03/09/17810.shtml> & <http://ftvdb.bfi.org.uk/sift/title/844178?view=credit>

<sup>117</sup> Michael Foot, “H.G.: The History of Mr Wells”, Black Swan; New edition (3 Oct 1996) - ISBN-10: 0552995304 / ISBN-13: 978-0552995306

<sup>118</sup> David Allen Rivera, “Final Warning: A History of the New World Order”, Progressive Press; Revised edition (6 Aug. 2010) ISBN-10: 1615779299 / ISBN-13: 978-1615779291 – See: <http://modernhistoryproject.org/mhp?Article=FinalWarning&C=5.1>

<sup>119</sup> “A Declaration of the Rights of Man” - <http://www.voting.ukscientists.com/sankey.html>

<sup>120</sup> Roger Normand and Saran Zaidi, “Human Rights at the UN - The Political History of Universal Justice”. See: <http://www.scribd.com/doc/37003915/Human-Rights-at-the-UN>



delivered by the curiously named “Dr Cabal” – explaining his role in creating a **“brotherhood of efficiency, the freemasonry of science”** in *“The Shape of Things to Come”*. His 1929 work, *“Imperialism and the Open Conspiracy”*, contains masonic themes. Wells admired Sir Francis Bacon and The Royal Society<sup>121</sup> – both noted for their masonic affiliations. The Grand Lodge of British Columbia and Yukon website lists Wells amongst their “Famous Freemasons”, yet strangely call him a “non-mason”.<sup>122</sup> The Highland Lodge #762 F&AM website lists him as a bonafide past mason.<sup>123</sup> In his 1939 work, *“The Fate of Man”*, Wells made an interesting observation that mirrors what is now known about the belief systems of secret organisations and societies: **“Investigations into the beginnings of religion have accumulated steadily throughout the past half-century. It is only by great efforts of censorship, by sectarian education of an elaborately protected sort, and the like, that ignorance about them is maintained.”**<sup>124</sup>

Finally, I should mention the claim made by researcher Jim Keith about Wells (as taken from his book *“Mind Control, World Control”*): **“Amazingly enough, the battle plan of the New World Order controllers can be clearly read in the works of a science fiction writer, a man who came up from humble beginnings in Britain to hobnob in his adult life with the movers and shakers of the elite. Herbert George Wells, more than just the latter day Jules Verne that he is presented as in the history books, was head of British Intelligence during World War I, and his mistress was Maura Benchendorff, a woman who has been called ‘perhaps the Soviet Union’s most effective agent-of-influence ever to appear on London’s political and intellectual stage’. H.G. Wells knew whereof he spoke when extolling the plans of the New World Order.”**<sup>125</sup>

Despite all attempts to confirm Keith’s claim that Wells headed-up British Foreign Intelligence during WWI (a claim actually made by a sizeably large number of alternative knowledge researchers), the verifiable evidence is currently elusive. That is not to say that Wells didn’t have some highly questionable friends in the Intelligence establishment. If nothing else, it has been demonstrated that Wells did indeed have a relationship with Maura Benchendorff (actually known as Maria Ignatievna Budberg.)

Budberg was a double agent who (according to Wikipedia) **“worked for the British Intelligence Service during a plot to assassinate Lenin in 1918 and the OGPU (working directly for the Genrikh Yagoda, who was the chief of the Soviet secret service in the**

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<sup>121</sup> Barbara Goodwin, “The Philosophy of Utopia”, Routledge, (1 Jan 2001) ISBN-10: 0714651532 / ISBN-13: 978-0714681696 (pg. 185, footnote 1)

<sup>122</sup> Grand Lodge of British Columbia & Yukon - [http://freemasonry.bcy.ca/biography/wells\\_h/wells\\_h.html](http://freemasonry.bcy.ca/biography/wells_h/wells_h.html)

<sup>123</sup> Grand Highland Lodge ~762 F&AM - <http://highland762.com/default.html>

<sup>124</sup> H.G. Wells, “The Fate of Man” First published by Longmans & Green, New York, 1939, and Secker & Warburg, London, 1939 (as The Fate Of Homo Sapiens) See also: <http://freeread.com.au/@RGLibrary/HGWells/NonFiction/TheFateOfMan.html>

<sup>125</sup> Jim Keith, “Mind Control, World Control” (pg. 12)

**1930s, at the beginning of the "Great Purge".)**<sup>126</sup> **"In 1920 she met historian and science fiction writer H. G. Wells and became his mistress. A close relationship with Wells continued until his death; Wells asked her to marry him, but Budberg firmly rejected this proposal."**<sup>127</sup> [Author's Notes: This has been confirmed in Charles Burriss' "Franklin Roosevelt and the New Deal: An Annotated Bibliographic Guide".]

The more I research H.G. Wells, the more I am convinced that there has been an active, invested and long-standing agenda to maintain a substantially "tweaked" and somewhat "airbrushed" personal historical account of Wells' life and affairs. It could be argued that this "official" account not only protects the established perception of Wells the man (thus maintaining his literary "hero" persona and keeping his works beloved and popular in the mainstream public eye), but also serves to keep any number of unfortunate truths about Wells from being discovered or scrutinized. It does, unfortunately, mean that we will perhaps never be able to fully establish a complete picture of Well's role in the machinations of the global agenda. However, by design or by fault, it remains telling that Wells' *"The War of the Worlds"* became the chosen narrative with which to frame one of the greatest perception management psyops ever conceived within the mainstream media.

## **No One Would Have Believed...**

On October 30th 1938, Orson Welles and a band of radio actors and players took to the airwaves of the Columbia Broadcasting System radio network (CBS) to broadcast a Halloween episode of the radio drama anthology series *"The Mercury Theatre on the Air"*. The episode was an adaptation of H. G. Wells' *"The War of the Worlds"*. The broadcast is now legendary as having had something of a psychological effect upon certain members of the public. According to several sources, a staggering number of people were affected by the show. It has been claimed that many listeners believed that the broadcast was real (to some degree) and began (in various manners) investigating the veracity of the fantastic claims that Martians really had invaded the Earth. Over time, it has become clear that there are some contradictions in the numbers of people cited as having reacted in any meaningful manner to the broadcast. Although it is known that an estimated six million Americans listened, stories citing large scale panic and fear seem to have originated from overblown newspaper articles published in the following days and weeks. The following is from the 31<sup>st</sup> Oct 1938 New York Times article *"Radio Listeners in Panic, Taking War Drama as Fact"*, **"A wave of mass hysteria seized thousands of radio listeners between 8:15 and 9:30 o'clock last night when a broadcast of a dramatization of H. G. Wells' fantasy, "The War of the Worlds," led thousands to believe that an interplanetary conflict had started with invading Martians spreading wide death and destruction in New Jersey and New York (...)** **The broadcast, which disrupted Households, interrupted religious services, created traffic**

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<sup>126</sup> Maria Ignatievna Budberg - [https://en.wikipedia.org/wiki/Moura\\_Budberg](https://en.wikipedia.org/wiki/Moura_Budberg)

<sup>127</sup> [https://en.wikipedia.org/wiki/Moura\\_Budberg#H.\\_G.\\_Wells](https://en.wikipedia.org/wiki/Moura_Budberg#H._G._Wells) See also: Charles Burriss (2007-08-01) Franklin Roosevelt and the New Deal: An Annotated Bibliographic Guide, LewRockwell.com

**jams and clogged communications systems, was made by Orson Welles, who as the radio character, "The Shadow," used to give "the creeps" to countless child listeners. This time, at least, a score of adults required medical treatment for shock and hysteria."**<sup>128</sup>

Welles himself may have subtly hinted at these stories of panic in 1941 with his cinematic masterpiece "Citizen Kane". The film itself is a discourse on the wealthy elite of America, yet there is an even more telling and crucial line in the script. At one point, Kane himself utters the words, **"Don't believe everything you hear on the radio!"** Is this a sly wink and a nod to the 1938 broadcast? In 1975, Welles produced, directed and starred in "F for Fake", a film which examined the nature of hoaxes. A portion of the film was devoted to Welles – particularly his "War of the Worlds" broadcast. In the film, the 1938 events are embellished beyond all manner of comprehension, even going so far as to include (presumably in jest) a scene in which President Roosevelt meets the Martian invaders.<sup>129</sup> In "F for Fake", Welles spoke about his role in fakery, dissembling and the management of public perceptions of reality via "The War of the Worlds". He said, **"I didn't go to jail... I went to Hollywood."**

The alleged personal accounts of some of the "affected" listeners to the 1938 Welles broadcast became the subject of several psychological papers published (on the subject) in subsequent years. The principle source of study came from a report by a group of social scientists, published in a volume entitled "The Invasion from Mars: A Study in the Psychology of Panic" by Hadley Cantril, Hazel Gaudet and Herta Herzog.<sup>130</sup> Although the report claims that **"at least a million of them (listeners) were frightened or disturbed"**, the statistical data that they utilised is curious. Despite the numbers, only a dozen or so personal accounts are cited in the report. **"Much of our information was derived from detailed interviews of 135 persons. Over 100 of these persons were selected because they were known to have been upset by the broadcast!"**<sup>131</sup> As a scientific study, I find it less than reliable when an analysis uses the collected data of 135 witnesses (100 of which were pre-chosen for their panicked reaction) and draws conclusion citing testimony numbering in the thousands or millions. It may well be the case that a larger number of people did experience fear and panic, but did they really react in such an extreme and large-scale manner? More substantive evidence, more than a study of 135 people, would clearly be required to form such a conclusion. In truth, the CBS broadcast was far more than a mere artistic endeavour or elaborate practical joke. At the time, a crisis of looming war was brewing in Europe and it was increasingly questioned what role America would play if the crisis escalated to a global affair. All arms of the media were gradually co-opted as a "war propaganda" machine

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<sup>128</sup> "Radio Listeners in Panic, Taking War Drama as Fact", New York Times, October 31st, 1938 - <http://en.wikipedia.org/wiki/File:WOTW-NYT-headline.jpg>

<sup>129</sup> F for Fake (1973) "Vérités et mensonges" (original title) - <http://www.imdb.com/title/tt0072962/>

<sup>130</sup> The summary of the report appeared first in Newcomb, Hartley, et al. Readings in Social Psychology, published and copyrighted by Henry Holt & Company (New York, 1947)

<sup>131</sup> The Invasion from Mars: A Study in the Psychology of Panic, with the Complete Script of the Orson Welles Broadcast (Princeton, New Jersey: Princeton University Press, 1940) with Hazel Gaudet and Herta Herzog (contains Howard Koch's script of the radio broadcast) <http://chesler.us/resources/links/Cantril.pdf>

(something which has historically always been the case in wartime), so the nature of CBS (with its documented historical association to the military Industrial complex) should have, at the very least, raised a few eyebrows. This is also interesting given that part of Hadley Cantril's study concluded that many listeners did not think that the broadcast portrayed an invasion from Mars, but rather an invasion by the Germans.

The study may have had a much broader significance in relation to other issues – also subject to the machinations of perception management. Curiously, the psychological study produced by Hadley Cantril was cited in The Brookings Institute Report (more accurately known as *“Proposed Studies on the Implications of Peaceful Space Activities for Human Affairs”*), submitted to the Committee on Science and Astronautics of the United States House of Representatives on April 18th, 1961.<sup>132</sup> The section *“Implications of a discovery of extra-terrestrial life”* is now infamous and considered by some people as an “admission” of the existence of extra-terrestrial life. The section also proposed possible scenarios for such a discovery and the larger social implications. The report questions how leadership should handle information and under what circumstances leaders might or might not find it advisable to withhold such information from the public. Whilst the report makes no real mention of the role that the entertainment media may play in such a scenario, page 226 (note 37) makes a peculiar reference to Cantril's study as a *“useful”* guide in dealing with the social implications. Those involved with the Brookings Report (at least at the upper levels) would almost certainly have known of the players involved with the *“The War of the Worlds”* psyop, so why did they recommend Cantril's findings specifically?

In a further twist of the Orson Welles' psyop, some researchers have suggested that *“The War of the Worlds”* radio broadcast may have been a cover-up for a once real extra-terrestrial incursion of the Earth. I wonder if this idea came from the 1984 movie *“The Adventures of Buckaroo Banzai Across the 8th Dimension”*, which depicted the arrival of the Lectroids on Earth in 1938 and taking control of Orson Welles' mind to present a drama in order to cover-up the first stages of their fiendish plot to control the planet!?

## Radio Research Project

Those behind the inception of the Halloween broadcast ultimately paint a clear agenda picture. The Radio Research Project (R.R.P.) was a social research project initiated in 1937 and funded by the Rockefeller Foundation to look into the effects of mass media on society. R.R.P. instigated Welles' radio play and studied the effects of the broadcast in the following decade.<sup>133</sup> Those involved included the aforementioned Hadley Cantril (then a psychologist at Princeton University's Department of Psychology), Paul Lazarsfeld (Director of the Radio Project), Theodor Adorno (Chief of the Music Division), Gordon Willard Allport (another of

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<sup>132</sup> *“Proposed Studies on the Implications of Peaceful Space Activities for Human Affairs”*  
<http://www.nicap.org/papers/brookings.pdf>

<sup>133</sup> [http://en.wikipedia.org/wiki/Radio\\_Research\\_Project](http://en.wikipedia.org/wiki/Radio_Research_Project)

Lazarsfeld's assistants) and Frank Stanton (then a researcher from CBS sent to help the project.) These individuals had a staggering degree of direct involvement with the elite and the principles of global governance.

Allport was a pioneering psychologist, instrumental in establishing the 'values scale' system – a key component in the burgeoning field of public relations. Allport went on to be The Tavistock Institute's leading representative in the United States.<sup>134</sup> Interestingly, Allport and Cantril had previously collaborated on several psychological experiments (relating to radio and prior to their involvement with the R.R.P) that resulted in a book entitled *"The Psychology of Radio"* – published in 1935. The book describes the results of their experiments and acknowledges the assistance of Westinghouse Studios, CBS, the Legislative Committee of the National Association of Broadcasters, the Canadian Radio Commission, the Bureau of Education Research (Ohio State University), Edison Electric Illuminating Company and Harvard Psychological Laboratory. Their insight into the psychological effect of the mainstream media is a little obvious, but nevertheless disturbing. In their book *"The Psychology of Radio"*, Cantril and Allport write: ***"When a million or more people hear the same subject, the same arguments and appeals, the same music and humour, when their attention is held in the same way and at the same time to the same stimuli, it is psychologically inevitable that they should acquire in some degree common interests, common tastes, and common attitudes (...) to encourage people to think and feel alike."***<sup>135</sup>

R.R.P. collaborator Theodore Adorno was also an associate of The Tavistock Institute. His name crops up a fair bit in alternative knowledge research, due to his huge role in the explosion of the youth culture and the pop music scene in the early 1960s. Dr John Coleman has written at length about "The Aquarian Conspiracy" – *"a living organism which sprang from 'The Changing Images of Man' report prepared by Stanford Research Institute."*<sup>136</sup> Coleman asserts that Adorno allegedly worked with The Tavistock Institute to modify a 12-atonal musical notation system consisting of heavy, repetitive sounds, taken from the music of the cult of Dionysus and the Baal priesthood. Coleman even asserts (in his book *"Conspirators' Hierarchy: The Story of the Committee of 300"*) that: ***"(After) The Beatles, who incidentally were put together by the Tavistock Institute, came other "Made in England" rock groups, who, like The Beatles, had Theo Adorno write their cult lyrics and compose all the 'music'."***<sup>137</sup> Despite Adorno being associated with Tavistock (as was SRI) and the amount of evidence showing that the popular music scene (of the last seventy or so years) clearly somehow figures into the Tavistock social engineering agenda, I remain unconvinced that Adorno penned the songs of The Beatles. Purely from a pragmatic

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<sup>134</sup> Ibid.

<sup>135</sup> Albert Hadley Cantril & Gordon Willard Allport, "The Psychology of Radio", Harper and Brothers, (1935) ISBN 0405035748 (pg. 23) See also: <https://archive.org/details/psychologyofradi00hadl>

<sup>136</sup> URH (489)-2150-Policy Research Report No. 4/4/74. The Policy Report was prepared by SRI Centre for the study of Social Policy, directed by Professor Willis Harmon. [http://ce399.typepad.com/files/changing\\_images.pdf](http://ce399.typepad.com/files/changing_images.pdf)

<sup>137</sup> Dr. John Coleman, "Conspirators' Hierarchy: The Story of the Committee of 300", pg.58 (*Author's notes: Coleman's writing is often controversial. I will leave you to decide the validity of his conclusions*)

perspective, there appears to be no evidence (not even circumstantial) to indicate he did. This doesn't mean to say that there aren't many oddities surrounding The Beatles, however that is a subject for another book!

Frank Stanton, a member of the Council on Foreign Relations (CFR), was former executive of CBS broadcasting. He became head of the CBS News Division and eventually president of the network. He was also chairman of the board of The RAND Corporation. RAND has a detailed historical association with global governance and the military Industrial complex – notably with psychological warfare and mind control research. Hadley Cantril was also a CFR member. In 1939, he established the Office of Public Opinion Research (OPOR) at Princeton University. OPOR studied the effectiveness of certain “psycho-political operations” (psyops/propaganda) carried out by the Office of Strategic Services (OSS) – the forerunner of the CIA. During WWII, he continued to work with The Rockefeller Foundation and (CFR member and CBS reporter) Edward R Murrow to help establish the Princeton Listening Centre – for the purpose of studying Nazi radio propaganda and how to apply such techniques to OSS propaganda. This spawned The Foreign Broadcast Intelligence Service (FBIS), which eventually became the US Information Agency (USIA) – itself a propaganda arm of the National Security Council.<sup>138</sup>

Following “*The War of the Worlds*” broadcast, Orson Welles appeared to cement his connection with the Rockefeller family. Nelson Rockefeller was the head of the Office of the Coordinator of Inter-American Affairs and he sent Orson Welles to visit Brazil in 1941 and 1942 for propaganda purposes. This culminated in the TV show “*Hello Americans*”.<sup>139</sup> (From Wikipedia) ***“The best good-will propaganda is to sell South America to North America,” Welles wrote coordinator Nelson Rockefeller. Welles could draw upon the research amassed earlier in 1942 for ‘It’s All True’, the film project he had embarked upon also at the request of Rockefeller, who was a major RKO Pictures stockholder and Welles admirer as well as Coordinator of Inter-American Affairs. It was hoped that the dramatizations would counteract German and Italian propaganda and build solidarity among American republics in the hemisphere.”***<sup>140</sup>

## Rockefeller Skank

It seems clear that Orson Welles’ “*The War of the Worlds*” broadcast was the tool of choice for The Rockefeller Foundation, for specific reasons. It is well-documented that the Rockefeller family has always taken a specific interest in the phenomenon of mass perception management. However, it didn't begin with The Mercury Theatre broadcast of October 1938.

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<sup>138</sup> Mack White, “Television and the Hive Mind” - <http://www.mackwhite.com/tv.html>

<sup>139</sup> [http://en.wikipedia.org/wiki/Hello\\_Americans](http://en.wikipedia.org/wiki/Hello_Americans)

<sup>140</sup> Ibid. See Also: Simon Callow, “Orson Welles, Volume 2: Hello Americans”, New York: Viking Penguin (2006) ISBN-10: 0670872563 / ISBN-13: 978-0670872565 (pg. 159)

In 1914, in Ludlow, Colorado, a group of coalminers began striking over pay and working conditions. Matters took a darker turn when a labour organiser was shot dead by men working for the Colorado Fuel and Iron Corporation – owned by the Rockefeller family. With the cause of the Union of United Mine Workers drawing public attention, the billionaire robber baron John D. Rockefeller dispatched the National Guard to the tent colony - which housed the miners and their families. The National Guard soldiers shot and killed scores of inhabitants living in the colony - including women and children.<sup>141</sup> The details of these events and the implications for P.R. are documented in Scott Noble’s documentary film “*Psywar*”.<sup>142</sup> The notorious P.R. baron Ivy Lee immediately went to work for the Rockefellers (as a kind of “crisis management” consultant) to manage public perception of the massacre. It was then that the phenomenon of the “press release” was invented. Lee was charged with creating a faux “friendly face” for all Rockefeller owned assets.<sup>143</sup> Lee championed disinformation campaigns via news bulletins and set about rebuilding a false perception of the Ludlow incident. Lee attempted to convince the public that the deaths were accidental and simultaneously discredit the labour union movement. His attempts were (initially) largely unsuccessful, mostly because he was a highly visible figure with obvious connections to the Rockefeller family.

The lesson learned from all of this was that P.R. tactics could indeed be very effective, provided they were practiced from the shadows. The Rockefeller Foundation decided to set aside \$100 million for P.R. Lee convinced them to donate sizeable sums of money to colleges, hospitals, churches and charitable organisations to create positive publicity. He encouraged the Rockefellers to personally hand out money in public for the purpose of staged photo opportunities. This orchestrated and strategic act effectively birthed the P.R. Industry as we know it today. Into this field stepped the likes of Edward Bernays and Walter Lippmann, who suggested that propaganda would be most effective if the “public mind” were “readjusted” rather than the system. Thus, perception management was born. The implications were staggering. Agencies of global governance were put to work exploring every corner of human psychology. No area was off limits, even (eventually) bolstering the burgeoning phenomenon of state-sponsored mind control research (of which both Bernays and Lippmann had varied connections to) and programming. This was far more than just protecting the public face of elite business families and their assets – it was the beginning of full-spectrum psychological manipulation and control of the masses.<sup>144</sup>

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<sup>141</sup> Here is Wikipedia’s surprisingly close to accurate account of The Ludlow Massacre:

[http://en.wikipedia.org/wiki/Ludlow\\_Massacre](http://en.wikipedia.org/wiki/Ludlow_Massacre)

<sup>142</sup> <http://metanoia-films.org/psywar/> & <http://www.youtube.com/watch?v=NXg70qJQ600>

<sup>143</sup> “Public Relations and Lobbying Industry”, Corporate Watch UK, April 2003 -

<http://www.corporatewatch.org/?lid=1570>

<sup>144</sup> For more on this subject, I recommend: Neil Sanders’ books: “Your Thoughts Are Not Your Own” - Volumes 1 & 2: <http://www.neilsandersmindcontrol.com/> Also: Vance Packard, “The Hidden Persuaders” & Wilson Bryan Key, “The Age of Manipulation”. Adam Curtis’ “Century of Self” BBC series gives a potted, but relevant, history of Bernays and P.R. - <http://vimeo.com/61857758>

If this wasn't enough, the Rockefeller Foundation invested \$139,000 (in 1946) to present an "official" history of the Second World War. This quietly glossed over the involvement of US bankers and corporations in building up the Nazi regime (specifically the Bush family connected I.G. Farben, and their cartel partner Standard Oil – also owned by the Rockefeller family.) This "official history" also ignores the fact that The Ford Motor Company (amongst others) helped to build up the American army whilst, at the same time, producing Germany military vehicles for the Nazis. Ford and Opel were subsidiaries of General Motors - controlled by J.P. Morgan – and were the two largest producers of tanks in Hitler's Germany. It is also worth noting that Steven Rockefeller was close friends with Dr Hadley Cantril. Both travelled and spent time with Walt Disney.<sup>145</sup> There is a substantially documented history between the Disney Empire and the military industrial complex, Disney's alleged role in the state-sponsored mind control phenomenon, and the historical part they have played in perception management.<sup>146</sup>

## The New Age Order

The Esalen Institute – a principle purveyor of the "new age religion" paradigm – was established with funding from the Rockefeller family. According to researcher and author Christopher Knowles, in his *Secret Sun* blog article "*Secret Star Trek, Part 2: The Unknown Nine*", "***Esalen is a Rockefeller project. Rockefeller money helped build it, sustain it and grow it. It helped rebuild it after various crises. The Rockefeller in question is the late Laurance Rockefeller, whose very, very deep pockets helped build a New Age Empire in California, including Esalen, the San Francisco Zen Centre, the Lindisfarne Association, the Institute of Noetic Sciences (IONS) and the California Institute of Integral Studies.***"<sup>147</sup>

Esalen connects various new age paradigms to NASA, CIA mind control and psychic spying programs, and (again) the overall military industrial complex. 'IONS' connects in a very similar way, but has an additional association to the energy cover-up – which I will examine later in the book. Researcher Dr John Coleman has also claimed that Esalen worked closely with The Tavistock Institute. There is a conceit that Laurance Rockefeller appeared (at least on the surface) to be a far more benign member of the Rockefeller family with a genuine and well-intentioned interest in esoteric subjects. However, this conceit simply doesn't add up. Whilst he may have had an interest, I've no doubt that there were more clandestine motives involved... he was a Rockefeller after all! One of his "new age" endeavours involved financing research at the PEAR lab, dealing with consciousness-based physical phenomena. According to a press statement on Princeton's official website: "***The Princeton Engineering***

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<sup>145</sup> "There Was Once A Time of Islands, Illusions & Rockefeller's", Harcourt, Brace, Jovanovich, 1975; Book Club (BCE/BOMC) edition (1975) ASIN: B000NGUVD2

<sup>146</sup> Fritz Springmeier, "H. Disney & Its Mob Connections", "13 Bloodlines Of The Illuminati" - [http://www.lovethe truth.com/books/13\\_bloodlines/disney\\_deceit\\_02.htm](http://www.lovethe truth.com/books/13_bloodlines/disney_deceit_02.htm)

<sup>147</sup> Christopher Knowles, "Secret Star Trek, Part 2: The Unknown Nine" - <http://secretsun.blogspot.co.uk/2013/06/secret-star-trek-part-2-unknown-nine.html>



**Anomalies Research (PEAR) program at Princeton University (was) internationally renowned for its extensive study of the influence of the mind on physical reality.”<sup>148</sup>**

Laurance Rockefeller also invested much money in the field of ET/UFO research. He was a principle sponsor of John Edward Mack. Mack (according to Wikipedia): **“(was) An American psychiatrist, writer, and professor at Harvard Medical School. He was a Pulitzer Prize-winning biographer, and a leading authority on the spiritual or transformational effects of alleged alien abduction experiences.”<sup>149</sup>** In the early 1990s, Mack commenced his decade-plus study of 200 men and women who reported recurrent alien encounter experiences. In May 1994, Harvard Medical School appointed a committee of peers to investigate Mack’s work – a process which was unheard of in the history of Harvard. Despite the dogged attempts to delegitimize and close the study down, Mack was ultimately granted **“academic freedom to study what he wishes and to state his opinions without impediment.”<sup>150</sup>**

The Centre for Psychology and Social Change (co-founded by Mack and Robert Jay Lifton) received \$250,000 a year (allegedly over a four year period) from Laurance Rockefeller. Rockefeller also gave \$194,000 to PEER (Program for Extraordinary Experience Research), along with various other donations.<sup>151</sup> Mack claimed to have received funding from an ex-CIA source. He was also heavily involved in the Russian/American parapsychology exchange program at the Esalen Institute.<sup>152</sup> Mack was a member of Scott Jones’ Human Potential Foundation, also reported to be Rockefeller-endowed. On Monday, September 27, 2004, John Mack was killed by a drunken driver heading west on Totteridge Lane, London. It is claimed he was walking home alone after dinner with friends. It is also believed that he lost consciousness at the scene of the accident and was pronounced dead shortly thereafter. A number of researchers have questioned whether his death may have actually been orchestrated for an agenda purpose.

It has been suggested that there was a loose Rockefeller connection to the *“The X Files”* – the phenomenally successful “ET/UFO/global conspiracy” television series from the 1990s. Many people will argue till eternity that *“The X Files”* did a lot to open peoples mind to larger aspects of the global agenda. Early episodes gained a degree of credibility by referencing certain “real life” ET/UFO witness testimony – such as the accounts of ET contactee “Billy” Eduard Albert Meier. However, I personally believe that the series served as a kind of “limited hangout” / plausible deniability platform. It is known that John Mack was a consultant (of sorts) to The X Files creator, Chris Carter, in the early years of the show. Paula Vitaris, in his article *“X-Files: Filming the Fox Show That Has Become a Horror and*

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<sup>148</sup> <http://www.princeton.edu/~pear/press-statement.html>

<sup>149</sup> [http://en.wikipedia.org/wiki/John\\_E.\\_Mack](http://en.wikipedia.org/wiki/John_E._Mack)

<sup>150</sup> [http://en.wikipedia.org/wiki/John\\_E.\\_Mack#Investigation](http://en.wikipedia.org/wiki/John_E._Mack#Investigation)

<sup>151</sup> [http://www.bibliotecapleyades.net/esp\\_cointelpro01i.html](http://www.bibliotecapleyades.net/esp_cointelpro01i.html) For further claims about the work of John Mack, see: Gregory M. Kanon, “The Great UFO Hoax” (Lakeville, Minnesota: Galde Press, 1997)

<sup>152</sup> Joan D’Arc, Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 /ISBN-13: 978-1585091287 (pg. 107)

*Science Fiction Sensation*”, quoted Carter as once saying: **“I found it fascinating to hear this. (...) This man [Dr. John Mack of Harvard] in the highest levels of academia and a scientist using rigorous scientific methods had come up with something quite astounding. So I thought that was a wonderful entry into explorations of the paranormal. And so I came up with Mulder and Scully, the FBI, and this fictional investigative unit called the X-Files.”**<sup>153</sup>

There are also a number of name-checks and references to the Rockefeller Foundation in the show. The season two episode *“Little Green Men”* has a scene where Mulder recounts the story of astronomer George Ellery Hale who was allegedly visited by a small “elf” creature who told him to go and get money from The Rockefeller Foundation to build a large telescope.<sup>154</sup> Finally, it is worth remembering that Laurance Rockefeller established the UFO Disclosure Initiative to the Clinton White House<sup>155</sup> and gave financial support to Dr. Steven Greer’s “Disclosure Project”.<sup>156</sup> Greer also has a loose affiliation with Esalen and the Institute of Noetic Sciences.<sup>157</sup>

## War of the World View

It could be argued that early perception management projects like the *“War of the Worlds”* psyop helped to shape contemporary psychological study and influence every existing think-tank of academia. Via these channels, those research projects may have ultimately affected the policy making processes of many governments. Such projects have undoubtedly influenced many of the perception management techniques utilised by the press and mainstream media. It is claimed that the inspiration for *“The War of the Worlds”* broadcast came from a BBC piece called *“Broadcasting the Barricades”* transmitted on 16th January 1926, in the early days of radio.<sup>158</sup> The broadcast involved the BBC interrupting an academic lecture from Oxford to announce that rioters had gathered in Trafalgar Square and gone on to tear down the likes of Big Ben and the Houses of Parliament.<sup>159</sup> *“Broadcasting the Barricades”* is believed to have been an early example of a media conveyed, experiment in

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<sup>153</sup> Paula Vitaris, “X-Files: Filming the Fox Show That Has Become a Horror and Science Fiction Sensation” <http://www.madmags.de/en/archiv/details/paula-vitaris/Paula/vitaris>

<sup>154</sup> William Sheehan & Donald E. Osterbrock, “Hale’s ‘Little Elf’: The Mental Breakdowns of George Ellery Hale”, *Journal for the History of Astronomy*, p.93 / Bibliographic Code: 2000JHA....31...93S

<sup>155</sup> Grant Cameron, *Extraterrestrial Politics in the Clinton White House (1993-2001) and the Laurance Rockefeller Initiative - Records from the Clinton OSTP Related to UFOs, Extraterrestrial Intelligence and the Laurance Rockefeller Initiative* - <http://www.x-ppac.org/OSTP.html>

<sup>156</sup> The link to the Disclosure Project webpage that listed this connection - <http://www.disclosureproject.org/PressReleaseNov132007.htm> - is now defunct. The website has been reconstituted as “Sirius Disclosure” - <http://www.siriusdisclosure.com/PressReleaseNov132007.htm>

<sup>157</sup> *Insiders Expose Reasons For Secrecy* - <http://www.disclosureproject.org/PressReleaseNov132007.htm> & Jean-Noel Bassior, “UFOs: What the Government Really Knows”, *Hustler Magazine*, November 2005 - <http://www.disclosureproject.org/transcripts/JeanNoelBassior-Nov2005.htm> & Brief Bio of Dr. Steven Greer, Director, CSETI (Center for the Study of Extraterrestrial Intelligence) - <http://www.ufoevidence.org/documents/doc625.htm>

<sup>158</sup> [http://en.wikipedia.org/wiki/Radio\\_Research\\_Project](http://en.wikipedia.org/wiki/Radio_Research_Project)

<sup>159</sup> Raymond Snoddy, “Show that sparked a riot”, 13 June, 2005 - [http://news.bbc.co.uk/newswatch/ukfs/hi/newsid\\_408000/newsid\\_4081000/newsid\\_4081060.stm](http://news.bbc.co.uk/newswatch/ukfs/hi/newsid_408000/newsid_4081000/newsid_4081060.stm)

mass public perceptions and reactions - assisted by some of the early Tavistock pioneers. The following is taken from transcripts of the broadcast: ***“Unemployed demonstration in London (...) now passed along Whitehall and, at the suggestion of Mr Popplebury, Secretary of the National Movement for Abolishing Theatre Queues, is preparing to demolish the Houses of Parliament with trench mortars. [...] The clock tower, 320 feet in height, has just fallen to the ground, together with the famous clock Big Ben, which used to strike the hours on a bell weighing nine tons.”***<sup>160</sup>

The success of such a broadcast often lies in the format itself which adds to the realism and psychological reinforcement of the scenarios being portrayed. Orson Welles' 1938 broadcast had the advantage of being a 'sustaining show' (it ran without commercial breaks), adding to the programme's "realism". The news coverage of 9/11 (also pretty much a "sustaining show") demonstrated just how effective the studied practice of perception management can be in reinforcing specific notions on a global scale - particularly the relentless "accounting" of the staged events. The technique afforded the viewer no opportunity to remove themselves from the "manufactured reality" being continually asserted. When studied enough, the news footage from the day reveals many similarities with some of the techniques used way back in 1938. Indeed, the most thorough and evidence-based researcher of 9/11, Dr. Judy Wood, commented on this comparison in her book *“Where Did the Towers Go?”* ***“My introduction to the day’s events was from a radio playing in the background while I was working at home. Before heading in to campus, I turned on the television and was amazed to find the same view of the event on every channel. My first thought was of another Orson Welles ‘War of the Worlds’ type of scenario, except with TV this time instead of radio.”***<sup>161</sup>

It seems strange that whenever a new shift in the agenda of global governance has occurred over the last hundred or so years (e.g.: just before WWII, the early days of the Cold War, and just after 9/11), *“The War of the Worlds”* story re-emerges in some new form. Film historians have detailed how the Cold War climate inspired Byron Haskin's 1953 big screen version of the story - although few historians have commented on how it in turn aided and abetted the Cold War hype. In 1953, the film rights for *“The War of the Worlds”* were owned by Cecil B. DeMille.<sup>162</sup> DeMille had substantial agenda connections. In the early 50s, he was recruited into the anti-communist National Committee for a Free Europe (the public face of the Radio Free Europe) by good friends and CIA notables Allen Dulles and Frank Wisner.<sup>163</sup> He was fiercely loyal to the US military (he designed the cadet uniforms for the then-newly

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<sup>160</sup> Paul Slade, "Holy terror: The first great radio hoax", PlanetSlade.com - <http://www.planetslade.com/ronald-knox1.html>

<sup>161</sup> Dr. Judy Wood, "Where Did the Towers Go? Evidence of Directed Free-energy Technology on 9/11", *The New Investigation* (2010) ISBN-13: 978-0615412566 (pg. 2) See also: <http://www.drjudywood.co.uk/> & <http://wheredidthetowersgo.com/>

<sup>162</sup> Revisiting The Invasion - War Of The Worlds (2 Disc Special Edition) [2005] [DVD] ASIN: B0007TFINS

<sup>163</sup> Tim Weiner, "Legacy of Ashes: The History of the CIA." Doubleday. (2007) ISBN 978-0-3855-1445-3. (pg. 36)

established United States Air Force Academy in 1954.)<sup>164</sup> DeMille was also a Freemason - a member of Prince of Orange Lodge #16 in New York City.<sup>165</sup>

After 9/11, Steven Spielberg was inspired by the then-changed worldview landscape and yet again “re-imagined” the Wells narrative for a new climate. These cinematic adaptations of *“The War of the Worlds”* appear to dovetail into the perception-managed “fear culture” programming of each respective era. It is a pity that Spielberg ended up directing the latter version in the manner he did; given that he (seemingly) was once a leading figure in the so-called “Hollywood Rebellion” of the 1970s. Yet, there is no escaping the fact that Spielberg’s *“War of the Worlds”* was complicit in perpetuating the post-9/11, media-hyped, “War on Terror”, psyop. In an interview for the film’s DVD release (in the short documentary *“Revisiting The Invasion - War Of The Worlds”*), he said: **“Now, in the shadow of 9/11, it felt that War of the Worlds had a special significance (...) We’re in a whole different mind-set, so for the most part, I think I made this picture because I thought this story’s time had come again.”** He also added (note the historical irony!) **“It is being played for the hyper-reality.”**<sup>166</sup>

The film received extensive co-operation from the U.S. Department of Defence – numerous branches of the military are acknowledged in the film’s closing credits. Philip Strub (DOD) is also credited. Strub refused military support during the making of *“Independence Day”* because the film’s producers could not accommodate the DOD’s script demands. In this regard, it seems clear that Spielberg happily accommodated the demands made by the military during the making of *“War of the Worlds”* – although it remains unclear what those script demands were. Spielberg had a similar arrangement with the military on his earlier film *“Saving Private Ryan”*. Spielberg also produced *“Transformers”* for director Michael Bay – a film that received unprecedented support from the DOD, use of state-of-the-art hardware and vehicles, and access to (as detailed by Robbie Graham in his excellent book *“Silver Screen Saucers”*) **“Holloman Air Force Base, the highly sensitive location of an alleged real-life alien landing in 1971, a dramatic reconstruction of which was featured in the 1974 Pentagon-backed documentary ‘UFOs: Past, Present and Future.’”**<sup>167</sup>

During production of *“War of the Worlds”*, Spielberg and Tom Cruise were filmed presenting a cake to the 10<sup>th</sup> Mountain Division (used as extras in the film.) The soldiers were due to return to duty in Iraq and Afghanistan after filming. For the short DVD documentary *“Revisiting the Invasion - War of the Worlds”*, Spielberg was filmed saying to them: **“Some of you are going back, I understand? You’re gonna be up for another tour of duty. Be safe**

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<sup>164</sup> Bill Radford. "A Digger, a Director and a Practical Joker". Colorado Springs Gazette, USAF Academy 50th Anniversary Edition, spring 2004.

<sup>165</sup> "Famous Masons – MWGLNY" - January 2014. See also: Grand Lodge of Free and Accepted Mason, Cecil B. DeMille (1881-1959) - <http://nymasons.org/mason/famous-masons/demille/>

<sup>166</sup> Revisiting The Invasion - War Of The Worlds (2 Disc Special Edition) [2005] [DVD] ASIN: B0007TFINS

<sup>167</sup> Robbie Graham, “Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood’s UFO Movies”, White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 24)

***and tell everybody you work with that we're all behind you guys.***<sup>168</sup> It is uncertain if he was saying this out of politeness or was asked to make the speech – maybe he didn't want to upset those who were supporting his film. Perhaps he really meant what he said. Overall, it is important to reiterate that the wars in Iraq and Afghanistan were a direct result of the political, military and cultural mass perception management that was created in the wake of 9/11. Indeed, the wars themselves were “justified” as a result of 9/11. Surely Spielberg knew this. In this regard, Spielberg's film is even more embedded in the notion that the “*War of the Worlds*” narrative has perhaps always been used as part of a generic, social and cultural worldview manipulating psyop.

2013 marked the 75th anniversary of Orson Welles' “*The War of the Worlds*” radio play (and 115 years since H. G. Wells' book was published). Perhaps the themes raised in Wells' story have developed a much broader significance in the intervening years. Although it has undoubtedly played a crucial role in shaping a negative perception of the extra-terrestrial paradigm, I often wonder about the invaders of his piece “*slowly and surely, drawing their plans against us*”. In light of what I have come to realise, I can't help but wonder about the true architects of global dominance - those who have always been far closer (and seemingly far more terrestrial) than any Martian invader could ever be!

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<sup>168</sup> Production Video Diaries - War Of The Worlds (2 Disc Special Edition) [2005] [DVD] ASIN: B0007TFINS



## Chapter Four: “Loving the Alien”

*“Two possibilities exist... either we are alone in the universe or we are not. Both are equally terrifying.”*

(Arthur C. Clarke)

*“The same manifestations that created our religious beliefs, created our UFO beliefs. A serious look at the phenomenon would cause a revision of our way of looking at religion.”*

(John Keel, “UFO: Operation Trojan Horse”)

*“What if we do not adopt beliefs because we find truth in them, but only, once they are adopted, come to regard them as true?”*

(Socrates)

# Intervention

In a 2010 article - *"Believing the Strangest Things, Loving the Alien..."* - alternative knowledge researcher Andrew Johnson discussed the deeper significance of the songs of David Bowie – particularly his 80's tune *"Loving the Alien"*. Andrew Johnson notes: ***"It is meant to relate to organised religion, but the use of the word "alien" seems rather odd to me. (...) In the light of what we know now about the reality of extra-terrestrials and their appearance in our skies (and on the ground), reviewing the lyrics in some of Bowie's songs really can make one wonder. (...) Generally speaking, it seems there is an effort to muddle up, cover up or discredit those discussing or providing information about higher consciousness or those interacting with it. To me, there seems to be a strong effort to discourage or prevent people from experiencing it - or, when they do, there is then an effort to manage their perception of it (e.g. what is common to all religions? It is the mystical experience. So, 'let's muddle up the mystical experience in a religion so that no one can understand it or fully appreciate it.)"***<sup>169</sup>

This is particularly true of the “ancient alien intervention” paradigm – where it is believed that extra-terrestrial contact and evolutionary intervention with humanity dates back thousands of years. It appears that the phenomenon has had a profound influence on belief systems – whether mythological, mainstream, esoteric, or hidden/secret belief systems. In this chapter, I will examine the possibility that this influence has been usurped, misdirected, or even wholly orchestrated by certain players within the global agenda. I will also discuss the role that science fiction has undoubtedly played in shaping certain perceptions of the subject. In order to give a general overview of the “ancient alien intervention” scenario, I will briefly categorise the predominant contentions relating to the “ancient aliens” paradigm. Some of the key points overlap multiple categories. I have also cited a few examples of when aspects of each category have featured in science fiction.

***The “Space Brothers”*** – seemingly benevolent interventionist beings who want to help humanity (usually via higher levels of consciousness). Nuclear and environmental issues often play into their warnings. In UFO literature and witness accounts these beings have sometimes been tagged as “Pleadians” and “Venusians” – the latter name became popular in fifties science fiction for a while. Much of the notion has subsequently amalgamated with the “New Age Intervention” scenario.<sup>170</sup>

***New Age Intervention*** – a mix of benign and aggressive ETs with grand plans for the Earth. Contact is often achieved via psychic channelling. The scenario became very popular with the consciousness movement and outfits like Esalen. A notable example of this category is the “Council of Nine” paradigm popularised by the likes of psychic channeller Phyllis

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<sup>169</sup> Andrew Johnson, “Believing the Strangest Things, Loving the Alien...”, Aug 20, 2010 - [http://www.checktheevidence.co.uk/cms/index.php?option=com\\_content&task=view&id=303&Itemid=51](http://www.checktheevidence.co.uk/cms/index.php?option=com_content&task=view&id=303&Itemid=51)

<sup>170</sup> [http://ufoaliendatabase.wikia.com/wiki/Space\\_Brothers](http://ufoaliendatabase.wikia.com/wiki/Space_Brothers)



Schlemmer<sup>171</sup> and the Lab9 group, which became a huge influence upon Gene Roddenberry (creator of “*Star Trek*”). I will look at these aspects in a later chapter of the book.

**Mythological Folk Lore** – rooted in many shamanic cultures, such as the Aborigines and Native American Indians (the medicine lodges of the American Indian refer to the secrets of “The Lizard People”, amongst other things<sup>172</sup>), this scenario often relates to medicinal-type experiences (DMT – the spirit molecule, etc.). Also known as the “gnostic astronaut” paradigm. “*The X Files*” alluded to the notion in a few episodes - “*Anasazi*”, “*The Blessing Way*”, “*The Sixth Extinction*”, etc.

**Psychic Spiritual Intervention** – often described as the “spiritual control system”. In this case ETs are projections of imagination or the collective unconscious, intrapsychic phantoms, and psychic shape shifters. Proponents of this scenario have included UFO researcher Jacques Vallée and psychologist Carl Jung.<sup>173</sup> The notion was touched upon in early science fiction anthology television shows like “*The Outer Limits*”; however it has rarely featured prominently in science fiction.

**Ancient Astronauts** – popularised by the likes of Swiss author Erich von Däniken<sup>174</sup> (although the notion was a key part of Theosophy many years beforehand), the ancient astronaut scenario spans everything from Hollow Earth theories, to ancient civilisations and Nazi ETs. Whilst controversial and convoluted to almost breaking point, the scenario is a popular aspect of the overall ET intervention subject. Hugely influential in science fiction, it has inspired the creation of popular television franchises such as “*Stargate*” and “*Battlestar Galactica*”.

**Biblical Aliens** – draws heavily from some of the more unusual aspects of the bible – such as “*The Book of Enoch*”<sup>175</sup> – and other religious texts. Many of the “angelic” entities in The Bible have been interpreted as ET entities. The biblical “Nephilim” are often interpreted in a similar manner – as the spawn of some form of human/extra-terrestrial interbreeding. This interpretation of the scenario is largely confined to literary science fiction. However, a few notable televisual examples include: The Vorlons in “*Babylon 5*” and The Taelons in “*Earth: Final Conflict*”.

**Archonic Intervention** – also known as the Gnostic theory of alien intrusion, this posits the notion that ET entities (particularly the Grey creatures) are a malevolent manifestation of

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<sup>171</sup> Phyllis V. Schlemmer, “The Only Planet of Choice: Essential Briefings from Deep Space”, Gateway (1996) ISBN-10: 1858600235 / ISBN-13: 978-1858600239 - <http://www.theonlyplanetofchoice.com/>

<sup>172</sup> Mary Desaulniers, “Extraterrestrial Contact in Shamanic Traditions”, Feb 2, 2009 - <http://suite101.com/a/extraterrestrial-contact-in-shamanic-traditions-a93537>

<sup>173</sup> Raymond Samuels, “Extra-terrestrials: Pagan Gnostics foil Stephen Hawking's claims”, October 15, 2012 - [http://www.examiner.com/article/extraterrestrials-pagan-gnostics-foil-stephen-hawking-s-claims?cid=db\\_articles](http://www.examiner.com/article/extraterrestrials-pagan-gnostics-foil-stephen-hawking-s-claims?cid=db_articles)

<sup>174</sup> Erich von Däniken Official Website - <http://www.daniken.com/e/index.html>

<sup>175</sup> Michael Salla, Ph.D., “The Book of Enoch: Celestials and Extra-terrestrials”, August 28, 2009 - [http://www.bibliotecapleyades.net/vida\\_alien/esp\\_vida\\_alien\\_47.htm](http://www.bibliotecapleyades.net/vida_alien/esp_vida_alien_47.htm)

the Archons.<sup>176</sup> Some researchers believe that Archons are predatory entities empowered by creating a “false reality” based upon trickery, simulation, and substitution. Within this context, mainstream faith-based belief systems seem to have been established as a conduit for Archons to further infiltrate human consciousness. It is considered that Archons have penetrated the human genetic makeup over many thousands of years. Gnostic researcher John Lash describes this phenomenon as **“enslavement to an alien mentality operating within our own minds that cannot be blamed on external sources, although it can be spun and affected by external influences.”**<sup>177</sup> Strangely, the Archonic intervention hypothesis has received very little direct fictional interpretation.

**The Annunaki** – based sizeably on ancient Sumerian and Middle Eastern documentation (and popularised by author Zecharia Sitchin<sup>178</sup> in his *“The Earth Chronicles”* series), it involves entities arriving on Earth several thousand years ago from the planet, Nibiru. These “Annunaki” allegedly created humanity to serve as a slave race. Commonly referred to as “The Reptilian Agenda”, it is one of the most prevalent of the “ancient alien” concepts. A number of researchers (most notably David Icke) have suggested that the ruling agenda elite are “shape-shifting reptilian” entities. The Nibiru/Annunaki paradigm has been widely alluded to in science fiction - most recently in the film *“Star Trek: Into Darkness”* and television series such as *“V”* and *“The Event”*.

The subject of “extra-terrestrial intervention” has been examined in relation to the global agenda – particularly the connection with secret society doctrines, and various esoteric, ritualistic and occult practices. In their book *“The Stargate Conspiracy”*, Lynn Picknett and Clive Prince present some quite compelling information suggesting that the global military industrial complex, aspects of the intelligence community, certain groups allied with the “scientific dictatorship” (NASA, SRI, Esalen, IONS, etc.) and certain “secret society” types (such as Theosophist Blavatsky and arch-occultist Aleister Crowley) have orchestrated a grand plan to promote themes and beliefs associated with the mystery school teachings of various secret society doctrines – and associate them with the “extra-terrestrial intervention” paradigm.<sup>179</sup>

Picknett and Prince have also named certain alternative knowledge researchers and writers as being part of this conspiracy. Some of the individuals they name as possible candidates are associated with research into the ET/UFO phenomenon, the abduction scenario, knowledge of the US’ secret space programme, Egyptology, ancient aliens and civilisations, and various “psychic” and “New Age” belief systems. However, they add the proviso that

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<sup>176</sup> Karmapolis Interview with John Lash, “The Archons”, June 2005 - [http://www.bibliotecapleyades.net/vida\\_alien/alien\\_archons34.htm](http://www.bibliotecapleyades.net/vida_alien/alien_archons34.htm)

<sup>177</sup> John Lash, “Take Back the Planet”, 2009 - <http://www.metahistory.org/dynamyth/Avatar.php>

<sup>178</sup> Zechariah Sitchin, “Twelfth Planet (Earth Chronicles): 1”, Harper Collins, 1976, ISBN-10: 0061379131 See also: <http://www.sitchin.com/>

<sup>179</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy”, Sphere; New Ed edition (7 Dec. 2000) ISBN-10: 0751529966 / ISBN-13: 978-0751529968

they are uncertain of how knowingly complicit these individuals actually are. The following is taken from their book *"The Stargate Conspiracy"*. ***"The work of these people provides the raw material for the emerging belief system, although they may not be conscious of the part they play. It is possible that their ideas are simply being used."***<sup>180</sup> Picknett and Prince's suggestion, perhaps understandably, has created a huge backlash against their research. Whilst I don't subscribe to every aspect of their collective research, some of it is extensively evidential and deserves closer investigation. Certainly, it seems that there could be numerous benefits in harnessing the powerful notion of long-term extra-terrestrial involvement in the affairs of humanity – at least for the global agenda players. In his 1979 book *"Messengers of Deception"*, Jacques Vallée wrote, ***"The group who will first manage to harness the cosmic forces and the emotions surrounding UFO contact to a political purpose will be able to exert incredible spiritual blackmail."***<sup>181</sup>

## Theosophy

The Theosophical Society was founded by Madame Helena Petrovna Blavatsky, circa 1875. Blavatsky was no stranger to elite circles, having been born into a family descended from Russian royalty.<sup>182</sup> Other notable Theosophists included society president Annie Besant (who was also an early member of The Fabian Society) and Alice Ann Bailey, who (amongst other things) founded the Arcane School (structured in a series of degrees similar to Freemasonry and comparable with the ceremonials of the Rosicrucian Order Crotona Fellowship) and was instrumental in the success of The Lucis Trust (originally "Lucifer Trust", this is an organisation responsible for raising the profile of the likes of the United Nations, Greenpeace International, Greenpeace USA, Amnesty International and UNICEF.)<sup>183</sup> Theosophy (often referred to as Occultism or The Wisdom of the Ages) is allegedly a melding of mystical and esoteric thinking, largely drawn from Hinduism and Buddhism. The society has had an almost immeasurable effect upon most "New Age" movements. Blavatsky's *"The Secret Doctrine"* proposed ***"the simultaneous evolution of seven human groups on seven different portions of our globe... At present, humanity's evolution is at the fifth stage, the so-called Aryan Root race."***<sup>184</sup>

Some literary historians argue that many of Theosophy's key architects (particularly Blavatsky) were actually glorified plagiarists who lifted their tenets from all manner of sources. Science fiction and fantasy author, Lyon Sprague de Camp, in *"Lost Continents: The Atlantis Theme in History, Science and Literature"*, maintained the following conclusions:

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<sup>180</sup> Ibid., Pg. 315

<sup>181</sup> Jacques Vallée, "Messengers of Deception: UFO Contacts and Cults", Published by DAILY GRAIL PUB 01/01/2014, 2014, ISBN 10: 097572004X / ISBN 13: 9780975720042, pg. 157.  
[http://www.bibliotecapleyades.net/archivos\\_pdf/messengers-deception.pdf](http://www.bibliotecapleyades.net/archivos_pdf/messengers-deception.pdf)

<sup>182</sup> [http://en.wikipedia.org/wiki/Helena\\_Blavatsky](http://en.wikipedia.org/wiki/Helena_Blavatsky)

<sup>183</sup> John Christian, "The City of London & the Fabian Society: History & Current Plans" -  
<http://centurean2.wordpress.com/2010/03/07/the-city-of-london-the-fabian-society-history-current-plans/>

<sup>184</sup> [http://en.wikipedia.org/wiki/Helena\\_Blavatsky](http://en.wikipedia.org/wiki/Helena_Blavatsky)

***“The Secret Doctrine’, I grieve to say, is neither so ancient, so erudite, nor authentic as it pretends to be. William Emmette Coleman, outraged by Madame Blavatsky’s pretensions to Oriental learning, undertook a complete exegesis of her works, showing that her main sources were H. H. Wilson’s translation of the ‘Vishnu Purana’, Alexander Winchell’s ‘World Life’ or ‘Comparative Geology’, Ignatius T. T. Donnelly’s ‘Atlantis: The Antediluvian World’ and other contemporary scientific and occult works, plagiarized without credit and used in a blundering manner that showed but skin-deep acquaintance with the subjects under discussion. She cribbed at least part of her Stanzas of Dzyan from the Hymn of Creation in the old Sanskrit Rig-Veda, as a comparison of the two compositions will readily show.”<sup>185</sup>***

Whatever the origins of these beliefs, it seems clear that Theosophy has since helped to spread them widely. Theosophist Alice Bailey’s early ‘Tibetan’ communications are incredibly similar to the notions proposed in Professor J. Hurtak’s *“The Keys of Enoch”* – a book that is oft-cited by proponents of the ancient alien scenario. Bailey’s work was also studied by freemason and backer of The Round Table Foundation, Henry Wallace.<sup>186</sup> Former US Vice-President Wallace eventually became embroiled in a political scandal due to his friendship and work with “guru” Nicholas Roerich - a devout and rather odd Theosophist and occultist. In these regards, we should consider the deeper implications of Theosophy. In his article *“From Theosophy to the Beat Generation or How even the Occult was Disguised”*, Miles Mathis argues that there was an agenda hand at work promoting Theosophy right from its inception.

***“The key to Theosophy is not found by studying its various tenets and claims, but by studying Henry Steel Olcott. It is no accident that Helena Blavatsky was used as the frontwoman, since Olcott needed to remain in the shadows. If he had been more prominent, more people would have looked closely at him from the beginning, and the whole plot may have unwound long ago. [...] Not only was he a colonel, he was probably in what was then military intelligence. You aren’t told that outright, but you are told it implicitly. He was a special commissioner of the War Department and then was transferred to the Department of the Navy after the Civil War. That is another red flag, although most people won’t see it flapping. Military Intelligence has always been run out of the Navy, and to this day the ONI or Office of Navy Intelligence is the ranking intelligence arm of military intelligence. They also admit that at Wikipedia. Beyond that, Olcott was one of only three people sitting on the commission to investigate the assassination of Abraham Lincoln. [...] If we study the published relationship of Blavatsky***

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<sup>185</sup> Lyon Sprague de Camp, “Lost Continents: The Atlantis Theme in History, Science and Literature” (pgs. 54 – 58)

<sup>186</sup> Robert S. Ellwood, “Theosophy on War and Peace”, originally printed in the September - October 2003 issue of Quest magazine (Quest 91.5), pgs. 164-170 - <http://www.theosophical.org/publications/1606>

**and Olcott, we see them working hand in hand. Olcott was not trying to undermine either Blavatsky or Theosophy. They were both promoting it to the best of their abilities.**<sup>187</sup>

Researcher Jason Colavito, in *"Theosophy, Scientology, and Ancient Aliens"*, notes how Theosophy has heavily influenced science fiction: **"The shadow of Helena Blavatsky's Theosophy fell heavily across the field of speculative fiction in the first third of the twentieth century. Talbot Mundy, Charles Howard Hinton, H. P. Lovecraft, Clark Ashton Smith, and more investigated and utilized Theosophical concepts in their science fiction and fantasy tales, and during the heyday of the pulps Theosophical myths about Lemuria, serpent people, parallel worlds, and Root Races could be found throughout the pages of Astounding, Argosy, Weird Tales, and more."**<sup>188</sup>

Clark Ashton Smith (a member of The Bohemian Club) wrote several fantasy, horror and science fiction short stories. His work is limited due to his eventual disdain toward commercial writing and it is claimed that by the 1950s he had virtually ceased writing altogether.<sup>189</sup> His science fiction works include *"A Vintage from Atlantis"* and *"The Book of Hyperborea"*. Both (respectively) address themes relevant to the 'lost civilisations' and 'Hollow Earth' paradigms. Smith shared a close friendship with H. P. Lovecraft, which lasted from 1922 until Lovecraft's death in 1937, and it appears that Lovecraft was a crucial inspiration to Smith – encouraging his sojourns in the literary sci-fi realm.<sup>190</sup> Lovecraft's writing encompassed many themes – including ancient deified entities that influenced human evolution and civilisation. His work also utilised the concept of 'ancient and forbidden knowledge.'<sup>191</sup> Peter Levenda, in Book One of his *"Sinister Forces"* trilogy, noted **"several hard-core occult organizations in Europe and America that owe allegiance to the bizarre principles outlined in his (Lovecraft's) works. They have taken their names and identities straight from his published work, with cults like Dagon and Cthulhu."**<sup>192</sup>

Kenneth Grant was a prominent occultist in Aleister Crowley's secret society Ordo Templi Orientis (O.T.O) and wrote at length about Lovecraft's work. Grant became convinced that Lovecraft had somehow managed to tap into legitimate arcane knowledge, mastering ritual/ceremonial magick and **"communication with extra-terrestrials."**<sup>193</sup> In 1980, Kenneth Grant (as quoted in Dennis P. Quinn's, *"Cults of an Unwitting Oracle: The (Unintended)*

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<sup>187</sup> Miles Mathis, "From Theosophy to the Beat Generation or How even the Occult was Disguised" (pgs. 1 – 2)- <http://milesmathis.com/beat.pdf>

<sup>188</sup> Jason Colavito, "Theosophy, Scientology, and Ancient Aliens", 25/01/2012, <http://www.jasoncolavito.com/1/post/2012/01/theosophy-scientology-and-ancient-aliens.html>

<sup>189</sup> Steve Behrends, "The Song of the Necromancer: 'Loss' in Clark Ashton Smith's Fiction". *Studies in Weird Fiction* 1, No 1 (Summer 1986), 3–12.

<sup>190</sup> Will Murray, "The Clark Ashton Smythos" in Robert M. Price's "The Horror of it all: Encrusted gems from the Crypt of Cthulhu", Borgo Pr (January 1990) ISBN-10: 1557421226 / ISBN-13: 978-1557421227

<sup>191</sup> [http://en.wikipedia.org/wiki/Cthulhu\\_Mythos\\_deities](http://en.wikipedia.org/wiki/Cthulhu_Mythos_deities)

<sup>192</sup> Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)", Trine Day; 1st edition (May 16, 2011) ISBN-10: 098418581X / ISBN-13: 978-0984185818 (pg. 4)

<sup>193</sup> See Grant's "Outer Gateways" & "Cults of the Shadow"

*Religious Legacy of H. P. Lovecraft*") praised Lovecraft's seeming ability to "**control the dreaming mind that it is capable of projection into other dimensions.**"<sup>194</sup>

Whilst on the subject of Crowley and Lovecraft, it was long claimed that Lovecraft's wife Sonia Greene (and, in some cases, Lovecraft himself) was an associate of Crowley. One of the principle disseminators of this notion was the writer Colin Low.<sup>195</sup> However, the notion has since been pretty much debunked.<sup>196</sup> Another seemingly debunked notion was that Lovecraft's father was a freemason. What we do know for certain is that Lovecraft was raised by his maternal grandfather Whipple Van Buren Phillips. Phillips was a noted Providence businessman and indeed a freemason - he allegedly founded a masonic lodge.<sup>197</sup> A number of researchers have named science fiction luminary Edgar Rice Burroughs as having probably made some use of Theosophy whilst creating the likes of "*At the Earth's Core*" and his "*John Carter of Mars*" novels.

Another is the author Cordwainer Smith - whose Theosophical themes were transplanted to an era 14,000 years in the future. "Smith" was, in actuality, a pseudonym used by Dr. Paul Myron Anthony Linebarger. Linebarger received a Ph.D. in political psychology from John Hopkins University at the age of 23. During WWII, he was an intelligence officer in China. After the war, he served in U.S. Army Intelligence and was involved in the creation of the Office of War Information, the Operation Planning and Intelligence Board, and helped form the Army's first psychological warfare section. Published in 1948, his book "*Psychological Warfare*" became hugely influential in the field. He is known to have worked for the CIA.<sup>198</sup> It is also worth noting that some researchers believe Linebarger to have had another pseudonym: "Kirk Allen". In his 1955 book "*The Fifty Minute Hour*", Dr. Robert Lindner presented a number of case studies – one of which relates to a "Kirk Allen" whose "work" at an ultra-top secret government facility may have involved "travel" to "alien worlds"! Lindner claimed that Allen was a noted figure in the Manhattan Project.<sup>199</sup> In his book, "*Science Fiction Secrets: From Government Files and the Paranormal*", Nick Redfern believes: "**Kirk Allen was merely a pseudonym created by Lindner to carefully protect the privacy of his**

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<sup>194</sup> Dennis P. Quinn, "Cults of an Unwitting Oracle: The (Unintended) Religious Legacy of H. P. Lovecraft", 19 August 2010 - <http://www.popmatters.com/feature/129146-cults-of-an-unwitting-oracle-the-unintended-religious-legacy-of-h-p/>

<sup>195</sup> Colin Low, "Dr. John Dee, the Necronomicon & the Cleansing of the World - A Gnostic Trail" (1996, revised 2000) - [http://web.archive.org/web/20081004224212/http://choronzon.org/grinnoire/choronzon\\_gnostic.html](http://web.archive.org/web/20081004224212/http://choronzon.org/grinnoire/choronzon_gnostic.html)

<sup>196</sup> See: H.P. Lovecraft Misconceptions - Myth: Lovecraft (or his wife, Sonia) was associated with Aleister Crowley - <http://www.hplovecraft.com/life/myths.aspx#crowley>

<sup>197</sup> Dan Clore, "The Unspeakable and Others", Wildside Press (March 18, 2005) ISBN-10: 1587154838 / ISBN-13: 978-1587154836 (Pg. 272) See also: [https://en.wikipedia.org/wiki/Whipple\\_Van\\_Buren\\_Phillips](https://en.wikipedia.org/wiki/Whipple_Van_Buren_Phillips)

<sup>198</sup> Remembering Paul M. A. Linebarger, who was Cordwainer Smith: A Daughter's Memories - <http://www.cordwainer-smith.com/remember.htm>

<sup>199</sup> Robert Lindner, "The Fifty Minute Hour: A Collection of True Psychoanalytical Tales", Bantam, 1956

***deranged patient, but it has been suggested that the hero in question was John Carter of Edgar Rice Burroughs' Martian adventure novels.***"<sup>200</sup>

Researcher David Morris has examined the similarities between the stories of these aforementioned writers and the Theosophical "ages of humanity". The following is taken from the "Theosophy" section of "The Encyclopedia of Science Fiction": ***"In the First Age, humanity lived on a continent called "The Imperishable Sacred Land" and looked like astral jellyfish (a concept echoed in some of H P Lovecraft's Cthulhu Mythos entities). In the Second Age, we lived in the polar continent of Hyperborea (the name was later appropriated by Clark Ashton Smith who set a series there). In the Third Age we were hermaphrodites in Lemuria (where Lin Carter set his Thongor sequence); in the Fourth we were giants in Atlantis.***"<sup>201</sup> L. Frank Baum and his wife were encouraged by Matilda Joslyn Gage, to become members of the Theosophical Society in 1892.<sup>202</sup> Baum's most notable creation, "The Wonderful Wizard of Oz", would go on to have multiple associations with aspects of the hidden global agenda. Whatever the origins of the themes espoused by The Theosophical Society, they seem to have weathered the test of time. The notion of ancient civilisations, the lost city of Atlantis and the "Hollow Earth" have appeared in the likes of the Patrick Duffy vehicle "The Man from Atlantis", "The Fantastic Journey" and the short-lived eighties series "Otherworld" – to name just a few examples.

## **Damn Fine Piece of Pie**

Mark Frost, co-writer and creator (alongside respected writer, producer and director David Lynch) of the cult 1990s television series "Twin Peaks", is also passionate about Theosophy.<sup>203</sup> "Twin Peaks" was a compelling mixture of esoteric, occult and secret society themes (the black, red and white "lodges" for example); with elements that traversed both the global agenda phenomenon and science fiction (mind control, ritual abuse, possession, evil doppelgangers, alien abduction, the "owl" phenomenon, etc.) The show also had a huge influence on the genesis of "The X Files". Following the cancellation of "Twin Peaks", many of its actors and production crew were gainfully employed on "The X Files". Peter Levenda (in his "Sinister Forces" Book Three) described the level of knowledge that Twin Peak's co-creator David Lynch appears to demonstrate in his film and television pieces. ***"His realization that there are two worlds, and a place to stand between them, is what contributes to his aura as a modern, twenty-first century initiate of the Mysteries, for that is what his 'mystery' films are: elucidations of the core Mystery behind reality (...)*** One

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<sup>200</sup> Nick Redfern, "Science Fiction Secrets: From Government Files and the Paranormal", Anomalist Books (1 Sep 2009 – pg. 53) - ISBN-10: 1933665408 / ISBN-13: 978-1933665405

<sup>201</sup> "Theosophy", The Encyclopedia of Science Fiction - <http://www.sf-encyclopedia.com/entry/theosophy>

<sup>202</sup> John Algeo, "A Notable Theosophist: L. Frank Baum." American Theosophist, Vol. 74 (August–September 1986), pp. 270–3. - <http://www.theosophical.org/publications/quest-magazine/1583#>

<sup>203</sup> Mark Frost Q&A, Twin Peaks Online - <http://www.twinpeaks.org/faqfrost.htm>

**could devote volumes to describing and ‘decoding’ the astrological, alchemical, historical and political references in Lynch’s work, especially in Twin Peaks.”<sup>204</sup>**

“*Twin Peaks*” owes a massive creative debt to writers like H.P. Lovecraft, Ambrose Bierce and Robert W. Chambers - particularly the latter’s “*The King in Yellow*”. There is a theosophical bent to several of Chamber’s works – most notably “*The Moon Maker*”. Interestingly, Chambers was a direct descendant of Roger Williams, the founder of Providence, Rhode Island.<sup>205</sup> “*The King in Yellow*” has recently received renewed interest due its thematic use in the first season of HBO’s series “*True Detective*”. The influence of comic book writers (and occult magick aficionados) Alan Moore and Grant Morrison on the plot and philosophy of “*True Detective*” has been noted by fans and critics alike.<sup>206</sup> As a little aside the lead actors in the first season of “*True Detective*” were Matthew McConaughey (“*Contact*”, “*Interstellar*”) and Woody Harrelson (“*2012*”, “*The Hunger Games.*”) Harrelson has a particularly odd and rarely mentioned connection to aspects of the global agenda via his “estranged” father Charles Voyde Harrelson who was a hitman responsible for killing Federal Judge John H. Wood, Jr. Harrelson Snr was associated **“with criminals connected to intelligence agencies and the military.”**<sup>207</sup> When arrested for the murder (and during the early part of his subsequent trial), Harrelson Snr confessed to having been the “man on the grassy knoll” and responsible for assassinating John F. Kennedy. At the insistence of his attorney, he quickly retracted his claim and never spoke of it again. In 1983, JFK assassination researcher Gary Shaw (as quoted in “*Warren Commission Critics Push Cover-Up Theory*”) documented the connections: **“Charles V Harrelson - an associate of Jack Ruby and Santos Trafficante, the Mafia chieftain in Florida involved in the Castro assassination attempts - has admitted publicly that he participated in the Kennedy murder.”**<sup>208</sup>

Hardly surprisingly, the thematic and narrative synchronicities between “*True Detective*” and “*Twin Peaks*” are numerous. Both highlight the use of ritual to summon energetic manifestations and both via portals or conduits into other dimensional realms. Both use the image of a “spiral” to symbolise these vortexes. In “*Twin Peaks*”, it is revealed that the U.S. military have been studying the abrupt disappearance and reappearance (along with bizarre changes in behaviour) of people. This is seemingly blamed on “extra-terrestrials” until the military turn their attention to the woods surrounding the town of Twin Peaks. The character of Major Garland Briggs (played by the late Don S. Davis - a firm fixture of

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<sup>204</sup> Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 ((pgs. 151 – 152)

<sup>205</sup> “Robert Chambers, Novelist, Is Dead”. New York Times, 17 December, 1933 (pg. 36)

<sup>206</sup> Sam Adams, “The Comic Books Behind ‘ True Detective’”, Indiewire, Feb 21, 2014 - <http://blogs.indiewire.com/criticwire/the-comic-books-behind-true-detective>

<sup>207</sup> Jim Marrs, Crossfire: The Plot That Killed Kennedy, Carroll & Graf Publishers Inc (1 Jan. 1993) ISBN-10: 0881846481 / ISBN-13: 978-0881846485 (pg. 335)

<sup>208</sup> Gary Shaw quoted in “Warren Commission Critics Push Cover-Up Theory”, The Press Courier, Nov 7, 1983 - <https://news.google.com/newspapers?id=5vFKAAAIBAJ&sjid=FCINAAAIBAJ&pg=6854,836077&hl=en> See also: Gary Shaw, Cover-Up: The Governmental Conspiracy to Conceal the Facts About the Public Execution of John Kennedy, Thomas Investigative Pubns Inc; 2 edition (May 1992) ISBN-10: 0918487633 / ISBN-13: 978-0918487636



televisual sci-fi including “*The X Files*” and “*Stargate SG-1*”) reveals that the USAF have been intercepting trans-dimensional signals from an extra-dimensional realm. The exit portal for these signals is located in the woods. Major Briggs also reveals that the character of Windom Earl understands the nature of what is occurring in the woods. The following is from the script of the episode “*The Path to the Black Lodge*” (Ep. 27):

***“Windom Earle was the best and brightest among us. But when our attention turned from outer space to the wooded areas surrounding Twin Peaks, he became destructively obsessive. Earle acted in an overzealous and secretive manner... possessive of his assignments... and finally, violent. He was removed from the project.”*** Briggs then plays a video of Windom Earl dating from the time of the project: ***“These evil sorcerers, dugpas, they call them; cultivate evil for the sake of evil and nothing else. They express themselves in darkness for darkness, without leavening motive. This ardent purity has allowed them to access a secret place of great power, where the cultivation of evil proceeds in exponential fashion. And with it, the furtherance of Evil's resulting power. These are not fairy tales, or myths. This place of power is tangible and as such, can be found, entered, and perhaps, utilized in some fashion. The dugpas have many names for it, but chief among them is the Black Lodge.”***<sup>209</sup>

It is worth pointing out that Aleister Crowley wrote about the “**black lodge**” (and the “white lodge” for that matter) in his 1923 novel “*Moonchild*”.<sup>210</sup> Essentially, the phenomenon in “*Twin Peaks*” is a manifestation of (for want of a better term) ‘extra-dimensional’ entities, creating portals, cultivating human energy and feeding off of fear, pain and suffering. Indeed, in the show, the Dugpas (black sorcerers) call their cultivating energy harvest “Garmonbozia” – or yellow creamed corn.

## Stargate and ‘The Coming Race’

Another science fiction phenomenon that was big on using ‘portals’ (and another example influenced by Theosophy) was the very popular “*Stargate*” television franchise. “*Stargate*” was initially conceived by Roland Emmerich and Dean Devlin (of “*Independence Day*” infamy) and released as a Hollywood motion picture in October 1994. (From Wikipedia) ***“The plot centres on the premise of a “Stargate”, an ancient ring-shaped device that creates a wormhole enabling travel to a similar device elsewhere in the universe. The film's central plot explores the theory of extra-terrestrial beings having an influence upon human civilization.”***<sup>211</sup> In 1996, MGM hired Brad Wright and Jonathan Glassner to create a spin-off television series. “*Stargate SG-1*” first aired in July 1997 and ran for ten years. Further spin-offs included an animated television series “*Stargate Infinity*” (2002–2003), and two live-action serials “*Stargate Atlantis*” (2004–2009) and “*Stargate Universe*” (2009–

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<sup>209</sup> TWIN PEAKS #27 Script - <http://www.glastonberrygrove.net/texts/script27.html>

<sup>210</sup> See: <http://www.thule-italia.net/esoterismo/Aleister%20Crowley/crowley,%20Aleister%20-%20moonchild.pdf>

<sup>211</sup> [http://en.wikipedia.org/wiki/Stargate\\_\(film\)](http://en.wikipedia.org/wiki/Stargate_(film))

2011). Two direct-to-DVD movies were also produced entitled *“The Ark of Truth”* and *“Continuum”*. The *“Stargate”* franchise included extensive narrative nods to ancient civilisations (particularly during the Egyptian era), the idea that ancient alien contact created the basis of numerous mythologies and religions (Egyptian gods, Norse deities, even the Arthurian legends, etc.), the idea that lost cities and outposts of humanity (such as the fabled *“Atlantis”*) were actually ET bases and colonies, the list goes on. The franchise was also very much an *“establishment”* favourite, publicly endorsed by (including extensive production support from) NASA, US Space Command and the US Department of Defence (the USAF in particular.)

The following is taken from the TV Tropes article *“Backed by the Pentagon”*: ***“Originally the Air Force just wanted to review the scripts to Stargate SG-1, but the producers decided to ask for advisors to avoid Artistic License - Military, and actually listened to them (though a few errors still got through - Samantha's hair getting too long, Gen. Landry having his hands in his pockets, etc.). Before long, the show was using real Air Force personnel playing many of its extras, and two Chiefs of Staff appearing as themselves: Generals Michael E. Ryan and John P. Jumper. In a testament to how much the military likes the Stargate Verse, the real life NORAD has a door inside the building labelled “Stargate Command” (it’s a broom closet!) and Richard Dean Anderson was named an honorary Air Force brigadier general for his role as Jack O’Neill. In Stargate Continuum, the Navy let them film the outside and inside of a real nuclear attack submarine, in the Arctic, doing a number of through the ice-pack surfaces for it. Not to be outdone, the Air Force let them film inside real F-15’s.”***<sup>212</sup>

The Theosophical *“root races of human evolution”* featured heavily (as a story concept) in *“Stargate SG-1”*, particularly the notion of the contemporary *“Fifth Race”*. The television series featured an ancient *“high council”* of supreme beings. This alliance is sought out by the human protagonists who eventually encounter the *“alien grey”/“Asgard”* race (one such member race of this council). In an episode actually called *“The Fifth Race”*, the Asgard welcomed humanity with the words, *“you have taken the first steps toward becoming The Fifth Race.”*<sup>213</sup> The *“root races”* concept also influenced the narrative of *“The Coming Race”* (or *“Vril, the Power of the Coming Race”*), originally published anonymously in late 1871. The story depicted a subterranean world occupied by beings who seem to resemble angels and call themselves *“Vril-ya.”* The following quote is from Isegoria’s article *“Pursuit of the Almighty Vril”*: ***“The concept of Vril was given new impetus by the French author Louis Jacolliot (1837–1890), who at one time was the French Consul in Calcutta. In Les Fils de Dieu (1873) and in Les Traditions indo-européennes (1876), Jacolliot claims that he encountered Vril among the Jains in Mysore and Gujarat. The writings of these two authors, and Bulwer-Lytton's occult background, convinced some commentators that the fictionalised Vril was based on a real magical force. Helena Blavatsky, the founder of***

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<sup>212</sup> Backed by the Pentagon, TV Tropes - <http://tvtropes.org/pmwiki/pmwiki.php/Main/BackedByThePentagon>

<sup>213</sup> [http://stargate.wikia.com/wiki/The\\_Fifth\\_Race](http://stargate.wikia.com/wiki/The_Fifth_Race)

***Theosophy, endorsed this view in her book Isis Unveiled (1877) and again in The Secret Doctrine (1888).***<sup>214</sup>

These “Vril” aspects relate to the rise of Nazism in Germany during the 1930s and to some of the more unusual tales pertaining to WWII. A number of sources claim that a secret “Vril Society” existed in pre-Nazi Berlin, with connections to The Thule Society. The Thule Society was known as the organization that sponsored the Deutsche Arbeiterpartei (DAP). The latter was later reorganized, by Adolf Hitler, into the National Socialist German Workers' Party (NSDAP or Nazi Party). It is believed that many party members were Thule (even Vril) members or associates. There are theories that Hitler and his cohorts attempted to employ some form of “Vril” based technology to create “flying disc” and other elaborate technology. In some way, this notion also manifested stories of post-WWII Nazi bases in Antarctica and even on the Moon.

Strangely, Edgar Rice Burroughs (from Wikipedia) ***“satirized the Nazis by placing a fascist political faction called ‘Zanis’ on the planet Venus in Carson of Venus, published in serialized form in 1938.***<sup>215</sup> In 1947, Robert A. Heinlein published *“Rocket Ship Galileo”* - which featured Nazis colonizing the Moon after escape from their defeat on Earth. The story also features an ancient lunar civilization. Heinlein was one of three co-scripters of the 1950 movie *“Destination Moon”*, loosely based on *“Rocket Ship Galileo”*. The “Nazis on the Moon” plot device can still be seen today, in the form of the 2012 movie *“Iron Sky”*. Whether as a form of subtle discourse or mere zeitgeist, these stories have continually permeated popular fiction. Steven Spielberg, in his original *“Indiana Jones”* film series, cemented much of the contemporary cultural notion that the Nazis were obsessed with the occult and advanced technology. On many levels the notion was actually true. The purpose of the Ahnenerbe organisation was to research the archaeological and cultural history of the hypothesized Aryan race. They were obsessed with locating objects believed to have extraordinary power (such as the Holy Grail<sup>216</sup>) and extensively studied occult rituals and practices.<sup>217</sup> The Nazi Party itself was effectively a cult – the biggest giveaways being the double-lightning strike logo of the SS and the use of the Swastika (a powerful mystical and occult symbol in its own right.)

## Adam’s Ark

One of the most fondly remembered science fiction television shows to embrace the ancient alien concept was ABC’s *“Battlestar Galactica”* (1978 - 1979.) Originally entitled *“Adam’s Ark”*, *“Battlestar Galactica”* told the story of twelve colonies of “man” – a thirteenth “long-

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<sup>214</sup> “Pursuit of the Almighty Vril”, Isegoria, December 30, 2010 - <http://www.isegoria.net/2010/12/pursuit-of-the-almight-vril/>

<sup>215</sup> [http://en.wikipedia.org/wiki/Space\\_Nazis#Novels](http://en.wikipedia.org/wiki/Space_Nazis#Novels)

<sup>216</sup> “Hitler’s Search for the Holy Grail” (Secret History), Channel 4, 19 August 1999

<sup>217</sup> “The Occult History of the Third Reich”, 4-part series, The History Channel, 1991

lost tribe” left and settled on the planet Earth, and eventually established “the human race.” The colonies suffer an attack by the Cylons - robots created by an ancient reptilian race. Protected by the “Battlestar Galactica” - the survivors flee the colonies in search of Earth. The opening credits featured a narration that set the tone of the show. ***“There are those who believe...that life here began out there, far across the Universe...with tribes of humans...who may have been the forefathers of the Egyptians...or the Toltecs...or the Mayans...that they may have been the architects of the Great Pyramids...or the lost civilizations of Lemuria...or Atlantis. Some believe that there may yet be brothers of man...who even now fight to survive--somewhere beyond the heavens!”***<sup>218</sup>

In the documentary “Remembering Battlestar Galactica”, Glen A. Larson (credited as “creator/producer” of the series) recalled his perspective of the shows origins. ***“I guess I was influenced by a number of things growing up. I have Mormon origins but was always fascinated by the theory of things, for example, Greek mythology and the pyramids. I loved Von Daniken’s ‘Chariots of the Gods’. (...) It’s as if there was a greater source of knowledge. And whether it was Antarctica back down where it belonged as Atlantis or something else, it’s reasonable to believe that a planet billions of years old may have floated a civilisation or two that was very, very advanced. I once thought to myself, what if Heaven is the name of a planet? What if that’s where our greater God is that built us, such as we are?”***<sup>219</sup>

Larson often indicated that the ancient alien paradigm influenced the shows roots. It also appears that Mormon beliefs played a crucial part. One telling example is the naming of the planet of the gods (and birthplace of humanity) – “Kobol” – in the show. “Kobol” is an analogous anagram of “Kolob” – a revered star / planet described in Mormon scripture. The show’s “religious propagation via the extra-terrestrial subject” was not exclusive to “Battlestar Galactica”. In 1980, the notorious movie “Hangar 18” was released. The film incorporated specific aspects of the ET/UFO cover-up and - despite being a relatively low budget production - received support from NASA and Rockwell International.<sup>220</sup> Parts of the film were shot at Pyote Air Force Base.<sup>221</sup> The film was also one of a select few U.S. films allowed to be shown in the former Soviet Union.<sup>222</sup> Also in 1980, a television series hosted by Leonard Nimoy (entitled “In Search of...”) featured an episode about UFO cover-ups and examined charges that the U.S. Air Force was hiding alien corpses and the remains of crashed space craft in Hangar 18 at Wright-Patterson AFB in Ohio.<sup>223</sup> “Hangar 18” was

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<sup>218</sup> The abridged version can be watched here: <http://www.youtube.com/watch?v=8hrd767Xzfk>

<sup>219</sup> Remembering 'Battlestar Galactica' (2004) - <http://www.imdb.com/title/tt0488624/>

<sup>220</sup> Hangar 18 (1980) - <http://www.imdb.com/title/tt0080836/> The end credits of the film read: “The Producers wish to express their appreciation to the following persons and organisations: Aerial Phenomena Research Organisation, The Centre for UFO Research, Ground Saucer Watch, NASA, Rockwell International”

<sup>221</sup> [http://en.wikipedia.org/wiki/Pyote\\_Air\\_Force\\_Base#Current\\_status](http://en.wikipedia.org/wiki/Pyote_Air_Force_Base#Current_status)

<sup>222</sup> [http://en.wikipedia.org/wiki/Hangar\\_18\\_\(film\)#Production](http://en.wikipedia.org/wiki/Hangar_18_(film)#Production)

<sup>223</sup> “In Search of...UFO Cover-ups”, September 20, 1980, Season 5, Episode 1, Production Code: 856 - See: In Search of... (1976–1982) <http://www.imdb.com/title/tt0074007/> & [http://en.wikipedia.org/wiki/In\\_Search\\_of...\\_\(TV\\_series\)](http://en.wikipedia.org/wiki/In_Search_of..._(TV_series))

produced by Sunn (*Sun Worship maybe?*) Classic Pictures, established in Utah as a Mormon-run company who employed many Mormon writers, producers and directors. According to researcher Robbie Graham, in his 2013 article "*Hangar 18', the CIA, and the Mormon Church*", "***Sunn Classic Pictures was established as an ideological tool for the purpose of influencing public opinion on subjects of great significance to the CIA, the Military-Industrial-Complex and the Knights of Malta (i.e. UFOs and Christianity)... The film's depiction of human-looking extra-terrestrials is particularly interesting, as is the idea that these beings 'jump-started' the human race.***"<sup>224</sup>

With this in mind, I find it curious that the themes of "*Battlestar Galactica*" seem to match what Robbie Graham discusses in relation to "*Hangar 18*". This recently prompted me to revisit "*Galactica 1980*" - the short-lived "*Battlestar Galactica*" spin-off. After finally reaching Earth, several episodes involved the "Galacticans" playing "cat and mouse" with the USAF – using stealth technology to cloak their crafts. These episodes included an on-screen caption, just before the end credits, which read: "***The United States Air Force stopped investigating UFOs in 1969. After 22 years, they found no evidence of extra-terrestrial visits and no threat to national security.***" For reasons still unknown to this day, ABC maintain that (According the Battlestar Wiki website): "***(They) required a disclaimer to be shown on screen at the end of all episodes featuring the detachment.***"<sup>225</sup> (ABC = Disney and Disney have most certainly involved themselves in perception management of the ET/UFO paradigm. I will look at this subject in the next chapter.) The pilot episode of "*Galactica 1980*" also depicted a rogue Galactican scientist who travels back in time (i.e.: an extra-terrestrial humanoid from the future) to WWII Germany to give highly advanced scientific knowledge to the Nazis... this plot doesn't sound too far removed from stories told by some proponents of Theosophy and the like.

Before anybody begins to ruminate about the possible connections between Glen A. Larson and the global agenda players, it is vital that his claims that he "*created Battlestar Galactica*" be re-examined. It has long-been alleged that Larson had a penchant for taking the credit for other writers' work. The legendary science fiction writer Harlan Ellison once famously referred to Larson as "Glen A Larceny!"<sup>226</sup> Although not acknowledged by those who have "officially" documented the genesis and production of the show, a story has circulated amongst the "*Galactica*" fan community for many years that has truly divided their ranks: that the true creator of "*Battlestar Galactica*" was none other than Leslie Stevens, creator and executive producer (as well as writer/director of several episodes) of the legendary sci-fi anthology series "*The Outer Limits*". In 2011, Andrew Fullen<sup>227</sup> reposted

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<sup>224</sup> Robbie Graham, "*Hangar 18', the CIA, and the Mormon Church*" - [http://silverscreensaucers.blogspot.co.uk/2013/02/hangar-18-cia-and-mormon-church\\_3.html](http://silverscreensaucers.blogspot.co.uk/2013/02/hangar-18-cia-and-mormon-church_3.html)

<sup>225</sup> [http://en.battlestarwiki.org/wiki/Air\\_Force\\_Special\\_Detachment\\_One](http://en.battlestarwiki.org/wiki/Air_Force_Special_Detachment_One)

<sup>226</sup> [http://en.wikipedia.org/wiki/Glen\\_A.\\_Larson#Criticism](http://en.wikipedia.org/wiki/Glen_A._Larson#Criticism)

<sup>227</sup> Andrew Fullen, "Universal Studios Vs. The 1978 Battlestar Galactica Series: The Common Sense Manual", Create Space Independent Publishing Platform (March 6, 2008) ISBN-10: 1434895408 / ISBN-13: 978-1434895400 -

a web article entitled “Leslie Stevens is The Creator of Battlestar Galactica” by Susan J. Paxton.

***“Enter director Alan J. Levi. Levi is known (...) as the director of “Gun on Ice Planet Zero,” but he also directed half of the premiere after Richard Colla was let go by Larson. Levi was a good friend of the late Leslie Stevens. (...) Recently I interviewed Alan Levi. I had not planned to ask him any questions about the origins of Battlestar Galactica because he had not been involved early enough in the process to know about it. But, out of the blue, with no prompting from me whatsoever, he said, ‘Well, Leslie Stevens wrote the original script. Leslie was one of my best friends. I do know that Leslie had told me at one time way before he ever got into the script that he had this great idea for a script that he was going to take to Glen Larson and talk about.”***<sup>228</sup>

I will examine the larger agenda-related significance of Stevens and “The Outer Limits” in a later chapter of this book. Suffice to say, Stevens had extensive military-industrial-complex connections and esoteric views. In light of this revelation (and Robbie Graham’s assertion that certain depictions of the ancient ET intervention paradigm are “ideological tools” for the likes of the CIA and the military industrial complex) the true nature of “Battlestar Galactica” really needs to be re-examined in a different light. Ronald D. Moore’s remake of “Battlestar Galactica” (2003 – 2009) further contributed to the ancient ET intervention paradigm. This series posited several thousand ET “humanoids”, and “biological” Cylons settling on Earth hundreds of thousands of years in the past and breeding with the natives. This combination of “transhumanism” and the ancient ET intervention paradigm is now prevalent in contemporary sci-fi.

## Strange Occult

So far, there is one name I have left largely absent from the ancient alien intervention subject - that of infamous occultist Aleister Crowley. Crowley’s practices, his beliefs, writings and philosophies of Thelema have had a marked impact on numerous individuals across a variety of fields. There are many claims stacked against Crowley’s character and agenda connections. Crowley is often described as one of the most evil men to ever live – although these claims are mired in speculation and a degree of contradiction. Additionally, he was known to over-dramatize his own persona. I should note that I don’t wish to be misunderstood as defending the man in any way, I am simply trying to be pragmatic. For the purposes of quantifiable research, I will try to avoid the sensationalism and myth surrounding the man and concentrate on the more salient aspects (at least with regard the themes of this book) of his life.

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[http://www.amazon.com/Universal-Studios-1978-Battlestar-Galactica/dp/1434895408/ref=sr\\_1\\_3?ie=UTF8&s=books&qid=1299100512&sr=1-3](http://www.amazon.com/Universal-Studios-1978-Battlestar-Galactica/dp/1434895408/ref=sr_1_3?ie=UTF8&s=books&qid=1299100512&sr=1-3)

<sup>228</sup> Susan J. Paxton, “Leslie Stevens is The Creator of ‘Battlestar Galactica’” (Originally appeared on BattlestarFanClub.com) - <http://languatron1.blogspot.co.uk/2011/03/leslie-stevens-is-creator-of-battlestar.html>

Aleister Crowley's association with the English secret society 'The Hermetic Order of the Golden Dawn' is well-documented. The Golden Dawn, in turn, had extensive connections with The Theosophical Society and The Thule Society. He founded his own occult society, the Argentum Astrum (A.:A.), and eventually rose to become a leader of Ordo Templi Orientis (OTO.) It has been suggested that he worked for British Intelligence for many years. Although there is sizeable degree of contention about this claim, the evidence supporting the notion is highly compelling. Historian and writer/researcher Robert W. Sullivan IV (also a 32<sup>nd</sup> degree Scottish Rite freemason - Amicable Saint John's Lodge Number 25 in Baltimore, Maryland) is on record (transcribed from his September 2014 Veritas Radio interview "Cinema Symbolism: Esoteric Imagery in Popular Movies") as saying, "**Ian Fleming during WWII was in British counter intelligence, things like orchestrating false flag operations, and one of the people he oversaw... one of the persons under his command was none other than Aleister '666' Crowley - who was a double-agent also for the British Empire. Believe it or not, when Rudolf Hess flew to England on his botched peace mission, [...] when they put Hess in the Tower of London (who at the time was Hitler's deputy and Hess himself was fascinated with the occult) Aleister Crowley went to Fleming and said 'listen, let me interrogate this guy and I'll conjure some demons, practice some goetia magick in front of him and we'll scare this guy half to death' [...] Fleming loved the idea and went to Churchill with it, but it was ultimately vetoed.**"<sup>229</sup>

An interesting book on the subject of Crowley is "Secret Agent 666" by Dr. Richard B. Spence.<sup>230</sup> In his book, Spence further documents Ian Fleming's (agenda figure, British Intelligence agent, and creator of James Bond) attempt to involve Crowley in the effort to interrogate the captured Nazi Rudolf Hess.<sup>231</sup> Crowley was also close friends with British Intelligence officers George Langelaan and Dennis Wheatley. Langelaan is famous for having written the science fiction horror story "The Fly".<sup>232</sup> Wheatley, famous largely for writing adventure and occult novels (such as "The Devil Rides Out"), also wrote the science fiction novel "Black August".<sup>233</sup> One of Crowley's most-noted protégés, Harry Smith, had a profound influence upon Arthur M. Young (of the Round Table Foundation), who directly

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<sup>229</sup> Robert W. Sullivan IV, Esq., "Cinema Symbolism: Esoteric Imagery in Popular Movies", September 18, 2014 – Second part (subscribers only) at 30m 24s - <http://www.veritasradio.com/radio-s6.php/guests/2014/09sep/VS-140918-rsullivan.php>

<sup>230</sup> Richard B. Spence, "Secret Agent 666: Aleister Crowley, British Intelligence and the Occult", Feral House (June 1, 2008) ISBN-10: 1932595333 / ISBN-13: 978-1932595338 See also: <http://www.coasttocoastam.com/show/2008/06/28>

<sup>231</sup> Douglas Chapman, The Mystical James Bond - <http://www.strangemag.com/recentadditions/mysticaljamesbond.html> See also: Philip Gardiner, "The Bond Code: The Dark World of Ian Fleming and James Bond", New Page Books (21 April 2008) - ISBN-10: 1601630042 / ISBN-13: 978-1601630049

<sup>232</sup> Richard Kaczynski, "Perdurabo: The Life of Aleister Crowley", New Falcon Publications, U.S.; 1st Edition (April 2003) ISBN-10: 1561841706 / ISBN-13: 978-1561841707 (page 623, footnote 34) - citing George Langelaan, "L'agent secret, fauteur de paix", in Janus: L'Homme, son Histoire et son Avenir, number 2, pages 49-53 (1964).

<sup>233</sup> Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)" (pg. 149) See also: [https://en.wikipedia.org/wiki/Dennis\\_Wheatley](https://en.wikipedia.org/wiki/Dennis_Wheatley)

inspired Robert Temple when writing *“The Sirius Mystery”* – a book that ultimately inspired “New Age” proponents, esoteric researchers and Ufologists alike.<sup>234</sup>

Within the science fiction genre, Crowley had a huge influence. A list of his fans and protégés would be far too extensive to document, but here are a few notable examples. Graphic novel writer Alan Moore once described Crowley as *“a brilliant scholar.”*<sup>235</sup> Moore’s works include *“From Hell”*, *“Watchmen”* and *“V for Vendetta”*. As with the likes of *“The Matrix”*, *“V for Vendetta”* contains themes and messages which many alternative knowledge researchers consider relevant. Crowley’s work also influenced A.· A.· member Austin Osman Spare who pioneered much of “chaos magick” theory and practice.<sup>236</sup> H. P. Lovecraft’s work is said to have also influenced aspects of the practice. Those with an interest in Chaos Magick include: Grant Morrison (science fiction and fantasy comic book writer, playwright and occultist), William S. Burroughs (US counter-culture figure, alleged CIA asset, and quasi-science fiction author), Pat Mills (comic book writer), and Terry Pratchett (fantasy/science fiction author).<sup>237</sup> Clive Barker, the man most famous for the *“Hellraiser”* film franchise, is noted as being a passionate student of Aleister Crowley and his fellow occultist and magician William Butler Yeats. Yeats writings led Barker to *The Golden Dawn* and Crowley.<sup>238</sup> Mike Mignola (creator of the graphic novel *“Hellboy”* - adapted to a movie in 2004) envisioned his ‘Hellboy’ character as spawned by The Thule Society. The book’s character Israel Regardie was named after the real life occultist who also became Crowley’s secretary and biographer.<sup>239</sup>

Another Crowley protégé was former pulp sci-fi writer L. Ron Hubbard. Hubbard established Dianetics and the Church of Scientology. The OT-III teachings of the latter parallel some Theosophical teachings. Hubbard’s early sci-fi stories helped to inform the basis of Scientology. Numerous sci-fi luminaries were involved with Hubbard at one point or another. Aldous Huxley received “auditing” from Hubbard himself. Theodore Sturgeon and A. E. van Vogt became trained Dianetics auditors. Van Vogt temporarily abandoned writing and became head of the Los Angeles branch of the Hubbard Dianetic Research Foundation.

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<sup>234</sup> Robert K. G. Temple, *“The Sirius Mystery”*, (first published 1976) Destiny Books (October 1, 1998) ISBN-10: 089281750X / ISBN-13: 978-0892817504

<sup>235</sup> Barry Kavanagh, “The Alan Moore Interview: Aleister Crowley the man”, 17 October 2000 - <http://blather.net/articles/amoore/crowley2.html>

<sup>236</sup> George Knowles, “Austin Osman Spare (1886-1956)” - [http://www.controversial.com/Austin%20Osman%20Spare.htm#Austin Osman Spare \(1886-1956\)](http://www.controversial.com/Austin%20Osman%20Spare.htm#Austin%20Osman%20Spare%20(1886-1956)) See also: [http://en.wikipedia.org/wiki/Chaos\\_magic#Influences](http://en.wikipedia.org/wiki/Chaos_magic#Influences)

<sup>237</sup> [http://en.wikipedia.org/wiki/Chaos\\_magic#See\\_also](http://en.wikipedia.org/wiki/Chaos_magic#See_also)

<sup>238</sup> Quoted in Douglas E. Winter, *“Clive Barker: The Dark Fantastic”* (New York: HarperCollins, 2002), (pg. 58)

<sup>239</sup> Shawn Ervin-Gore, “Interview with Mike Mignola,” Dark Horse Comics.



William S. Burroughs actually became a scientologist for a short period of time.<sup>240</sup> Hubbard had friendships with authors Isaac Asimov, L. Sprague de Camp and Robert Heinlein.<sup>241</sup>

Tom Cruise literally became a poster boy for Scientology, and eventually its second-in-command (consulted on all aspects of policy and planning.)<sup>242</sup> Cruise is a big sci-fi fan and has starred in a number of genre movies - including "*Minority Report*", "*War of the Worlds*" and "*Oblivion*". The latter contained extensive narrative nods toward mind-wiped, programmed and cloned super-soldiers, as well as esoteric and masonic themes and imagery. The extra-terrestrial base in earth orbit is a huge inverted "pyramid-like" structure (tellingly named the "TET") with a red "all-seeing eye" serving as the core CPU – uncannily similar to Stanley Kubrick's "HAL" in "*2001 - A Space Odyssey*". Tom Cruise starred alongside his then wife Nicole Kidman in Stanley Kubrick's final film "*Eyes Wide Shut*" - a film firmly based on secret societies and the power of the elite. Kubrick's daughter Vivian has been a scientologist since 1999.

Other noted (current) scientologists include Kirsty Alley (who found fame in "*Star Trek II*"), Bodhi Elfman ("*Armageddon*", "*Godzilla*", "*Sliders*"), and Giovanni Ribisi ("*Avatar*", "*The X Files*".) Other former members include Jeff Conaway ("*Babylon 5*"), Jason Beghe ("*Quantum Leap*", "*The X Files*") and Neil Gaiman (who wrote, amongst other things, the novels "*The Sandman*" and "*Stardust*", episodes of "*Doctor Who*" and "*Babylon 5*", and has a very, very peculiar wife!) Finally, Will Smith (star of "*Independence Day*" and the "*Men in Black*" movies) is also believed to be a scientologist. In 2007, he donated \$122,500 to three Scientology organizations.<sup>243</sup> Following completion of the 2008 film "*Hancock*", he gave each of the crew a card entitling them to a free "personality test" at a nearby Scientology centre. In 2008, he heavily subsidised a private elementary school, New Village Academy, in Calabasas – renowned for a teaching methodology called Study Technology, developed by L. Ron Hubbard. The school was attended by Tom Cruise and Katie Holmes' daughter, Suri.<sup>244</sup> In a January 2008 New York Daily News article, entitled "*Will Smith boosting Scientology*", Will Smith is quoted as saying, "***I was introduced to it by Tom, and I'm a student of world religion. I was raised in a Baptist household. I went to a Catholic school, but the ideas of***

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<sup>240</sup> [https://en.wikipedia.org/wiki/List\\_of\\_Scientologists#Former\\_members](https://en.wikipedia.org/wiki/List_of_Scientologists#Former_members)

<sup>241</sup> Russell Miller, "Bare-faced Messiah: The True Story of L. Ron Hubbard", Penguin; New edition (8 Dec. 1988) ISBN-10: 0747403325 / ISBN-13: 978-0747403326 See also: Theodore Sturgeon; Paul Williams, "Baby Is Three: Volume VI: The Complete Stories of Theodore Sturgeon", North Atlantic Books (November 18, 1999) ISBN-10: 1556433190 / ISBN-13: 978-1556433191 (p. 414)

<sup>242</sup> Tom Leonard, "Tom Cruise 'Scientology Second-In-Command'", 06 Jan 2008 -

<http://www.telegraph.co.uk/news/worldnews/1574739/Tom-Cruise-Scientology-second-in-command.html>

<sup>243</sup> "Will Smith gives \$1.3m to charities", December 19, 2008 - <http://www.nation.com.pk/entertainment/19-Dec-2008/Will-Smith-gives-13m-to-charities>

<sup>244</sup> Suri Cruise off to Scientology school". Herald Sun (Melbourne, Australia: Nationwide News Pty Limited). April 13, 2009. (pg. 17)

***the Bible are 98% the same ideas of Scientology, 98% the same ideas of Hinduism and Buddhism.***<sup>245</sup>

## Portals to the Unknown

The most notable connection between Aleister Crowley and L. Ron Hubbard dates back to a bizarre occult ritual which involved Crowley, Hubbard, and a man by the name of Marvel “Jack” Whiteside Parsons. In the 1940s, Jack Parsons was a rocket fuel scientist and a celebrated intellect in his field – so much so that NASA even named a large crater on the far side of the Moon after him. He was the co-founder of NASA’s Jet Propulsion Laboratory (JPL).<sup>246</sup> It has been widely claimed (although a little difficult to verify with absolute certainty) that Parsons helped to design the U.S. Department of Defense headquarters: The Pentagon. (From Wikipedia’s page on The Pentagon) ***“Jack Parsons [...] contributed to the design of the Pentagon under subsequent CIA director John J. McCloy”***<sup>247</sup> Oddly, The Pentagon’s construction ground-breaking ceremony took place on September 11, 1941<sup>248</sup> – exactly 60 years later (to the day) the events of 9/11 (which involved The Pentagon) took place. Jack Parsons was also a student and practitioner of the occult and a protégé of Crowley. He was chosen (by Crowley himself) to lead the Agape Lodge of Crowley’s O.T.O. in 1942.

Parsons saw no contradiction between science and the occult.<sup>249</sup> He counted both occultists and science fiction writers amongst his friends - including Hubbard. Parsons helped to initiate Hubbard into the O.T.O. in the mid-1940s. Both became fascinated with a bizarre ritual known as “The Babalon/Babylon Working” – one which, if successfully carried out, could produce a magical child who would be a product of her environment rather than of her heredity. The ritual seemingly began in Parson’s home in January 1946, where Hubbard and Parson’s summoned “The Scarlet Woman” – a sacred figure in Thelemic religion. The two wandered off into the Mojave Desert to complete the initial ritual. Upon returning home, Parsons met a woman named Marjorie Cameron and regarded her as the Scarlet Woman and the fulfilment of the ritual. What really happened out there in the desert is anybody’s guess. There has been a wealth of speculation that far more complex and elaborate proceedings occurred. To date, I have found the most detailed information to have been gathered by Peter Levenda (in his excellent three-part *“Sinister Forces”* book

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<sup>245</sup> “Will Smith boosting Scientology”, January 8, 2008 - <http://www.nydailynews.com/entertainment/gossip/smith-boosting-scientology-article-1.342414>

<sup>246</sup> JPL: “Early History> First Rocket Test” - <http://www.jpl.nasa.gov/jplhistory/early/index.php>

<sup>247</sup> Alex Constantine, “Psychic Dictatorship in the U.S.A.”, Feral House (1 Sept. 1995) ASIN: B007BOK4TA (pg. 59)

<sup>248</sup> [https://en.wikipedia.org/wiki/The\\_Pentagon](https://en.wikipedia.org/wiki/The_Pentagon)

<sup>249</sup> George Pendle, “Jack Parsons and The Curious Tale of Rocketry in the 1930s” - <http://www.thenakedscientists.com/HTML/articles/article/georgependlecolumn1.htm/> See also: “Jack Parsons and the Curious Origins of the American Space Program” – <http://www.bibliotecapleyades.net/cienciareal/cienciareal22.htm>

series) and Michael Anthony Hoffman II (a thorough, although highly controversial, researcher.)<sup>250</sup>

The inspiration for the ritual dates back to Aleister Crowley, who partly fictionalised the Babylon Working in his 1917 book (published in 1923) *"Moonchild"*. The story involves a white witch, called Cyril Grey (a thinly veiled portrayal of Crowley himself), who attempts to raise the level of his force by impregnating a girl with the soul of an ethereal being - the Moonchild. Crowley's role in Hubbard and Parson's ritual has been portrayed by some researchers as unwittingly influential only. Indeed, from some accounts, it appears that he was somewhat disapproving. The following is taken from Merovee's 2012 article *"The Sun Moon Child, The Sun King and He-Kate"*: ***"(He) disagreed strenuously. Though he had never met him, Crowley had no love for Hubbard and considered him a con artist with plans to abscond with Parsons' money and current girlfriend."***<sup>251</sup> However, Colin Wilson's book *"Aleister Crowley: The Nature of the Beast"*, notes that Crowley's rent in London was paid for by Parsons and Hubbard.<sup>252</sup>

In 1918, Crowley allegedly conducted a series of magickal rituals called "The Amalantrah Working".<sup>253</sup> The intent was to invoke certain "intelligences" into a "physical manifestation". Crowley claimed to have successfully invoked the spirit of an "inter-dimensional" being known as LAM. Recognised occultist and student of Crowley, Michael Berlioux, claimed to have made contact with LAM in the 1960s. He described LAM as a class of entity rather than an individual being.<sup>254</sup> Many occultists concluded that Crowley's "Amalantrah Working" opened a passageway allowing LAM and other entities access into the "earth world". It appeared that the conduit was subsequently closed by Crowley. I should point out that Crowley allegedly went for a "magickal retreat" at Montauk Point on Long Island, shortly before leaving the US in 1919. Montauk Point has always been a highly sensitive military location. Some researchers claim that experiments at Montauk may have accessed portals through space and time (see: The Philadelphia Experiment.) It is claimed that Hubbard and Parson's "Moonchild" ritual (1946) irrevocably re-opened Crowley's original portal (from 1918). The diaries kept about the latter ritual show that Parsons and Hubbard were not as adept as Crowley at closing these "portals" and that said portal was far from re-sealed. In

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<sup>250</sup> Hoffman has raised some very important issues in the past (such as Babylon ritual.) Although these are important sources of research, I tend to avoid much of his other work – largely because of his more extreme views. Of course, I will leave you to make up your own minds. Here is the link to Hoffman's official website -

<http://www.revisionisthistory.org/>

<sup>251</sup> "The Sun Moon Child, The Sun King and He-Kate", Merovee (10/12/2012) -

<http://merovee.wordpress.com/2012/12/10/the-sunmoon-child-the-sun-king-and-he-kate/>

<sup>252</sup> Colin Wilson, "Aleister Crowley, The Nature of the Beast", Aeon Books Ltd (25 Nov 2005) ISBN-10: 190465827X / ISBN-13: 978-1904658276 (pgs. 147-150)

<sup>253</sup> Kenneth Grant, "The Magical Revival", S. Weiser; [1st American ed.] edition (1973) ISBN-10: 1906073031 / ISBN-13: 978-0877282174

<sup>254</sup> Daniel V. Boudillion, "Aleister Crowley's LAM & the Little Grey Men" -

<http://www.bibliotecapleyades.net/cienciareal/cienciareal07.htm>

fact, it is claimed by many in occult circles that the portal was re-opened with considerable intensity, enlarged, and ripped into a state of non-closure.

Some people (with an interest in the esoteric and occult) believe that much of the modern ET/UFO phenomenon stemmed from this one event. Although, there have been numerous occurrences that pre-date both Crowley's and Hubbard/Parson's rituals, it is curious that the two key events which shifted the ET/UFO paradigm into its current phase (the Roswell crash and Kenneth Arnold's sightings over the Cascade Mountains of Washington State on June 24, 1947) occurred barely a year after the latter ritual. Additionally, many ufologists are increasingly of the opinion that there is an inter-dimensional aspect to the whole phenomenon. It is curious that the drawings produced by Crowley of LAM (thirty years before Roswell, I might add!), show the entity to have an uncanny resemblance to the ET "Grey" creatures so often recorded in Ufology.<sup>255</sup> It does seem a little strange that over the last twenty five years or so, the "Grey" has increasingly become the so-called "truly alien" ET of choice in science fiction. Although there were prior examples, Spielberg's "CE3K" and shows like "The X Files", "Dark Skies" and "Stargate SG1", appear to have solidified the paradigm – at least from a fictional standpoint.

In his book, "*Unearthly Disclosure*", Timothy Good observes that: "***Nowadays, abductions by small bug-eyed beings – the so-called 'Greys' – have become fashionable. In many cases these stories are far more outlandish than those reported by 'contactees' yet, paradoxically, they are taken far more seriously...***"<sup>256</sup> Additionally, some individuals with a belief in the occult have commented on the possible overlap between ufology and the occult. Grady McMurdy – onetime friend of Crowley and the head of the O.T.O. between 1971 and 1985 – once said, "***There's a war in heaven. The higher intelligences, whoever they are, aren't all playing on the same team. Some of them are trying to encourage our evolution to higher levels, and some of them want to keep us stuck just where we are.***"<sup>257</sup>

His view is echoed by a number of ufologists. Is this just another coincidence? Of course, suggesting such a connection depends largely upon how much stock you are prepared to put in the credibility and success of occult practices and rituals. The same could be said of the alleged accounts of the rituals performed by Crowley, Parsons and Hubbard, although these accounts are muddied by some other factors that should be considered. Crowley was highly suspicious of Hubbard and had very little good to say about him. Hubbard eventually absconded with a sizeable amount of Parson's money and former girlfriend, Sara Northrup. Some researchers have suggested that Hubbard was employed by a government agency to debunk, discredit and derail Parsons' efforts – although this claim is highly debateable. It is curious that the FBI kept extensive files on both Parsons and Hubbard. Hubbard was also an

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<sup>255</sup> Ibid.

<sup>256</sup> Timothy Good, "*Unearthly Disclosure*", Arrow; New Ed edition (4 Oct 2001) ISBN-10: 0099406020 / ISBN-13: 978-0099406020 (pg.68)

<sup>257</sup> Aleister Crowley (1875-1947) - <http://www.mt.net/~watcher/crowleyalienlam.html>

officer in the U.S. Navy and was, according to some sources, perhaps involved with the early days of the MKUltra mind control research.<sup>258</sup> Parson also worked for Hughes Aircraft Company (obvious connections to high-level DOD and CIA there) and was even accused of giving secret technology to the Israelis.<sup>259</sup>

Throughout 1948, he was also investigated by Army Counter Intelligence Corps (allegedly due to his O.T.O. affiliations) and stripped (at least for a while) of his security clearance. At various stages, Parsons was investigated by Assistant Attorney General James McNerney. McNerney was the man who financed the start of Robert Maheu's investigative agency - Maheu being a key figure in the Howard Hughes/Richard Nixon story and an asset of the CIA and FBI. I will return to the Maheu/Hughes/Nixon angle in Chapter Six. Parsons' investigating officer for Army Counter Intelligence was one Major Sam Bruno, Chief of Security at Wright-Patterson Air Force Base. Remember that Wright-Patterson is infamous for having allegedly taken initial possession of whatever remained from the Roswell crash in 1947. It is perhaps less known that a cadre of key Nazi scientists and engineers (including Von Braun cohort Walter Dornberger) arrived in America (under the auspices of Operation Paperclip) in July 1947. Their first port of call in the U.S. was Wright-Paterson AFB!

To return to the larger context of this subject, I do accept that certain aspects of the occult are misunderstood and perhaps do play a part (in some manner) in the ET/UFO phenomenon. There is also clear evidence of occult practices and beliefs within the framework of the larger global agenda. It has long been accepted that the Jet Propulsion Laboratory at White Sands was once a hotbed of occult magick. The scientists and engineers that worked there have been ostensibly referred to as "The Babylon Bunch" - perhaps referring to the likes of Jack Parsons. The presence of these kinds of individuals (with a deep interest in the occult) working at the heart of NASA and the like, isn't hard to miss - no more obvious than in the continual use of synchro-mystic and occult-themed names and labels attached to their various projects, missions and technological hardware.

On a final note regarding Parsons, it seems that in December 1948 he metaphorically jumped into the extra-dimensional abyss by embarking on a magickal ritual to destroy his ego, pass through several complex initiations and achieve spiritual glory - a ritual known as "The Oath of the Abyss." If he failed, he would be condemned to the life of a "black brother" - one whose magick would spread nothing but evil and ruin - something he allegedly did not want. This ritual was synchronistically echoed years later with the "black lodge" of *"Twin Peaks"* and an observation made by the character of Deputy Hawk: ***"The shadow-self of the White Lodge... The legend says that every spirit must pass through there on the way to perfection. There, you will meet your own shadow self. My people call it 'The Dweller on***

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<sup>258</sup> Jan van Helsing, "Secret societies and their power in the 20th Century", Ewertverlag (1995) ISBN-10: 389478654X / ISBN-13: 978-3894786540 (Pgs. 164 - 166) See also:

[http://www.bibliotecapleyades.net/sociopolitica/secretosoc\\_20century/secretosoc\\_20century10.htm#CHAPTER%2057](http://www.bibliotecapleyades.net/sociopolitica/secretosoc_20century/secretosoc_20century10.htm#CHAPTER%2057) & <http://members.iimetro.com.au/~hubbca/scientology.htm>

<sup>259</sup> Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)" (pg. 146)

***the Threshold' ... But it is said, if you confront the Black Lodge with imperfect courage, it will utterly annihilate your soul.***<sup>260</sup>

To bring the Crowley/Hubbard/Parsons narrative to a close, it is worth noting that Crowley died on December 1, 1947 – just five months after the Roswell incident. Hubbard and Parsons eventually had a bitter parting of the ways. Parsons died under peculiar circumstances on June 17, 1952 - he “accidentally” blew himself up whilst working with powerful explosives. Some researchers have suggested that the explosion wasn’t an accident and that foul play was somehow involved.<sup>261</sup> If there is a connection between the agenda players, secret society beliefs, and the ET intervention scenario, then it is possible that this association pre-dates the “contemporary ET intervention” paradigm. In 1904, Aleister Crowley began a series of “channellings”. These communications with an entity known as “Aiwass” and (as he termed them) “the secret chiefs”<sup>262</sup>, led to his creation of the Argenteum Astrum. Interestingly, Aiwass and the ‘secret chiefs’ came to be identified as extra-terrestrial (rather than occult entities) in later years. With this in mind, it is important to ask the question: how much further back in time do these connections go? Do they date back hundreds, perhaps even thousands of years?

## **The Starchild Skull**

The ancient alien intervention paradigm is complex. Given how the subject has become so intertwined with religion, mythology, esoterica, secret society paradigms, evolution, transhumanism, ufology, etc., it is understandable that some people have dismissed the whole phenomenon as trite, mythological and lacking in evidence. Maybe that has always been the point of the subject. If there is any truth to the matter, then it would serve the agenda players for the paradigm to be as confusing, muddled and clogged with misinformation and misdirection as possible. Lynn Picknett and Clive Prince’s claims of a “Stargate Conspiracy” or Robbie Graham’s notion of the paradigm as an “ideological tool” may well be appropriate conclusions. Does this mean that we should disregard any evidence that seems to support the notion of possible ET intervention in human evolution in a more “traditional” sense? Not by a long shot. It has been suggested that misdirection / misinformation of the ancient-alien subject may have been orchestrated by actual extra-terrestrials. Some researchers have even noted how information that is conveyed/communicated by ETs in contact scenarios is sometimes vague and contradictory, indicating that they are not averse to misleading humans. If there is a deeper agenda within the agenda, then perhaps it is “their” hands at work...

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<sup>260</sup> Edenhroquelaire, “Beyond Life and Death, Part 1: Cooper’s Voyage Through the Black Lodge, and What It Means”,

<sup>261</sup> John Carter, “Sex and Rockets: The Occult World of Jack Parsons”, Feral House U.S. (6 Jan 2005) ISBN-10: 0922915970 / ISBN-13: 978-0922915972

<sup>262</sup> Michael Staley, “LAM: The Gateway” - <http://www.bibliotecapleyades.net/cienciareal/cienciareal01.htm>

Nonetheless, there remains some compelling evidence of “non-human” humanoids in Earth’s past. Although I could write pages about the significance of the incredible megalithic structures of Puma Punku, the magnificent geoglyphic Nazca Lines of the Southern Peruvian deserts, or the implications inherent to ancient texts such as the Vishnu Purana or the Dead Sea Scrolls, I have decided to close this chapter by highlighting one key piece of evidence. The “Starchild Skull” was discovered by a vacationing teenage girl in Mexico’s Copper Canyon in 1930. She took the “misshapen” skull with her when she returned home to Texas, USA, where it remained with her for the rest of her life. She passed away in the 1990s. The skull was eventually passed to Ray and Melanie Young of El Paso, Texas in 1998.

Melanie was curious about the abnormally shaped skull and eventually contacted Lloyd Pye, an author and researcher in the field of alternative knowledge with contacts among the medical profession. Pye became director of The Starchild Project and, with the assistance of both major and minor contributors, organized independent scientific testing of the skull in three countries (the US, Canada, and England). The early test results concluded that: the skull was 900 years old, it is comprised of material much thinner, lighter and stronger than human bone, it contains unusual reinforcing fibres, and that the brain was 30% larger than a normal human of its size. The following is taken from the Starchild Project article *“Fragment of the Starchild’s FOXP2 Gene is Recovered”*: ***“In 2010 the Project secured access to a highly sophisticated ancient-DNA lab capable of recovering non-human DNA. Preliminary DNA testing has found that a significant percentage of the DNA in the Skull appears to not be human; a finding that, if verified, would indicate the Skull is a new species.”***<sup>263</sup>

Further findings from the ongoing analysis were made available in 2012 and are fascinating, to say the least. The analysis, thus far, is far too complex to fully explain in a few paragraphs. For a comprehensive overview of these findings, I recommend visiting the Starchild Project website.<sup>264</sup> Additionally, DNA testing is now being undertaken on another unusual skull. The Paracas Skulls were discovered in the Pisco Province Inca Region, on the south coast of Peru. Over 300 skulls were discovered by Peruvian archaeologist Julio Tello in 1928. They are the remains of individuals with the largest elongated skulls ever found anywhere in the world.<sup>265</sup> Like Lloyd Pye’s efforts with the Starchild Skull, Brien Foerster has been a tireless researcher of the Paracas Skulls. In an interview with Foerster – *“Unravelling the Genetics of Elongated Skulls”* – he reveals new details about the ongoing genetic analysis.<sup>266</sup>

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<sup>263</sup> <http://www.starchildproject.com/>

<sup>264</sup> “Fragment of the Starchild’s FOXP2 Gene is Recovered” - <http://www.starchildproject.com/dna-testing/2012-foxp2-dna-report>

<sup>265</sup> April Holloway, “Initial DNA analysis of Paracas elongated skull released – with incredible results”, 5 February, 2014 - <http://www.ancient-origins.net/news-evolution-human-origins/initial-dna-analysis-paracas-elongated-skull-released-incredible>

<sup>266</sup> Interview with Brien Foerster -- Unravelling the Genetics of Elongated Skulls  
<http://www.youtube.com/watch?v=4Qs5QyB1bk>

On 9 December 2013, Lloyd Pye sadly passed away. I actually had the pleasure of meeting (and speaking at length with) him when he visited the UK, for a lecture tour, in 2012.<sup>267</sup> I found him to be a generous, knowledgeable, enthusiastic and dedicated researcher. His death has left a hole in alternative knowledge research that will be hard to fill. Fortunately, a number of individuals have committed themselves to Pye's studies and continue to work tirelessly to uncover the full significance and implications of both the Starchild and Paracas Skulls DNA analysis. Hopefully, one day soon, this evidence will help to redefine the currently accepted notions of humanity's place on Earth and, perhaps even, in the larger cosmic picture.

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<sup>267</sup> Lloyd Pye, "Starchild Skull - The New Evidence", "Not On The Six O'clock News" Conference, YMCA Derby, UK, 30th September, 2012 - <http://blip.tv/checktheevidence/starchild-skull-the-new-evidence-lloyd-pye-6485093>



## Chapter Five: “Cinematic Aliens”

***“The nations of the world will have to unite, for the next war will be an interplanetary war. The nations of the earth must someday make a common front against attack by people from another planet.”***

(General Douglas MacArthur, New York Times, October 9, 1955)

***“It’s really very simple. In order to hide behind the National Security Act, the United States must have an enemy.”***

(Al Martin – The Case for Sedition)

## Hollywood Agenda

Uncovering the influence that certain agenda players have had over Hollywood's output is relatively easy, given the wealth of evidence that establishes a direct connection between the industry and certain agenda "representatives". Here are a few examples: 1940 U.S. Republican Presidential candidate Wendell L. Willkie was chairman of the board of directors at 20th Century Fox Film Corporation in 1942<sup>268</sup>, William P. Rogers, Secretary of State during the Nixon administration, former U.S. President Gerald Ford, and former Secretary of State Henry Kissinger were all on the board of directors at 20th Century Fox and continued in a consultancy capacity for many years afterwards<sup>269</sup>, Kissinger was also a consultant for ABC news in 1982 and NBC in 1977<sup>270</sup>, Former U.S. Vice President Walter F. Mondale was on the board of directors at Columbia Pictures<sup>271</sup>, and Former U.S. Secretary of State Alexander M. Haig was on the board of directors of Metro Goldwyn Meyer/United Artists entertainment group.<sup>272</sup>

The findings of the Church Committee Investigation (1975-1976) revealed some details about the CIA's infamous Operation Mockingbird - which involved subversion and infiltration of the press and mainstream media. However, even these revelations were limited. ***"During the 1976 investigation of the CIA by the Senate Intelligence Committee, chaired by Senator Frank Church, the dimensions of the Agency's involvement with the press became apparent to several members of the panel, as well as to two or three investigators on the staff. But top officials of the CIA, including former directors William Colby and George Bush, persuaded the committee to restrict its inquiry into the matter and to deliberately misrepresent the actual scope of the activities in its final report."***<sup>273</sup>

Subsequent research has uncovered a number of alleged CIA agents within the upper echelons of Hollywood, including: Hollywood (and former O.S.S.) filmmaker John Ford<sup>274</sup>, Studio boss Cecil B. DeMille (Paramount Pictures)<sup>275</sup>, Darryl F. Zanuck (20th Century Fox)<sup>276</sup>,

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<sup>268</sup> Wendell L. Willkie, Encyclopedia Britannica - <http://www.britannica.com/EBchecked/topic/644513/Wendell-L-Willkie>

<sup>269</sup> 20th Century Fox, NNDB - <http://www.nndb.com/company/960/000122594/>

<sup>270</sup> Mark Hertsgaard, "The secret life of Henry Kissinger; minutes of a 1975 meeting with Lawrence Eagleburger", The Nation, October 29, 1990 - <http://www.etan.org/news/kissinger/secret.htm>

<sup>271</sup> Walter F. Mondale: An Inventory of His Political Papers and Campaign Files at the Minnesota Historical Society - [http://www.mnhs.org/library/findaids/00697\\_Political.xml](http://www.mnhs.org/library/findaids/00697_Political.xml)

<sup>272</sup> General Alexander M. Haig, Jr - Strategic Advisor - <http://www.savicorp.com/Topic/14-general-alexander-m-haig-jr-strategic-advisor.aspx>

<sup>273</sup> Carl Bernstein, "The Cia and the Media", Rolling Stone Magazine, October 20, 1977 - [http://carlberstein.com/magazine\\_cia\\_and\\_media.php](http://carlberstein.com/magazine_cia_and_media.php)

<sup>274</sup> "A Look Back ... John Ford" - <https://www.cia.gov/news-information/featured-story-archive/john-ford.html>

<sup>275</sup> Cecil B. DeMille - <http://sensesofcinema.com/2013/great-directors/cecil-b-demille/>

<sup>276</sup> Frances Stonor Saunders, "Who Paid the Piper? The CIA and the Cultural Cold War" (2000) ISBN-10: 1862073279 / ISBN-13: 978-1862073272 (pgs. 289 – 290)

Howard Hughes (boss of RKO pictures)<sup>277</sup>, and William Peter Blatty – the author and producer of “*The Exorcist*” was a former CIA operative with an extensive career in government psychological manipulation. He served as policy branch chief of the Psychological Warfare Division of the USAF. Blatty also utilised extensive subliminal filmmaking techniques in “*The Exorcist*”.<sup>278</sup> Other industry assets allegedly included Jack Warner and Walt Disney.<sup>279</sup> David L. Robb’s insightful book “*Operation Hollywood*” also reveals the long-standing association between the military Industrial complex and Hollywood, and documents a plethora of well-known movies that were heavily supported by The Pentagon.

*(From Robb’s “Operation Hollywood”) “Hollywood and The Pentagon have a long history of making movies together. It’s a tradition that stretches back to the early days of silent films and extends right up until the present day. It’s been a collaboration that works well for both sides. Hollywood producers get what they want - access to billions of dollars’ worth of military hardware and equipment - tanks, jets, fighters, nuclear submarines and aircraft carriers - and the military gets what it wants - films that portray the military in a positive light; films that help the services in their recruiting efforts. The Pentagon is not merely a passive supporter of films, however. If The Pentagon doesn’t like a script, it will usually suggest script changes that will allow the film to receive the military’s support and approval. Sometimes these proposed changes are minor, but sometimes the changes are dramatic. Sometimes they change dialogue. Sometimes they change characters. Sometimes they even change history.”*<sup>280</sup>

Following WWII, Hollywood’s science fiction output began leaning heavily toward obscure portrayals of the burgeoning UFO (and, by extension, extra-terrestrial) phenomenon. Many people claim that the early ET/UFO/Hollywood paradigm was influenced by the cultural zeitgeist of the times and nothing more. The “flying saucer” movies of the 1950s are largely consigned to history as allegorical remnants of the dawning U.S. / Soviet “Cold War” paradigm. However, this is a grossly over-simplistic interpretation of this particular science fiction sub-genre. The period saw a disproportionate number of UFO sightings across the world. Whilst many such sightings were the result of misidentifications of mundane objects or scattered observations of ultra-top secret experimental aircraft and technology; there were still a sizeable number of encounters with less tangible explanations.

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<sup>277</sup> Clyde W. Bursleson, “The Jennifer Project” College Station, Texas A&M University Press (1997) ISBN-10: 0890967644 / ISBN-13: 978-0890967645 (pg. 33)

<sup>278</sup> Steven Jacobson, “Mind Control in the United States”, Critique Publishing (Jun 1985) ISBN-10: 0911485007 / ISBN-13: 978-0911485004 (pg. 4) See also: William Peter Blatty, “Which Way to Mecca, Jack?”, Bernard Geis Associates, (1960) ASIN: B0007DKXMO

<sup>279</sup> Frances Stonor Saunders, “Who Paid the Piper? The CIA and the Cultural Cold War” (pgs. 289 – 290)

<sup>280</sup> David L. Robb, “Operation Hollywood: How the Pentagon Shapes and Censors the Movies”, Prometheus Books (April 2004) ISBN-10: 1591021820 / ISBN-13: 978-1591021827

Whatever their modus operandi may have been, the agenda players of the day felt it necessary to take the subject extremely seriously. The military industrial complex quickly “hot-footed” its way into the centre of the subject, muddling and obscuring the matter beyond all recognition. The ET/UFO subject, almost immediately, fell under the influence of the U.S. “national security” mandate, following the NSC (National Security Council – eventually National Security Agency) Act of 1947 – curiously the same year as the Roswell incident. The act of ‘47 (and, by extension, the 1986 Reagan Amendment) created a convenient carte blanche mechanism, allowing for the censorship and cover-up of anything that was deemed to be in the best interests of “national security” – something which has continued to benefit the global agenda until this day.

Pioneering researcher William Cooper (author of the seminal book *“Behold a Pale Horse”*) asserted that the NSA act was designed for the almost exclusive purpose of shutting the lid tight on the ET/UFO subject – specifically in relation to the research and development of advanced technologies that may have come from outside the Earth. This allowed for all manner of clandestine technological research (and state-sanctioned ET contact) to continue without fear of disclosure. He even believed that many of the now commonplace agencies of the Military Industrial Complex (and the spectre of the infamous U.S. “secret government”) came into being as a result of events like Roswell. ***“During these early years the United States Air Force and the Central Intelligence Agency exercised complete control over the ‘alien secret.’ In fact, the CIA was formed by Presidential Executive Order first as the Central Intelligence Group for the express purpose of dealing with the alien presence. Later the National Security Act was passed, establishing it as the Central Intelligence Agency. The National Security Council was established to oversee the intelligence community and especially the alien endeavour.”***<sup>281</sup>

Although Cooper freely acknowledged that some of his information was quite possibly channelled to him by certain agenda players as a means of “disinformation” (he was unafraid of re-evaluating his views as new evidence presented itself), there are sizeable areas of his research that remain undisputed.

Those who have researched the significance of Roswell have discussed a number of scenarios that may have occurred in the wake of the events of 1947. In his book, *“The Day after Roswell”*<sup>282</sup>, Colonel Phillip J. Corso suggested that technologies recovered from Roswell were “given” to certain companies. Don Schmitt believed that Battelle (Memorial) Institute may have been given a sample of “morphing metal” from the crash.<sup>283</sup> Interestingly, Corso served on the National Security Council during the Eisenhower

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<sup>281</sup> Milton William Cooper, *“Behold a Pale Horse”*, Windrush Publishing Services; Edition Unstated edition (6 April 1995) ISBN-10: 0929385225 / ISBN-13: 978-0929385228 (pg. 197)

<sup>282</sup> Philip J. Corso, *“The Day After Roswell”*, Pocket Books; Reprint edition (6 July 1998) ISBN-10: 067101756X / ISBN-13: 978-0671017569 See also: <http://www.bibliotecaleyades.net/sociopolitica/dayafterroswell/dayafter.htm#contents>

<sup>283</sup> Anthony Bragalia, *“Roswell, Battelle & Memory Metal: The New Revelations”*, Copyright 2010, InterAmerica, Inc. - <http://ufocon.blogspot.co.uk/2010/08/roswell-battelle-memory-metal-new.html?showComment=1281559502632>

Administration and was former chief of Foreign Technology at the Pentagon. He maintained that the ET/UFO subject in Hollywood was encouraged to acclimatise the public to the subject, whilst simultaneously fictionalising ETs/UFOs (through the lens of Hollywood entertainment). He once said (in his book *"The Day after Roswell"*): ***"We never hid the truth from anybody, we just camouflaged it. It was always there (in documents, books, TV shows and movies), people just didn't know what to look for or recognise it for what it was when they found it. And they found it over and over again."*** He called this ***"camouflage through limited disclosure."***<sup>284</sup>

In 1977, Stan Deyo<sup>285</sup> was interviewed for an Australian UFO documentary, entitled *"UFOs Are Here"*. He placed a further slant on the subject by suggesting that the science fiction genre has played a role in shadowing the research of advanced technology. In the documentary, he said ***"In '57, about March, the security curtain went down and there were, at that time, over a hundred published universities and organisations – including the Gravity Research Foundation – developing gravity, the control of it, as a power source, communication and locomotion, etc. There was no more reported news on it: to say that it was a dead end research avenue, that everybody had stopped working on it, or that it was highly successful and there had been a few breakthroughs... there was just nothing, it went quiet. Now if you go back in the period and look, you will see that for a number of years after '57 there was no mention of this sort of research in print. Behind the scenes, there was a lot of discussion and even Walt Disney... sorry, MGM Studios made the movie Forbidden Planet revealing, at that time, a lot - as though it were fiction of the technology and why it had to be covered up."***<sup>286</sup> Deyo claimed to have worked on anti-gravity and suppressed forms of energy technology for, what he referred to as, "The Global Illuminati".

Former Air Force computer operations specialist William Pawelec's testimony in 2000 (only released more recently via Dr. Steven Greer's Disclosure Project) mentions a "shadowy", but powerful, group that seemed to "step in" to various projects he was involved with. Pawelec gave an interview with Dr. Greer prior to the 2001 National Press Club Disclosure event and asked that it not be released until after his death. Pawelec passed away on May 22, 2007. Greer received permission to release his testimony in December 2010.<sup>287</sup> Pawelec's testimony is analogous with the "secret government" paradigm (discussed by William Cooper, amongst others) - an entity which has long been known of and even acknowledged by certain individuals within the upper echelons of power.

In 1987, Senator Daniel K. Inouye (D.HI.) chaired the Senate Select Committee on Secret Military Assistance to Iran and the Nicaraguan Opposition, which held public hearings on the

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<sup>284</sup> Philip J. Corso, "The Day after Roswell". See also:

<http://www.bibliotecapleyades.net/sociopolitica/dayafterroswell/dayafter06.htm>

<sup>285</sup> <http://www.standeyo.com/>

<sup>286</sup> "UFOs Are Here" - Written/Produced/Directed by Guy Baskin, Channel 9 Perth Productions, 1977 - <http://www.youtube.com/watch?v=slQ9mUyYjA>

<sup>287</sup> William Pawelec Interview - <http://www.youtube.com/watch?v=yytSNQ2ogD4>

Iran-Contra affair. Inouye described (as transcribed from the Youtube video “Senator Daniel Inouye on the shadow government”) **“A shadowy government with its own Air Force, its own Navy, its own fund raising mechanism, and the ability to pursue its own ideas of ‘national interest’, free from all checks and balances and free from the law itself.”**<sup>288</sup>

U.S. President Dwight D. Eisenhower’s exit speech (on January 17, 1961) also warned of the scope and power of the military industrial complex. **“In the councils of government, we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the military industrial complex. The potential for the disastrous rise of misplaced power exists and will persist. We must never let the weight of this combination endanger our liberties or democratic processes. We should take nothing for granted. Only an alert and knowledgeable citizenry can compel the proper meshing of the huge industrial and military machinery of defence with our peaceful methods and goals, so that security and liberty may prosper together. (...) In holding scientific research and discovery in respect, as we should, we must also be alert to the equal and opposite danger that public policy could itself become the captive of a scientific/technological elite.”**<sup>289</sup> In 1987, Bill Moyers produced a PBS documentary entitled *“The Secret Government - The Constitution in Crisis”*. He described the “national security” paradigm as **“a peace that was not peace and a war that was not war”**, with the National Security Council **“always looking for threats and ways to orchestrate society.”**<sup>290</sup>

## Screen ET’s: Friend or Foe?

The flying saucer movie “took off” from Hollywood in 1950 with the aptly named film *“The Flying Saucer”*. The genre began as a bizarre mishmash of “Cold War” allegory and military propaganda (eventually including promotion of NASA and the so-called “Space Race”), tuned perfectly to the studied social “psychology of fear” paradigm that permeated the era. As U.S. propaganda goes, the science fiction B-movies of the 1950s suited the aforementioned agenda aspects perfectly. *“The Flying Saucer”* was, in actuality, a movie about CIA and KGB agents “battling it out” over man-made saucer craft in Alaska and nothing to do with spacecraft from outside the Earth. The film also alluded to the subterfuge hidden beneath the surface “rivalry” of the Americans and the Soviets. Another notable film from 1953 was *“Invaders from Mars”*. Although extra-terrestrials did make an appearance in the latter part of the film, it is interesting that the story is largely preoccupied with sophisticated “implants” and “mind control” of the local town folk.

It wasn’t long before the concepts of extra-terrestrial life and non-terrestrial spacecraft were fully added into the mix. In my research, I have logged over one hundred Hollywood

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<sup>288</sup> Senator Daniel Inouye on the shadow government - <http://www.youtube.com/watch?v=EbFphX5zb8w>

<sup>289</sup> Eisenhower warns us of the military industrial complex - <http://www.youtube.com/watch?v=8y06NSBBRTY> & <http://coursesa.matrix.msu.edu/~hst306/documents/indust.html>

<sup>290</sup> The Secret Government: Bill Moyers (1987) - <http://www.youtube.com/watch?v=28K2CO-khdY>

movies, with an overtly hostile or malevolent portrayal of ETs and UFOs. Over a quarter of these films were produced between 1950 and 1960 alone! Almost the same amount of films have been produced with a mixed (good and bad) or ambiguous portrayal of ETs and UFOs. It is strange that this latter portrayal did not really kick-off until the mid-1970s – at least in Hollywood movies, that is. There are a few earlier exceptions though, such as *“The Day the Earth Stood Still”* in 1951 and *“Robinson Crusoe on Mars”* in 1964. There have only ever been a relative handful of films that have approached the subject in a generally positive manner, portraying largely benevolent encounters. These include the likes of *“This Island Earth”* (1955), *“2001: A Space Odyssey”* (1968), *“The Man Who Fell to Earth”* (1976), *“Starman”* (1984), *“Contact”* (1997), and *“Paul”* (2011). Steven Spielberg also weighed in with *“ET: The Extra Terrestrial”* in 1982 and *“Close Encounters of the Third Kind”* in 1977.

It could be argued that there are other films (for example: *“Batteries Not Included”*, *“Cocoon”*, *“Mac and Me”*, and the like!) that also fit the criteria of benevolent encounters. However, I would exclude these types of films given that they come equipped with a subtly embedded agenda of sorts. They are often produced by (or associated with) Disney and show clear allusions and references to the state-sponsored mind control phenomenon – in some cases including what a number of researchers refer to as “programming triggers”. For these reasons, I discount their “benevolent portrayal” of the subject, instead preferring to think of them as (if nothing else) tools of perception management. It should also be noted that the practice of state-sponsored mind control has done much to muddy the ET subject. There does appear to be a degree of evidence showing that a number of (although, I believe, not all) alien abduction accounts are programmed / embedded experiences instigated by a more terrestrial hand. Some of these scenarios are known as MILABS (Military Abduction) and have been widely researched.<sup>291</sup>

I find it curious that the abduction phenomenon is almost always portrayed as a traumatic ordeal in Hollywood films. Whilst many “real life” cases are indeed recounted as terrifying experiences, there are also a sizeable number that could be considered positive, transformative experiences that ultimately expand human consciousness. One example of this contradiction is apparent when comparing the personal account of abductee Travis Walton with the Hollywood version of his experiences in the movie *“Fire in the Sky”*. Certainly, Walton’s experiences were no proverbial ‘walk in the park’, yet they were positively tranquil compared to the horrific abduction scenes witnessed in the film. The film was written by Tracy Tormé – who maintains that changes were made at the insistence of studio executives who thought that Walton’s original account was too boring!<sup>292</sup>

Such negative Hollywood portrayals still continue to this day – more recently in the 2013 abduction film *“Dark Skies”*. It is worth asking why the film industry continues to opt for

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<sup>291</sup> An interesting book on this subject is “Milabs: Military Mind Control & Alien Abduction”, Helmut and Marion Lemmar, Illuminet Press (1999) ISBN-10: 1881532186 / ISBN-13: 978-1881532187

<sup>292</sup> Jerome Clark, “The UFO Book: Encyclopedia of the Extraterrestrial”, Cengage Gale (7 Feb. 1998) ISBN-10: 1578590299 / ISBN-13: 978-1578590292

such a negative depiction. Maybe a transformative or consciousness-expanding experience just simply doesn't make for such an exciting or thrilling movie event! However, I believe the true reason for Hollywood's portrayal has more to do with the perception management of the ET/UFO subject. Alternative knowledge researcher Andrew Johnson summed up the general tone of ET disclosure in the Western mainstream media during a 2009 New Horizons lecture, entitled "Wilbert Smith and UFO Disclosure": ***"One thread seems to be controlled by Western media and it is generally 'fear based'. Either they say the aliens are going to harm us or they give the impression 'things are going to be bad if we know about them.'"***<sup>293</sup>

## The Day the Earth Stood Still

The aforementioned ambiguous (rather than overtly benevolent or hostile) portrayal of ETs in *"The Day the Earth Stood Still"* is curious and has been studied by writer and Hollywood/ET/UFO researcher Robbie Graham. Graham is the author of the blog website "Silver Screen Saucers" – a website worth taking the time to visit. In one of his articles entitled: *"The CIA, the Movie Mogul, and 'The Day the Earth Stood Still': Evidence Mounts that Iconic 1951 movie was CIA UFO Acclimation Project"*, Graham references a telephone conversation he had (on 8th October 2008) with journalist and filmmaker Linda Moulton Howe. Howe claimed that (in the early 1980s) she was told by U.S. Air Force Intelligence officers at Kirkland Air Force Base that it was common knowledge in military circles that the film was inspired by the CIA and designed as an early government "test" to gauge ***"public reaction to such an event."***<sup>294</sup>

I have some questions about Howe's account of this information. One of her sources was Richard Doty.<sup>295</sup> Doty has been revealed as somebody who has spread a degree of disinformation about the ET/UFO subject. Robbie Graham confirms this (and that Doty was one of Howe's sources) in the comments section of a more recent article about *"The Day the Earth Stood Still"*. ***"I've no doubt that Linda was being entirely truthful in her recounting of the info relayed to her that day. However, as you rightly point out, Doty was/is a confirmed disinfo agent. But disinfo, by its very nature, does contain strong strands of truth. Would I believe anything Doty told me? Absolutely not. But the circumstantial evidence for the CIA having been involved in TDTESS is compelling enough without the Howe/Doty element, in my opinion."***<sup>296</sup> Oddly, Doty claims to have been a consultant on *"The X Files"* between 1994 and 1996. He also claims that he ghost-wrote the third season

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<sup>293</sup> Andrew Johnson, "Wilbert Smith and UFO Disclosure", recorded at New Horizons, St. Annes, October 19, 2009 - [http://www.checktheevidence.co.uk/cms/index.php?option=com\\_content&task=view&id=271&Itemid=51](http://www.checktheevidence.co.uk/cms/index.php?option=com_content&task=view&id=271&Itemid=51)

<sup>294</sup> Robbie Graham, "The CIA, the Movie Mogul, and 'The Day the Earth Stood Still': Evidence Mounts that Iconic 1951 movie was CIA UFO Acclimation Project" - <http://silverscreensaucers.blogspot.co.uk/2013/02/the-cia-movie-mogul-and-day-earth-stood.html> See also: [http://en.wikipedia.org/wiki/Linda\\_Moulton\\_Howe](http://en.wikipedia.org/wiki/Linda_Moulton_Howe)

<sup>295</sup> Richard Doty, Article 3: UFO Magazine (Feb 2006) - <http://www.serpo.org/article3.php>

<sup>296</sup> <http://silverscreensaucers.blogspot.co.uk/2013/11/the-day-earth-stood-still-or-how-cia.html>



episode *"The Blessing Way."* It is fair to say that there is enough evidence out there to indicate that Doty has greatly exaggerated his involvement in the show.<sup>297</sup>

Robbie Graham points out that Edmund H. North was a Major in the U.S. Army Signal Corp just a few months before being selected by Fox as the screenwriter of *"The Day the Earth Stood Still"*. In his career, he went on to write numerous military propaganda scripts - including *"Patton"* and *"Sink the Bismarck"*.<sup>298</sup> North was personally selected by the then head of 20th Century Fox, Darryl F. Zanuck. Zanuck worked for the military to produce U.S. Army training films (specifically the Army Signal Corps documentary unit) in 1942.<sup>299</sup> It appears that he was on the CIA's payroll as part of Operation Mockingbird. Whilst producing *"The Day the Earth Stood Still"*, he was a board member of the National Committee for Free Europe (NCFE - established by the CIA in 1949) alongside future CIA Director Allen Dulles, future U.S. President Dwight D. Eisenhower, and (NCFE President) General Charles Douglas Jackson - once Deputy Chief of the Psychological Warfare Division of the Supreme Headquarters Allied Expeditionary Force (SHAEF) during WWII. Jackson would go on to be special advisor on Psychological Warfare to President Eisenhower.<sup>300</sup> Zanuck once said (quoted in Tony Shaw's *"Hollywood's Cold War"*): ***"If you have something worthwhile to say, dress it up in the glittering robes of entertainment and you will find a ready market... without entertainment, no propaganda film is worth a dime."***<sup>301</sup>

Curiously, the director of *"The Day the Earth Stood Still"* was Robert Wise. Wise became director of suspense and the fantastic for RKO genre producer Val Lewton. He eventually made his Hollywood breakthrough as a film editor at RKO – he edited *"Citizen Kane"* for Orson Welles in 1939.<sup>302</sup> His tenure would have placed him in direct contact with Welles - whilst the latter was involved with *"The War of the Worlds"* psyop. With this odd coincidence in mind, we should consider the possibility that the film was also a part of a much broader agenda framework. Wise and Welles had a legendary "falling out" over Wise's editing of several of Welles' films – most notably *"The Magnificent Ambersons."* Welles was asked to narrate the teaser trailer for *"Star Trek: The Motion Picture"* and

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<sup>297</sup> See: Christopher Knowles, "Did You Hear? UFOlogy is dying. Again." - <http://secretsun.blogspot.co.uk/2014/08/did-you-hear-ufology-is-dying-again.html> & Alejandro Rojas, "Ex-Air Force Law Enforcement Agent Says He Hoaxed Major UFO Mythologies", 05/13/2014 - [http://www.huffingtonpost.com/alejandro-rojas/exair-force-law-enforceme\\_b\\_5312650.html](http://www.huffingtonpost.com/alejandro-rojas/exair-force-law-enforceme_b_5312650.html)

<sup>298</sup> Peter B. Flint, "Edmund H. North, 79, a Writer; He Shared an Oscar for 'Patton'", The New York Times, Obituaries, 31 Aug., 1990, accessed on 4th June, 2012 at: <http://www.nytimes.com/1990/08/31/obituaries/edmund-h-north-79-a-writer-he-shared-an-oscar-for-patton.html>

<sup>299</sup> Tony Shaw, "Hollywood's Cold War", Edinburgh University Press (2007) ISBN-10: 0748625240 / ISBN-13: 978-0748625246 (pg. 115)

<sup>300</sup> Frances Stonor Saunders, "Who Paid the Piper? The CIA and the Cultural Cold War" (2000, pgs. 146 – 147)

<sup>301</sup> Tony Shaw, "Hollywood's Cold War" (pg. 9)

<sup>302</sup> David Alexander, "Star Trek Creator" (pg. 446)

famously objected strongly when asked to cite the name of the director in the narration – none other than Robert Wise!<sup>303</sup>

One of the individuals who allegedly “originated” the idea for *“The Day the Earth Stood Still”*, Julian Blaustein, was a staff producer for 20th Century Fox. Blaustein once said (quoted in the December 2008, Issue 176 of SFX Magazine), ***“People don’t buy tickets to listen to lectures. You defeat yourself if you try to say something in purely political orientated statements. It becomes a bore. The main idea in that story that was appealing was that peace in the universe had been achieved by sacrificing some sovereignty to a central agency, but irrevocably. So the United Nations, for us, became the focal point of the way to go to world peace. Give the UN full authority to step in, to put down violence wherever they saw it... to give up sovereignty is something that’s very hard to ask heavily nationalistic entities to do. But it was an idea that was very appealing.”***<sup>304</sup> As with Zanuck, Blaustein also produced training films for the U.S. Army Signal Corps in Astoria, New York during WWII.<sup>305</sup>

Before I move on, I should mention that it appears that at least two films with a connection to Robert Wise – *“Bombardier”* (edited by Wise and released in 1943) and *“Run Silent, Run Deep”* (directed by Wise, released in 1957) – have been evidentially revealed as having received the support of the U.S. Department of Defence.<sup>306</sup> Even more oddly, when Wise was asked by fellow film director Nicholas Meyer about his involvement with “military” films (when both provided a joint commentary for the DVD release of *“The Day the Earth Stood Still”*), Wise said, ***“I’d been an anti-militarist all my life.”***<sup>307</sup>

On the subject of military involvement with the perception management of Hollywood ET films, I must mention a Freedom of Information Act (FOIA) request made by one Dr. Stephen Underhill. Underhill posted his response letter (from the Office of the Secretary of Defence and Joint Staff FOIA Request Service Center – dated January 4, 2013) on the internet with a list of films that have now been confirmed as having received support from The Pentagon. The list includes the science fiction and fantasy movies: *“Contact”*, *“Armageddon”*, *“Sphere”*, *“I Am Legend”*, *“Deep Impact”*, *“Apollo 13”*, *“Day After Tomorrow”*, *“Invaders from Mars”*, *“Star Trek IV”*, *“Indiana Jones and the Last Crusade”*, *“Jurassic Park III”*, *“The Rocketeer”*, *“Mac and Me”*, *“Battleship”*, *“Battle: Los Angeles”*, as well as the *“Transformers”* and *“Iron Man”* movies series. [Author’s Notes: I must point out that pretty much all of Disney’s *Marvel films* – which includes the *Iron Man* series - have now been documented as being

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<sup>303</sup> Matt Singer, “Orson Welles Hated Saying Robert Wise’s Name in the ‘Star Trek: The Motion Picture’ Teaser”, June 13th, 2011 - <http://www.ifc.com/fix/2011/06/orson-welles-star-trek-teaser>

<sup>304</sup> SFX Magazine # 176 December 2008  
<http://select.nytimes.com/gst/abstract.html?res=F50A12F9345D1A728DDDA10A94DA405B808AF1D3>

<sup>305</sup> [http://en.wikipedia.org/wiki/Julian\\_Blaustein](http://en.wikipedia.org/wiki/Julian_Blaustein)

<sup>306</sup> Stephen Underhill, “Complete List of Commercial Films Produced with Assistance from the Pentagon” - [http://www.academia.edu/4460251/Complete\\_List\\_of\\_Commercial\\_Films\\_Produced\\_with\\_Assistance\\_from\\_the\\_Pentagon](http://www.academia.edu/4460251/Complete_List_of_Commercial_Films_Produced_with_Assistance_from_the_Pentagon)

<sup>307</sup> *The Day the Earth Stood Still* [DVD] [1951] ASIN: B0007P8KVY

production supported by the US Department of Defence. Some of these films have also received support from other Western military institutions and intelligence organisations.] The remake of “*The Day the Earth Stood Still*” is also listed in Dr. Underhill’s documentation.<sup>308</sup>

## The CIA and the “Encounter” Movie

The CIA’s involvement in early debunking of the ET/UFO subject has been extensively documented. Admiral Roscoe Henry Hillenkoetter - the first head of the CIA – wrote to the U.S. congress seemingly pushing for disclosure. The letter was quoted in The New York Times (Feb. 28, 1960, NY Times, 'Air Force Order on 'Saucers' Cited'.) Hillenkoetter revealed: **“Through official secrecy and ridicule, many citizens are led to believe the unknown flying objects are nonsense... to hide the facts, the Air Force has silenced its personnel.”**<sup>309</sup> The question of whether or not the CIA used 1950s science fiction - for the purposes of debunking and spreading disinformation – became particularly salient in light of “*The Durant Report*”. More commonly known as “*The Robertson Panel*”, this “study” was convened by the CIA to discuss the problem of “widespread reports of UFO sightings” and their place within the context of “national security”. The panel met between January 14th and 17th, 1953. It is now known that the findings of the panel were an exercise in ET/UFO debunking. Those involved, perhaps, reveal the true interests of the panel. H. Marshall Chadwell (CIA Director of Scientific Intelligence) and H. P. Robertson, a noted physicist (and expert in “weapons systems”) from the California Institute of Technology, put together a panel of “**non-military scientists**”. Members included Dr. Samuel Goudsmit (Brookhaven National Laboratories), Dr. Thornton Page (Office of Research Operations, Johns Hopkins University) and Dr. Lloyd V. Berkner (Associated Universities, Inc.).

One member of the panel was long-time DOD associate and UFO debunker Dr. J. Allen Hynek. Hynek was part of the notorious Project Bluebook, which did much to muddle certain seemingly legitimate ET/UFO accounts. Later in his life, he became something of a proponent of legitimate ET/UFO research and even served as a scientific advisor to Steven Spielberg on his classic ET/UFO encounter movie, “*Close Encounters of the Third Kind*”. He also had a small cameo appearance in the climax of the movie. On November 10, 2003, Bud Hopkins was interviewed on the Rense Radio Show and recounted a story told to him by Dr Hynek. Whilst visiting Washington in the 1970s, Hynek had an appointment with Donald Rumsfeld. He actually knew Rumsfeld. This is how Hopkins recounts Hynek’s description of the events (Taken from Grant Cameron’s *Presidential UFO* article “*Donald Rumsfeld and the ‘Need to Know’*”): **“He said that they chatted about this and that in Rumsfeld’s office and**

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<sup>308</sup> Stephen Underhill, “Complete List of Commercial Films Produced with Assistance from the Pentagon” - [http://www.academia.edu/4460251/Complete\\_List\\_of\\_Commercial\\_Films\\_Produced\\_with\\_Assistance\\_from\\_the\\_Pentagon](http://www.academia.edu/4460251/Complete_List_of_Commercial_Films_Produced_with_Assistance_from_the_Pentagon)

<sup>309</sup> “CIA Chief Roscoe Hillenkoetter on UFO Cover-up in NY Times”, NY Times, Feb. 28, 1960 - <http://www.wanttoknow.info/600228nytimes> & <http://select.nytimes.com/gst/abstract.html?res=F50A12F9345D1A728DDDA10A94DA405B808AF1D3>

*then he said, 'I turned to him and I said, Don I have to ask you something. I have been in this for years looking at the UFO phenomena. I feel like at this point in my life I am in a position of 'need to know' what you know or what some agency might know that I don't know. I have a 'need to know' I feel.' He said that Rumsfeld stood up and pointed a finger at him and said, 'You have no 'need to know' and then sat down again. That was the end of it.'* Hynek apparently added, *"I find it very interesting that the scientific consultant on UFO phenomena – after his tenure was told this by the Secretary of Defence."*<sup>310</sup>

The Robertson Panel concluded that *"the national security agencies take immediate steps to strip the UFOs of the special status they have been given and the aura of mystery they have unfortunately acquired."* This included debunking ET/UFO reports and instituting a policy of *"education to reassure the public"* of the *"lack of evidence"* behind UFOs. Dr. Hadley Cantril (heavily associated with Orson Welles *"War of the Worlds"* psyop) is cited in the report as someone whose work in the field of perception management could greatly benefit this proposed *"education"*.<sup>311</sup> The panel also suggested using the mainstream media to get the message across. The findings of the panel had an evidentially documented influence over at least one piece of UFO debunking media output – the 1966 programme, *"UFO: Friend, Foe, or Fantasy"*, hosted by Walter Cronkite. In a letter from Dr Thornton Page to Robertson Panel Secretary Frederick C. Durant, he said that he had *"helped organise the CBS TV show around the Robertson Panel's conclusions."*<sup>312</sup> Amongst the panel's various media propaganda suggestions was the idea of involving the Disney Corporation to get the message across. It seems that somebody within the global agenda hierarchy liked this idea so much that it was actually put into practice.

## Disney Disks

Disney animator Ward Kimball (creator of Jiminy Cricket, The Cheshire Cat, The Mad Hatter, and the redesign of Mickey Mouse in 1938) spoke at a U.S. MUFON conference in 1979. He claimed that, during the 1950s, the U.S. Air Force approached Walt Disney - requesting his co-operation on a documentary about UFOs to help acclimatise America to the reality of the phenomenon. This account was related by noted researcher Stanton Friedman. The USAF was allegedly to provide Disney with *"real UFO footage"*. The deal was accepted and work began immediately.<sup>313</sup> After several months, the USAF withdrew its support, renegeing on the offer of "real footage", and the documentary was cancelled. Kimball allegedly challenged the USAF liaison. Researcher Grant Cameron documents all of this in his

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<sup>310</sup> Donald Rumsfeld and the "Need to Know" – [http://www.presidentialufo.com/old\\_site/donald\\_rumsfeld.htm](http://www.presidentialufo.com/old_site/donald_rumsfeld.htm)

<sup>311</sup> Report of Scientific Advisory Panel on Unidentified Flying Objects Convened by Office of Scientific Intelligence, CIA, January 14-18, 1953

<sup>312</sup> [http://en.wikipedia.org/wiki/Robertson\\_Panel#Effects\\_of\\_the\\_Robertson\\_Panel\\_report](http://en.wikipedia.org/wiki/Robertson_Panel#Effects_of_the_Robertson_Panel_report) See also: [http://www.cufon.org/cufon/tp\\_corres.htm](http://www.cufon.org/cufon/tp_corres.htm)

<sup>313</sup> [http://history.msfc.nasa.gov/vonbraun/disney\\_article.html](http://history.msfc.nasa.gov/vonbraun/disney_article.html) See also: Grant Cameron, "The Disney UFO Connection", Thursday, 06 August 2009 - <http://www.presidentialufo.com/disney-ufo-connection/151-the-disney-ufo-connection>

excellent article *"The Disney UFO Connection."* In the article, Cameron quotes the Colonel as telling Kimball: **"There was indeed plenty of UFO footage, but that neither (he), nor anyone else was going to get access to it."** Cameron also added an interesting CIA-spin on this case, saying **"The discussions between the CIA people and Disney may actually have taken place, because in August 1955, Frederick C. Durant III, who was a member of the Robertson CIA panel, showed Kimball's documentary "Man in Space" during the Sixth Congress of the International Astronomical Federation in Copenhagen."**<sup>314</sup>

In a similar fashion to the Ward Kimball case, documentary film producers Robert Emenegger and Allan Sandler were also approached by the military with an offer of seemingly legitimate footage in 1972-73. The proviso was that they would agree to join a special "UFO" film project. The offer was likewise withdrawn. Ultimately, the film they produced – *"UFOS, Past, Present, and Future"* – resorted to **"standard animation, background film taken at Holloman, and elaborate drawings of the so-called aliens"** to tell the story.<sup>315</sup> The film's narrator was Rod Serling, creator of the science fiction anthology series *"The Twilight Zone"*.

Disney has continued to have some inexplicable "encounters" with the ET/UFO subject over the years. Amongst the most unusual is a documentary film entitled *"Alien Encounters from New Tomorrowland"*. The one-hour "special" was broadcast in 1995 to seemingly promote a new ride that was being opened at Disney World, Florida. However, the special was aired with no advance notice, on stations in only 5 U.S. cities. *"Alien Encounters"* made the bizarre assertion (bizarre at least for Disney) that extra-terrestrial life was real, that visitation to the Earth was commonplace and disclosure was imminent. Narration of the film was presented in a matter of fact manner by actor Robert Urich and introduced with an on-screen appearance by Disney's then-CEO Michael Eisner – who said: **"Hello, I'm Michael Eisner, head of the Walt Disney Company. At a top secret military installation somewhere in the United States, there are those who believe that the government is hiding the remains of an alien spacecraft that mysteriously crashed to earth. With more and more scientific evidence of alien encounters and UFO sightings, the idea of creatures from another planet might not be as far-fetched as we once thought. In fact, one of you out there could have the next alien encounter."**<sup>316</sup>

The special went on to examine a number of issues at the heart of the subject, even going so far as mentioning the once classified investigative committee known as Majestic Twelve – a group close to the centre of the early ET/UFO cover-up, organized by U.S. President Truman. The lack of advertising and limited broadcast of the special is strange, given that the writer, producer and director was none other than Andy Thomas – he was head of

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<sup>314</sup> Ibid.

<sup>315</sup> Grant Cameron, "Disclosure Pattern 1972-75", Wednesday, 12 August 2009 - <http://www.presidentialufo.com/ufo-disclosure/197-disclosure-pattern-1972-75>

<sup>316</sup> 'Alien Encounters' - <http://www.youtube.com/watch?v=w8CRyJ4Vo0I>

“special marketing” for Steven Spielberg in the lead up to *“Close Encounters of the Third Kind”* (CE3K). CE3K’s promotional campaign blitz seeded various ideas and vocabulary (associated with Ufology) into the public consciousness. In fact, it was considered to have been one of the most effective publicity campaigns in Hollywood history. Was the ineffectual publicity for the *“Alien Encounters”* special a mere oversight, or was a low publicity profile maintained for a specific reason?<sup>317</sup>

Some people have suggested that this change in tack (on the part of Disney) may have had something to do with a growing rift that was appearing between Disney and their long-time associates, NASA. It is curious that the controversial “Martian Meteorites” were mentioned in the special. However, as I understand it, the rift that developed between NASA and Disney did not really occur until after the release of *“Mission to Mars”* in 1999 – in fact, some researchers have suggested that the latter film somehow created the rift.<sup>318</sup> *“Mission to Mars”* is a curious film. It does seem strange that NASA has seemingly always gone out of its way to publicly ridicule and dismiss those who have discussed the Cydonian “Face on Mars” (or any indications of structured artefacts that may point to the possibility of past life on Mars), yet they have continued to endorse films that use such themes as central plot devices. It was also NASA and Stanford Research Institute that supported Richard Hoagland’s research into the Cydonian face, which helped to create widespread awareness of the anomaly in the first place!<sup>319</sup> Maybe NASA’s original vision for *“Mission to Mars”* was vastly different than Disney’s final version. I suspect that the true nature of what was occurring was far more convoluted than any of us realise and ultimately had very little to do with the content or tone of the film. That is just speculation on my part though!

Another curious case involved the production of Disney’s 2009 remake of *“Race to Witch Mountain”*. This, again, returns to the idea of CIA involvement with Disney’s portrayal of ET encounters. Following production of the film, director and writer Andy Fickman revealed (in an interview with Premiere Magazine) that a CIA agent was on staff throughout production of the whole film – in spite of the fact that the CIA wasn’t even portrayed in the film! This begs the question of what vested interests the agency had in this particular production. The CIA liaison was allegedly an active Colonel, who advised the production team on UFO content, satellite imagery, and so on. Apparently, all of the on-camera alien language that was used in the film was provided by the CIA representative. He also allegedly supplied mathematical equations, alien symbols, etc. As a result of this “collaboration”, Fickman was awarded a visit to NORAD’s Cheyenne Mountain complex – accompanied by his CIA contact. Fickman claims that he quizzed senior officials at NORAD about the Stevenville, Texas UFO sightings in 2008 and was given a “non-denial” denial from them. Fickman has refused to

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<sup>317</sup> Robbie Graham, ‘Close Encounters of the Mythic Kind’ - <http://silverscreensaucers.blogspot.co.uk/2013/12/close-encounters-of-mythic-kind.html>

<sup>318</sup> Richard Hoagland, ‘Disney Turns On NASA’ - <http://www.enterprisemission.com/m2m2.html> See also: Richard C. Hoagland, “The Monuments of Mars: A City on the Edge of Forever”, Frog Books; 4th revised edition (October 1, 1996) ISBN-10: 1883319307 / ISBN-13: 978-1883319304

<sup>319</sup> Richard C. Hoagland, “The Monuments of Mars: A City on the Edge of Forever” (pg. 472)

name the CIA representative. The CIA has actually denied that they were ever involved in the production, raising the question of whether the representative really was who he said he was. Fickman maintains that he must have been CIA – given what he knew and the level of access he was granted for the film.<sup>320</sup> In a 2007 college lecture in Virginia, former Associate General Counsel to the CIA, Paul Kelbaugh, explained that the CIA have placed agents on certain film productions (under the guise of a consultant) purely for the purpose of spreading misinformation and misdirecting filmmakers.<sup>321</sup> Fickman was born and raised in Roswell, New Mexico and has had an intense interest in Ufology all his life. Finally, I should note that *“Race to Witch Mountain”* (2009), *“Escape to Witch Mountain”* (1975) and *“Return from Witch Mountain”* (1978) all include narrative themes, triggers and symbolism which relates directly to trauma-based mind control programming. This should come as no surprise given the extensive research showing the CIA’s involvement (and Disney’s seeming involvement) in the practice.

## The Spielberg Paradigm

In 1977, Steven Spielberg released his ET encounter masterpiece *“Close Encounters of the Third Kind”* (CE3K). The film ruffled the feathers of the establishment for a number of reasons. Firstly, Spielberg was considered something of a “wild card” in the Hollywood film industry. He was (at least at the time) considered to be an “anti-establishment” film director, who was scorned by many “insiders” for his unorthodox film production methods. At the time, he also had a “pro-ET/UFO” stance. In the documentary: *“UFOs Are Here”*, Spielberg was interviewed during the lead up to the release of *“CE3K”*. He said: ***“I wouldn’t put it past this government that a cosmic Watergate has been underway for the last 25 years. At the same time... from the government’s point of view, we’re still growing up and eventually they might wanna tell us something about what they’ve discovered over the decades.”***<sup>322</sup>

The lead actor in *“CE3K”* (and a favourite of Spielberg) is Richard Dreyfuss. Historian, writer/researcher and 32<sup>nd</sup> degree freemason Robert W. Sullivan IV has confirmed that Dreyfuss has recently revealed himself to be a freemason. The following is transcribed from Sullivan’s September 2014 Veritas Radio interview entitled *“Cinema Symbolism: Esoteric Imagery in Popular Movies”*: ***“The guy they hype in the magazines right now... the big Hollywood star who is the freemason that you see all over the place in the masonic Scottish rite magazines is Richard Dreyfuss. Erm... he is the guy who seems to be... I seem***

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<sup>320</sup> Olivia Putnal, ‘Interview: Race to Witch Mountain Director’, Premiere.com, Sept. 3, 2009 - <http://www.premiere.com/Feature/Interview-Race-to-Witch-Mountain-Director>

<sup>321</sup> Matthew Alford and Robbie Graham, “Lights, Camera... Covert Action: The Deep Politics of Hollywood”, Global Research, February 2009 - <http://www.globalresearch.ca/lights-camera-covert-action-the-deep-politics-of-hollywood/11921>

<sup>322</sup> “UFOs Are Here” - Written/Produced/Directed by Guy Baskin, Channel 9 Perth Productions, 1977 - <http://www.youtube.com/watch?v=slQ9mUyYjA>

**to be reading more about him than a lot of other guys.”<sup>323</sup> Apparently, “On June 10, 2011, Richard Dreyfuss was made a Master Mason “at sight” by the Grand Master of Masons of the District of Columbia at the Washington DC Scottish Rite building, as well as a 32nd Degree Scottish Rite Mason.”<sup>324</sup>**

In “CE3K”, Dreyfuss plays Roy Neary - an ordinary working-class man who has a late-night encounter with a craft from another world. Neary’s encounter leads to knowledge being implanted in his mind. This knowledge leads him to a location where the ETs ultimately make full and open contact with mankind. Despite the positive message of the film, the story also includes a subplot involving the federal government (in co-operation with the military) going to extraordinary lengths to deny, debunk and cover-up (often using intimidation, fear and outright lies) the evidence of these ETs from the general populace, in order to control the eventual contact. Spielberg sought support from the USAF for the production of “CE3K”, but was turned down on the grounds that **“the military did not support the existence of UFOs.”** In a letter to Columbia Pictures (dated 1976), Major Sidney Shaw of the National Guard Bureau of Washington D.C. replied (*taken from Gail Heathwood’s “Steven Spielberg”, Cinema Papers, 1978*): **“We have reviewed the script and believe it would be inappropriate for the Air Force or National Guard Bureau to support the production. In 1969, the USAF completed a study which concluded that there is no evidence concerning the existence of UFOs. We have not been involved in UFOs since that study other than answering queries about the study. The proposed film leaves the distinct impression that UFOs, in fact, do exist. It also involves the government and military in a big cover-up of the existence of UFOs. These two points are counter to Air Force and Department of Defence policy and make support to the production inappropriate.”<sup>325</sup>**

This position remained the same for many years in relation to certain ET/UFO film projects, particularly if the military was portrayed negatively or involved in a “cover-up” plot. In 1995, Dean Devlin was desperate to secure military assistance for his ET invasion film, “Independence Day”. A DOD internal memo, documented in David L. Robb’s “Operation Hollywood”, revealed their attitude: **“The plot is the same tired story of nasty aliens ruthlessly brushing aside the pathetically desperate, inappropriate and completely futile attempts by the military to counter-attack.”<sup>326</sup>** The DOD requested huge changes to the script, which Devlin was fully prepared to accommodate. Ironically, these initial changes were centred on creating a positive portrayal of the military (and giving most of the

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<sup>323</sup> Robert W. Sullivan IV, Esq., “Cinema Symbolism: Esoteric Imagery in Popular Movies”, September 18, 2014 - <http://www.veritasradio.com/radio-s6.php/guests/2014/09sep/VS-140918-rsullivan.php> See also: September-October 2011, Richard Dreyfuss, 32” - <https://scottishrite.org/about/media-publications/journal/article/to-the-soldiers-of-the-light/> & (Photo of his initiation) [https://scottishrite.org/wp-content/uploads/2011/08/Dreyfuss\\_Trio.jpg](https://scottishrite.org/wp-content/uploads/2011/08/Dreyfuss_Trio.jpg)

<sup>324</sup> Brother Richard Dreyfuss, Flumen Luminis, River of Light - Freemasonry, Pays-de-Gex & Geneva - <http://www.fl47.eu/tag/richard-dreyfuss-freemason/>

<sup>325</sup> Gail Heathwood, “Steven Spielberg,” Cinema Papers (April/June 1978), 320. Requests to NASA, the Pentagon and Spielberg for a copy of the letter have proved unsuccessful. See Also: <http://www.49thparallel.bham.ac.uk/back/issue25/Graham-and-Alford.pdf>

<sup>326</sup> David L. Robb, “Operation Hollywood” (pgs. 67-70)



characters a positive military background) rather than the main theme of the film – the existence of ETs. However, one aspect of the script did relate to the subject – the involvement of the military in covering up the Roswell incident and the existence of Area 51. Devlin was even prepared to alter this. According to David L. Robb's *"Operation Hollywood"*, Devlin told Phil Strub, the head of the Pentagon's Film Liaison Office, **"We've removed the 'Roswell Incident' and 'Area 51' from the domain of the military. Both incidents, now in the script, are part of a fictional government agency called the National Information Agency."**<sup>327</sup> Bizarrely, despite all the alterations, the Pentagon still refused any assistance and Devlin removed the majority of the changes to the film's script.

Spielberg's experience with the military did not stop him attempting to secure assistance from the establishment. He approached NASA and asked for their involvement in *"CE3K"*. They replied with a 20 page letter asking him not to make the film at all, because they were worried the film would incite hysteria. Spielberg believed (quote from Gail Heathwood's 'Steven Spielberg', Cinema Papers, 1978): **"If NASA took the time to write me a 20-page letter, then I know there must be something happening [...] when they read the script they got very angry and felt that it was a film that would be dangerous. I felt they mainly wrote the letter because Jaws convinced so many people around the world that there were sharks in toilets and bathtubs, not just in the oceans and rivers. They were afraid the same kind of epidemic would happen with UFOs"**<sup>328</sup> One final curious note about *"CE3K"* pertains to a rumour that persisted throughout production of the film. According to the film's actor Bob Balaban, in his 1998 book *"Close Encounters of the Third Kind Diary"*, the rumour was **"that the film is part of a necessary training that the human race must go through in order to accept an actual landing, and is being secretly sponsored by a government UFO agency."**<sup>329</sup> Researcher Robbie Graham asked the film's production designer Joe Alves about this rumour. Apparently he replied **"there were a lot of rumours"** then changed the subject.<sup>330</sup>

In 1982, Spielberg further cemented his interest in the possibility of ET life by releasing *"ET: The Extra Terrestrial"* – a story about contact between a stranded extra-terrestrial botanist and a young boy called Elliot. Spielberg once stated that he had written the fictional story based upon various ET/UFO accounts that had been told over the years. In esoteric research, much has also been written about the subtle thematic similarities between the film and the "Christ" narrative of The Bible. The film was a massive hit across the world, even being specially screened at The White House on June 27th, 1982, for US President Ronald Reagan – with Spielberg himself in attendance. Other distinguished guests included

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<sup>327</sup> Ibid.

<sup>328</sup> Gail Heathwood, 'Steven Spielberg', Cinema Papers, April – June, 1978. "Our requests to NASA and to Spielberg for a copy of the 20 page letter have been unsuccessful. Spielberg's publicist Marvin Levy assured the authors on two separate occasions that he would pursue Spielberg on the matter but has since become unresponsive."

<sup>329</sup> Bob Balaban, "Close Encounters of the Third Kind Diary", Paradise Press Inc., 1998, pg. 110

<sup>330</sup> Robbie Graham, "Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movies", White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 116)

Supreme Court Justice Sandra Day O'Connor. Hollywood television producer Jamie Shandera was involved in a Japanese documentary about Spielberg, following the release of "ET". During filming, Shandera was told a curious story by Spielberg. Apparently, after screening the film at The White House, President Reagan leaned over and quietly commented (as quoted in Grant Cameron's article "A Young Steven Spielberg Meets the President"): **"You know, there aren't six people in this room who know how true this really is."**<sup>331</sup> It is known that Reagan had a fascination with UFOs and ET life, even having witnessed UFOs himself. He also incorporated the notion of extra-terrestrial life into many key speeches throughout his political career. Reagan even brought up the subject in relation to discussions he had with Soviet Premier Mikhail Gorbachev toward the end of the so-called "Cold War". Gorbachev once recounted the following discussion at a meeting in Geneva. The following is taken from A. Hovni's September 1988 UFO Universe article "The Shocking Truth: Ronald Reagan's Obsession With An Alien Invasion": **"The U.S. President said that if the Earth faced an invasion by extra-terrestrials, the United States and the Soviet Union would join forces to repel such an invasion. I shall not dispute the hypothesis, though I think it's early yet to worry about such an intrusion."**<sup>332</sup>

Over the years, a number of journalists and researchers have tried and failed to coax a more detailed confirmation of Reagan's comment from Spielberg. Publicly, he has always downplayed the events – saying that Reagan was only joking. However, more recently, ET/UFO researcher Grant Cameron revealed (in his *Presidential UFO* article "New Hollywood Director Confirms Spielberg UFO Story") some interesting information on this subject: **"Years ago I posted a story that Ronald Reagan had told Steven Spielberg, in 1982 during the screening of E.T. - The Extra Terrestrial, a stunning revelation. Attempts to get Spielberg to confirm the Reagan revelation were unsuccessful. During the 2008 X-Conference I was contacted by a film maker who stated that a prominent Hollywood figure had told her a similar story, and that this director claimed to have gotten the statement from Spielberg directly. We discussed what I had posted and the film producer stated she would be in California and would ask the director again to confirm what Spielberg had stated. On May 30th the film maker e-mailed me back. She wrote, 'I was in LA a couple weeks ago and had lunch with my Hollywood producer friend who had worked with Spielberg and had told me a version of your story. I took the printout from your web site for him to review and he concurred that it was just as he remembered Steven recount it.'"**<sup>333</sup>

Throughout the late 1980s / early 1990s, Spielberg began to shift his personal value system and eventually became very pro-establishment. I am going to very briefly speculate wildly here and ponder the question: did Spielberg's relationship with/marriage to actress Kate

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<sup>331</sup> Grant Cameron, 'A Young Steven Spielberg Meets the President' - [http://www.presidentialufo.com/old\\_site/reagan\\_spielberg.htm](http://www.presidentialufo.com/old_site/reagan_spielberg.htm)

<sup>332</sup> A. Hovni, "The Shocking Truth: Ronald Reagan's Obsession With An Alien Invasion", UFO Universe, September 1988 - <http://www.ufoevidence.org/documents/doc1523.htm>

<sup>333</sup> Grant Cameron, 'New Hollywood Director Confirms Spielberg UFO Story' - [http://www.presidentialufo.com/old\\_site/spielberg\\_ufo.htm](http://www.presidentialufo.com/old_site/spielberg_ufo.htm)

Capshaw have something to do with this... handler/steerer, anyone? Have you checked out the themes of some of her 80's films? *"Dreamscape"* (psychotronics/mind control), *"The Temple of Doom"* (slavery, occultism and mind control), *"Space Camp"* (NASA P.R./child programming and entrapment), the list goes on. By Spielberg's own admission, it was Capshaw who reignited Spielberg's familial religious/cultural heritage (Judaism) during the latter part of the 80s – just when this shift began. Perhaps cementing his shift into the proverbial arms of the establishment, it should be noted that Spielberg has received a distinguished service award, the liberty award, and a knighthood from the Queen. Documentation alleged to be a leaked attendee list from the 1999 meeting of the secretive Bilderberg Group in Portugal shows Spielberg's name on a ***"partial guest list of expected attendees"***<sup>334</sup> Whilst some members of Bilderberg will freely admit to their elite allegiances and attendance, others are less forthcoming. Without verbal confirmation or photographic evidence, it is difficult to confirm if Spielberg ever did attend Bilderberg. Unlike figures such as Bill Clinton and Margaret Thatcher, Spielberg has continued to remain tight-lipped on the matter of his affiliation. His more recent films have received substantial production support from the U.S. Department of Defence – particularly his 2005 remake of *"War of the Worlds"*. The film represents an overtly negative portrayal of extra-terrestrial life.

In 2008, George Lucas and Steven Spielberg released *"Indiana Jones and the Kingdom of the Crystal Skull"*. The film took a nostalgic trip back in time to the golden era of the science fiction B-Movies and the film received kudos for portraying the ET subject in a somewhat more "positive" manner. An early version of the story involved a *"crashed UFO"* and was titled *"Indiana Jones and the Saucer men from Mars"*<sup>335</sup> However, this direction was abandoned in favour of a more muddled portrayal of the ET/UFO paradigm. George Lucas, who was responsible for writing the script, revised the story but retained references to Roswell and Area 51. In a promotional interview for the Region 2 DVD short piece *"The Crystal Skulls"*, he revealed: ***"A lot of people believe that aliens came here 5,000 years ago and helped begin civilisation and all the things that are in the movie, there is a belief system built around those that... people that swear by it. And so it's actually very plausible. It's very realistic in that way. That's one of those things I really love about it, is that it's rooted in real life."***<sup>336</sup>

There were two plot devices included in the film at the insistence of George Lucas. The first was that the "aliens" were extra-dimensional entities with psychic abilities. The second involved Soviet / Cold War mind control programs. The Soviet villains of the film are portrayed as desperate to obtain the secrets of the creatures' psychic abilities – in order to develop the "ultimate psychic weapon". In an interview included in the Region 2 DVD documentary *"Production Diary: Making Kingdom of the Crystal Skull"*, Lucas claims ***"There was a lot of history about the Russians having a big programme about mind control, ESP,***

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<sup>334</sup> "Secret Meeting of Global Movers & Shakers in Portugal" (05/26/1999) - <http://www.wnd.com/1999/05/3702/>

<sup>335</sup> [http://indianaiones.wikia.com/wiki/Indiana\\_Jones\\_and\\_the\\_Saucermen\\_from\\_Mars](http://indianaiones.wikia.com/wiki/Indiana_Jones_and_the_Saucermen_from_Mars)

<sup>336</sup> "The Crystal Skulls", (2-Disc Special Edition) [DVD] - ASIN: B0011905MW

***all of those disciplines were researched to try to see if they could figure out other ways of having secret weapons, so that was very big in Russia and we used that.***<sup>337</sup> Lucas does not discuss the true nature of state-sponsored mind control and psychic spying programmes, let alone U.S. involvement in the field. The seeming existence of similar Soviet programmes is often cited as the reason why the U.S. programmes existed. However, it appears that U.S. efforts were initiated irrespective of anything the Soviets were up to. Some researchers assert that the U.S. and Soviet programs were actually integral to each other. Interestingly, Lucas also talked about this whole phenomenon in a past tense. Research shows that efforts (in some form) continue to this day.

In keeping with the larger context of these books, I should note that the entire *“Indiana Jones”* franchise was acquired by Disney (as part of its acquisition of Lucasfilm) in late 2012.<sup>338</sup> One of the key figures responsible for bringing about the *“Indiana Jones”* franchise was former-CEO of Disney, Michael Eisner!

It is telling that Spielberg has had such an influence over Hollywood’s portrayal of the ET and UFO subject. The subgenre continues to dominate the bulk of cinematic output in the twenty first century. Many of the highest grossing movies and summer blockbusters constitute the subject – as well as often having a connection to Spielberg (he can readily be seen as having “executive produced” many of these genre films.) The evidence seems to indicate that Spielberg’s position of impartiality and open-mindedness is a thing of the past. This is a shame because, regardless of whatever influences the agenda players have ultimately had over Hollywood’s portrayal of the subject, I suspect that Spielberg once had something interesting to say on the matter.

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<sup>337</sup> “Production Diary: Making Kingdom of the Crystal Skull”, (2-Disc Special Edition) [DVD] - ASIN: B0011905MW

<sup>338</sup> Marc Graser, “\$4.05 billion deal for George Lucas’ company also includes ‘Indiana Jones,’ ILM”, Variety, October 30, 2012 - <http://variety.com/2012/film/news/disney-buys-lucasfilm-new-star-wars-planned-1118061434/>

## Chapter Six: “A Trip to the Moon”

***“Hollywood has cashed in big-time and perpetuates the worship of NASA through the endless genre of space sci-fi movies. Don’t be surprised to find the same institutional majority shareholders of major Hollywood companies and subsidiaries such as Disney, Comcast, MGM, Time Warner, Dreamworks, and Sony Entertainment. [...] Vanguard Group, Fidelity, BlackRock LLC and State Street Corp are majority shareholders, and thus Hollywood becomes a defacto propaganda machine for NASA.”***

(“The Occult Roots of NASA and the Ongoing Fraud”)

***“If NASA had really wanted to fake the moon landings – we’re talking purely hypothetical here – the timing was certainly right. The advent of television, having reached worldwide critical mass only years prior to the moon landing, would prove instrumental to the fraud’s success.”***

(Wired Magazine)

***“If NASA was able to pull off such an outrageous hoax before the entire world, and then keep that lie in place for four decades, what does that say about the control of the information we receive? What does that say about the media, and the scientific community, and the educational community, and all the other institutions we depend on to tell us the truth? What does that say about the very nature of the world we live in?”***

(Dave McGowan, “Wagging the Moon Doggie”)

# Man in Space

One of the biggest cover-ups of the hidden global agenda is humanity's exploration of space – particularly the contradictions inherent to the United States' manned missions to the Moon. Before I examine the relevance of this subject to science fiction, I will briefly look at the key points that I believe constitute evidence of something being covered-up with regard to NASA's Apollo program. History tells us unwaveringly that, in 1969 (after just a few years of technological "leaps" and test flights), NASA successfully launched "Apollo 11" to the Moon, that astronauts walked on the surface, and that they safely returned to the Earth a few days later. These events are now ingrained in human consciousness as a "defining moment in human history."

However, almost immediately after this "historic journey", a number of individuals began to have doubts about the "official" version of events. During the broadcast of the Apollo 11 mission, television network switchboards received phone calls from various viewers claiming to have seen terrestrial objects on the "surface of the moon." The most impressive of these accounts was given by Una Ronald (resident of Honeysuckle Creek, Australia) who was somehow treated to "alternative" footage of Neil Armstrong's Moon walk. She claimed to have spotted a Coke bottle that was kicked in the right hand side of the picture. It is claimed that Western Australia was the only location in the world to receive a 'live' transmission of the footage – there was no time delay like elsewhere in the world. Some viewers claimed to have seen spotlights and wires attached to the astronauts. These claims (including that of Una Ronald) have been dismissed as mistaken recollections, pranks or cases of psychological denial.<sup>339</sup>

On the 20th and 21st July 1969, British television coverage of Apollo 11, was presented by David Frost ("*David Frost's Moon Party*") from Wembley Studios for LWT. The guests on this ten hour discussion and entertainment marathon included respected British historian A.J.P. Taylor and "Rat Pack" crooner Sammy Davis Jnr. Taylor appeared sceptical and expressed his belief that the Moon landing was actually a mock-up being broadcast from a Hollywood studio.<sup>340</sup> Sammy Davis Jnr also appeared sceptical. It doesn't surprise me that Davis Jnr was familiar with the idea given that he took a lifelong interest in the power of illusion (via occult magick) and secrecy (a subject I will discuss later in this book). However, for precisely the same reasons, it is odd that he openly expressed such a notion.

A number of Moon / Apollo researchers (including the likes of Richard Hoagland, Marcus Allen, Mary Bennett and David Percy) have examined much of NASA's "photographic

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<sup>339</sup> Mary Bennett and David S. Percy, "Dark Moon: Apollo and the Whistle-Blowers", Aulis Publishers; First British Edition - Soft Cover edition (5 Jan. 1999) ISBN-10: 1898541108 / ISBN-13: 978-1898541103

<sup>340</sup> Unsurprisingly the original version of the Wikipedia page where I sourced the scepticism expressed by Taylor and Davis Jnr ([http://en.wikipedia.org/wiki/British\\_television\\_Apollo\\_11\\_coverage#ITV\\_coverage](http://en.wikipedia.org/wiki/British_television_Apollo_11_coverage#ITV_coverage)) has now been edited to include no mention of it. It now simply states that "a serious discussion on the ethics of the moon landing" took place. For more info see: Michael Billington, (21 July 1969). "Moonmen or Dr. Finlay". London: The Times.

documentation” of the Apollo “missions” and concluded that the images contain evidence of anomalies that contradict the official version of events. Some of these anomalies (such as the conditions that create varying degrees of light and shadow on the Moon) and other related factors (such as the camera equipment used to take the images) have been studied and cited as possible proof of a cover-up. David Percy has carried out extensive comparisons between many of the NASA lunar images and found repeated use of identical “far-ground landscapes” in locations where the landscape should be completely different. Percy and Mary Bennett have co-authored numerous documents that provide an in-depth analysis of the Apollo Hoax. The most accessible of these is the book *“Dark Moon - Apollo and the Whistle-Blowers.”* They have also produced a fascinating documentary called *“What happened on the Moon?”* Many of their written articles can be found at AULIS Online.<sup>341</sup>

Richard Hoagland has also enhanced various lunar images (by varying contrast levels, etc.) and discovered what appear to be structured geometric shapes in the “black sky” of space. Hoagland believes that these are “real” structures on the surface of the Moon, and that the Apollo hoax is designed to cover-up their existence.<sup>342</sup> Whilst I do not totally dismiss the idea that there may be structures on the Moon, I am not convinced that this is what we are seeing in the case of the “Apollo” images. A number of researchers believe that these geometric shapes may constitute the structure of a film set (light stands, backdrops, gantries, etc.) used to fake the footage of the Apollo missions. I will look at this aspect later.

Film footage of the Apollo 11 astronauts is also slightly strange. The Moon’s “one-sixth” gravity should have allowed Armstrong and Aldrin to “jump” approximately ten feet off the ground. Footage shows them managing no more than a foot off the surface. It has been suggested that Earth gravity footage was filmed and slowed down to simulate that of the Moon. When the footage is sped up, the motion of the astronauts suggests they are in normal Earth gravity.

We should also consider whether NASA’s technical capabilities could actually meet the challenge of putting a man on the Moon. (Quote from Apollozero.com) ***“Wernher von Braun said in his book ‘Conquest of the Moon’<sup>343</sup> (published in 1953) that it would be impossible to send anyone to the Moon because of the sheer size of craft needed to do the trip. In fact, taking Von Braun’s calculations into consideration, a spaceship that needed to travel that distance would have had to be 266 times bigger than the Saturn V.”<sup>344</sup>***

There are a number of technical issues surrounding the entire Apollo programme. Most notable of these is the Apollo Lunar Roving Vehicle – allegedly used from the Apollo 15 mission onward. According to NASA’s Operations Handbook, the Rover’s maximum battery

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<sup>341</sup> AULIS Online - <http://www.aulis.com/index.html>

<sup>342</sup> <http://www.enterprisemission.com/>

<sup>343</sup> Wernher Von Braun, “Conquest of the Moon”, Viking Press; 1ST edition (1953) - ASIN: B0007D VW7A

<sup>344</sup> [www.apollozero.com](http://www.apollozero.com)

survival temperature limit was 52 C (125.6 F) – with an upper temperature survival limit of 60 C (140 F). In the day, the temperature of the Moon averages 107 C (224.6 F), although it rises as high as 123 C (253.4 F).<sup>345</sup> The Rover also had no cooling system. Would you use a component that was going to be utilised so far outside the recommended operating range? Is this standard NASA engineering practice?<sup>346</sup> It is also worth noting that a number of the images taken of the Rover (“on the Moon”) show no tracks (or tracks that meet the wheels at a side-on, approximately ninety degree angle) on the lunar surface.

Similar temperature principles also apply to the Apollo Lander Modules –also known as the Lunar Excursion Module (LEM). If the Apollo 11 astronauts (for example) were on the Moon for about 7 to 8 hours, how did they maintain the internal temperature of the module? It is claimed that the module had a battery powered air conditioner. There is no convection on the Moon (no air) and the module’s stored oxygen (or air) would have been at a premium, so how did they keep it cool?<sup>347</sup> We should also question why the vast majority of the technical documentations of the Apollo missions (along with the original visual footage and audio recordings from Apollo 11) have mysteriously “disappeared” in the intervening years since the Apollo programme. Dave McGowan notes in his 2009 article “*Wagging the Moondoggie – Part 1*”:

***“Unfortunately, it isn’t just the video footage that is missing. Also allegedly beamed back from the Moon was voice data, biomedical monitoring data, and telemetry data to monitor the location and mechanical functioning of the spaceship. All of that data, the entire alleged record of the Moon landings, was on the 13,000+ reels that are said to be ‘missing.’ Also missing, according to NASA and its various subcontractors, are the original plans/blueprints for the lunar modules. And for the lunar rovers. And for the entire multi-sectioned Saturn V rockets.”***<sup>348</sup>

## Astronaut Accounts

Astronaut Virgil Ivan “Gus” Grissom, who was scheduled to be the first man on the Moon, signed up for the early days of the Apollo programme. Grissom died on the launch pad on January 27th, 1967. A few minutes before he was burned to death in the Apollo 1 tragedy, Grissom said: [quote from Grissom in James M Collier’s 1997 “*Was It Only a Paper Moon?*”] ***“Hey, you guys in the control centre, get with it. You expect me to go to the moon and you can't even maintain telephonic communications over three miles.”***<sup>349</sup> Just days before his death: [Quote from Apollozero.com] ***“(He) held an unapproved press conference***

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<sup>345</sup> Lunar Surface Temperatures - <http://www.asi.org/adb/m/03/05/average-temperatures.html>

<sup>346</sup> LS006 – 002 – 2H, Lunar Roving Vehicle Operations Handbook Appendix A - <http://www.hq.nasa.gov/alsi/lrvhand.html>

<sup>347</sup> More detailed Apollo mission specs can be found here: <http://www.hq.nasa.gov/office/pao/History/alsi/frame.html>

<sup>348</sup> Dave McGowan, “Wagging the Moondoggie – Part I”, October 1, 2009 - <http://www.davesweb.cnchost.com/Apollo1.html>

<sup>349</sup> James M Collier, “Was It Only a Paper Moon?”, 1997 - <http://www.youtube.com/watch?v=RQYvRF3K0FM>



***complaining that they were at least ten years, not two, from reaching the Moon. The dead man's own son, who is a seasoned pilot himself, has in his possession forensic evidence personally retrieved from the charred spacecraft (that the government has tried to destroy on two or more occasions). Gus Grissom was obviously trying to make a big statement as he placed a lemon in the window of the Apollo 1 spacecraft as it sat ready for launch!"***<sup>350</sup>

The behaviour of the various astronauts involved in NASA's manned-lunar missions may also indicate something odd. NASA's highest ranking official (James Webb) resigned without explanation, just days before the first Apollo mission. At the post-Apollo 11 press conference, the three astronauts appeared awkward, subdued, and even uncomfortable. At times, they actually appeared confused, and even bored. During the conference (responding to a question from the legendary UK Astronomer Patrick Moore) Neil Armstrong (as quoted from a nasa.gov website article "*The First Lunar Landing - PART VI*") stated that: ***"We were never able to see the stars from the surface of the Moon."***<sup>351</sup> Statements about being able to see the stars from the lunar surface have been confusing and contradictory from most of the Apollo astronauts.

All three Apollo 11 astronauts resigned from NASA afterwards. Neil Armstrong became somewhat reclusive and a born-again Christian. On July 20th 1994, Armstrong appeared at The White House to celebrate the 25th Anniversary of Apollo 11. In his bizarre speech, he said: ***"Wilbur Wright once noted that the only bird that could talk was the parrot... and he didn't fly very well! (...) Today, we have with us a group of students, among America's best. To you, we say, we've only completed a beginning. We leave you much that is undone. There are great ideas undiscovered, breakthroughs available to those who can remove one of truth's protective layers. There are places to go, beyond belief. Those challenges are yours. In many fields, the least of which is space, because there lays human destiny."***<sup>352</sup> What did he mean by "truth's protective layers"? The video to watch this speech can be found at the link in the footnotes.

The crossover between NASA astronauts and the ET/UFO phenomenon has caused a number of researchers to suggest that the Apollo cover-up may have been part of the larger ET cover-up. There have been some seemingly legitimate accounts that may support this notion. From the late 1970s onward, Astronaut Gordon Cooper began speaking out about the ET/UFO subject. The 2003 documentary "*Out of the Blue*" contains an interview with Cooper (from 2001) where he described being part of a team that "filmed" the landing of an unidentified craft at Edwards Air Force Base. Cooper had the film sent to be developed in Washington D.C. and never saw or heard of it again. Cooper was dropped from the Apollo programme in favour of Alan Sheppard. Some people insist that Cooper became bitter about being dropped and that some of his claims (and his stance on certain subjects) may

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<sup>350</sup> [www.apollozero.com](http://www.apollozero.com)

<sup>351</sup> The First Lunar Landing - PART VI - <http://history.nasa.gov/ap11ann/FirstLunarLanding/ch-7.html>

<sup>352</sup> Neil Armstrong - NASA's Parrots & Truth's Protective Layers - <http://www.youtube.com/watch?v=gCsYwgxZVHo>

have been an attempt to cast NASA (and their associated agencies) in a negative light. Whilst this may be true to some degree, we should also consider that many of his colleagues continued to regard him as a credible and honest individual. It is also the case that these traits would have been difficult to control or 'silence', should NASA have had anything to hide. He also commented on some of the darker connections to NASA – noting covert mind control projects and ritualistic/occult practices. Cooper died in 2004.<sup>353</sup>

Other astronaut accounts are far less credible – at least in my opinion – and appear to dissemble and muddle the matter... probably intentionally. In Buzz Aldrin's *"First on the Moon – The Untold Story"* (2005/2006), he recounted an unusual experience during the alleged Apollo 11 mission. He claimed that an object was witnessed travelling alongside Apollo 11, prompting the crew to contact Mission Control for confirmation. As seen in the 2005 work *"First on the Moon: The Untold Story"*, the transmission revealed the crew asking about the S-IVB (the booster rocket jettisoned after exiting the Earth's atmosphere): **"Do you have any idea where the S-IVB is with respect to us?"** Mission control replied, **"Apollo 11, Huston, the S-IVB is about 6,000 nautical miles from you now, over."**<sup>354</sup>

On July 31, 2006, Aldrin appeared on the U.S. radio show *"Coast to Coast"*. He chose not to discuss the event with host George Noory. When pushed, he trivialised his original account by saying that he had been quoted as saying that the astronauts had "seen green creatures". He concluded that he had been "grossly misquoted" and that he had sought legal action.<sup>355</sup>

In the documentary *"Out of the Blue"*, an interview with former Apollo 14 astronaut Edgar Mitchell revealed his knowledge of **"credible testimony from former contractors and government, intelligence and military personnel"** relating to legitimate ET phenomenon – although he claimed (perhaps conveniently!) that he had no direct experience himself. Mitchell "appeared" to be open to (even supportive of) ET/UFO disclosure. In researching for another documentary called *"Evidence – The Case for NASA UFOs"*, David Sereda wrote to Mitchell regarding the impressive STS-75 Tether footage (filmed during the Space Shuttle Columbia mission, February 25, 1996), which shows what appear to be large unidentified objects in Earth orbit. Mitchell replied to him in November 1999, stating that he was unable to recognise anything unusual in the footage.<sup>356</sup>

Edgar Mitchell is perhaps an unconventional figure to cite in relation to the larger global agenda. However, his name does tend to crop up a lot. The documentary *"A Funny Thing*

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<sup>353</sup> Out of the Blue - [http://www.outofthebluethemovie.com/news/UFO\\_UK.html](http://www.outofthebluethemovie.com/news/UFO_UK.html) & <http://www.youtube.com/watch?v=cYPCKIL7oVw>

<sup>354</sup> First on the Moon: The Untold Story (2005) - <http://www.imdb.com/title/tt0484835/> & "Astronaut Buzz Aldrin Recounts Apollo 11 UFO Encounter" - [http://www.youtube.com/watch?v=FK\\_wlFWeV00](http://www.youtube.com/watch?v=FK_wlFWeV00)

<sup>355</sup> Buzz Aldrin, Richard C. Hoagland, "Missing Apollo 11 Tapes", Coast to Coast AM, July 31, 2006 - <http://www.coasttocoastam.com/show/2006/07/31>

<sup>356</sup> "Edgar Mitchell and Disclosure" - <http://www.youtube.com/watch?v=yCVvE7Z1tE>

*Happened on the Way to the Moon*” features footage showing how the perspective of the Earth (from the Apollo capsule, during Edgar Mitchell’s flight) had been altered to make it look further away than it actually was. Bart Sibrel actually showed this footage to Mitchell at his home. Mitchell began to get twitchy and hostile. A heated exchange between the two resulted in Sibrel being ejected from the property. Mitchell (joined by his son) continued this confrontation in the driveway as Sibrel was leaving. Unaware that the camera was still filming, Mitchell’s son can be heard saying to his father: **“(Do you) want to call the CIA... have ‘em waxed?”**<sup>357</sup> Whatever the term ‘waxed’ means in this context, I think we can safely assume that it does not refer to a clandestine group of U.S. intelligence operatives dedicated to the removal of the unsightly body hair of the American public!

On Wednesday, May 15, 1996, Richard Hoagland and Edgar Mitchell were interviewed on The Art Bell Show. Mitchell had once made a bizarre statement about not really knowing what it felt like to be on the Moon. Hoagland raised this point, to which Mitchell replied: **“When people asked me, ‘what did it feel like to be on the moon?’ Being a super rationalist and a Ph.D. and all of that, I didn’t think it was a germane question. I thought if you ask me what did I do on the moon, or what did I think about on the moon, I could have told you. But what I feel, I didn’t know. And so I set out to... I started thinking about that question. First of all, it irritated me because I didn’t have an answer to it, and eventually I asked myself, “Should I know what I felt like on the moon?” So I went to some good friends of mine, Dr. Jane Houston and her husband Bob Master, and said help me find out what I felt like on the moon.”**<sup>358</sup>

Personally I think it is a very ‘germane’ question to ask. Surely one would know what it felt like if they had been to the Moon! I will return to Mitchell’s larger association with the global agenda later in this book.

I will go out on a limb here and say that I believe a cover-up relating to the Apollo programme does exist, although I am not entirely sure what form it actually takes. The evidence certainly seems to indicate some kind of cover-up and the continued failure of agencies like NASA to provide satisfactory answers has confounded the issue. There continues to be a contention amongst certain researchers over “what” has been covered up. Is it, as some suggest, the existence of ET life, vehicles or artefacts in space and on the Moon? Is it to cover-up the existence of a “secret space programme” – one utilising highly advanced or “undisclosed” technology? Was the cover-up instigated as a “fall back” option in order to hide NASA’s woefully (apparently) inadequate technology? After all, a manned mission to the Moon that ended tragically would have been a P.R. disaster. Unfortunately, this latter contention only holds up if we wholly accept the reality of the “Cold War” era paradigm. It has been evidentially proven that several key aspects of the “Cold War” era

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<sup>357</sup> Bart Sibrel, “A Funny Thing Happened on the Way to the Moon” - <http://www.imdb.com/title/tt0446557/> & <http://www.youtube.com/watch?v=xciCJfbTVe4>

<sup>358</sup> Richard C. Hoagland and Dr. Edgar Mitchell Debate, Art Bell Show Wednesday, May 15, 1996 1 AM to 4 AM PDT (Transcribed by G. Varano) - <http://www.enterprisemission.com/dtran5.html>

were manufactured or falsified to increase a climate of fear and tension – making the whole era something of an historical “cover-up” in itself... but more on that in a later chapter.

Some researchers believe that the Apollo 13 debacle was designed to reignite floundering interest in the U.S. space programme – at least the publicly-accepted, perception-managed face of it. It is interesting that, if Apollo 13 had successfully landed, it was scheduled to land on the dark side of the Moon. Why would NASA intentionally go there? Landing and then walking on this area of the surface would have been dangerous, difficult or even impossible (due to factors such as visibility and temperature), as would the taking of samples and photographs.

When defending the “official” NASA/Apollo/Moon story, some people often say, how could NASA have kept the cover-up quiet with so many people involved? It is known that thousands of people were employed to work on the Apollo mission, but very few people had access to the complete picture. It is clear that by giving many people relatively small roles in the missions, few would ever get to see the scope and nature of the whole project.

Various contemporary space agencies seem to have a continued obsession with proving that “Man went to the Moon”. As if to put the matter to rest, a recent lunar orbiter (“Lunar Reconnaissance Orbiter”) photographed the alleged Apollo 11 landing site. Using the details available and a scale/size comparison, the Lunar Excursion Module (LEM) appears to be the wrong size, according to the official measurements of the vehicle. The Chinese also took images with an orbiter, but the released pictures had a resolution of 7 metres per pixel – not detailed enough to show a clear image of the alleged remnants of the Apollo mission. If I were to play devil’s advocate on this subject, it is entirely plausible (and certainly do-able) to land an “unmanned” vehicle on the Moon and leave all the necessary material and hallmarks (although maybe not “footprints”!) to support the “official” story - for example, mirrors or reflectors to reflect lasers from the earth.<sup>359</sup> Ironically, even the mirror/reflector “evidence” that Moon hoax naysayers cite as proof that man has walked on the Moon is not quite as conclusive as some might think. Dave McGowan reported in his 2009 article *“Wagging the Moondoggie – Part II”* that ***“In December 1966, National Geographic reported that scientists at MIT had been achieving essentially the same result for four years [1962] by bouncing a laser off the surface of the Moon. The New York Times added that the Soviets had been doing the same thing since at least 1963.”***<sup>360</sup> A scan of the original 1966 National Geographic article can be viewed at the link in the footnotes.<sup>361</sup>

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<sup>359</sup> The “LRO” images are examined in Richard D Hall’s interviews with Andrew Johnson on Richplanet TV in the episodes “Apollo Conspiracy” - [http://www.richplanet.net/starship\\_main.php?ref=145&part=1](http://www.richplanet.net/starship_main.php?ref=145&part=1) & “Ask the Astronauts” - [http://www.richplanet.net/starship\\_main.php?ref=146&part=1](http://www.richplanet.net/starship_main.php?ref=146&part=1)

<sup>360</sup> Dave McGowan, “Wagging the Moondoggie – Part II”, October 1, 2009 - <http://www.davesweb.cncast.com/Apollo2.html>

<sup>361</sup> Thomas Maloy, Howard Sochurek, The Laser’s Bright Magic, National Geographic Magazine, December 1966 (Page 874-6) <http://www.americanmoon.org/NationalGeographic/index.htm>

Whatever personal feelings we may have regarding the possibility of a “Moon Hoax”, we must first and foremost consider the evidence. It seems clear that NASA’s “walk on the Moon” was not exactly what it appeared to be. If what the world perceived to be as a “walk on the Moon” was faked, the question becomes: who would be a likely candidate to produce and direct such an escapade? Furthermore, has the realm of science fiction given us a number of subtle hints and clues?

## Tales from a Paper Moon

Science fiction’s portrayal of covered-up or faked space missions dates back many decades. In the February 1955 issue of *“Galaxy Science Fiction”* magazine, author James Gunn published a story entitled *“The Cave of Night”*. The story deals with a manned mission to Mars which goes awry, stranding an astronaut with no hope of rescue. The climax of the story is shocking, utilising the notion of fakery to portray an erroneous perception of the outcome of the mission.<sup>362</sup> The plot of the 1968 movie *“Countdown”* featured a “fictional” secret space program called ‘Pilgrim’ that ran parallel with Apollo. The production was fully supported by NASA.<sup>363</sup> The 1969 movie *“Marooned”* also involved a manned mission to the Moon going wrong - failure of a re-entry rocket leaves the occupants of the lunar capsule stranded in space. Although there is no cover-up inherent to the plot, an alleged early draft of the script called for a “smokescreen” story - created to perpetuate the notion of a heroic attempt to rescue the astronauts, should they have perished. The film received full support from NASA, including the use of Cape Kennedy for interior and exterior location filming.<sup>364</sup> ***“The Apollo Command Module used in making the film was an actual “boilerplate” version of the “Block I” Apollo spacecraft.”***<sup>365</sup>

More recently, the film *“Apollo 18”* used the ‘lost footage’ plot device (popularised by films like *“The Blair Witch Project”*) to posit the notion that NASA carried out secret manned missions to the Moon. In this case, the “Apollo 18” mission (involving NASA astronauts landing on the Moon in 1974) was covered-up following the discovery of an extra-terrestrial insect-like organism on the Moon – an organism that subsequently kills the “Apollo 18” astronauts. Interestingly, the film shows the astronauts discovering a dead cosmonaut (along with a Soviet landing module) on the lunar surface – suggesting that, like NASA, the Soviets were also conducting clandestine missions and cover-ups. The reality of this latter concept has been studied by a number of researchers and is known as the “Lost Cosmonaut” paradigm. Whilst the evidence of Soviet space cover-ups isn’t as obvious as that of NASA, at least one account has been evidentially verified. Valentin Bondarenko was a

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<sup>362</sup> “The Cave of Night” - <http://tangentonline.com/old-time-radio/1180-the-cave-of-night>

<sup>363</sup> Countdown: Article, Jeff Stafford, May 18, 2013 - <http://www.tcm.com/tcmdb/title/24773/Countdown/articles.html>

<sup>364</sup> Marooned – Debates and Opinions - <http://www.debate.org/reference/marooned>

<sup>365</sup> [http://en.wikipedia.org/wiki/Marooned\\_\(film\)#Technical\\_and\\_artistic\\_details](http://en.wikipedia.org/wiki/Marooned_(film)#Technical_and_artistic_details)

would-be cosmonaut whose death during training was covered-up for decades by the Soviet government.<sup>366</sup>

In 1960, the science fiction author Robert Heinlein wrote an article for Pravda describing how (whilst in the Vilnius region of Soviet-occupied Lithuania, May 15, 1960) he was told by a Red Army cadet that the USSR had launched a man into orbit that day. The account was denied by officials later the same day. Heinlein elaborated on the story in a speech he gave at the XIXth World Science Fiction Convention Seattle in 1961. ***“A Russian cosmonaut is circling the Earth! All the other cadets nodded agreement to everything he said and sometimes added details. I congratulated them on their country’s wonderful scientific achievement--with a frozen smile and a sick feeling in my stomach. We talked a bit more about it, then they went on up the hill and we went down. That afternoon, we tried very hard to buy a copy of Pravda. None were available anywhere... We did listen to the Voice of Moscow--Mrs Heinlein told me that it did report the rocket--but just as one of the Sputnik, no mention of a passenger. That evening our guide joined us to go to the ballet--and she immediately told us that the cadet had been mistaken; it was not a rocket ship with a man in it--just a dummy. The cadet had misunderstood. Well, perhaps so... but, if so, then all those dozen or more cadets were mistaken exactly the same way.”***<sup>367</sup>

Another science fiction luminary who has expressed views about the Apollo cover-up is Canadian novelist Margaret Atwood. In a 2009 interview, Atwood questioned the technology of the 1960s, why man hasn't landed on the Moon again, and mentioned the shadow discrepancies as well as the radiation belts.<sup>368</sup> Atwood authored the dystopian novel *“The Handmaid’s Tale”* – a story that addressed such agenda concepts as population reduction, female fertility and ecological disaster.

A recent addition to Apollo hoax references in mainstream sci-fi came in the form of Christopher Nolan’s *“Interstellar”*. The film is set in the future when manned space “exploration” is seemingly non-existent. Although the plot of the film has nothing to do with the Apollo missions and the “man on the moon” concept, an early scene in the film refers to an Apollo “cover-up” of sorts. The scene involves former NASA astronaut Cooper attending a meeting with his daughter’s school teacher. Apparently, his daughter - Murphy - will not accept the school-taught “history” of the Apollo “missions.”

Teacher: ***“It’s an old federal textbook. We’ve replaced them with the corrected versions.”***  
Cooper: ***“Corrected?”***

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<sup>366</sup> James Oberg, "Uncovering Soviet Disasters: Exploring the Limits of Glasnost", Random House USA Inc; 1st Edition (11 May 1988) ISBN-10: 0394560957 / ISBN-13: 978-0394560953 (pgs. 156-176) See also: <http://www.jamesoberg.com/usd10.html>

<sup>367</sup> Robert A. Heinlein, "The Future Revisited", XIXth World Science Fiction Convention, Seattle, 1961 - <http://web.archive.org/web/20090522083740/http://www.firearmsrights.com/rah1961.htm>

<sup>368</sup> Matt Gurney, "Margaret Atwood’s ‘just wondering’ about that silly moon landing hoax", September 23, 2010 - <http://fullcomment.nationalpost.com/2010/09/23/margaret-atwoods-just-wondering-about-that-silly-moon-landing-hoax/>

Teacher: ***"Explaining how the Apollo missions were faked to bankrupt the Soviet Union."***

Cooper: ***"You don't believe we went to the Moon?"***

Teacher: ***"I believe it was a brilliant piece of propaganda... that the Soviets bankrupt themselves pouring resources into rockets and other useless machines."***

Cooper: ***"Useless machines...!"***

Teacher: ***"And if we don't want a repeat of the excess and wastelessness of the twentieth century, then we need to teach our kids about this planet, not tales about leaving it."***

Following an exchange about the death of Cooper's wife, the teacher continues.

Teacher: ***"Murph got into a fist fight with several of her classmates over this Apollo nonsense..."***

This scene prompted a number of researchers to ask if the film's producers had attempted a subtle form of disclosure. There are some interesting plot points that may superficially hint at this – such as the mass belief that NASA no longer exists, when in fact it does and is conducting a "secret space program." Indeed, Michael Caine's character in the film, Dr John Brand, comments ***"They needed us back in secret (...) because public opinion wouldn't allow spending on space exploration."*** However, the film (like all contemporary Hollywood sci-fi) simply performs several "sleight of hand"/double bluffs. The author of the 2015 article *"Was the Movie Interstellar a backhanded admission of the Moon Hoax?"* has noted one cursory example. ***"If you listen carefully, they didn't say that the moon landings were faked, but that they had to say that they were faked for the purpose of bankrupting the Soviet Union. In other words, 'we really went there, but we can't admit it anymore because it gives people a false hope.'"***<sup>369</sup>

On a deeper level, the scene also reinforces the somewhat false and mass-perceived "history" of the "Cold War" paradigm and the Soviet's "role" in another somewhat false paradigm – that of the proverbial "Space Race." Furthermore, the film says nothing about the non-Hollywood secret space program and space vehicles based on far more advanced technology than mere rocket engines – such as free-energy technology. If indeed the film does say anything of relevance, it is probably more about how denialism and propaganda is taught in schools rather than true history. There is one more factor that may be significant. Christopher Nolan and the producers of *"Interstellar"* were sizeably inspired by the work of Stanley Kubrick and, particularly, his film *"2001: A Space Odyssey"*. Maybe the film's references to "Apollo fakery" are more about Kubrick than anything else – the significance of which will be explored in the next chapter.

## Capricorn One

NASA's support of films which cast the agency (or similar fictional agencies) in an unflattering light is often bizarre and contradictory. NASA refused to support Spielberg's

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<sup>369</sup> "Was The Movie Interstellar a backhanded admission of the Moon Hoax?", February 05, 2015 - <http://www.nasamoonhoax.com/tag/interstellar/>

“Close Encounters of the Third Kind” (on such grounds) yet supported films like “Marooned” and “Capricorn One”. The latter 1977 film was directed by Peter Hyams (who also helmed “2010” - the sequel to Stanley Kubrick’s “2001: A Space Odyssey”) and featured a plot that utilised Hollywood trickery and gimmicks to fake the first manned mission to Mars. In the film, the astronaut crew are removed from their rocket and driven to a film set in the desert to record fake footage of their planetary touchdown. The plot also details an effort to kill the astronauts after their decision to blow the whistle on the whole scam.

The details of NASA’s support of the production are generically documented in Frederick C. Szebin’s “The Making of Capricorn One”. **“To stay within the budget, NASA’s co-operation was needed. Lazarus (Producer Paul N. Lazarus III) had a good relationship with the space agency from Futureworld. The filmmakers were thus able to obtain government equipment as props despite the negative portrayal of the space agency, including a prototype lunar module.”**<sup>370</sup>

The connections between “Capricorn One” and “Futureworld” expose another NASA/Apollo-fakery synchronicity. The latter film takes place in a futuristic theme park called Delos. This setting has a number of zones where vacationers can immerse themselves in a recreated environment or historical period and pretend they are really there. One zone, “Futureworld”, is a simulation (therefore a fakery) of space travel and missions to the likes of the Moon and Mars. NASA’s credited support of the film’s production principally involved the use of Lyndon B. Johnson Space Center, Houston, Texas - utilising NASA’s mission control centre to stand in for Futureworld’s Operations Centre.<sup>371</sup> In the film, this setting even has images on the monitors of fake Lunar Landers carrying passengers pretending to be on a mission to the Moon!

The film’s end credits also thank another NASA/agenda-associated agency - ARPA (which became DARPA) – for their help on the film. **“Animated face and animated hand film produced by Dr. Frederic Ira Parke and Edwin Earl Catmull, University of Utah Computer Science Department and supported by the Advanced Research Project Agency (ARPA) under contract no. F30602 – 70 – C – 300.”**

Edwin Earl Catmull – co-creator of the animation - went on to become one of the co-founders of Hollywood’s Pixar Animation.<sup>372</sup> Catmull was employed by George Lucas (at Lucasfilm) and Francis Ford Coppola in 1979, leading him to become the Vice President of

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<sup>370</sup> [http://en.wikipedia.org/wiki/Capricorn\\_One#Production](http://en.wikipedia.org/wiki/Capricorn_One#Production) See also: Frederick C. Szebin, “The Making of Capricorn One”, April 20, 2000 - [http://www.mania.com/making-capricorn-one\\_article\\_20701.html](http://www.mania.com/making-capricorn-one_article_20701.html)

<sup>371</sup> As noted in the film’s end credits: “We wish to thank: NASA’s Lyndon B. Johnson Space Center, Houston, Texas.”

<sup>372</sup> David Pescovitz, “Watch Pixar co-founder’s 1972 computer animations of face and hand”, Aug 5, 2015 – <http://boingboing.net/2015/08/05/watch-breakthrough-computer-an.html>



Industrial Light & Magic computer graphics division at Lucasfilm.<sup>373</sup> He is currently (2016) the president of Pixar Animation Studios and Walt Disney Animation Studios!<sup>374</sup>

Returning to “*Capricorn One*”, we need to ask why NASA would involve themselves with a Hollywood film that was particularly damning of NASA and its affairs. The answer to this question exposes a direct, little-known, and rather astounding connection between Peter Hyams, the production of “*Capricorn One*” and the NASA / Apollo cover-up. Following an interview I gave for Richplanet TV in October 2015 (regarding much of the research I have discussed in this and the following two chapters), Richard D. Hall was contacted by the author Albino Galuppini regarding the Moon-hoax researcher Bill Kaysing. Kaysing worked at Rocketdyne (a division of North American Aviation and later of Rockwell International) from 1956 to 1963, where the Apollo Saturn V rocket engines were built. He was the company's head of technical publications. He was also a tireless researcher of the NASA Apollo cover-up for much of his life. His research has been extensively published – most notably in his 1976 book “*We Never Went to the Moon*”.<sup>375</sup>

Albino Galuppini is an Italian writer who has published dozens of articles in Italian magazines – mainly about alternative science and the NASA/Moon/Apollo cover-up. He has thoroughly researched the work and fascinating personal life of Bill Kaysing – including authoring the tribute website <http://www.billkaysing.com/>.<sup>376</sup> If you want to learn more about Kaysing's lifestyle, philosophy, and work to help the homeless and disadvantaged, I suggest checking out Kaysing's 1988 book “*Homes for the Homeless*.”<sup>377</sup>

Albino Galuppini has written a biography of Kaysing entitled “*The Fastest Pen of the West: Biography of Bill Kaysing*” (“*La Penna Più Veloce Del West*” – details and link are included in the footnote below<sup>378</sup>) which was informed by his first-hand access to a wealth of Kaysing's research and documentation (courtesy of the Kaysing's family.) Some of this documentation tells a disturbing story of how Kaysing commenced a law suit against Universal Films and director Peter Hyams regarding the film “*Capricorn One*”. The following section is taken from the website AwE130 and entitled “*AwE130 a journey towards the truth - Apollo*

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<sup>373</sup> Tom Hornby, “The Pixar Story: Dick Shoup, Alex Schure, George Lucas, Steve Jobs, and Disney”, Aug 14, 2013 - <http://lowendmac.com/2013/pixar-story-steve-jobs-disney-toy-story/>

<sup>374</sup> Edwin Catmull – [https://en.wikipedia.org/wiki/Edwin\\_Catmull](https://en.wikipedia.org/wiki/Edwin_Catmull)

<sup>375</sup> Bill Kaysing, “We Never Went to the Moon: America's Thirty Billion Dollar Swindle!”, Health Research (1 Oct. 1997) ISBN-10: 0787304875/ISBN-13: 978-0787304874

<sup>376</sup> Bill Kaysing Tribute Website - <http://www.billkaysing.com/>

<sup>377</sup> Bill Kaysing, “Homes for the Homeless” - [http://www.billkaysing.com/downloads/Homes\\_for\\_the\\_Homeless-Bill-Kaysing.pdf](http://www.billkaysing.com/downloads/Homes_for_the_Homeless-Bill-Kaysing.pdf)

<sup>378</sup> Albino Galuppini, *La Penna Più Veloce Del West (The Fastest Pen of the West)*, ISBN: 978-960-93-5531-5 - <https://pianetax.wordpress.com/la-penna-piu-veloce-del-west/> An English language version of Galuppini's book (The Fastest Pen of the West [Part One], December 2017, ISBN 9780244626235) can be found at the following link : <http://www.lulu.com/shop/http://www.lulu.com/shop/albino-galuppini/the-fastest-pen-of-the-west-part-one/paperback/product-23469250.html>

hoax”<sup>379</sup> (Note from Albino Galuppini: **“Remember that is an unofficial translation, my book is not available in English with an official edition.”**) [Author’s update 2018: An English language version of Albino Galuppini’s book – entitled **“The Fastest Pen of the West [Part One]”** – is now available from Lulu publishing. Link included in this footnote.<sup>380</sup>]

**“The fastest pen of the West, biography of Bill Kaysing by Albino Galuppini.**

**On page 130 of the Italian book “La Penna più Veloce del West” (The Fastest Pen Of The West) you can read how the lawyer of Bill Kaysing feared for his life and resigned. It had to do with the law suit, Bill Kaysing started against Universal Films and director Peter Hyams about the film “Capricorn One”. Here is the translation of what is written in the biography of Bill Kaysing. (ISBN: 978-960-93-5531-5)<sup>381</sup> from -The fastest pen of the West – biography of Bill Kaysing “by Albino Galuppini”.**

**In 1977, Ruth and Bill bought a caravan in Las Vegas for the sole purpose of being a mobile office for developing a screenplay inspired by the book We Never Went To The Moon. For this purpose, the Eden Press, which had published the first edition of the text, hired screenwriter Ken Rotcop, entrusting him with the task. They all worked hard, assisted by Bill Butters, who felt certain of being able to be funded in the project by Sir Lew Grade, a famous Ukrainian born, London based film producer. There was no doubt, however, that their initiative was closely watched by unknown entities. Randy Reid, co-author of the first edition and printer of the book, said that their correspondence was monitored. Such ectoplasmic forces did not wait long to materialize, implementing clever countermeasures.**

**Lew Grade did not give his support to financing the film. In that precise period, producer Paul Lazarus, with director Peter Hyams, produced a movie whose plot traced, in a stunning way their screenplay. With the only expedient that the simulation of space travel took place on Mars instead of on the Moon. Hyams film was titled “Capricorn One” and counts among its protagonists famous actors including OJ Simpson, Elliott Gould, James Brolin and Brenda Vaccaro. The movie premiered in 1978, achieving some success, and then disappeared from circulation. However it had obtained its purpose: to “beat to the punch” their idea and film project.**

**The writer then filed a lawsuit against Universal Films and director Peter Hyams, unsuccessfully, at a court in Beverly Hills for copyright infringement. According to the thesis proposed by his lawyer, the script was largely borrowed from the book on the lunar plot and identified 16 elements in the film that violated copyright. A private investigator,**

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<sup>379</sup> AwE130 a journey towards the truth - Apollo hoax - <http://www.awe130.com/apollo-hoax-explained/319-the-fastest-pen-of-the-west-biography-of-bill-kaysing>

<sup>380</sup> Albino Galuppini, "The Fastest Pen of the West [Part One]", Albino Galuppini (Standard Copyright Licence), 29 December 2017, ISBN 9780244626235 - <http://www.lulu.com/shop/http://www.lulu.com/shop/albino-galuppini/the-fastest-pen-of-the-west-part-one/paperback/product-23469250.html>

<sup>381</sup> LA PENNA PIÙ VELOCE DEL WEST - <https://pianetax.wordpress.com/la-penna-piu-veloce-del-west/>

***hired by the legal office in support of the suit made a shocking discovery. In Washington, someone in connection with the script had falsified the date of filing for copyright in the office in charge. The lawyer, impressed by the fact, gave the mandate saying: "Bill, I have a wife and two boys, I do not want to clash with people so powerful as to be able to alter the filing date at a patent office." Bill realized in that moment that for many common people, including his attorney, their physical integrity and that of their families are the absolute priority. But he did not fall into despair: "That which endures, is victorious".***<sup>382</sup>

Albino Galuppini has kindly given me permission to reproduce his findings here in this book - including the front page of the lawsuit documentation (contained in Albino Galuppini's book) which can be found on the following page. The document shows the court involved with the case (***Superior Court of California, County of Los Angeles, Beverley Hills Court House, 9355 Burton Way, Beverley Hills, California, 90210***), the plaintiff and defendant (***William Charles Kaysing - Plaintiff - vs Peter G. Hyams - Defendant***), and a summary of the case (***Suit For Damages. Summary: The primary cause for action is to recover the money taken illegally by the defendant Peter G. Hyams who stole and/or plagiarized the intellectual property of the plaintiff, namely, a copyrighted book titled "We Never Went to the Moon" written by the plaintiff and used plaintiff's ideas and concepts to create a film titled "Capricorn One."***) The link to this document is included in this pages footnote.<sup>383</sup>

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<sup>382</sup> Latest Apollo Hoax Articles : The Fastest Pen of the West - <http://www.awe130.com/apollo-hoax-explained/319-the-fastest-pen-of-the-west-biography-of-bill-kaysing> See also: Albino Galuppini, La Penna Più Veloce Del West (The Fastest Pen of the West), pg. 130, ISBN: 978-960-93-5531-5 - <https://pianetax.wordpress.com/la-penna-piu-veloce-del-west/>

<sup>383</sup> <http://www.awe130.com/apollo-hoax-explained/319-the-fastest-pen-of-the-west-biography-of-bill-kaysing> & <https://pianetax.wordpress.com/la-penna-piu-veloce-del-west/>

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WILLIAM CHARLES KAYSING  
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SUPERIOR COURT OF CALIFORNIA  
COUNTY OF LOS ANGELES  
BEVERLY HILLS COURT HOUSE  
9355 BURTON WAY, BEVERLY HILLS CALIFORNIA  
90210.

WILLIAM CHARLES KAYSING

PLAINTIFF

VS

PETER G. HYAMS

DEFENDANT

SUIT FOR  
DAMAGES

SUMMARY

The primary cause for action is to recover the money taken illegally by the defendant, Peter G. Hyams who stole and/or plagiarized the intellectual properties of the plaintiff, namely, a copyrighted book titled "We Never Went to the Moon" written by the plaintiff and used plaintiff's ideas and concepts to create a film titled, "Capricorn One."

Following Albino Galuppini's revelations, Richard D. Hall added his thoughts to the subject: ***"I think the story of WHY it was made is very believable. They were basically STEALING Bill Kaysing's story about the moon landings and just made one or two changes. They changed the date on their copyright for the film to precede Kaysing's and voila they could stop Kaysing making his film on copyright grounds. It also puts out the message that it would be too difficult to fake and the astronauts would be heroes and blow the whistle. I cannot see the arrogant American military industrial complex / Hollywood agreeing to make a film where America is so devious, their films always show themselves as whiter than white. The ONLY reason that seems plausible for making the film is to discredit Kaysing.***

***Which makes it even more compelling that the moon landings were faked. It's incredible when you think about it. That they would commission a multi-million dollar film like this AND break the law regarding the copyright JUST to perpetuate the cover up. It just shows how subtle their propaganda is.***<sup>384</sup>

Given the credibility and detail of Kaysing's research, I tend to agree with Richard that NASA's involvement with "*Capricorn One*" was designed to discredit Kaysing's findings. I also find this noteworthy given that Kaysing discussed Stanley Kubrick in his research. I will return to this aspect of Kaysing's work in the final section of Chapter Seven. In recent years, NASA has retroactively modified its P.R. regarding NASA collaborations with Hollywood. The following 2015 Guardian article "*Mars Attracts: The Cosy Relationship between NASA and Hollywood*" by Steve Rose is somewhat farcical given that pretty much every claim made by the cited NASA "multimedia liaison", Bert Ulrich, are completely discredited by the known facts from Bill Kaysing's legal case. Here is a section from the Guardian article:

***"NASA does not discriminate about which movies to help, says Bert Ulrich, NASA's multimedia liaison. Ulrich works with about 100 documentaries a year, he says, plus the occasional feature. Sometimes that's a serious space movie such as Apollo 13 (they had no involvement in Gravity or Interstellar), but they also collaborated with Men in Black III, Transformers III and, yes, Armageddon."*** The article continues, ***"Unlike the US military, NASA doesn't censor scripts or withhold assistance from film-makers who might depict it in an unfavourable light, says Ulrich, although they deter them from misleading the public. Under the 1958 National Aeronautics and Space Act, NASA is obliged to inform the public of its activities as much as possible, so "film and TV and documentary projects are wonderful ways of telling our story."***<sup>385</sup>

It may be that, in some twisted way, NASA does use the science fiction genre to "tell its story." However, it also seems clear that NASA uses the genre to muddle and lie about multiple aspects of its work and history. What are we to conclude every time we see NASA portrayed in both factual and fictional television programmes and Hollywood films? Dave McGowan addressed this state of play with a series of rhetorical questions in his article "*Wagging the Moondoggie – Part II*": ***"If NASA was able to pull off such an outrageous hoax before the entire world, and then keep that lie in place for four decades, what does that say about the control of the information we receive? What does that say about the media, and the scientific community, and the educational community, and all the other***

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<sup>384</sup> Richard D. Hall, comments on Bill Kaysing lawsuit against Universal and Peter Hyams - <https://groups.yahoo.com/neo/groups/cognoscence/conversations/messages/7577>

<sup>385</sup> Steve Rose, "Mars Attracts: The Cosy Relationship between NASA and Hollywood", The Guardian Online, 30 September 2015 - <http://www.theguardian.com/science/2015/sep/30/mars-attracts-the-cosy-relationship-between-nasa-and-hollywood>

*institutions we depend on to tell us the truth? What does that say about the very nature of the world we live in?*<sup>386</sup>

## Diamonds Are Forever

Perhaps the most unusual (quasi-science fiction) movie to allude to the Apollo cover-up is the James Bond film *"Diamonds Are Forever"* (1971). The following is taken from the 007 Magazine article *"Diamonds are Forever: Moon Buggy"*: ***"While investigating multimillionaire recluse Willard Whyte's Tectronics Space Centre outside Las Vegas in the Nevada desert, his cover blown, James Bond (Sean Connery) finds it necessary to make a hasty exit. Finding himself in an artificial moonscape complete with trainee astronauts, Bond dashes for a nearby Moon Buggy vehicle and crashes out of the centre and into one of the 007 films' most famous chase scenes."***<sup>387</sup>

Although I am slightly digressing for a moment, it is worth noting the larger esoteric significance of James Bond. Bond's creator Ian Fleming has a documented connection with the British Intelligence Community. He was a high-level British Naval psyops officer and actually helped Bill Donovan to set up the OSS (the precursor to the CIA).<sup>388</sup> He is also believed to have been involved with the "Enigma" coding machine, Operation Mincemeat, and Assault Unit 30 (i.e.: covert operations teams), to name a few.<sup>389</sup> In terms of certain agenda players, it is salient that Fleming mentions the Rothschild family in some of the early James Bond novels (most notably *"On Her Majesty's Secret Service"*.) The British Intelligence Services have a historical connection with the occult (via alchemy and such) - remember that the occult also appears to have been prevalent in agencies like NASA. Bond's roots lie with John Dee - a sixteenth century mathematician, astronomer and navigator. Dee was an imperialist and devoted consort of Queen Elizabeth I. He was a student of philosophy, alchemy, divination, the occult and an associated freemason. He was also instrumental in the then-version of what we would now call MI5 and his code-name was 007! John Dee was Ian Fleming's inspiration for James Bond.<sup>390</sup>

*"Diamonds Are Forever"* is a curious film with a number of production factors that warrant closer investigation. However to fully understand the significance of these (and their connection to NASA and the Apollo program) one needs to engage in a little "six degrees of separation"... so bear with me! The reclusive business tycoon Howard Hughes and former

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<sup>386</sup> Dave McGowan, "Wagging the Moondoggie – Part II", October 1, 2009 - <http://www.davesweb.cnghost.com/Apollo2.html>

<sup>387</sup> "Diamonds Are Forever: Moon Buggy", Double-O-Seven Magazine - [http://www.007magazine.co.uk/moonbuggy/moon\\_buggy.htm](http://www.007magazine.co.uk/moonbuggy/moon_buggy.htm)

<sup>388</sup> One of the most detailed sources on this subject is Ben Macintyre's "For Your Eyes Only: Ian Fleming and James Bond", Bloomsbury Publishing PLC (6 April 2009) ISBN-10: 0747598665 / ISBN-13: 978-0747598664

<sup>389</sup> Ibid. See also: Craig Cabell, "Ian Fleming's Secret War", Pen & Sword Military; First UK Edition, First Printing edition (18 Aug. 2008) ISBN-10: 1844157733 / ISBN-13: 978-1844157730

<sup>390</sup> John Dee 007, August 30, 2011 - <http://www.examiner.com/article/john-dee-007> See also: Douglas Chapman, "The Mystical James Bond", strangemag.com - <http://www.strangemag.com/recentadditions/mysticaljamesbond.html>

US President Richard Nixon are known to have worked together through wealthy associates and personal confidants – some of these were actually involved in the Bay of Pigs and Watergate incidents. Hughes supported Nixon's early political career both expressively and financially. According to noted alternative knowledge researcher Mae Brussell, a substantial part of the subsequent Hughes/Nixon relationship was based on mafia-styled money laundering through Las Vegas, Miami & the connections between the Hughes Aircraft company and the CIA.<sup>391</sup> In a Playboy article (dated September 1976) investigative reporters Larry DuBois and Laurence Gonzales uncovered many backroom deals between Howard Hughes, the CIA and Richard Nixon. Robert Maheu (who worked for the FBI, CIA and as the chief executive of Nevada operations for Hughes<sup>392</sup>) corroborated the Playboy account during an episode of "60 Minutes" - aired on February 28, 2005.<sup>393</sup> During his presidency (January 1969 – August 1974) Richard Nixon presided over the key years of NASA's Apollo program. By 1968, Hughes Aircraft had become a top-ten defence contractor and was the CIA's number one industrial contractor.<sup>394</sup> Between June 1966 and January 1968, NASA allegedly sent seven robotic spacecraft to the surface of the Moon. The program was implemented by NASA's Jet Propulsion Laboratory (JPL) to seemingly prepare for the "manned" Apollo program. Each Surveyor mission consisted of a single unmanned spacecraft designed and built by Hughes Aircraft Company.<sup>395</sup>

Take note of the real-life Nixon/Hughes/Mafia/CIA connections and the "fictional" plot of "Diamonds Are Forever" - revolving around a Mafia-orchestrated diamond smuggling operation. In this book, I have alluded to a connection between the CIA and the Mormon Church. It is believed that Hughes insisted on employing Mormons as his personal staff and bodyguards.<sup>396</sup> In his autobiography "When the Snow Melts", Cubby Broccoli described his lifelong friendship with Howard Hughes and how intricately involved Hughes was in the making of "Diamonds..." When it came to filming in Las Vegas, Hughes was heard to remark: **"Tell Cubby he can shoot anywhere, anytime, in any of the hotels I own."**<sup>397</sup>

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<sup>391</sup> Mae Brussell & Stephanie Caruana, "Is Howard Hughes Dead and Buried Off a Greek Island?", Playgirl magazine, December 1974 – See: <http://www.maebrussell.com/Mae%20Brussell%20Articles/Howard%20Hughes%20article.html>  
See also: Nicholas North-Broome, "The Nixon-Hughes "Loan"; the "Loan" No One Repaid" & Gerald Bellett, "Age of Secrets - The Conspiracy that Toppled Richard Nixon and the Hidden Death of Howard Hughes"

<sup>392</sup> Robert Maheu, "Next to Hughes: Behind the Power and Tragic Downfall of Howard Hughes by His Closest Advisor", HarperCollins; 1st Edition (April 1992) ISBN-10: 0060165057 / ISBN-13: 978-0060165055

<sup>393</sup> "Watergate: 'Aviator' Connection? Lesley Stahl Talks To Watergate Investigator About Motive For Break-In", February 24, 2005 - <http://www.cbsnews.com/news/watergate-aviator-connection/>

<sup>394</sup> "The Struggle for Consolidation: The Hughes Era" - <http://home.earthlink.net/~danielsage17/hughes.htm> See also: Clyde W. Burleson, "The Jennifer Project."

<sup>395</sup> "NASA SP-4901" See also: Judy, Rumerman, "The Hughes Companies" - U.S. Centennial of Flight Commission - <http://www.centennialofflight.net/essay/Aerospace/Hughes/Aero44.htm>

<sup>396</sup> Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)", pg. 28

<sup>397</sup> Donald Zec & Albert R. Croccoli, "When the Snow Melts: The Autobiography of Cubby Broccoli", Bantam Ltd; illustrated edition (18 Sept. 1998) ISBN-10: 0752211625 / ISBN-13: 978-0752211626



Hughes is also “portrayed” in the film – in the form of the reclusive tycoon Willard Whyte. Whyte owns the Nevada desert facility “Techtronic Space Labs” - where Bond discovers the fake Moon set. Many of the designs in the film (including the Moon set/Lunar buggy segment) were conceptualised by Oscar winning production designer Ken Adam. Adam famously designed the “War Room” set featured in Stanley Kubrick’s *“Dr Strangelove”*. He was a close friend of Kubrick and the overall production designer on both *“Dr Strangelove”* and *“Barry Lyndon”*. Kubrick offered him the same role on *“2001: A Space Odyssey”* but he declined. In Horatia Harrod’s 2008 Telegraph article *“Ken Adam: the man who drew the Cold War”*, Ken Adam is quoted as once saying: **“I found out that he had been working with experts from NASA for a year on space exploration and all that sort of thing. And the moment I saw that, I thought, not for me. Because I could only function properly with this very powerful computer-like brain of Stanley by knowing as much visually about the subject matter as he did, because then I could justify departing from the visual reality that he knows.”**<sup>398</sup>

Based on the timeframe, it appears that Adam passed up the opportunity to work on *“2001: A Space Odyssey”* in favour of working on the Bond films – specifically (albeit a few years later) *“Diamonds Are Forever”*. If his statement is true, he turned down a film influenced by and with NASA connections, only to accept another film influenced by and with NASA connections. In fairness, the connections in the case of *“Diamonds Are Forever”* are far less obvious but they nevertheless exist. Furthermore Adam’s follow-up Bond film to *“Diamonds Are Forever”* was the 1979 movie *“Moonraker”* (perhaps more aptly dubbed *“Moonfaker”*!) – The plot of which features (amongst other things) the cover-up of a missing American space shuttle and a secret space program. In the opening of the film, Bond is even seen jumping out of a plane flown by *“Apollo Airlines”*! Given these factors, Adam’s decision and reasoning to reject Kubrick’s association with NASA seems a little strange. Maybe he knew more than he was letting on.

And this is where we fully introduce Stanley Kubrick into the picture. The reason: put simply, Stanley Kubrick is often cited as the likeliest candidate to have filmed fake footage of the Apollo 11 Moon landing. Some researchers have even suggested that a deal was struck between Kubrick and certain agenda players sometime in the mid/late 1960s. It is known that the production history of *“2001: A Space Odyssey”* overlapped the formative era of NASA’s Apollo programme (the pre - *“manned Lunar landings”* part, that is) and that NASA collaborated extensively with the film’s production team – probably more than any other film production it has ever collaborated with. The film was released in 1968, over a year before the Apollo 11 mission. The film’s narrative also featured a cover-up (a story is perpetuated about the spread of a fictitious virus, prompting a quarantine of a lunar base) to hide the discovery of an extra-terrestrial artefact – the Tycho Monolith – on the Moon,

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<sup>398</sup> Horatia Harrod, “Ken Adam: the man who drew the Cold War”, telegraph.co.uk, 28 Sep 2008 - <http://www.telegraph.co.uk/culture/film/3561380/Ken-Adam-the-man-who-drew-the-Cold-War.html>



and a subsequent mission to the planet Jupiter with a “secret” agenda. In his book *“Conspiracy Theory in Film, Television and Politics”*, Gordon B. Arnold explains that:

***“Although it is often understated in the story, many central themes of 2001: A Space Odyssey are steeped in the conspiracy theme. The script coolly paints a picture of government that feels little obligation to inform its citizens about a potentially history-changing discovery. This secrecy is explained away by the claim that public awareness could lead to panic. To a lesser extent, it is also implied that there might be security reasons for keeping knowledge of the mysterious object’s discovery secret.”***<sup>399</sup>

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<sup>399</sup> Gordon B. Arnold, *“Conspiracy Theory in Film, Television and Politics”*, Praeger Publishers (2008) ISBN-10: 0275994627 / ISBN-13: 978-0275994624 (pg. 83)



## Chapter Seven: “Lunar Odyssey”

***“You definitely feel the presence of Stanley Kubrick... You definitely feel the ‘puppet master’... and boy was that guy a ‘puppet master’!”***

(Tony Kaye, director of “American History X”)

***“If I told you their names, I don't think you'd sleep so well.”***

(Sydney Pollack, “Eyes Wide Shut”)

***“The criminal and the soldier at least have the virtue of being against something or for something in a world where many people have learned to accept a kind of grey nothingness, to strike an unreal series of poses in order to be considered normal.... It's difficult to say who is engaged in the greater conspiracy - the criminal, the soldier, or us.”***

(Stanley Kubrick)

***“I'm still fooling 'em!”***

(Christiane Kubrick, quoting Stanley Kubrick)

## No Fighting in the War Room!

To understand Stanley Kubrick's potential connection with the global agenda, one must look back at his career as a whole. From quite early on in his Hollywood career, Kubrick had already made some impressive "in-roads" – rubbing shoulders with numerous figures in the establishment. Despite this, his disdain for those orchestrating policies of war (particularly the military/industrial complex) quickly became apparent. He had already thumbed his nose at the notion of war policy in *"Paths of Glory"*, but it was his quasi-science fiction Cold War comedy, *"Dr Strangelove: Or How I Learned to Stop Worrying and Love the Bomb"* that truly articulated his personal views on the subject. The film was a definitive satire of the same "military / industrial complex" that President Eisenhower warned the American people about. Kubrick actually approached the military to be involved in the production, however the proposed tone of the script did not go down well with the establishment and support was refused. This prompted Kubrick to use his own ingenuity to realise various military aspects of the film - including recreating the interior of a B-52 bomber. From Wikipedia [See also: 40<sup>th</sup> Anniversary Documentary *"Inside the Making of Dr. Strangelove"*] ***"Lacking cooperation from the Pentagon in the making of the film, the set designers reconstructed the aircraft cockpit to the best of their ability by comparing the cockpit of a B-29 Superfortress and a single photograph of the cockpit of a B-52, and relating this to the geometry of the B-52's fuselage. The B-52 was state-of-the-art in the 1960s, and its cockpit was off-limits to the film crew. When some United States Air Force personnel were invited to view the reconstructed B-52 cockpit, they said that 'it was absolutely correct, even to the little black box which was the CRM.' It was so accurate that Kubrick was concerned whether Ken Adam's production design team had done all of their research legally, fearing a possible investigation by the FBI."***<sup>400</sup> The stunning realisation of this aircraft (at least by the standards of the day) did prompt certain figures in The Pentagon to ask how Kubrick was getting access to such highly accurate and closely guarded information.

There are deeper implications that can be drawn from the production history and thematic symbolism on display in *"Dr Strangelove"*. On this matter, I highly recommend reading the 2014 article *"Dr. Strangelove: A Strange and Terrible Glimpse into the Deep State Part I"* in which the author notes that Kubrick ***"seems to have been aligned (probably very loosely) with what I like to refer to as the 'Anglo-American Establishment.' When typical conspiracy theorists rail against the Council on Foreign Relations (CFR), the Trilateral Commission, the international bankers, and the Morgans, Rockefellers and Rothschilds and so forth, this is essentially whom they are referring to. But this is not the only power elite within the international community or even the United States itself (...) one of the most compelling aspects of Dr. Strangelove is its nuanced view of the American power***

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<sup>400</sup> [http://en.wikipedia.org/wiki/Dr.\\_Strangelove](http://en.wikipedia.org/wiki/Dr._Strangelove) See also: "Inside the Making of Dr. Strangelove," a documentary included with the 40th Anniversary Special Edition DVD of the film

**structure and the confirmation it gives of a divide from an insider.**<sup>401</sup> The article reveals that, during production of the film, Kubrick consulted Alastair Buchan<sup>402</sup> (the head of the Institute for Strategic Studies - itself connected to the Round Table group, Henry Kissinger, the Rothschilds, etc.) Buchan pointed Kubrick to the film's inspiration – Peter George's novel "*Red Alert*." George and Terry Southern (the films co-screenplay writers) are also noted for their odd connections. George was a British intelligence officer. Southern introduced Kubrick to Anthony Burgess' novel of "*A Clockwork Orange*" during production of "*2001*".<sup>403</sup> Southern (and Peter Sellers for that matter) were no strangers to the notorious Laurel Canyon scene. "*Dr Strangelove*" actor Sterling Hayden also had an extensive career in the CIA's forerunner, the OSS.<sup>404</sup>

Peter Sellers had a dalliance with freemasonry (he was inducted into the Chelsea Lodge, number 3098, on 16<sup>th</sup> July 1948).<sup>405</sup> On a connected note, his 1979 film "*Being There*" is awash with masonic and elite themes and contains a curious scene outside a shop window decorated with a fake moon landscape, television cameras and screens. Sellers looks into the cameras and becomes mesmerized by his image on the TV screens. The scene is sound-tracked by a disco version of the iconic "*Also Sprach Zarathustra*" – a piece of music now synonymous with Kubrick's "*2001: A Space Odyssey*".<sup>406</sup> Oddly (in connection with Laurel Canyon, Jerzy Kosinski (the author of the novel that "*Being There*" was based on) was close friends with Sharon Tate, Wojciech Frykowski and Abigail Folger. He introduced the latter couple.<sup>407</sup> It has been alleged, although hotly disputed, that Kosinski was due to fly out to Sharon Tate's Laurel Canyon home on the night that she was murdered, but was delayed by lost luggage in New York.<sup>408</sup>

Here are a couple of other points of interest about "*Dr. Strangelove*". Whilst it has been difficult to verify exactly who served as the inspiration for Kubrick's eponymous Dr. Strangelove character, a number of researchers have cited three specific individuals as the combined source. One is the so-called "the father of the hydrogen bomb", Edward Teller. The other two are L. Ron Hubbard (founder of Dianetics and Scientology) and Jack

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<sup>401</sup> "Dr. Strangelove: A Strange and Terrible Glimpse Into the Deep State Part I", July 6, 2014 - <http://visupview.blogspot.co.uk/2014/07/dr-strangelove-strange-and-terrible.html>

<sup>402</sup> Ibid. See also: Vincent Lobrutto, "Stanley Kubrick: A Biography" (pgs. 227-228)

<sup>403</sup> "The book was given to me by Terry Southern during one of the very busy periods of the making of 2001," he recalled. "I just put it to one side and forgot about it for a year and a half. Then one day I picked it up and read it. The book had an immediate impact." - The Hechinger Debacle - <http://www.visual-memory.co.uk/amk/doc/0037.html>

<sup>404</sup> "John Hamilton (Sterling Hayden)", Washington Post Politics, Friday, August 15, 2008 - <http://www.washingtonpost.com/wp-dyn/content/article/2008/08/14/AR2008081403224.html>

<sup>405</sup> W.Bro. Yasha Beresiner, "Masonic Paper", "Peter Sellers: Mason for the Wrong Reason", Pietre Stones Review of Freemasonry - <http://www.freemasons-freemasonry.com/beresiner9.html>

<sup>406</sup> These scenes, along with some more extreme theories about Kubrick possibly having been the director of "*Being There*", are examined in the video "STANLEY KUBRICK'S SECRET MOVIE REVEALED" - <https://www.youtube.com/watch?v=HKxLRJsmuB8>

<sup>407</sup> John Taylor, "The Haunted Bird: The Death and Life of Jerzy Kosinski", New York Magazine, June 15, 1991.

<sup>408</sup> Andrea Chambers, "Because He Writes from Life—his—sex and Violence Haunt Jerzy Kosiński's Fiction", People Weekly - <http://www.people.com/people/archive/article/0,,20074595,00.html>

Parsons<sup>409</sup> (rocket pioneer, founder of JPL and deep occultist). (*Author's Notes: For more on this subject, see Chapter Four.*) The planned release date for the film was November 22nd 1963 – the day U.S. President John F. Kennedy was assassinated. After his death, the film's release date was pushed back to January 1964. Slim Pickens line **"a guy could have a pretty good time in Dallas"** was also redubbed as **"Vegas"**. The author of the 2014 article *"Dr. Strangelove: A Strange and Terrible Glimpse Into the Deep State Part V"* discusses these synchronicities toward the conclusion: **"I have noted throughout this series that Kubrick seems to have been leaking information concerning JFK's Cold War (likely with the support of the Kennedy White House) policies throughout the film. There is even the possibility that the plotters conspiring to assassinate Kennedy were alluded to subtly as well, such as Kong's reference to Dallas earlier in the film."**<sup>410</sup>

Following *"Dr Strangelove"*, a confidential memo (dated June 4th 1965) was written by George Stevens Jr. (then Director of the Motion Picture Service), for the attention of Eric Goldman (then Special Consultant to US President Lyndon B Johnson.) The memo apparently concerned the White House Festival of the Arts that was to be held on June 14th, 1965. According to Emilie Raymond's book, *"From My Cold, Dead Hands: Charlton Heston and American Politics"*, there was a clear political agenda to this festival. The memo recommended that the commentary for the festival be **"written and delivered by someone outside of the motion picture field."** The memo cited Kubrick as one of the most important filmmakers in America at that time. It seems that he was being considered to appear at the festival. Interestingly, the documents pertaining to this subject were classified (for a number of years) as confidential.<sup>411</sup> They were also filed with other documentation showing Kubrick's associations with figures in the scientific establishment (such as NASA and JPL).<sup>412</sup> The aforementioned memo was produced on letter headed paper from the United States Information Agency (USIA). At the time, the USIA was the government's international PR/propaganda unit – responsible for producing pro-American films and articles. One notable effort of the USIA was Project Pedro – where anti-communist newsreels were produced and shown in Mexico in the 1950s.<sup>413</sup>

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<sup>409</sup> Chris Everard, "The Real Doctor Strangeloves" (pgs. 7-8) - [http://enigmamotionpictures.com/Enigma\\_Motion\\_Pictures\\_British\\_Film\\_Fund\\_-\\_Opportunities\\_for\\_Investment\\_in\\_British\\_Cinema/CLOUD\\_files/Real%20Dr%20Strangeloves%20by%20CHRIS%20EVE%20RARD-compressed.pdf](http://enigmamotionpictures.com/Enigma_Motion_Pictures_British_Film_Fund_-_Opportunities_for_Investment_in_British_Cinema/CLOUD_files/Real%20Dr%20Strangeloves%20by%20CHRIS%20EVE%20RARD-compressed.pdf)

<sup>410</sup> "Dr. Strangelove: A Strange and Terrible Glimpse Into the Deep State Part V", Wednesday, August 6, 2014 - <http://visupview.blogspot.co.uk/2014/08/dr-strangelove-strange-and-terrible.html>

<sup>411</sup> The documents were declassified under the Freedom of Information Act, 5 U.S.C. § 552. As yet, I have been unable to ascertain exactly when they were declassified. From the documentation itself, it looks as though they have been in the public domain since 1996. They may have been available since 1975 – given that there is (as a rule of thumb) a standard 10 years release on classified US documents containing non-sensitive material.

<sup>412</sup> <http://www.private-files.com/documents.php/> June 4, 1965 memo that mentions Stanley Kubrick (on USIA letterhead.) Formerly classified as CONFIDENTIAL(from the LBJ Library -- plus photos of Kubrick with NASA officials) [http://www.private-files.com/documents/declassified/usia/stanley\\_kubrick.pdf](http://www.private-files.com/documents/declassified/usia/stanley_kubrick.pdf)

<sup>413</sup> Seth Fein, "New Empire into Old: Making Mexican Newsreels the Cold War Way", *Diplomatic History* 28 (2004): 703-748.

## NASA East

Over a few short years, Kubrick became a powerful and influential figure within the Hollywood industry – so much so that he actually banned MGM executives from the set of “2001: A Space Odyssey”. 36 space experts and 40 industrial enterprises, including specialists from NASA and JPL, became extensively involved with the production of “2001: A Space Odyssey”.<sup>414</sup> For at least two years, Kubrick’s key NASA/scientific advisors on the film were Frederick Ira Ordway III (a former member of the American Rocket Society, space scientist and author of technical books about spaceflight. He worked with ballistic rockets until 1960, followed by three years at Marshall Space Flight Centre) and Harry Lange<sup>415</sup> (an illustrator and designer for the Aerospace Industry, as well as the head of NASA’s future projects section - illustrating the ideas of Wernher von Braun’s team; such as nuclear propulsion, space stations, space platforms, etc.) NASA’s influence over the film became so pronounced that senior Apollo administrator George Mueller and astronaut Deke Slayton nicknamed the film’s production facilities at Borehamwood (UK) as “NASA East” - after seeing all of the hardware and documentation lying around the studio.<sup>416</sup> Ordway and Lange created an elaborate network of establishment and industry connections to assist the production of the film.

In his piece - “2001: A Space Odyssey in Retrospect” - Ordway explained, ***“We relied heavily on advice and material provided by the National Aeronautics and Space Administration and by a considerable number of private companies and universities... I found myself visiting General Electric’s Missile and Space Vehicle Department near Philadelphia on Discovery propulsion; the Bell Telephone Laboratories in Murray Hill, New Jersey, on deep space communications; the Whirlpool Corporation at Benton Harbour, Michigan on food equipment to be used aboard Orion III and Aries IB; Honeywell, Inc. in Minneapolis on a variety of vehicular controls; and IBM in Armonk, New York, and its Eliot Noyes contractor in New Canaan, Connecticut, on all our computer sequences. Cooperative arrangements made from our New York base were later continued throughout production at the M-G-M British Studios in Borehamwood, England.”***<sup>417</sup> The involvement of Bell Labs and IBM is particularly interesting given their agency connections. The spelling of the name of the film’s artificial intelligence (“HAL”) is notably only one letter removed from “IBM”. Both Bell Labs and IBM worked extensively on synthetic speech research. The following is taken from Joe Olive’s piece “The Talking Computer: Text to Speech Synthesis” from the 1996 book

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<sup>414</sup> Der Spiegel Nr. 21/1968, S. 134 See also: Wolf-Rüdiger Wagner, “2001 - Odyssee im Weltraum - Der Computer zwischen Science-fiction und Mythos” -

<https://translate.google.co.uk/translate?hl=en&sl=de&u=http://www.nibis.de/nli1/bibl/pdf/mzm04.pdf&prev=search>

<sup>415</sup> Harry Lange, “Turning sci-fi into fact”, BBC News Website, 3 January, 2002 -

<http://news.bbc.co.uk/1/hi/uk/1247163.stm> & David Larson, “Harry Lange: Obituary”, The Guardian, Tuesday 8 July 2008 - <http://www.theguardian.com/film/2008/jul/08/obituaries.culture>

<sup>416</sup> “2001: A Space Odyssey Internet Resource Archive” - <http://www.palantir.net/2001/meanings/dfx.html>

<sup>417</sup> Frederick I. Ordway III, “2001: A Space Odyssey in Retrospect” - <http://www.visual-memory.co.uk/amk/doc/0075.html>

***“HAL’s Legacy: 2001’s Computer as Dream and Reality”*: “One of the more famous moments in Bell Labs’ synthetic speech research was the sample created by John L. Kelly in 1962, using an IBM 704 computer. Kelly’s vocoder synthesizer recreated the song “Bicycle Built for Two,” with musical accompaniment from Max Mathews. Arthur C. Clarke, then visiting friend and colleague John Pierce at the Bell Labs Murray Hill facility, saw this remarkable demonstration and later used it in the climactic scene of his novel and screenplay for 2001: A Space Odyssey, where the HAL9000 computer sings this song as he is disassembled by astronaut Dave Bowman.”<sup>418</sup>**

According to Ordway (also corroborated by Arthur C. Clarke<sup>419</sup>), it was Clarke who was responsible for Ordway and Lange’s involvement in the film.<sup>420</sup> Clarke co-wrote the screenplay of the film with Kubrick. Clarke had high-level connections with those in NASA – including a close friendship with former Nazi and NASA rocket scientist Wernher Von Braun.<sup>421</sup> According to researcher and author William Lyne in his book *“Pentagon Aliens”*: ***“In August 1949, von Braun was made an honorary member of the British Interplanetary Society, through his friend, Arthur C. Clarke.”***<sup>422</sup> Clarke was the chairman of the society from 1946-47 and 1950-53. He was a radar instructor with the Royal Air Force during WWII and earned a Bachelor of Science degree in 1948 from King’s College, London. As a result of his work in WWII, Clarke was sent to Australia to do atomic bomb research (specifically missile testing) for the Anglo-Australian Atomic Agency. Clarke’s Australian counterpart was Mark Oliphant – who formerly worked with the Trinity team on the Manhattan Project. The agency subsequently became The Commonwealth of Nations Atomic Agency, incorporating the UK, Australia, Canada, South Africa and New Zealand. Clarke headed-up the agency for several years.<sup>423</sup> Clarke ***“appeared in CBS Television’s coverage of the first two Moon walks.”***<sup>424</sup>

In keeping with the NASA/Kubrick connection, it is worth pointing out that Kubrick used three super-fast 50mm lenses (Carl Zeiss Planar 50mm f/0.7 - developed by Zeiss for use by NASA in the Apollo moon landings) in the filming of his 1975 film *“Barry Lyndon”*. The following is taken from Tim Robey’s 2009 Telegraph Online article *“Barry Lyndon: Kubrick’s*

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<sup>418</sup> Joe Olive, recognized as the leading expert in text-to-speech synthesis, contributed a chapter, "The Talking Computer: Text to Speech Synthesis," to the book "HAL's Legacy: 2001's Computer as Dream and Reality," (M.I.T. Press, 1996), edited by David Stork. <http://www.bell-labs.com/news/1997/march/5/2.html>

<sup>419</sup> "2001: A SPACE ODYSSEY" Production Information - [http://www.in70mm.com/news/2014/2001\\_production/index.htm](http://www.in70mm.com/news/2014/2001_production/index.htm)

<sup>420</sup> Frederick I. Ordway III, "2001: A Space Odyssey in Retrospect" - <http://www.visual-memory.co.uk/amk/doc/0075.html>

<sup>421</sup> Bob Ward, "Dr. Space: The Life of Wernher von Braun" (see: Chapter 22 - "Too Soon Dying"), Naval Institute Press (15 Sept. 2009) ISBN-10: 1591149274 / ISBN-13: 978-1591149279

<sup>422</sup> William Lyne, "Pentagon Aliens", 3rd edition (1999, pg. 115)

<sup>423</sup> Australia & the Bomb 1945-1992: Missiles, Spies & Plutonium Piles - <http://www.reocities.com/CollegePark/Lab/3771/bomb.html>

<sup>424</sup> Jerome Agel, The Making of Kubrick's 2001, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 259) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)



*neglected masterpiece*": **"For the many densely furnished interior scenes, this meant shooting by candlelight, a feat difficult enough in still photography, let alone with moving images to capture. For months they tinkered with different combinations of lenses and film stock to make this possible, before getting hold of a number of super-fast 50mm lenses developed by Zeiss for use by NASA in the Apollo moon landings. With their huge aperture and fixed focal length, mounting these was a nightmare, but they managed it, and so Kubrick's vision of recreating the huddle and glow of a pre-electrical age was miraculously put on screen."**<sup>425</sup> The use of three of these incredibly rare and valuable lenses (apparently only ten were made) has raised a few eyebrows. The fact that he was in possession of equipment used to document the "Moon landing" has further solidified his connection to Apollo 11. However, it appears that he acquired the lenses during production of *"Barry Lyndon"* - they were sold to private parties, by NASA, after they were no longer needed. The lenses - designed for still photography - had to be extensively modified for motion picture filming. The fact that Kubrick knew enough about these lenses to effectively modify them is nevertheless interesting.

## The Prologue Interviewees

Kubrick's network of "establishment" support during the production of *"2001: A Space Odyssey"* is far too extensive to detail in its entirety here. The film's original end credits did attempt to acknowledge some of those parties. Strangely, in subsequent releases of the film (VHS, DVD, Blu-ray, etc.), these acknowledgements were largely removed from the film. Only "key" names involved remain in the contemporary credits. The film was also to include a "prologue" – consisting of highlights from a series of interviews with twenty one "experts" (largely drawn from the scientific "establishment") discussing the possibilities of extra-terrestrial life in the universe. The interviews were conducted in 1966. It has been difficult to establish the identity of all twenty one of these people as Kubrick decided to drop the "prologue" idea, the footage has pretty much vanished and the only detailed accounts (and transcripts) of the interviews are documented in a rare book called *"Are We Alone? The Stanley Kubrick Extra-terrestrial-Intelligence Interviews"*<sup>426</sup> – the only remaining print copies currently retail at several hundred pounds on the internet and descriptions of the book do not include the names of all who took part. I have identified the vast majority of those interviewed and they are a sizeably agenda-associated bunch indeed. Many of them were recommended to Kubrick by Frederick Ordway and Arthur C. Clarke<sup>427</sup> and most went on to be consultants to Kubrick and the film's production crew – despite the non-inclusion of the prologue in the film. The interviewees include:

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<sup>425</sup> Tim Robey, Barry Lyndon: Kubrick's neglected masterpiece (The Telegraph Online, 05 Feb 2009) - <http://www.telegraph.co.uk/culture/4524037/Barry-Lyndon-Kubricks-neglected-masterpiece.html>

<sup>426</sup> Anthony Frewin (editor), "Are We Alone? The Stanley Kubrick Extraterrestrial-Intelligence Interviews", Elliott & Thompson Limited; First Edition (17 Nov. 2005) ISBN-10: 1904027458 / ISBN-13: 978-1904027454

<sup>427</sup> 2001: A SPACE ODYSSEY Interview Series: Frederick Ordway III - Part Two, Friday, March 20, 2015 - [http://blog.tvstoreonline.com/2015/03/2001-space-odyssey-interview-series\\_20.html](http://blog.tvstoreonline.com/2015/03/2001-space-odyssey-interview-series_20.html)

1. **Aleksandr Ivanovich Oparin** - then Dir. of Bach Institute of Biochemistry, Academy of Sciences of the U.S.S.R. Moscow
2. **Harlow Shapley** - then Paine Professor of Practical Astronomy Emeritus, Harvard University, Cambridge, Massachusetts
3. **Francis J Heyden** - then Prof./Head of Dept. of Astronomy, Georgetown
4. **Gerald Feinberg** - then Prof. of Physics, Columbia University, NY
5. **Jeremy Bernstein** - then Prof. of Physics, SIT, and a writer for The New Yorker. He worked at Los Alamos, the Institute for Advanced Study, Brookhaven National Laboratory, CERN, University of Islamabad, and Ecole Polytechnique. He was involved in Project Orion, investigating nuclear pulse propulsion for space travel.
6. **Freeman J. Dyson** - then Prof. of Physics, Institute for Advanced Study, Princeton University. During WWII, he worked in British military intelligence - Operational Research Section of the RAF Bomber Command.<sup>428</sup> He also worked on Project Orion.<sup>429</sup> In the 1970s, he worked for the Institute for Energy Analysis and JASON defence advisory group. In 1952 he was elected a Fellow of the Royal Society.<sup>430</sup>
7. **Frank D. Drake** - then Associate Dir., Center for Radio physics and Space Research, Chairman, Dept. of Astronomy, Cornell University, Ithaca, NY. He pioneered SETI – “Search for ET Intelligence” - and formulated the Drake Equation. He also worked for JPL in his early career.<sup>431</sup>
8. **Fred Lawrence Whipple** - then Dir., Smithsonian Astrophysical Observatory & Prof. of Astronomy, Harvard. Created the "dirty snowball" cometary hypothesis.
9. **Philip Crosbie Morrison** - then Dept. of Physics, MIT
10. **Marvin Lee Minsky** - co-founder of the MIT's A.I. laboratories and a leading authority on artificial intelligence and the construction of automata
11. **Frederick C. Durant, III** - then Assistant Dir., Astronautics National Air & Space Museum, Smithsonian Institute. Durant has an association with Disney.<sup>432</sup> He also served on the infamous CIA convened/UFO debunking Robertson Panel.
12. **Dr. Constantine D. J. Generales** - medical internist and specialist in biomedical research and space medicine. He was a Harvard graduate and received his medical degree and a doctorate in philosophy from the University of Berlin. He served in the United States Army Air Corps during World War II.<sup>433</sup>
13. **Irving John Good** - British mathematician and cryptologist/code breaker for British military intelligence at the notorious Bletchley Park - with Alan Turing. Worked for GCHQ - 1948 - 1959. He was an associate Prof. at Princeton University, a consultant with IBM &

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<sup>428</sup> Freeman Dyson (1 November 2006). "A Failure of Intelligence". MIT Technology Review Magazine. MIT Technology Review.

<sup>429</sup> [https://en.wikipedia.org/wiki/Freeman\\_Dyson](https://en.wikipedia.org/wiki/Freeman_Dyson)

<sup>430</sup> Freeman Dyson, The Royal Society - <https://royalsociety.org/people/freeman-dyson-11371/>

<sup>431</sup> [https://en.wikipedia.org/wiki/Frank\\_Drake](https://en.wikipedia.org/wiki/Frank_Drake)

<sup>432</sup> Ibid.

<sup>433</sup> Constantine Generales, Doctor, 79 (NYTimes, June 11, 1988) -

<http://www.nytimes.com/1988/06/11/obituaries/constantine-generales-doctor-79.html>

member of the Academy of Motion Picture Arts and Sciences. He originated the Transhumanist term “technological singularity.”

**14. Father Francis J. Heyden S.J.** - Prof. of Astronomy and Observatory Dir. at Georgetown University. Researched solar physics for the USAF - 1947 – 1963. Member of the International Astronomical Union & Society, Sigma Xi, Phi Beta Kappa, and the American Association for the Advancement of Science. Elected a Fellow of the Royal Astronomical Society in 1950.<sup>434</sup>

**15. Rabbi Norman Lamm**

**16. Sir Bernard Lovell** - Physicist, radio astronomer and the first dir. of England’s Jodrell Bank Observatory – which was utilised to spy on other countries such as the USSR and to track its Sputnik satellite. In 1963, the Soviets allegedly tried to assassinate Lovell (according to Carole Jahme’s 2014 Guardian Online article *“Alien intelligence and the lost prologue to 2001: A Space Odyssey”*) **“using a telescope to bombard him with potentially lethal radiation during a visit to the Deep Space Communication Centre in Crimea.”**<sup>435</sup>

**17. Isaac Asimov** - one of the big three of sci-fi writers – along with Clarke and Heinlein. As with these two writers, Asimov was a member of The Futurist Society. Also a Prof. of Biochemistry at Boston University. During WWI, he worked for 3 years as a “civilian” at the Philadelphia Navy Yard’s Naval Air Experimental Station. Close friend Arthur Obermayer recommended Asimov to work on the US missile protection project for DARPA. “Officially” he declined although he was extensively consulted on the project. Also a member of the American Humanist Association.

**18. B. F. Skinner** - an American psychologist, behaviourist, author, inventor, and social philosopher - renowned for his work on behavioural conditioning. Skinner once wrote (in *“Walden Two”*) that **“children be reared by the state, to be trained from birth to demonstrate only desirable characteristics and behaviour.”**<sup>436</sup> Edgar Pierce Prof. of Psychology at Harvard University (1958 – 1974). There are myriad connections between Skinner and The Tavistock Institute. Under MKUUltra, hundreds of U.S. university departments were co-opted by the CIA to study behavioural modification. One of these was headed by B. F. Skinner. According to Philip Zwerling in his book *“The CIA on Campus: Essays on Academic Freedom and the National Security State”*, **“(Skinner) also received money from the CIA but may not have known its source.”**<sup>437</sup>

**19. Margaret Mead** - American cultural anthropologist with close links to The Tavistock Institute – the 1955 first edition of her book *“Soviet Attitudes Toward Authority”* was first published by Tavistock.<sup>438</sup> Mead was a founding member of the World Federation of Mental

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<sup>434</sup> Francis J. Heyden S.J. (1907 - 1991) Obituary Written By: Martin F. McCarthy S.J., Jaylee M. Mead - <https://aas.org/obituaries/francis-j-heyden-sj-1907-1991>

<sup>435</sup> Carole Jahme, Alien intelligence and the lost prologue to 2001: A Space Odyssey (The Guardian Online, Dec 11, 2014) <http://www.theguardian.com/science/blog/2014/dec/11/sci-fi-films-2001-space-odyssey-science-fiction>

<sup>436</sup> B. F. Skinner, “Walden Two”, Hackett Publishing Co, Inc; Reprint edition (1 Aug. 2005) ISBN-10: 0872207781 / ISBN-13: 978-0872207783

<sup>437</sup> Philip Zwerling, “The CIA on Campus: Essays on Academic Freedom and the National Security State”, Mcfarland (August 22, 2011) ISBN-10: 0786463465 / ISBN-13: 978-0786463466 (pg. 115)

<sup>438</sup> WFMH – A Brief History - <http://wfmh.com/about/a-brief-history/>

Health. The founding President was Dr. John Rawlings Rees - Tavistock Clinic and British Psychological Warfare Bureau.<sup>439</sup> Mead was a member of The Cybernetics Group - aka the "*Man-Machine Project*" - launched at the New York Cerebral Inhibition Conference in 1942. It was sponsored by the Josiah Macy Foundation and a known conduit through which CIA and British intelligence could conduct behaviour modification experiments with psychedelic drugs - such as LSD-25.<sup>440</sup> One of Mead's co-participants on the project was Warren S. McCulloch. McCulloch worked with Andrija Puharich designing implanted hearing devices (subsequently classified by the CIA). Another project member was Mead's then husband Gregory Bateson - director of research at the Veterans Hospital in Palo Alto and a key player in MKUltra mind-control research. Other members included Kurt Lewin - Director of The Tavistock Clinic who worked at MIT and National Training Laboratory - and Paul Lazarsfeld - director of the Radio Research Project which orchestrated much of the 1938 "*War of the Worlds*" radio psyop. With names like Puharich and terms like "man-machine project" floating around, it is worth noting that Kubrick (when interviewed for Playboy magazine in 1968) had actually suggested that the "alien" intelligences portrayed in "*2001: A Space Odyssey*" were "*immortal machine entities*" and ultimately "*beings of pure energy and spirit (with) limitless capabilities and ungraspable intelligence*".<sup>441</sup> I will examine the larger significance of "*machine intelligences*" posing as "*extra-terrestrials*" in later chapters of this book.

Finally, Margaret Mead allegedly studied voodism and the occult in Haiti. One of her Haiti students, Michael Bertriaux, went on to become the head of the Monastery of the Seven Rays, the Cult of the Black Snake, and the OTOA.<sup>442</sup> Mead once said "*Never doubt that a small group of people with an idea can change the world. Indeed, it's the only thing that ever has*".<sup>443</sup> The notorious agenda/SRI document "*Changing Images of Man*" (Contract Number URH (489)-2150 Policy Research Report Number 4/4/74) was written under the supervision of The Tavistock Institute – including the likes of B.F. Skinner, Margaret Mead, Ervin Lazlo and Sir Geoffrey Vickers.<sup>444</sup> Given Mead and Skinner's extensive connections to the work of the Tavistock Institute, I must mention (Fabian/Co-efficient/Round Table pioneer) Bertrand Russell's connection to Kubrick. It has been noted by more than one source that Kubrick consulted with him during production of "*2001*". Russell is quoted on page 139 of the 1970 book "*The Making of 2001*".<sup>445</sup> Russell was a big proponent of

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<sup>439</sup> Tavistock Publications; First Edition (1955) ASIN: B0007HJDHM - <http://www.amazon.co.uk/Soviet-Attitudes-Toward-Authority-Interdisciplinary/dp/B0007HJDHM>

<sup>440</sup> Jeffrey Steinberg, "From Cybernetics to Littleton - Techniques in Mind Control" (April 2000) [http://www.schillerinstitute.org/new\\_viol/cybmindcontrol\\_js0400.html](http://www.schillerinstitute.org/new_viol/cybmindcontrol_js0400.html)

<sup>441</sup> Gene D. Phillips, "Stanley Kubrick Interviews", 2001 (pg.50)

<sup>442</sup> Ladies & Gents, I present to you... Michael Bertiaux (Oct 3, 2004) <http://www.ttlg.com/forums/showthread.php?t=89508>

<sup>443</sup> <http://www.interculturalstudies.org/faq.html#quote>

<sup>444</sup> Full text of "Changing Images of Man" - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_djvu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_djvu.txt)

<sup>445</sup> See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

“Tavistock” methodology (including the teachings of The Frankfurt School and, respectively, “retrogressive psychology”).<sup>446</sup> It is important to stress that although the “2001” aborted prologue interviews were designed to discuss the possibility of extra-terrestrial life in the universe, the interviews continued to dovetail into the subject of artificial intelligence and transhumanism; hardly surprising given the agenda interests of people like Skinner and Mead.

## Vivian’s “Intelligence Odyssey”

Whilst completing the 2016 edition of this book, I came across (alternative knowledge researcher) Jay Dyer’s examinations of the esoteric content in Hollywood films. In one of his podcasts, Dyer discussed “2001: A Space Odyssey” and presented the treatise that the film was carefully constructed as a propaganda piece to promote Neo-Darwinian philosophy, exotheology mythos and gnostic transhumanism, whilst simultaneously covering up the secret space program – with help from certain agenda players. (The following is transcribed from “Jay Dyer’s Esoteric Hollywood- 2001: A Space Odyssey Decoded”) ***“It is my contention here that the real secret space program, of which NASA is kind of the front piece, this façade, is revealed in its fullness here by Kubrick who, with NASA and the intelligence agencies on his side working with this project, was able to have that kind of insider view... and Vivian, his daughter, has even said in interviews that the CIA was there kind of aiding and helping this whole time... so the real secret space program is centred around advanced A.I.”***<sup>447</sup>

Whilst I do agree that Kubrick’s film was almost certainly propaganda for the kinds of subjects listed by Jay Dyer (his proposal would explain why the figures I listed in the previous section of this chapter became so heavily involved in the film – the “theory of evolution” and transhumanism were certainly amongst their respective fields of “expertise”), I believe that the film also served several more complex purposes (i.e.: a multifaceted agenda.) The involvement of the CIA would not surprise me. I have documented, on numerous occasions throughout this research, how the agency worked to use science fiction as a vehicle to influence and usurp certain belief systems. I have yet to come across the interview with Vivian Kubrick cited by Jay Dyer, so I cannot currently confirm if she ever actually made such an allegation about the CIA. However, if she did, I have a few points to raise about such comments. Firstly, Vivian was merely a child when the film was made (she actually appears briefly in the film as Dr Heywood Floyd’s young daughter), meaning that it is quite unlikely that she would have been aware of a possible CIA presence – at least during production anyway. However, it doesn’t rule out the possibility that she became aware of this information at a later point in her life. Secondly,

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<sup>446</sup> Russell beliefs and allegiances were pretty much spelled out in his 1931 book “The Scientific Outlook” and 1951 book “The Impact of Science on Society”.

<sup>447</sup> Jay Dyer, “Jay Dyer’s Esoteric Hollywood- 2001 A Space Odyssey Decoded - YouTube” - <https://www.youtube.com/watch?v=aAhfPMicVEY>

Vivian Kubrick is involved with the Church of Scientology. In this regard, I would be quite wary of taking her alleged comments about the CIA at face value, given the documented and colourful history of connection between the Church of Scientology and the CIA. On the one hand, the Church of Scientology have published articles heavily criticising and seemingly “exposing” certain covert CIA activities.<sup>448</sup> On the other hand, the CIA has been evidentially exposed as intervening in certain affairs for the benefit of the Church.<sup>449</sup> Given their closely knit nature, I doubt anybody in the Church would have allowed Vivian to make such remarks unless they were “strategic”. It is possible that Vivian made the remarks (unfortunately Jay Dyer is not specific about the timeframe) before her involvement with Scientology – which brings me to my final point.

Like her father, Vivian Kubrick has always been extremely elusive when it comes to giving interviews. In the last fifteen years alone, she has only done a small handful. This means that an interview where she claims CIA involvement in the production of “2001: A Space Odyssey” should be relatively easy to find. (*Author’s Notes: It isn’t, by the way! After an incredibly lengthy search I have yet to find it.*) Bizarrely, one of her few recent interviews was with alternative media/controlled-opposition shill Alex Jones for his Infowars/PrisonPlanet platform. The interview took place during a JFK 50th anniversary free speech “protest”. Despite talking about becoming aware of the tyrannies that exist in our world, Vivian actually said very little of any real substance. It is possible that she may have said a great deal more but it was edited out (there are many edit cuts in the interview) but who knows. Of the interview footage used, she only had the following to say on camera about her father’s work (*transcribed from the Infowars Youtube video “Daughter of Stanley Kubrick Speaks Out”*): ***“[Stanley Kubrick] was subject to a lot of pressure to not make the films he made. [...] My father was very haunted by those factions on this planet that try to manipulate humanity. I think the films that he made... he wanted people to think for themselves. [...] I would say that if you look at every film he made, it certainly addressed all these things that we’re speaking about. I mean Clockwork Orange – thought control!”***<sup>450</sup>

In an “alleged” interview shortly after their meeting, Alex Jones claimed that he had spoken at length “*off camera*” with Vivian Kubrick and that she had confirmed many of the things (such as the themes of “*Eyes Wide Shut*” and “*A Clockwork Orange*” being intentional allusions to the machinations of the global agenda players) that Jones has asserted about Kubrick. However, Jones was deliberately very vague – claiming that both he and Vivian were putting their lives at risk if they gave more specific information. He also tried to assert

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<sup>448</sup> For example see: Thomas G. Whittle and Jan Thorpe “Revisiting the Jonestown tragedy - Newly released documents shed light on unsolved murders”, Published by the Church of Scientology International in their Freedom Magazine - <http://www.freedommag.org/english/vol29i4/page04.htm>

<sup>449</sup> Operation Clambake presents: Greece Uncovers Scientology - <http://www.xenu.net/archive/greece/> Scroll down to: "CIA intervention for the benefit of Scientology and of other cults." Official document shown here: <http://www.xenu.net/archive/greece/ciacos.gif>

<sup>450</sup> Daughter of Stanley Kubrick Speaks Out - <https://www.youtube.com/watch?v=VSnHhZ-zO3A>

that Kubrick came to know what he knew, not because he had insider knowledge but, because he was “*clairvoyant*” and had channelled the knowledge “*psychically*”!<sup>451</sup> It may well be that Kubrick was “gifted” with psychic abilities, but I can’t help but shake the feeling that Jones’ claims serve no other purpose than to muddle and confuse the whole Kubrick paradigm. It wouldn’t be the first time he has done this kind of thing! Jones has also collaborated with long-time Kubrick “researcher” and fellow shill Jon Ronson. More on Ronson later!

## Shine On

Stanley Kubrick’s films are probably studied more than any other body of cinematic work ever produced. The reason for this is pretty simple. Aside from being obvious celluloid masterpieces, his films are awash with subtext and allusion. Furthermore, those who study the deepest inherent meaning in his films are rewarded by the knowledge that everything included in a Kubrick film was placed there for a specific reason by the man himself. This wasn’t just a filmmaker playing simple illusory games with his audience. In a Kubrick film, you can take it as read that literally everything is a clue to something much more profound. Obviously, the trick is to figure out what those clues are indicating. However this has always been confounded by the fact that although Kubrick loved placing those clues in his films, he wasn’t exactly keen on the audience figuring them out either! Kubrick was a notorious perfectionist with a meticulous attention to detail. Work on his films was laborious and incredibly lengthy. He regularly stepped in and performed the jobs of the various experienced crew working on his productions – often upsetting them and undermining their skills. Actors were pushed to the limits of their ability and patience as multiple takes of scenes were repeatedly filmed (Tom Cruise was filmed 90 times walking through a doorway in “*Eyes Wide Shut*”!) until Kubrick was satisfied with the result. There was no piece of set dressing or background that hadn’t been placed or framed without Kubrick’s prior approval or specific reasoning. The same was true of his wardrobe choices and actor’s appearances. This should come as no surprise, given that Kubrick began his profession as a photographer – an art that requires a precise knowledge of framing and context in order to be proficient. He would also prepare on-set scenarios (often involving props and set pieces) that seemed to confound logic.

Film historians often dismiss these (as you perhaps would in the case of most other films) as continuity errors that appeared as a result of a film’s editing process. However, with Kubrick they were always intentional. A good example would be a scene in “*2001: A Space Odyssey*” when Dr Heywood Floyd meets with the scientists in the space station lounge area. One of the female scientists has a jacket on the back of her red armchair that appears and disappears. At almost the same time, there is a faint announcement made by a woman over

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<sup>451</sup> Alex Jones on Bohemian Grove, Stanley Kubrick & the New World Order – BUZZSAW - <https://www.youtube.com/watch?v=UoDKg8nHI1U>

the intercom system saying that ***“a blue, ladies cashmere sweater has been found in the restroom. It can be claimed at the manager’s desk.”***<sup>452</sup>

This attention to detail proves that nothing was insignificant for Kubrick. Some researchers have claimed that Kubrick became “trapped” within his profession and that his art became a conduit through which he used allusion and imagery to reveal greater truths that he had come to realise. It is also claimed that it was his alleged involvement in the Apollo hoax (or maybe simply the knowledge he had gleaned) that abetted those circumstances. *“The Shining”* is perhaps Kubrick’s most symbolic and allusion-laden film. It was loosely based on Stephen King’s novel of the same name. King had written a screenplay adaption of the novel (for Warner Bros.) before Kubrick became attached to the project. Kubrick chose not to read the script because he intended to infuse the bare bones of the story with his own ideas. King’s fans were disenchanted, to say the least, with Kubrick’s adaption. Although most of the plot is there, the message and emphasis is very different from the original novel. Some researchers (most notably, Jay Weidner in his documentary film *“Beyond the Infinite: Kubrick’s Odyssey II”*<sup>453</sup>) have studied *“The Shining”* and believe that the film is so markedly different because Kubrick used it to somehow make a confession to the world about his alleged involvement in faking the Apollo 11 Moon landing.

The film does appear to have some form of subtle code embedded in the imagery and narrative. The scenes in the manager’s office (where Jack Nicholson’s character Jack Torrance is interviewed for his job as custodian of The Overlook Hotel) are curious. The manager, Stuart Ullman (played by Barry Nelson) bares a more than passing similarity to the assassinated U.S. President John F. Kennedy – who swore that mankind would “go to the Moon”. Ullman is dressed in red, white and blue (the colours of “Uncle Sam”) and wears a hairpiece that increases his resemblance to JFK. Framed in the centre of the office window is a statuette of an Eagle. Eagles feature prominently throughout the film - one is seen on Torrance’s T-shirt in a scene where he wakes up in bed, whilst others are seen in the various artworks scattered about the Overlook Hotel. The film’s closing credits also state that it was made by “Hawk Films Ltd” and that it was a “Peregrine Film”. These are notable nods to birds of prey.

According to Wikipedia, ***“Hawk Films was a British film production company formed by Stanley Kubrick for his 1964 film Dr. Strangelove. He also used it as a production company for A Clockwork Orange (1971), Barry Lyndon (1975), The Shining (1980) and Full Metal Jacket. He later formed two subsidiaries that were also named after birds of prey: In addition to Hawk Films, Peregrine Productions was involved in the production of Barry Lyndon and The Shining; while Harrier Films was involved in the production of Full Metal Jacket (1987) together with his main production company Stanley Kubrick Productions,***

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<sup>452</sup> *“An In-Depth Analysis of 2001’ Part 4: On the Space Station”, 2 Feb 2008, Madmind - <http://www.madmind.de/2008/02/02/an-in-depth-analysis-of-2001-part-4-on-the-space-station/>*

<sup>453</sup> <http://jayweidner.com/>



**which he set up for *2001: A Space Odyssey* (1968) and which was also the main production company for *Eyes Wide Shut* (1999). Noted American environmentalist Roger A. Caras served as vice president of Hawk Films from 1965 to 1969, and was heavily involved in the promotion of *2001: A Space Odyssey*.**<sup>454</sup>

The Apollo 11 module was called The Eagle (“The Eagle has landed”) and the mission patch featured the image of an Eagle. The Eagle is also used as a symbol of the U.S. political, economic and military power structure. It also features prominently in freemasonry. A number of significant NASA figures (including Buzz Aldrin) were/are documented freemasons.<sup>455</sup> It has been suggested by a number of researchers that the introductory office scenes between Ullman and Jack are a representation of Kubrick’s “deal” with the agenda players.

The key moments in the film that connect to the Apollo programme involve Jack and Wendy’s young son, Danny. Danny is witnessed sitting on the carpeted floor of a Hotel corridor playing with his toy vehicles. The toys are arranged around a hexagon shape that constitutes part of the carpet pattern. This shape is similar to the original shape of the Saturn V launch pad. The hexagon shape is also associated with Saturn worship. Danny sits in the centre of the hexagon. As he stands up from the centre of the shape, the picture on the front of his woollen sweater is clearly visible. It is a white rocket with the words “Apollo 11 USA” on it. Danny walks from the hexagon, along the corridor to a room with an open door. The room is 237. In King’s novel, the room was 217, but Kubrick decided to change it. Researcher Jay Weidner believes there is significance to this based on data that he claims was listed (at the time of the film’s production) in the American Heritage Science Dictionary - which measured the Moon’s average distance from the Earth as 237,000miles (Room 237.) Contemporary (and “official”) measurements now list the Moon’s average distance from the Earth as 238,855 miles. The key tag in the door reads “Room No 237” – Weidner believes that a loose rearrangement of these letters could be interpreted as “Moon Room”. When Danny exits Room 237, he has marks on his face and his sweater is torn. He falls silent and refuses to talk about what happened in the “Moon Room”. Curiously, 237 also appears in Kubrick’s final film “*Eyes Wide Shut*”. Following the revelations of an elite ritual gathering (complete with debauchery and sacrifices), Bill Harford is seen walking down a New York street past a brightly lit building numbered 237.<sup>456</sup>

There are other noteworthy, but less defined, pointers throughout “*The Shining*”. The opening scene shows a landscape that is reflected in a lake and appears to form the letter ‘A’ (as in ‘Apollo’, maybe?) The reflection has also been interpreted “As Above, So Below” (a term often associated with the occult and the global agenda) – i.e. The Moon and the Earth.

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<sup>454</sup> Hawk Films – Wikipedia - [https://en.wikipedia.org/wiki/Hawk\\_Films](https://en.wikipedia.org/wiki/Hawk_Films)

<sup>455</sup> A list of key NASA freemasons can be found on the official masonic “Grand Lodge of British Columbia and Yukon” website - <http://freemasonry.bcy.ca/biography/spacemason/>

<sup>456</sup> 237 in “Eyes Wide Shut” - <http://i.imgur.com/WHp8H.png>

At one point, Wendy and Danny are seen watching TV. Bizarrely, the position of the television set clearly shows no mains cord leading to a power point. How is the television even working? Are the images on the screen somehow being faked? Jack is also seen tampering with the Overlook's main communications in the manager's office, cutting off transmission to the rest of the world. The apparitions of the murdered twin girls may also allude to Gemini (represented by twins) – NASA's Gemini project preceded the Apollo programme; the rampage carried out by the former caretaker Grady (culminating in the murder of his own twin daughters) chronologically precedes Jack's attempted killing spree. The food storage room also contains shelves of "Tang" – a drink that became synonymous with the U.S. space flight programme.

In the scene where Jack sits at the typewriter he is filmed from behind. He is surrounded and framed by architecture and a chair with motifs that allude to the number 11 (Apollo 11). Above the fireplace (in the Colorado Lounge) are huge paintings of Indian Totems that look uncannily like the Saturn V rocket taking off. The Adler typewriter appears to change colour to a dark shade of grey midway through the film. Based on Kubrick's meticulous auspices, it is clear that this would have been intentional. Indeed, scenic artist Ron Punter was actually instructed to repaint the typewriter by Kubrick himself! Also, "Adler" is the German word for "Eagle" ("The Eagle has Landed") – German scientists and engineers were key to establishing NASA and initiating the Apollo space programme. The German angle is further examined in the 2012 documentary "Room 237" (directed by Rodney Ascher and produced by Tim Kirk). The documentary presents the notion (alongside the Apollo 11 cover-up and the genocide of the Native Americans) that Kubrick's film is an examination of the WWII Holocaust.<sup>457</sup>

In a 2013 New York Times article (entitled "It's Back. But What Does It Mean? - Aide to Kubrick on 'Shining' Scoffs at 'Room 237' Theories") Kubrick's personal assistant Leon Vitali was critical of "Room 237": ***"That was Stanley's typewriter (...) a lot of decisions made on the set were about pragmatism: 'This looks good. It sits on the oak table pretty perfectly.' Not to mention, it's a great typewriter. I used that typewriter for 10 years, actually."***<sup>458</sup> Researcher Rob Ager (in the 2013 article "Rob Ager's take on the Room 237 controversy") made some interesting observations about Vitali's remarks in the aforementioned interview: ***"The NYT article ends on an important note. Vitali admits that he never spoke with Stanley about the meanings of The Shining, which is also true in the majority of reports I've read from Kubrick's other collaborators. Vitali then says that he thinks Stanley 'wouldn't have wanted to listen to about 70, or maybe 80 percent of Room 237". Why***

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<sup>457</sup> <http://jayweidner.com/>

<sup>458</sup> David Segal, "It's back. But What Does It Mean? Aide to Kubrick on 'Shining' Scoffs at 'Room 237' Theories", NY Times Online, March 27, 2013 - <http://www.nytimes.com/2013/03/31/movies/aide-to-kubrick-on-shining-scoffs-at-room-237-theories.html?hp&r=0> & [http://www.nytimes.com/2013/03/31/movies/aide-to-kubrick-on-shining-scoffs-at-room-237-theories.html?\\_r=1](http://www.nytimes.com/2013/03/31/movies/aide-to-kubrick-on-shining-scoffs-at-room-237-theories.html?_r=1)

**only 80%? Why not 100%? It seems that Vitali either suspects, or knows, that some of the interpretations in Room 237 might be true after all.**<sup>459</sup>

Returning to the Nazi themes discussed in “Room 237”, there are some researchers who claim that Kubrick took an interest in Nazi memorabilia and spent a substantial amount of time and money building up a collection. There appears to be no clear evidence of this claim though. However, Kubrick did have a connection to this period of history via his Jewish heritage and his wife Christiane, whose uncle Veit Harlan was a writer and director of Nazi propaganda films for Goebbels.<sup>460</sup> The “thrown bone” scene in “2001: A Space Odyssey” was originally going to reveal a plethora of orbiting weapons satellites; each representing the various nations of the Earth. Ultimately only one of these remained in the film’s reveal and the country it represents is a surprise. Not only does the satellite display a subtle marking similar to the masonic Knights of Malta / Knights Templar motif (note that this emblem reappeared years later as the Prussian/German “Iron Cross”) but the top right portion of the satellite displays the post-WWII German flag!<sup>461</sup> Of all the nations to choose from, why did Kubrick pick Germany? Does this allude to the nationality of those individuals (i.e.: the “Paperclip” scientists) who held so much sway over the formative years of NASA – the publicly-perceived face of space exploration and the principle collaborator on “2001”?

In “*The Shining*”, Jack Torrance types “**All Work and no play makes Jack a dull boy**” endlessly on pages of the Adler typewriter. Some researchers have suggested that a synthesis of the Jack character and his son, Danny, are a metaphorical foil for Kubrick himself. In this regard, the lines typed on the pages have been interpreted as actually saying: “**Apollo 11 work and no play makes Stanley a dull boy.**” Production photos show Kubrick looking remarkably like the Torrance character during the making of the film. Finally, The Overlook Hotel has a huge garden maze in the grounds. The arrangement of the maze is bewildering and confusing - both to the viewer and the characters that enter it. Metaphorically, only a guide would know how to navigate the maze. Is Kubrick this metaphorical guide?

At the close of the film, a photograph, containing the image of Jack, is shown on the wall. The photo is the 11th picture on the wall and (in close up) Jack stands in front of a crowd of 11 faces. He is clearly seen to be hiding a piece of paper in his hand. What does this represent? It is also worth noting that his pose in the photo is uncannily similar to the occult Baphomet pose<sup>462</sup> - referring to “as above, so below.” In reading as much as I have into the

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<sup>459</sup> Rob Ager, “Rob Ager’s take on the Room 237 controversy”, 17th Oct 2013 - <http://www.collativelearning.com/RA%20take%20on%20Room%20237%20controversy.html>

<sup>460</sup> [http://en.wikipedia.org/wiki/Veit\\_Harlan#Nazi\\_era](http://en.wikipedia.org/wiki/Veit_Harlan#Nazi_era)

<sup>461</sup> A German flag decal appears faintly at upper right in this close up of a satellite from the film - [https://en.wikipedia.org/wiki/Interpretations\\_of\\_2001:\\_A\\_Space\\_Odyssey#/media/File:2001Satellite.jpg](https://en.wikipedia.org/wiki/Interpretations_of_2001:_A_Space_Odyssey#/media/File:2001Satellite.jpg) & <https://en.wikipedia.org/wiki/File:2001Satellite.jpg>

<sup>462</sup> 2001 A Spaced Yesod-yssey? (Sunday, 19 July 2009) - <http://subliminalsynchrosphere.blogspot.co.uk/2009/07/2001-spaced-yesod-yssey-piece-of-mine.html>

significance of this image, I must note that the photograph in the film was a composite of Jack Nicholson and an existing photo taken in 1923. Most of the original image remains, with the exception of the head and collar/bow tie section of an unidentified man in the lower front/centre now replaced by Nicholson.<sup>463</sup> It is perhaps still significant that the key pointers I have highlighted – the hidden note in the left hand, the “Baphomet” pose, etc. – existed in the original image and were not composited or altered, further reinforcing the possibility that Kubrick chose the image with these facets in mind.

Notably, Kubrick planned an altogether different ending to the film involving scenes in a hospital where Wendy and Danny Torrance recuperate from their ordeal at The Overlook Hotel. They are visited by the hotel manager Stuart Ullman and his dialogue further synchronizes with the Apollo cover-up themes in the film. He states that a full investigation was carried out and that **“they didn’t find the slightest evidence of anything at all out of the ordinary. (...) it’s perfectly understandable for someone to imagine such things when they’ve been through something like you have.”**<sup>464</sup> Ullman then tosses Danny a yellow ball – the same ball that ultimately led Danny to his encounter with Room 237 earlier in the film. Writer Gwynne Watkins, in her 2015 article *“The Lost Ending of The Shining Explained”*, muses **“In short, the epilogue suggests that Ullman is a participant in the hotel’s supernatural evil, and that he is a conspirator in keeping its deadly secrets. Shelley Duvall said in Kubrick: The Definitive Edition that she believed the cut scene was crucial in explaining ‘some things that are obscure for the public, like the importance of the yellow ball and the role of the hotel manager in the plot.’”**<sup>465</sup> For further research on the allegorical and symbolic importance of *“The Shining”*, I would suggest checking out the research of Jay Weidner.<sup>466</sup> The film is also examined in the interesting documentary *“The Shining Code 2.0.”*<sup>467</sup> An excellent article, entitled *“Stanley Kubrick’s Keys to the Shining”*, also examines the minutiae of details included in the film and their larger esoteric significance.<sup>468</sup> The collective works of Rob Ager are a goldmine of detailed research examining the films of Kubrick. His multi-part article *“Mazes, Mirrors, Deception and Denial”* is an in-depth analysis of the themes and symbolism in *“The Shining”*.<sup>469</sup>

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<sup>463</sup> Devin Faraci, “The Truth Behind THE SHINING’s Spooky Final Photo”, Oct 19, 2012 - <http://birthmoviesdeath.com/2012/10/19/the-truth-behind-the-shinings-spooky-final-photo>

<sup>464</sup> Gwynne Watkins, “The Lost Ending of ‘The Shining’ Explained”, July 8, 2015 - <https://www.yahoo.com/movies/s/lost-ending-the-shining-photos-123487932632.html>

<sup>465</sup> Ibid.

<sup>466</sup> The Shining Code 2.0 - [http://www.youtube.com/watch?annotation\\_id=annotation\\_860992&feature=iv&src\\_vid=a2g-qvloXns&v=b0hOiasRsrA](http://www.youtube.com/watch?annotation_id=annotation_860992&feature=iv&src_vid=a2g-qvloXns&v=b0hOiasRsrA)

<sup>467</sup> The Shining Code 2.0 - [http://www.youtube.com/watch?annotation\\_id=annotation\\_860992&feature=iv&src\\_vid=a2g-qvloXns&v=b0hOiasRsrA](http://www.youtube.com/watch?annotation_id=annotation_860992&feature=iv&src_vid=a2g-qvloXns&v=b0hOiasRsrA)

<sup>468</sup> “Stanley Kubrick’s Keys To The Shining”, Lick My Web, November 30, 2012 - <http://lickmyweb.com/headlines/stanley-kubricks-keys-to-the-shining/>

<sup>469</sup> Rob Ager, “Mazes, Mirrors, Deception and Denial”, 2008 - <http://www.collativelearning.com/the%20shining.html>

Before I move on from *“The Shining”*, I should note some of the research that has been carried out pertaining to the soundtrack of the film. It is believed that *“The Shining”* contains audio artefacts that sound like a human voice saying the word “shone” at specific moments in the film. It is interesting that “shone” is the past-tense term for the word “shine”. Shawn Montgomery’s documentary *“The Shone Report”* describes the film as: ***“One of the most analysed films of all time. There is something quite extraordinary going on just beneath the surface. Whereas this is true of all of Stanley Kubrick’s films, The Shining stands out as his most confusing and intricate film exercise.”***<sup>470</sup> *“The Shone Report”* examines sixteen (although some people claim there are more) identical audio markers that appear to be strategically placed in the first 48 minutes of the film. Jack Nicholson looks directly into the camera precisely as three renditions of the word “shone” are heard. The first and last of the 48 audio artefacts occur as the narrative deals with themes of communication – the first as a telephone rings and the last as Wendy talks to the Ranger over the radio. In the film, the act of “shining” is a form of mental communication. Each example of “shone” occurs relative to a question being posed – usually one asked by a character. Some people claim that this voice sounds remarkably like Kubrick himself; others believe that these artefacts are simple mistakes or imperfections in the film’s audio track. However, it is worth remembering that Kubrick was a meticulous master-craftsman who overlooked no detail – no matter how small. Is it possible that these artefacts are a cypher of sorts? I believe that some serious attention needs to be paid to this, perhaps even involving a sound technician back-engineering the soundtrack. It may be possible that these artefacts can provide clues to additional references within the film itself.

## Hangin’ Out With Kubrick

Since the first publication of this book in 2013, I have continued to investigate and gather evidence that would hopefully demystify, perhaps even quantify, Stanley Kubrick’s possible connection to the NASA/Apollo cover-up. In the 2013 edition, I became stalled with the notion that there was little or no obvious articulation of the Kubrick/Apollo-fakery connection before the early/mid-1990s. I am now happy to report that I was wrong on this account and have discovered evidence to support far earlier discussions of the connection – even as far back as roughly a year or so after Apollo 11. Before I look at these examples, it is vital that I address what stalled my research. I believe that my continued research has uncovered an elaborate and long-standing network of individuals who are dissembling and muddying the notion of a Kubrick connection to Apollo fakery. This network (notably similar to what some researchers term “controlled opposition” or, more appropriately a “limited-hangout”) has purveyed false information and dead-end research. In some cases, it has taken potentially legitimate information and retroactively rewritten history; weaving compelling sources in with light-hearted discussion, articles written for comedic purposes,

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<sup>470</sup> “New Discovery In Stanley Kubrick’s *The Shining*: The Shone Report” - [http://www.youtube.com/watch?v=c1v9EKLOD\\_g](http://www.youtube.com/watch?v=c1v9EKLOD_g)

and pieces hosted on those websites dedicated to scepticism or debunking of the NASA/Apollo-fakery case. Although it is a far more subtle mechanism, the Kubrick "limited-hangout" is comparable to those that operate within ufological, free-energy and 9/11 research. One of the main aims of the Kubrick "limited-hangout" continues to be to create a false timeframe of when the Kubrick/Apollo connection first began. They continue to maintain that the first documented articles and discussion began in the early/mid-1990s – which, incidentally, was the ruse I fell for in 2013! Here, I will look at some of those parties potentially involved with the limited-hangout and the "contentions" and associated disinformation they have spread.

According to the Clavius website, the first mention of Stanley Kubrick and his possible involvement with the Apollo cover-up appeared in 1995 on the Usenet newsgroup - alt.humor.best-of-usenet. The Clavius group have dedicated themselves to sceptically debunking all notions of an Apollo cover-up - meaning that they are not exactly the most unbiased or objective source of reference material! Note that the time frame they refer to is comparable to the one favoured by the Kubrick "limited-hangout". Using archive.org, I have trawled through archived early-internet pages and cannot find the original "1995" source article they refer to. The earliest Usenet item I have been able to find dates from June/July, 1996. The links that I published (relating to these articles) in the 2013 publication of this book now seem to periodically vanish then reappear on the internet. For the purposes of research continuity, I have included the original links in the footnotes of this book.<sup>471</sup> The Usenet "article" reprinted on the Clavius site is entitled "*Stanley Kubrick and the Moon Hoax*".<sup>472</sup>

***"In early 1968, Mr Kubrick was secretly approached by NASA officials who presented him with a lucrative offer to "direct" the first three moon landings. Initially Kubrick declined, as 2001: A Space Odyssey was in post-production at the time, but NASA sweetened the deal by offering to allow Mr Kubrick exclusive access to the alien artefacts and autopsy footage from the Roswell crash site. NASA further leveraged their position by threatening to publicly reveal the heavy involvement of Mr Kubrick's younger brother, Raul, with the American Communist Party. This would have been an intolerable embarrassment to Mr Kubrick, especially since the release of Dr. Strangelove. Kubrick finally relented, and for sixteen months he and a special effects team led by Douglas Trumbull worked in a specially-built sound stage in Huntsville, Alabama, "creating" the first and second moon***

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<sup>471</sup> [https://groups.google.com/forum/#!searchin/alt.galactic-guide/kubrick\\$20ait.humor.best-of-usenet%7Csort:relevance%7Cspell:true](https://groups.google.com/forum/#!searchin/alt.galactic-guide/kubrick$20ait.humor.best-of-usenet%7Csort:relevance%7Cspell:true) & [https://06428646409318951020.googlegroups.com/attach/ec42c5ee2017d9ef/WHO?part=2&view=1&vt=ANajvRHbsyC8AJUJlidFxo5ao55skfwskg19E2ZCBzSjSgKpy-7y1sux1iI9D\\_dOLP8OL59NwMJZaYJ\\_n-DifZfTXN3UuMrsPyHRgE5HahqDzIMgDvU8X9n4](https://06428646409318951020.googlegroups.com/attach/ec42c5ee2017d9ef/WHO?part=2&view=1&vt=ANajvRHbsyC8AJUJlidFxo5ao55skfwskg19E2ZCBzSjSgKpy-7y1sux1iI9D_dOLP8OL59NwMJZaYJ_n-DifZfTXN3UuMrsPyHRgE5HahqDzIMgDvU8X9n4) The archived page for the previous link begins "A Dutch scientific journalist (Carl Koppeschaar, author of "Moon Handbook") sent me the following..." Text that would end up appearing in the Clavius article follows, word for word. For the purpose of further investigation, I have included the link to the website of the aforementioned Carl Koppeschaar - <http://carlkop.home.xs4all.nl/astronet.html>

<sup>472</sup> "Stanley Kubrick And The Moon Hoax", Bibliography: The Kubrick Article, Clavius - <http://www.clavius.org/bibkubrick.html>

**landings. This effort resulted in hundreds of hours of 35 mm and video "footage" of the Apollo 11 and 12 moon missions.**<sup>473</sup> The article claims that astronauts were launched via the Saturn V rocket into Earth orbit for several days and then returned on schedule. Meanwhile, Kubrick's footage was "broadcast" as the "live from the Moon" images. The article claims that Kubrick did the same with Apollo 12, but declined to work on Apollo 13. The article cites a "director" called "Randall Cunningham" as responsible for Apollo 13. In a 2002 article entitled "*Lunar Lunacy*", Colette Bancroft made an astute and slightly amusing observation: "**Randall Cunningham. Never heard of him, can't find him on the Internet Movie Database, but . . . sounds like Richie Cunningham . . . who was played by Ron Howard, who directed Apollo 13... the 1995 movie, not the 1970 mission. I think.**"<sup>474</sup>

There are some clear problems with the "*Stanley Kubrick and the Moon Hoax*" article. Putting aside the obscure reference to the Roswell incident (or the fact that Kubrick's footage was allegedly flawed, that he was asked to go the moon "for real" and reshoot it, or that he declined because he had a "fear of flying"! ) the most obvious error was the citing of a brother called "Raul". It is fairly easy to establish that Kubrick never had a brother called "Raul" (let alone one who was involved with the American Communist Party!) It is interesting that some of those researchers who heavily pushed the Kubrick/Apollo connection in the late 1990s and early 2000s, readily cited this "brother Raul" – indicating that they may have read (or referenced somebody who had read) the article. Fortunately, most of these researchers quickly became aware of the non-existence of "Raul" and ceased referring to this aspect – although one or two still refer to him to this day! It is still slightly disconcerting that certain (in some cases highly respected) researchers cited this as factual, before taking the time to evidentially prove or disprove the claim.

Interestingly (although not at all surprisingly) Wikipedia has a page dedicated to debunking "*conspiracy theories about the Moon landing*", with a section highlighting the Kubrick connection. The page cites the "*Stanley Kubrick and the Moon Hoax*" article as the "probable origin" of the Kubrick/Apollo hoax connection. The page also notes that the article has since "**been quoted as in earnest by Clyde Lewis.**"<sup>475</sup> It is telling that Wikipedia refers to this individual. Clyde Lewis (born Louis Clyde Holder) is a peculiar character. He has championed his self-styled "conspiracy theorist" persona with all the grace and solemnity of a game show host. He has also had a long-standing connection with a number of individuals in the mainstream media/entertainment industry. To my mind, he raises some of the serious concerns that I have about other similarly high-profile figures in the alternative knowledge arena (such as Alex Jones), leading me to suspect that Lewis may be an agenda-steered purveyor of disinformation.<sup>476</sup> In the late nineties, Clyde Lewis began publicly

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<sup>473</sup> Ibid.

<sup>474</sup> Colette Bancroft, "Lunar Lunacy", Times Staff Writer, St. Petersburg Times, published September 29, 2002 [http://www.sptimes.com/2002/09/29/Floridian/Lunar\\_lunacy.shtml](http://www.sptimes.com/2002/09/29/Floridian/Lunar_lunacy.shtml)

<sup>475</sup> [http://en.wikipedia.org/wiki/Moon\\_landing\\_conspiracy\\_theories](http://en.wikipedia.org/wiki/Moon_landing_conspiracy_theories)

<sup>476</sup> [http://en.wikipedia.org/wiki/Clyde\\_Lewis](http://en.wikipedia.org/wiki/Clyde_Lewis) & <http://www.groundzeromedia.org/>

stating that Kubrick was involved in the Apollo 11 cover-up. Far more relevant is the fact that a number of sources cited him as one of the first people to make the connection (he wasn't, by the way, as you will see toward the end of this chapter.) He was also one of the first to use direct quotes from the "*Stanley Kubrick and the Moon Hoax*" article. This has prompted some people to suggest that Lewis himself may have authored the original article – although I have no way of verifying this. If nothing else, these factors place Lewis in the key time frame (and one of the key figures within) the Kubrick/Apollo "limited-hangout". We have to consider that his involvement may have been unwitting and (given his penchant for taking credit for things) he was merely happy to be associated with an "origin story" (albeit a false and misleading one.)

In 1997, a number of "Apollo-Hoax" researchers appeared as guests on Jon Ronson's Channel 4 discussion show "*For the Love of Lunar Conspiracies*". The show was one of a series that "examined" subjects often attributed to the hidden-global-agenda players. The guests on this episode were David Percy, Mary Bennett, Marcus Allen, Barry Reynolds, Matthew Williams, and Andy Thomas. I cited the former three Apollo hoax researchers at the beginning of Chapter Six. The guests predominantly discussed the then-prevailing evidence of a cover-up. At one point, Percy discussed the "Moon buggy" scene in the Bond film "*Diamonds Are Forever*".<sup>477</sup>

Percy: ***"It's a James Bond movie and people say 'what's that scene doing in there!?' He walks into this lab and they're going to the Moon and he says, 'I've come to inspect your radiation shields!' The next thing he does, he walks out of the lab into a Moon set with astronauts poncing around and phoney backgrounds to it..."***

Bennett: ***"...And a studio above it"***

Percy: ***"That's right. A complete studio... (Inaudible) he's being chased out of the set. So you have a connection in a James Bond movie of a lunar set and a statement just prior to it: 'I've come to inspect your radiation shield!' Isn't that interesting?"***

Ronson: ***"And these movies were made for a purpose then?"***

Bennett: ***"Well the... certainly all movies are made for a purpose. One is to entertain; two is to make money... or possibly the other way around. One is the product of the other."***

Ronson: ***"Or are they also made for a slightly more sinister purpose?"***

Bennett: ***"I don't think James Bond is made for a sinister purpose. I think we have a, erm... possibly... there's a zeitgeist in artists that they're going to pick up the general energy of what's going on and scriptwriters who are very close to the edge of things are going to incorporate it in all work, as anybody does – a painter, writer, whatever. They're caring about things and, as you know, in repressive societies you can get a lot said in fiction or in entertainment that you can't actually say straight out. And just because America is not labelled a communist society, it doesn't mean to say that it's a democracy either."***

Percy: ***"But, in some cases, you can have a situation where things are done to confuse..."***

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<sup>477</sup> Jon Ronson's For the Love of Lunar Conspiracy - [http://www.youtube.com/watch?v=75l\\_6uPtZCg](http://www.youtube.com/watch?v=75l_6uPtZCg)



The exchange quickly turns into a generic examination of Hollywood's perception management of the ET/UFO subject and no further mention of the lunar fakery subject (at least in movies) is made. It is interesting that there is no mention made of Stanley Kubrick throughout the entire programme. Given the nature of the subject, I am surprised his name wasn't mentioned at least once. Host Jon Ronson is on record as being a life-long fan of Kubrick. He has written numerous pieces about the filmmaker and even made a film about him called "*Stanley Kubrick's Boxes*" – where he was granted exclusive access to the vast Kubrick archive housed on the family estate.<sup>478</sup> Ronson also conducted an extensive interview with Kubrick's widow, Christiane, for an article published in The Guardian newspaper in 2010.<sup>479</sup> Ronson should have jumped at the chance to incorporate Kubrick into the discussion. So why didn't he?

Some researchers have pointed out a number of oddities about Ronson. His book, "*The Men Who Stare at Goats*" did much to muddle subjects like state-sponsored remote viewing, psychic warfare, psychotronic implants, etc. Richplanet TV host and researcher Richard D. Hall, has accumulated strong circumstantial evidence suggesting that Ronson may be connected to, or an asset of, the British intelligence establishment. These details can be found in his article "*M15 Exposed*" and excellent documentary film "*Crop Circles: The Hidden Truth*". Here is a quote from his article "*M15 Exposed*": ***"Ronson is another close associate of John Lundberg who runs Jon Ronson's website. Ronson is the author of 'The Men Who Stare at Goats' and producer of many UK television programmes which have essentially debunked people like David Icke and Alex Jones. If there is going to be a mainstream documentary about an "alternative view", it is often given to Ronson because he'll make sure that truth and objectivity are the last things on the agenda. His recent book 'The Men Who Stare at Goats' is quoted by Colonel John Alexander, who the book is about, as being 'based on about 5% reality and 95% hokum', yet this hokum was made into a Hollywood film which therefore makes the film another piece of disinformation. Ronson's close association with John Lundberg, along with the complete lack of truth seeking in both his writing and programme making makes us believe that Ronson is part of the M15 psy-ops operation."***<sup>480</sup>

It may be that the reason why the possibility of Kubrick's connection with the Apollo Hoax wasn't discussed in Ronson's show was because the notion hadn't reached "mass awareness" in 1997. However, I have a nagging feeling that this is a little too convenient an explanation. I also wonder about those researchers who took part in the discussion. I suspect that (given the amount of research they had done on the subject - even in 1997) they would have come across the possibility of a Kubrick connection at least once or twice. It is possible that the Kubrick connection was discussed, but never made the final edit.

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<sup>478</sup> <http://worldofwonder.net/productions/stanley-kubricks-boxes/>

<sup>479</sup> Jon Ronson, "After Stanley Kubrick" (Guardian.co.uk – Wed 18 Aug 2010) <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane>

<sup>480</sup> Richard D. Hall, "M15 Exposed" - <http://www.richplanet.net/detail.php?dbindex=209>

Alternative knowledge researchers who have participated in “conspiracy hit-pieces” for the mainstream media have regularly described how they have been, on occasion, interviewed for several hours - with only a few minutes of the interview footage ultimately being used in the final edit. I have attempted to make some peripheral email contact with several of the featured guest to find out if they remember Kubrick being discussed in the piece. I have yet to receive any replies, but I remain hopeful that I will make contact with at least one of them in the near future. I hope they have good memory recall!

## Lights, Cameras, Moon!

Type the words “Kubrick” and “Moon Hoax” into any internet search engine and you will likely encounter (predominantly) two film sources on the subject. The first, Jay Weidner’s “*Kubrick’s Odyssey*”, has the advantage of presenting theories on the subject of Kubrick’s possible involvement with Apollo fakery that are at least plausible. The main contention of Weidner’s film deals with Kubrick’s use of the front screen projection in “*2001: A Space Odyssey*” (used so successfully in the “*Dawn of Man*” sequences) and its comparability with certain anomalies contained within NASA’s Apollo film and photographic footage – such as the clear lines of definition between the rough foreground and the smooth background.<sup>481</sup>

The other film to appear in such a search is a highly questionable and dubious item called “*Dark Side of the Moon*”.<sup>482</sup> Cited by some as a “mockumentary” spoof and by others as a veiled expose of the Kubrick/Apollo Hoax concept, both definitions are grossly inaccurate descriptions of this piece. The film, by William Karel, first aired on the Franco-German TV network ARTE in 2002 – under the title “*Opération Lune*”. The piece presented the notion of Kubrick’s involvement with NASA/Apollo-fakery as fact. However, there are a number of factors that clearly indicate the interviews contained within the film were either staged, faked or cleverly edited out of context. There are seven individuals who largely “reinforce” the Kubrick concept in the piece and it is evident from the film’s end credits that they are actors “playing parts”. They are Tad Brown (as “David Bowman”), Jacquelyn Toman (as “Maria Vargas”), Bernard Kirschhoff (as “Dimitri Muffley”), Binem Oreg (as “W.A. Koenigsberg”), Barbara Rogers (as “Eve Kendall”), John Rogers (as “Ambrose Chapel”), and David Winger (as “Jack Torrance”). Any passing fan of Kubrick will know that some of these character names are lifted directly from Kubrick’s films – Bowman is the ill-fated commander of Discovery in “*2001*”, Torrance is Jack Nicholson’s character in “*The Shining*”, and Dimitri and Muffley are the Soviet and American leaders (respectively) in “*Dr Strangelove*”!

The piece includes interviews with five individuals with a connection to NASA and space exploration – former astronauts David Scott, Jeffrey Hoffman and Buzz Aldrin, Lois Aldrin (Buzz’s ex-wife), and Farouk El Baz (former Technical Director at NASA.) These individuals do

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<sup>481</sup> Jay Weidner’s “Kubrick’s Odyssey” - <http://jayweidner.com/>

<sup>482</sup> Dark Side of the Moon - <http://www.checktheevidence.com/video/Dark%20Side%20of%20the%20Moon.wmv>

not mention the possible Kubrick/Apollo hoax connection in the piece; although they do respectively talk about how ground-breaking “2001” was as a film and generally reinforce the notion that Man did “walk on the Moon” during Apollo 11 and subsequent missions. There are a number of other interviewees listed in the end credits as “themselves”. At least five of them will be well-known to global agenda researchers. They are Henry Kissinger, Alexander Haig, Donald Rumsfeld, Richard Helms and Lawrence Eagleburger. The inclusion of these figures is considered significant by some researchers. However at no point during their interviews do they mention Kubrick by name, discuss his films, or a cover-up involving the Moon, NASA or the Apollo program. They speak generically and their interviews have been clearly edited out of a totally unrelated context. This hasn’t stopped people from asking where these interviews came from. The interviews were actually recorded by William Karel over two years before the “*Dark Side of the Moon*” and featured in a three hour political documentary called “*Men of the White House*” (in France it was called “*Les Hommes de la Maison Blanche*”)<sup>483</sup> It was first broadcast in 3 one-hour segments in 2000 on ARTE. When the interview footage from both pieces is compared alongside each other you can clearly see (based on the age, clothes, hairstyles, rooms they are interviewed in, the furniture surrounding them, etc.) that they are one and the same. I have often wondered about the inclusion of these edited interviews in a piece about Kubrick and NASA fakery. Surely Kissinger, Rumsfeld, etc. knew that these interviews had been re-used by Karel and (more to the point) what for. It is curious that they did not seem to mind and have never since asked for a disclaimer to be added or for their removal. Plausible deniability anyone?

However, the inclusion of an interview with Vernon A. Walters is far stranger. Walters served from 1972 to 1976 as Deputy Director of the CIA. William Karel interviewed Walters in early 2002. It is possible that this footage was intended to be used in a documentary about the CIA that Karel was working on at the time. That particular CIA film was released in 2003 - entitled “*CIA, Guerres Secrètes*”. Walters’ interview footage did not appear in that “CIA” documentary. His interview was concluded on February 9th, 2002. Walters died the next day. To this day, the cause of his death has never been officially verified. Note though that he was 85 years of age at the time. Parts of his interview (given in French) were included in “*Dark Side of the Moon*”. In the film, Karel posits that Walters asked for the cameras to be turned off and that he warned that people would die if he “spoke the truth”. Perhaps only Karel and a few others knew what he was really talking about. It remains unclear if this was a generic conversation about his career and the things he experienced at the CIA.

Kubrick’s widow Christiane and brother-in-law Jan Harlan also participated in the piece and their contribution is also strange. Karel seemingly approached the pair originally to talk about the life and films of Kubrick. Karel has claimed that he allegedly became fascinated with the idea that: (quoted from *Stanley Kubrick BOOKSLLC.NET*) “**Kubrick had faked footage of the NASA moon landings during the filming of *Space Odyssey*, and chose to**

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<sup>483</sup> [http://www.dailymotion.com/video/x14lahu\\_les-hommes-de-la-maison-blanche-1-ere-partie\\_news](http://www.dailymotion.com/video/x14lahu_les-hommes-de-la-maison-blanche-1-ere-partie_news)

**make a parody 'mockumentary'... advancing the same thesis entirely in jest. He had the help of Kubrick's surviving family who both acted as consultants for the film and gave scripted fake interviews.**"<sup>484</sup> It appears that both Christiane Kubrick and Jan Harlan knew what they were getting involved with. Both are thanked for their co-operation in the end credits. In the article, *"More Than a Hoax: William Karel's Critical Mockumentary 'Dark Side of the Moon'"*, Henry M. Taylor claims that Christiane Kubrick confirmed her involvement as **"just good fun."**<sup>485</sup>

Jan Harlan has subsequently muddled so much of the Kubrick / Apollo paradigm. In the 2012 Guardian Online article, *"Shining a light inside Room 237"*, it is explained how the article's author (Xan Brooks) telephoned Jan Harlan and asked what he thought about the popularity of the documentary film *"Room 237"*: **"I ring up Jan Harlan, Kubrick's brother-in-law and executive producer on *The Shining*. Harlan is happy to correct a few misconceptions. No, he tells me, the film is not an apology for faking the moon landings. That rumour was partly seeded by a French TV documentary that aired after the director's death in 1999 and appears to have been doing the rounds ever since. He says that he still sometimes receives outraged letters about it: 'How could Mr Kubrick have done such a thing?' Harlan tuts in exasperation. 'He didn't, of course. But the story is still going on.'"**<sup>486</sup> Why did Harlan point to *"Dark Side of the Moon"* (in other interviews, Harlan has confirmed that the 1999 *"French TV documentary"* he referred to was indeed William Karel's piece) as *"partly seeding"* the Kubrick / Apollo hoax connection – particularly given that Harlan willingly participated in the actual piece he himself refers to!? In the Guardian article, Harlan totally dismisses the connection and then goes on to say that *"The Shining"* actually does contain an encoded message of sorts: **"The set was very deliberately built to be offbeat and off the track, so that the huge ballroom would never actually fit inside. The audience is deliberately made to not know where they're going. People say *The Shining* doesn't make sense. Well spotted! It's a ghost movie. It's not supposed to make sense."**<sup>487</sup>

The official presentation of the film says: (as taken from the Point du Jour International article *"Operation Lune"*) **"Filmmaker William Karel pursues his reflection on the relation of the United States with image, cinema and their capacity to produce 'show'. What other story can lend itself to such an examination but the space conquest, a war of image and show more than anything else. What if it was just a huge hoax initiated by the two great powers? Between lies and truths, this film mixes actual facts and others, completely trumped-up. Playing with irony and lie, its purpose is to entertain and raise the question of**

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<sup>484</sup> Stanley Kubrick BOOKSLC.NET - [http://www.bookslc.net/sw2.cfm?q=Stanley\\_Kubrick](http://www.bookslc.net/sw2.cfm?q=Stanley_Kubrick)

<sup>485</sup> Henry M. Taylor, *"More Than a Hoax: William Karel's Critical Mockumentary 'Dark Side of the Moon'"* (Volume 26, No. 3) - [http://www.bookslc.net/sw2.cfm?q=Stanley\\_Kubrick](http://www.bookslc.net/sw2.cfm?q=Stanley_Kubrick)

<sup>486</sup> Xan Brooks, *"Shining a light inside Room 237"*, 18 October, 2012 - <http://www.theguardian.com/film/2012/oct/18/inside-room-237-the-shining>

<sup>487</sup> Ibid.

***the use of archive, which can be made to tell whatever you want.***<sup>488</sup> There is a certain irony to this exercise in contextual dissembling – given that it is something the mainstream media appears to do on a daily basis. Tellingly, Karel’s film exercises techniques that have been the hallmark of many media psyops – such as the 1938 “*War of the Worlds*” broadcast.

The “*Stanley Kubrick and the Moon Hoax*” article and the “*Dark Side of the Moon*” mockumentary seem to reinforce the idea that the whole Kubrick/Apollo connection has been orchestrated as a metaphorical “wind-up” or practical joke. If this is true, the joke would have to have had a gestation period of decades before it came to fruition. It would also mean that it had been a joke that included Kubrick himself – given his connections to the agenda, his involvement with NASA on “*2001*”, and the metaphorical clues given in “*The Shining*”. Was Stanley Kubrick “seeding the clues” (over several decades) to a complex and sick prank, rather than revealing what he knew or even his potential involvement in a cover-up? Given their involvement in “*Dark Side of the Moon*”, should we also include Christiane Kubrick and Jan Harlan as parties to this prank!? There are worrying indications that Kubrick was at least partial to this way of thinking. Kubrick had a number of doppelgangers. However, he and his family always maintained that they were unsanctioned. One such individual was Alan Conway. According to Wikipedia: ***“(He) became known for impersonating the film director Stanley Kubrick. Conway and his wife were travel agents with offices in Harrow, Muswel Hill and London... Kubrick’s lawyer found out that there was someone impersonating him and, when he informed Kubrick of the impostor, Kubrick was said to be fascinated by the idea. Stanley Kubrick’s wife, Christiane, was less taken with the idea, as she later reflected ‘It was an absolute nightmare (...) this strange doppelganger who was pretending to be Stanley. Can you imagine the horror?’***<sup>489</sup> Apparently he wasn’t a very good impersonator though!

Whilst we cannot fully discount the possibility, I do not believe that Kubrick was complicit in a career spanning elaborate practical joke. The basis of my contention lies with the revelations espoused in his final film “*Eyes Wide Shut*” and several other factors that I will examine in the next chapter. Christiane’s involvement in “*Dark Side of the Moon*” came at a time when the Kubrick estate was actively engaged in re-framing and retroactively stage-managing Stanley Kubrick’s personal public image. He had long been seen (not without good reason) as reclusive and prone to somewhat odd, eccentric and obsessive compulsive behaviour. From some quarters, he had also been branded as ruthless, cold and humourless – although these claims varied widely from person to person. Was this all an attempt to reinvent the public perception of Kubrick as a proverbial “merry prankster” or was it a cover to hide something deeper? “*Dark Side of the Moon*” has done much to muddle the notion of Kubrick’s possible involvement in the Apollo cover-up. In this regard, it successfully played

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<sup>488</sup> “Operation Lune”, Point du Jour International - <http://www.pointdujour-international.com/catalogueFiche.php?lang=fr&action=setcookie&alpha=&typeAlpha=&rub=0&idFiche=20965&projet>

<sup>489</sup> [http://en.wikipedia.org/wiki/Alan\\_Conway](http://en.wikipedia.org/wiki/Alan_Conway)

right into the hands of the Kubrick “limited-hangout”. Perhaps that was always the intention.

## Moonwalkers, Avalanche and Leonov

More recently, other media forms have continued to do the same; although these pieces have handled the subject with nothing but flippant levity. Firstly, consider an unproduced screenplay that had been floating around the 2013 “Black List” (a curious term to say the least) called “1969: A Space Odyssey, or How Kubrick Learned to Stop Worrying and Land on the Moon” – written by Stephany Folsom.<sup>490</sup> The following section is taken from a December 2013 article by David Haglund called “A Movie about Kubrick Faking the Moon Landing? Yes, Please.” **“The theory that Stanley Kubrick faked the moon landing started circulating right after we landed on the moon in 1969,” Folsom told me, adding that she has ‘always been fascinated by conspiracy theories’—but also noting that ‘fascination’ is very different from ‘belief.’ ‘I love the idea that a group of people could be so organized to orchestrate what essentially is a giant con job, but I just don’t buy that people are that competent to execute something on so large a scale without someone dropping the ball or spilling the secret.’**<sup>491</sup> It is interesting that Folsom’s screenplay postulates Kubrick’s involvement with staging a fake moon landing as a “back up plan” in case the “real” Apollo 11 mission should fail. This notion clearly supports the idea that NASA’s Apollo missions were either viable or intended. The screenplay received a “live reading” (involving an experienced cast and a sizeable audience) in an LA theatre.<sup>492</sup> It is noteworthy that Folsom (by her own admission) **“learned the realities of movie making by assisting director Tony Scott on set.”**<sup>493</sup> I will look at the significance of Tony Scott in a later chapter.

In early 2015, there was yet more muddling of the Kubrick/Apollo Hoax concept with the release of a UK “indie/comedy” film (featuring Rupert Grint and Ron Perlman) called “Moonwalkers.” The film was produced by Georges Bermann, better known for “Eternal Sunshine of the Spotless Mind” and “The Science of Sleep”. Tellingly, the film was distributed by the media company “Alchemy”! The film’s logline goes: **“When the Apollo mission fails, the US government sends a hard-nosed CIA operative to find Stanley Kubrick in London to shoot a fake moon landing. Instead, he meets the hapless manager of a hippie rock band. Together, this unlikely duo must join forces to ward off Russian spies, English mobsters, and pull off the biggest cover up in American history.”**<sup>494</sup> In the movie, the Pentagon

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<sup>490</sup> The Black List 2013 web page: #13 - “1969: A Space Odyssey or How Kubrick Learned to Stop Worrying and Land on the Moon” by Stephany Folsom. <http://list.blcklst.com/story/7887>

<sup>491</sup> David Haglund, “A Movie About Kubrick Faking the Moon Landing? Yes, Please.” (2013) - [http://www.slate.com/blogs/browbeat/2013/12/17/1969\\_a\\_space\\_odyssey\\_screenplay\\_about\\_kubrick\\_faking\\_moon\\_landing\\_by\\_stephany.html](http://www.slate.com/blogs/browbeat/2013/12/17/1969_a_space_odyssey_screenplay_about_kubrick_faking_moon_landing_by_stephany.html)

<sup>492</sup> <http://stephanyfolsom.com/2014/06/26/how-to-survive-a-live-reading-of-your-screenplay/>

<sup>493</sup> <http://stephanyfolsom.com/about/>

<sup>494</sup> See : <http://www.ssninsider.com/on-the-set-for-51914-christoph-waltz-starrer-tulip-fever-starts-for-the-weinstein-co/> & [https://en.wikipedia.org/wiki/Moonwalkers\\_\(film\)](https://en.wikipedia.org/wiki/Moonwalkers_(film)) See also: “Moonwalkers first look review – Kubrick myth

dispatches a CIA agent to strike a deal with Stanley Kubrick which goes awry. The deal involves creating fake footage of the Apollo 11 Moon landing to show the world in case **"the real mission fails"**. Although the fake footage is ultimately shot (but not by Kubrick in this case), the climax of the film shows the now familiar footage of "Apollo 11" and the general consensus is that NASA did *"go to the Moon"*. When the central characters see the TV footage, there is a moment of confusion created for viewers of the film. Robert Sheehan's character Leon (the Kubrick "impersonator") asks **"Is that us?"** Rupert Grint's Jonny replies **"No. They actually did it. They landed on the moon."** Ron Perlman (who plays Kidman, the CIA middle man) adds **"They sure did..."** The characters ponder the similarities between the TV footage and the fake footage they shot prompting Perlman to add, **"...didn't they?"**

In late 2015, it was announced that *"Moonwalkers"* would receive a worldwide release by January 2016. Also in January 2016, another identically-themed film premiered at the Sundance Film Festival - called *"Operation Avalanche"*. The film's blurb goes like this. **"1967: the height of the Cold War. The CIA suspects there is a Russian mole inside of NASA, sabotaging the Apollo program. They send two young agents on a mission to go undercover, posing as documentary filmmakers to capture NASA's race to the moon. The real mission – use their access and technology to hunt down the leak. But what they discover is far more shocking than soviet spies... Their government may be hiding a secret about Apollo that could define the decade, and the White House will stop at nothing to silence anyone who learns it."**<sup>495</sup> The film project has been floating about since at least 2013<sup>496</sup> and is the brainchild of actor / director Matt Johnson and his oddly named film-making outfit *Zapruder Films*.<sup>497</sup> *"Operation Avalanche"* takes the form of a **"fake documentary"** film by partially utilising NASA footage from the period. A 2016 review by Jordan Hoffman for The Guardian newspaper (entitled *"Operation Avalanche review: found-footage take on fake moon landing convinces"*) revealed more of the plot details - including the revelation that the "Kubrick connection" was also incorporated into the film.

**"NASA, currently in the thick of working towards Apollo 11, thinks they have a Soviet mole somewhere in their shop. Johnson and Williams convince their bosses to let them go to Houston impersonating a documentary crew, while their real objective is to poke around and try to find whoever is leaking information. [...] After some amusing interviews [...] our guys discover [...] the Lunar Module won't work. NASA can go to the moon, but the astronauts can't come back, at least not in time to make the fallen President Kennedy's "this decade" pledge come true. But Matt Johnson (the character, and also the film-**

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becomes misfiring comedy" - <http://www.theguardian.com/film/2015/mar/15/moonwalkers-first-look-review-kubrick-myth-becomes-misfiring-comedy>

<sup>495</sup> <http://xyzfilms.com/operation-avalanche/>

<sup>496</sup> See: Frédéric Strauss, "At Locarno: meeting with Matt Johnson, cinephile boiling", *Télérama*, August 12, 2013

<sup>497</sup> "These are the headquarters of Zapruder Films. And it's here that director Matt Johnson – alongside the faithful cadre of producers, editors, cameramen and interns that constitute his crew – furiously, indefatigably toils." - <http://www.theglobeandmail.com/arts/film/how-operation-avalanche-director-matt-johnson-boldly-infiltrated-nasa/article27974137/>

*maker) has an active imagination. NASA can do 90% of the job, so why can't a little movie magic do the rest? With an abundance of drive but not a scruple to his name, he spearheads a plot to recreate the lunar landing on a sound stage. [...] Those familiar with the ramblings of "lunar truthers" know that much of the literature centers on Stanley Kubrick allegedly masterminding this charade. Operation Avalanche's version shows how the great director actually did provide some crucial help, just without knowing it. (Operation Avalanche also visits the set of 2001, in a particularly amusing sequence.)"*<sup>498</sup> "Operation Avalanche" is a demonstrable exercise in the dissembling and debunking of the notion of NASA Apollo fakery – one which simultaneously drags the Kubrick angle into its assertion. The director, Matt Johnson, has admitted that he was an arch sceptic before commencing the film and has remained so ever since completion.<sup>499</sup> That's convenient...!

The simultaneous release of the aforementioned films seemed to time with some internet chatter about an allegedly filmed interview with Stanley Kubrick, shortly before his death in the late nineties.<sup>500</sup> An edited and very short version of this interview caught the imaginations of tens of thousands of people and the story quickly went "*viral*" on the internet. A 2 hour-plus film – directed by one "T. Patrick Murray" and called "*Shooting Stanley Kubrick*" - featuring the interview had been around since at least November 2015. In the video, the interviewee says, "*I perpetrated a huge fraud on the American public, which I am now about to detail, involving the United States government and NASA, that the moon landings were faked, that the moon landings were all faked, and I was the person who filmed it.*" Despite fervent statements that it was the genuine article, it was not hard to recognise that the video is clearly a fake with an actor giving a third-rate portrayal of Kubrick.<sup>501</sup> There are a number of giveaways such as the actor's physical features differing somewhat from Kubrick, the verbal mannerisms, the accent used, etc. The biggest clue appears, at fourteen minutes into the full interview, when the interviewer calls the actor "*Tom*" and admonishes him for not being realistic enough. Bizarrely, videos showing the coaching of the actor have seemingly been around since roughly 2012 according to researcher Jay Weidner.<sup>502</sup>

The overall story even made it onto the websites of some of the UK's mainstream tabloid newspapers – including a Daily Express 2015 article (entitled "*MOON LANDINGS 'FAKE': What Stanley Kubrick's family say about 'hoax admission' video*") by Jon Austin, where it was

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<sup>498</sup> Jordan Hoffman, "Operation Avalanche review: found-footage take on fake moon landing convinces", The Guardian, 24 Jan, 2016 - <http://www.theguardian.com/film/2016/jan/24/operation-avalanche-review-found-footage-take-on-fake-moon-landings-convinces>

<sup>499</sup> Matt Johnson & Matthew Miller SXSU Interview – Operation Avalanche | The MacGuffin - <https://www.youtube.com/watch?v=sCKF-UFC94c>

<sup>500</sup> See : SHOOTING STANLEY KUBRICK EDIT 97 - <https://www.youtube.com/watch?v=sr9fmgUwvdo>

<sup>501</sup> See : Carl James, A Fake Confession of Stanley Kubrick's Moon Fakery, 14 December 2015 - <http://thetruthseekersguide.blogspot.co.uk/2015/12/a-fake-confession-of-stanley-kubricks.html>

<sup>502</sup> Coast To Coast AM - 11 Dec 2015 - Jay Weidner - Hoaxed Kubrick Interview – See : <http://www.checktheevidence.com/audio/Coast%20To%20Coast%20AM%20-%202011%20Dec%202015%20-%20Jav%20Weidner%20-%20Hoaxed%20Kubrick%20Interview.mp3>



stated that the Kubrick family had been allegedly contacted about the video. ***“The statement on behalf of his widow Christiane Kubrick said: “The interview is a lie, Stanley Kubrick has never been interviewed by T. Patrick Murray, and the whole story is made up, fraudulent & untrue.”***<sup>503</sup> Curiously, this ***“statement from Christiane”*** seems to be taken word for word from Ashley Feinberg’s article ***“Did Stanley Kubrick Fake This Video of Stanley Kubrick Admitting to Faking the Moon Landing?”*** – published on the 11<sup>th</sup> December.<sup>504</sup> Not surprisingly, the Express article says that the video ***“went viral just days after NASA announced it had found the crash site on the moon of part of the Apollo 16 Mission rocket.”***<sup>505</sup> For the Express, it seems that the subtle intent of the article was to sizeably reinforce the notion that all of NASA’s accounts of landing man on the Moon are present and correct leaving no further doubt or reason to question the official story.

Moreover, contemporary media attention given to the Kubrick / Apollo cover-up connection has had a distinct whiff of those techniques plied by the aforementioned Kubrick limited-hangout. You really have to ask the question why there has recently been (late 2015 / early 2016 specifically) such a reorganised, feverish and determined attempt to muddle and spread disinformation about even the mere possibility of Kubrick’s involvement with (or even knowledge of) NASA / Apollo fakery. Was this, as some people have suggested, merely a publicity stunt timed to coincide with the release of *“Moonwalkers”* or *“Operation Avalanche”*, or something more sinister? It is curious that the fake “Kubrick interview” by “T. Patrick Murray” mirrors the plot of *“Moonwalkers”* – where a Kubrick impersonator is utilized. For more on the possible sinister implications, I suggest checking out the interview with Jay Weidner on Coast to Coast radio on December 11<sup>th</sup> 2015.<sup>506</sup>

In the alternative knowledge research domain, the Kubrick / Apollo cover-up subject had already received a bizarre twist in 2009 when RT News interviewed former Soviet Cosmonaut Alexei Leonov. However, even this story seemed to remain largely unreported until 2015. Mainstream history books cite Leonov as the first person to ever walk in outer space (1965.) In the RT interview, Leonov discussed his “recollection” of his time in the Soviet Space Program and the “official” accounts of NASA’s Apollo missions. He also went out of his way to dismiss any suggestion that the Apollo Lunar missions were in any way staged or faked. Following this he then began discussing the claims of Kubrick’s association with Apollo fakery. The following is transcribed from the Russia Today interview: ***“The rumour started when Stanley Kubrick’s wife commented on her husband’s work. She said***

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<sup>503</sup> Jon Austin, MOON LANDINGS 'FAKE': What Stanley Kubrick's family say about 'hoax admission' video, ExpressOnline, Dec 15, 2015 - <http://www.express.co.uk/news/science/626119/MOON-LANDINGS-FAKE-Shock-video-Stanley-Kubrick-admit-historic-event-HOAX-NASA>

<sup>504</sup> Ibid. See also : <http://www.express.co.uk/news/science/624935/Picture-breakthrough-NASA-finds-crashed-spacecraft-on-the-MOON>

<sup>505</sup> Ibid. See also : <http://www.express.co.uk/news/science/624935/Picture-breakthrough-NASA-finds-crashed-spacecraft-on-the-MOON>

<sup>506</sup> Coast To Coast AM - 11 Dec 2015 - Jay Weidner - Hoaxed Kubrick Interview – See : <http://www.checktheevidence.com/audio/Coast%20To%20Coast%20AM%20-%20-%2011%20Dec%202015%20-%20Jay%20Weidner%20-%20Hoaxed%20Kubrick%20Interview.mp3>

**that it was very difficult to make the film about Americans landing on the moon. Well, it is understandable. There are two ships left on Earth. One is at the Smithsonian museum. It is not allowed to even take pictures there, because the displays there are extremely valuable. And the second ship, the exact copy, is in Hollywood. So he did some of the shots there, things like landing, opening of the hatch... because otherwise viewers would not get the whole picture. So that's how the rumour about the landing on the moon footage being fake started. Two people even went to prison for bearing false witness?"**<sup>507</sup> I have confirmed that the English audio translation overlay is an accurate account of Leonov's Russian-spoken remarks (which can be heard in the background of the overlay). There are really only two ways to interpret the context of his words. They are either his words or he is loosely quoting Christiane Kubrick. If it is the latter, when and where did she make such a claim? She certainly never said anything of this nature in the *"Dark Side of the Moon"* piece. To recap, Leonov says that Kubrick allegedly utilised an **"exact copy"** of the LEM (located in *"Hollywood"*) and **"did some of the shots there, things like landing, opening of the hatch... because otherwise viewers would not get the whole picture."** And what is all this business about two people going to prison for **"bearing false witness"**?

All this aside, there are a few things to consider. Leonov's remarks create the impression that Kubrick's alleged "contribution" was fakery, but that all the rest of the Apollo 11 aspects were genuine. We know there is evidence indicating a cover-up of aspects of the "actual" Apollo missions, so why did Leonov imply that only Kubrick's "shots" were fake? The specifics of Leonov's claims are totally absent from not only every official and unofficial account of Kubrick's career but also the research into Kubrick's alleged involvement in the NASA/Apollo cover-up. Nobody has ever made such a specific and precise claim before. If there is any truth to it, then why have no cinema historians or Moon hoax researchers ever mentioned it before? The interview has been, after all, in the public domain since 2009. It may well be that Leonov was peddling disinformation. His remarks would certainly benefit the Kubrick/Apollo-hoax limited-hangout/disinformation platform on multiple levels. Can an astronaut ever really be trusted? If we can't rely on the words or character of astronauts like Buzz Aldrin and Edgar Mitchell (as many researchers, including myself, have discovered), why should we trust somebody like Leonov? You could argue that the difference is that he was a Russian Cosmonaut and not an American astronaut – but even the Russians were guilty of hiding and misrepresenting aspects of their "space program" (see: *Chapter Six: "Tales from a Paper Moon"*). Some astronauts have done some mild "whistle blowing" on a number of subjects, but still... this is quite a claim about Kubrick. Finally, the only primary source of this specific claim is the interview with RT. It is now known that RT news is

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<sup>507</sup> "Russia's prominent cosmonaut, first man to walk in space, Aleksey Leonov strongly rejects claims that Americans made up their moon mission and shares with RT his memories of Neil Armstrong walking on the lunar surface." September 15, 2010 and further edited on April 03, 2011 - <http://rt.com/news/i-armstrong-bouncing-moon/> See also : <https://www.youtube.com/watch?v=X55bRwXlWBM> and the full 28 minute interview can be found here: <https://www.youtube.com/watch?v=rpkngTKdbXQ>

effectively a “controlled opposition” platform for “alternative news”. There are numerous examples of disinformation in its content.<sup>508</sup>

One final little curio, the spacecraft dispatched to Jupiter in “*2010: The Year We Make Contact*” (the book was written by Arthur C. Clarke and the film a direct sequel to Clarke and Kubrick’s “*2001: A Space Odyssey*”) is named “The Cosmonaut Alexei Leonov”<sup>509</sup> This should come as no surprise given that Clarke and Leonov were closely acquainted with each other.<sup>510</sup> Clarke was famously photographed with Leonov, reading the “*2001*” zero gravity toilet instructions at a conference entitled “*Peaceful Uses of Space*” in Vienna, August 1968.<sup>511</sup>

## Locating “The Kubrick Connection”

The Kubrick/Apollo “limited-hangout” timeframe (mid-90s) seemed to rely heavily on internet articles and chatroom discussion. This was doubly convenient given that internet service providers (ISPs) became much more widely available to the general public in the late 1980s and early 1990s. In other words, the emergence of commercial internet was almost perfectly timed to mass-mobilise the Kubrick/Apollo “limited-hangout”. For ease of access to resources, my research is often largely carried out via the internet. However, in order to better understand the nature of the connection between Kubrick and the Apollo cover-up, I eventually realised that I would need to research sources that pre-dated the internet – i.e.: sources that were printed in black and white in good old fashioned books! In this way, it would be possible to counter the claims of the Kubrick “limited-hangout” (that discussion of a connection between Kubrick and the Apollo cover-up began in the 1990s) by being able to accurately date pre-internet sources. Almost immediately I discovered a number of examples. The most notable of these dates back to roughly a year or so after the actual Apollo 11 “mission” – by way of the research of William “Bill” Kaysing and his book “*We Never Went to the Moon: America’s Thirty Billion Dollar Swindle!*” The book was first published in 1976 with several reprints published from the late 80s / early 90s onward. I was aware that Kaysing had discussed the Kubrick connection throughout his life and wanted to know if the suggestion was there from the beginning. I managed to secure a first edition paperback of the book and confirmed that it had indeed been considered in the 1976 edition.

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<sup>508</sup> “U.S. version, RT America, is carried in the United States by Comcast, Verizon FiOS, Time Warner Cable, and other providers. (Larry King actually has a show on RT, if you’ve wondered where he went.)”, “14 Insane Moments From RT’s Coverage Of The Russian Invasion Of Ukraine”, Mar. 4, 2014 - <http://www.buzzfeed.com/katherinemiller/insane-moments-from-rt-s-coverage-of-the-russian-invasion-of#.sgQVIO5KZ>

<sup>509</sup> [http://2001.wikia.com/wiki/Cosmonaut\\_Alexei\\_Leonov](http://2001.wikia.com/wiki/Cosmonaut_Alexei_Leonov)

<sup>510</sup> Jerome Agel, *The Making of Kubrick’s 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 209) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>511</sup> Finding Treasures in the Arthur C. Clarke Collection, The National Air and Space Museum, May 27, 2015 - <http://blog.nasm.si.edu/archives/finding-treasures-in-the-arthur-c-clarke-collection/>

At the conclusion of chapter 3 of his book, Kaysing included a short section entitled "2001: THE ANSWER TO THE VISUAL ASPECT OF SIMULATION." **"While '2001' was being filmed, Kubrick and his crew consulted with nearly 70 industrial and aerospace corporations, universities, observatories, weather bureaus, laboratories and other institutions to ensure that the film would be technically accurate. Had this been done for ASP (Apollo Space Program) without the cover of '2001', much suspicion would have been directed towards those making the inquiries. Another aspect of the release of '2001' in 1968 is this: The film prepared the American people for filmed versions of space exploration. It would be a simple transition from a huge manned orbiting lab gyrating to strains of the 'Blue Danube' (as in '2001'), to the relatively prosaic view of two men taking a stroll on the 'moon.'"**<sup>512</sup>

Kaysing also discussed the possibility that **"a complete set of the moon was built in an underground cavern (...) Every location that would be used for landings was created in exact detail (...) All scenes of the Lunar Excursion Module (LEM) were filmed on this set with the astronauts as 'stars'. There were no more problems than would appear during the filming of 'Star Trek', '2001', or 'Silent Running'. After all, Hollywood grips and gaffers, cameramen and directors had acquired long experience in science fiction film production."**<sup>513</sup>

Additionally, I have now evidentially verified that Kaysing was researching his book, giving interviews on this subject, and addressing the possibility of a Kubrick connection as early as 1970. This does not in any way constitute proof positive that Kubrick was involved with Apollo fakery. However it does evidentially prove that, barely a year after Apollo 11, the idea of a connection between the two had been considered and documented. This evidence completely debunks the timeframe that has been promoted by the Kubrick "limited-hangout" for over twenty years. During his 2016 UK Lecture Tour, Richard D. Hall discussed the recent intensity of the Kubrick/moon-hoax disinformation. He also discussed some of the research gathered by moon-hoax researcher Bart Sibrel. **"Bart Sibrel claims that Stanley Kubrick put an affidavit in his will when he died that was only to be opened so many years after his death and we can only assume that affidavit is him admitting 'yes he was involved in these moon landings' [...] now we can hazard a guess as to how many years that affidavit has to run. Let's just say it was a twenty year affidavit and he died in 1999, so by 2019 on the anniversary of Kubrick's death there's gonna be this piece of paper comes out, signed by him, possibly saying 'yeah, they made me fake these moon landings'. That would explain why this disinformation is coming out now - three years in advance. They're possibly quite worried about that affidavit."**<sup>514</sup>

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<sup>512</sup> Bill Kaysing, "We Never Went to the Moon: America's Thirty Billion Dollar Swindle!", Health Research (1 Oct. 1997) ISBN-10: 0787304875/ISBN-13: 978-0787304874 (Pg. 28)

<sup>513</sup> Ibid. (Pg. 62)

<sup>514</sup> See: Richplanet TV episode 224 - "Richplanet 2016 UK Tour" (Part 2 of 3) - [http://www.richplanet.net/starship\\_main.php?ref=224&part=2](http://www.richplanet.net/starship_main.php?ref=224&part=2) See also: the Bart Sibrel documentary films "A Funny Thing Happened on the Way to the Moon" - <https://www.youtube.com/watch?v=xciC1fbTvf4> & "Astronauts Gone Wild" - <https://www.youtube.com/watch?v=Qr6Vcvl0OeU>

One final little twist of this whole subject came in July 2016 - bizarrely, a few hours before I was about to commit this book to publication and creating yet another of several delays to further “tweak” my research on this subject! In an article published by the Independent online, Kubrick’s daughter Vivian is quoted as “debunking” any involvement her father might have had in NASA Apollo fakery.<sup>515</sup>

During production of his films, Kubrick maintained a solid and extensive relationship with NASA and other agencies of the scientific establishment. It seems perfectly plausible to me that Kubrick may have been involved in a NASA cover-up even if we lack the evidence to conclusively prove it. Even if he wasn’t involved, it is equally (perhaps more) plausible that he came into contact with those who knew and gained access to the knowledge of the cover-up. The “Moon” / “Apollo” motif (and, by extension, NASA) does seem to be subtly embedded in the symbolism of many of his films. Perhaps it reflects what he knew – rather than what he actually did. Kubrick moved in rarefied circles and was indeed subject to privileged knowledge. It may be that he was the recipient of a major confession or two throughout his life. If so, the knowledge he gleaned did not end with the Apollo space program. An examination of his films reveals that he had a complex grasp of the machinations of the global power elite, their beliefs and covert methods of control.

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<sup>515</sup> Jacob Stolworthy, Stanley Kubrick’s daughter debunks moon landing conspiracy theory, 6 July, 2016 - <http://www.independent.co.uk/arts-entertainment/films/news/stanley-kubrick-daughter-vivian-kubrick-apollo-11-moon-landing-conspiracy-theory-a7122186.html> Vivian Kubrick’s “Open Letter” on the subject can be found here - [https://twitter.com/ViKu1111/status/750231247994155009/photo/1?ref\\_src=twsrc%5Etfw](https://twitter.com/ViKu1111/status/750231247994155009/photo/1?ref_src=twsrc%5Etfw)



## Chapter Eight: “Kubrick’s Follies”

***“If anyone deserved to be whacked by The Man, it was Kubrick. Oliver Stone gets the ‘conspiracy’ smear for his flick about the death of JFK, but it’s Kubrick who was the true cinematic expositor of the secret and suppressed. It’s incredible he was allowed to keep a camera.”***

(Robert Sterling, “Eyes Forced Shut: Who killed Stanley Kubrick?”)

***“The most dramatic instances of directed behaviour change and ‘mind control’ are not the consequence of exotic forms of influence, such as hypnosis, psychotropic drugs, or “brainwashing,” but rather the systematic manipulation of the most mundane aspects of human nature over time in confining settings.”***

(Philip G. Zimbardo - “The Lucifer Effect: Understanding How Good People Turn Evil”)

***“Observancy is a dying art.”***

(Stanley Kubrick”)

## State Sponsored Mind Meddling

Stanley Kubrick tackled many controversial subjects in his films. He often alluded to the power and corruption of the elite, as well as the mechanisms used to maintain their power. A common theme in his films, such as *"A Clockwork Orange"* and *"Eyes Wide Shut"*, is the notion of trauma-based, mind control – orchestrated for the purposes of an elite body. Before I look at these films in a little more detail, it is important to establish some generic details regarding the mind control subject and its significance in science fiction.

There exists a documented history of state-sponsored mind control instigated by (although far from exclusively) the U.S. Central Intelligence Agency (CIA). The CIA came into being in 1947 as a direct result of the work and influences of The Tavistock Institute - specifically the CIA's precursor, the OSS.<sup>516</sup> The CIA was forbidden from having any domestic police or internal security powers and was authorized only to operate 'overseas.' In many regards, this rule of thumb was disregarded from the outset. There are several early examples of the agency's involvement with mind control experiments – such as Project BLUEBIRD<sup>517</sup> and Project ARTICHOKE<sup>518</sup>. The extent and success of early forays is a little uncertain, although the mainstream belief has always been one of a "varied success rate" and "poor initial test results." If this was the case, then it certainly didn't stop the practice; in fact it flourished.<sup>519</sup> From the earliest stages, it appears that these projects aimed to study methods 'through which control of an individual may be attained.' Experimentation included 'narco-hypnosis' which involved the use of mind altering drugs and hypnotic programming. Specialised teams were created in the CIA to travel all over the world, using newly developed interrogation and programming techniques. The practice also involved a variety of narcotics (heroin, sodium pentothal, marijuana, LSD, etc.)

Some small degree of disclosure came to light in 1975 when the existence of MKUltra was exposed by the Church Committee of the U.S. Congress and a Gerald Ford commission to investigate CIA activities within the United States. According to Wikipedia, ***"Investigative efforts were hampered by the fact that CIA Director Richard Helms ordered all MKUltra files destroyed in 1973; the Church Committee and Rockefeller Commission investigations relied on the sworn testimony of direct participants and on the relatively small number of documents that survived Helms' destruction order."***<sup>520</sup> Various Freedom of Information

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<sup>516</sup> Thomas Powers, "The Man Who Kept the Secrets: Richard Helms and the CIA", New York: Alfred A. Knopf (1979) ISBN-10: 0394507770 / ISBN-13: 978-0394507774

<sup>517</sup> Colin A. Ross MD, "Bluebird: Deliberate Creation of Multiple Personalities by Psychiatrists" - <http://www.wanttoknow.info/bluebird10pg>

<sup>518</sup> Harvey Weinstein, "Psychiatry and the CIA: Victims of Mind Control", Amer Psychiatric Pub; Revised edition (October 1990) ISBN-10: 0880483636 / ISBN-13: 978-0880483636

<sup>519</sup> Colin A. Ross MD, "Bluebird: Deliberate Creation of Multiple Personalities by Psychiatrists" - <http://www.wanttoknow.info/bluebird10pg>

<sup>520</sup> [http://en.wikipedia.org/wiki/Project\\_MKUltra](http://en.wikipedia.org/wiki/Project_MKUltra) See also: "An Interview with Richard Helms" (Central Intelligence Agency – 05/08/2007) - [https://www.cia.gov/library/center-for-the-study-of-intelligence/kent-csj/vol44no4/html/v44i4a07p\\_0021.htm](https://www.cia.gov/library/center-for-the-study-of-intelligence/kent-csj/vol44no4/html/v44i4a07p_0021.htm)



(FOI) requests eventually resulted in the release of some of these documents. MKUltra began on 13th April 1953 – although a number of insiders give an earlier date. CIA documentation describes MKUltra as an ‘umbrella project’ with 149 ‘sub-projects’. These sub-projects included illegal and unsolicited testing of drugs, altered states of consciousness, and implementation of electronics components. Some experiments also involved “remote activation and control” of living organisms.

Further research (and witness testimony and outright confession by a number of those involved) reveals a large number of mind control programmes and projects have existed. In 1995, the BBC broadcast a three part documentary produced by Adam Curtis entitled “*The Living Dead: Three Films about the Power of the Past*”. The second film (“*You Have Used Me as a Fish Long Enough*” – broadcast on 6th June 1995) examined the early history of the CIA’s use of brainwashing and mind control. The thesis of the film was the role that power structures play in shaping mass perceptions of history and the past. The documentary also discussed the work of Dr Ewan Cameron: “***(With) particular reference to the early medical use of electroconvulsive therapy, Cold War theories of communist brainwashing, and the search for hypno-programmed sleeper agents and assassins.***”<sup>521</sup> At one point, Milton Kline (psychologist and former advisor to the CIA) said: “***You can create memories that never were... and if you create memories that never existed, then you are creating an aspect of behaviour that is now implanted... memories are potent sources of motivated behaviour. If you implant enough memories of specific kinds, you can shape and change the nature of human thinking and feelings.***”<sup>522</sup> Although startling and revelatory, the documentary slightly muddled the legacy of state-sponsored mind control by asserting that: “***After the intelligence agency failures of the Kennedy assassination and failed assassination attempts against Fidel Castro, this work was later abandoned in favour of computerised memory and intelligence research such as DARPA.***”<sup>523</sup> Although it is true that DARPA has since successfully researched and developed “computerised” techniques, the development of any and all methods to affect human behaviour and memory is still very much at the heart of these endeavours.

Although MKUltra is perhaps the most well-known and documented example of state-sponsored mind control experimentation, a myriad of project names (official and unofficial) have surfaced over the years, begging the question of just how far reaching these practices were or are. Whilst it is believed by many that the overall goal of these projects was to infiltrate enemy agents or to brainwash individuals to become couriers and spies, some

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<sup>521</sup> [http://www.youtube.com/playlist?list=PLUZvxcfs21-jh5UmKbFhDug\\_j-ozdJ7hg](http://www.youtube.com/playlist?list=PLUZvxcfs21-jh5UmKbFhDug_j-ozdJ7hg) & [http://en.wikipedia.org/wiki/The\\_Living\\_Dead\\_\(television\\_documentary\\_series\)](http://en.wikipedia.org/wiki/The_Living_Dead_(television_documentary_series)) & [http://www.bbc.co.uk/blogs/blogadamcurtis/posts/the\\_ghosts\\_in\\_the\\_living\\_room?filter=none](http://www.bbc.co.uk/blogs/blogadamcurtis/posts/the_ghosts_in_the_living_room?filter=none)

<sup>522</sup> Ibid.

<sup>523</sup> Ibid.

alleged accounts of extreme programming (such as Cathy O'Brien<sup>524</sup> and Brice Taylor<sup>525</sup>) involved examples of physical and sexual abuse and torture, as well as occult and ritualistic ceremonies and practices. These victims loosely refer to their conditioning as "Monarch Programming". Project MONARCH is disputed by a number of researchers. Whatever the depths of its intentions, the project very much existed and was a highly classified endeavour. The following is taken from the 2012 Vigilant Citizen article "*Origins and Techniques of Monarch Mind Control*": **"The most incriminating statement to date made by a government official as to the possible existence of Project MONARCH was extracted by Anton Chaitkin, a writer for the publication The New Federalist. When former CIA Director William Colby was asked directly, "What about monarch?" he replied angrily and ambiguously, "We stopped that between the late 1960s and the early 1970s."**<sup>526</sup>

Some aspects of the mind control phenomenon also appear to overlap with experiments involving "out of body" experiences, and time / space travel. It is also believed that (in some cases) the E.T. contact / abduction phenomenon is a result of some aspect of these programmes. Some victims claim that part of their programming was conducted at NASA facilities. It is possible that much of what has been "disclosed" regarding mind control research may actually be a cover in itself – hiding techniques and practices that are unfathomable to the average person. These may encompass the deeper corners of the energy paradigm or extreme levels of consciousness and reality. Although some researchers have posed this hypothesis, it is difficult to find or determine evidence which may support it.

Nevertheless, there are some significant pointers that deserve our attention. Often times, research and development of technology from the likes of Lockheed Skunkworks and the Defence Advanced Research Projects Agency (groups with an intricate association to the energy cover-up, for example) are baffling to say the least. Over the years, various agenda-driven agencies and groups have developed techniques such as "transcranial magnetic stimulation"<sup>527</sup>, "microwave effects on the blood brain barrier"<sup>528</sup> and "synthetic telepathy".<sup>529</sup> To get an idea of the very real scientific "nuts and bolts" of work that was

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<sup>524</sup>Cathy O'Brien & Mark Phillips, "Trance: Formation of America", Reality Marketing Inc. - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm> & <http://www.trance-formation.com/index.htm>

<sup>525</sup> Brice Taylor, "Thanks For the Memories ... The Truth Has Set Me Free! The Memoirs of Bob Hope's and Henry Kissinger's Mind-Controlled Slave", Brice Taylor Trust (March 15, 1999) - <http://educate-yourself.org/mc/nwombcturireview.shtml>

<sup>526</sup> Vigilant Citizen, "Origins and Techniques of Monarch Mind Control", December 12, 2012 - <http://vigilantcitizen.com/hidden-knowledge/origins-and-techniques-of-monarch-mind-control/> See also: Anton Chaitkin, "Franklin Witnesses Implicate FBI and U.S. Elites in Torture and Murder of Children", The New Federalist

<sup>527</sup> Clay Dillow, "DARPA Wants to Install Transcranial Ultrasonic Mind Control Devices in Soldiers' Helmets", Popular Science Article, September 9, 2010 - <http://www.popsci.com/technology/article/2010-09/darpa-wants-mind-control-keep-soldiers-sharp-smart-and-safe>

<sup>528</sup> "Effects of 2450 MHz microwave energy on the blood-brain barrier to hydrophilic molecules. C. Effect on the permeability to [14C] sucrose.", PMID: 6733541, NCBI, US National Library of Medicine National Institutes of Health - <http://www.ncbi.nlm.nih.gov/pubmed/6733541>

<sup>529</sup> Ellen M. McGee and G. Q. Maguire, Jr., "Ethical Assessment of Implantable Brain Chips", Synthetic Telepathy - Microcircuits The Interface between Neurons and Global Brain Function - <http://www.synthetictelepathy.net/>

carried out during the 50s and 60s, I suggest reading Jose Delgado's disturbing book *"Physical Control of the Mind: Toward a Psychocivilized Society"*. Delgado was a key figure in the burgeoning field of microchip integration with living organisms, turning electrical devices into biotechnology and developing techniques for direct synaptic manipulation of the brain.<sup>530</sup> Interestingly, the Latin translation of the word government is as follows: "Govern" translates to "control" and "ment" means "mind" - control of. So government = control of the mind.<sup>531</sup>

Although largely allegorical, mind control themes have populated the realm of science fiction for a long time. In *"The Living Dead: Three Films about the Power of the Past"*, Adam Curtis suggested that the 1956 film *"Invasion of the Body Snatchers"* (the story of small town Americana, unnerved by the increasingly strange behaviour of certain inhabitants) was misconstrued as a metaphorical warning about communism and the "Red Scare", and was actually a mind control allegory.<sup>532</sup> In *"An Illustrated History of the Horror Film"*, Carlos Clarens also examined the film as a metaphor for dehumanization and the fear of the loss of individual identity, as well as the *"well-publicized reports (...) of brainwashing techniques."*<sup>533</sup> In 1978, Philip Kaufman directed a remake of the film and included several nods to alternative writers such as Immanuel Velikovsky and Olaf Stapledon. On the region 2 DVD audio commentary, Kaufman highlights the inclusion of the iconic Transamerica Tower in several scenes – possibly alluding to the role of corporate entities and new age paradigms in state sponsored agendas: ***"Transamerica was in fact the company that was backing United Artists which produced the movie. We sometimes referred to it as 'pod central'! (...) In the 70s, a lot changed. You have a lot of therapies that are trying to tell us, and make us, understand that everything is alright. But as we all know, everything is not alright and, in fact, I feel that in a way everything that was being talked about in 'Body Snatchers' has come to pass and that we are now living in a world controlled by 'pods'... I think that the film, while not giving answers, has certainly raised some questions that are really applicable perhaps more so now than ever."***<sup>534</sup>

## The Ludovico Technique

On December 19th, 1971 (less than four years before the spectre of MKUltra mind control was first exposed to the mainstream spotlight) Stanley Kubrick unleashed *"A Clockwork Orange"* upon the American viewing public. It was released in the UK on January 13th, 1972.

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<sup>530</sup> Jose M. R. Delgado, *"Physical Control of the Mind: Toward a Psychocivilized Society"*, Harper & Row; Second edition (1971) ISBN-10: 0060902086 / ISBN-13: 978-0060902087

<sup>531</sup>[http://wiki.answers.com/Q/Latin\\_translation\\_of\\_the\\_word\\_government#slide=2&article=Latin\\_translation\\_of\\_the\\_word\\_government](http://wiki.answers.com/Q/Latin_translation_of_the_word_government#slide=2&article=Latin_translation_of_the_word_government)

<sup>532</sup> [http://www.youtube.com/playlist?list=PLUZvxcs21-jh5UmKbFhDug\\_j-ozdJ7hg](http://www.youtube.com/playlist?list=PLUZvxcs21-jh5UmKbFhDug_j-ozdJ7hg) & [http://en.wikipedia.org/wiki/The\\_Living\\_Dead\\_\(television\\_documentary\\_series\)](http://en.wikipedia.org/wiki/The_Living_Dead_(television_documentary_series))

<sup>533</sup> Carlos Clarens, *"An Illustrated History of the Horror Film"*, Perigee (Jun 1968) ISBN-10: 0399501118 / ISBN-13: 978-0399501111

<sup>534</sup> *Invasion of the Body Snatchers* [DVD] [1978] ASIN: B00004TIY2

The film squarely tackled the paradigm of “free will” versus “state control”; in this case, the morality and dynamics of state-sponsored behavioural modification and trauma-based mind control. The film’s science fiction trappings and futuristic settings are also mildly dystopian in nature.

From Wikipedia: ***“Alex (Malcolm McDowell), the main character, is a charismatic, sociopathic delinquent whose interests include classical music (especially Beethoven), rape, and what is termed “ultra-violence”. He leads a small gang of thugs (Pete, Georgie, and Dim), whom he calls his Droogs. The film chronicles the horrific crime spree of his gang, his capture, and attempted rehabilitation via controversial psychological conditioning.”***<sup>535</sup>

Kubrick, writing in Saturday Review, described the film as: ***“...A social satire dealing with the question of whether behavioural psychology and psychological conditioning are dangerous new weapons for a totalitarian government to use to impose vast controls on its citizens and turn them into little more than robots.”***<sup>536</sup>

In many regards, Kubrick played with the subconscious of the viewer. Malcom MacDowell’s narration of the film forced the viewer to become unwittingly sympathetic to the central protagonist. This is unsettling given that the character is an inherently unsympathetic, guiltless, and violent psychopath, rapist and murderer. In fact, the design and tone of the film depicts an overall landscape that is largely metaphorically devoid of humanity. Such aspects underline Kubrick’s skill as a subtle and subversive director and storyteller.

The central concept of the film (and the novella it was based on – more on that in a moment) is rooted in the notion of behavioural psychology (see: research of psychologists John B. Watson or B. F. Skinner’s eponymous “boxes” and the practice of “operant conditioning”) and made manifest via the films’ *deux ex machina*: “The Ludovico Technique”. As is often the case, the suggestion of this technique existing outside the narrative framework (in other words, “in the real world”) was dismissed as being nothing more than a “parody” of Aversion Therapy treatment in which (according to Wikipedia) ***“[...] the patient is exposed to a stimulus while simultaneously being subjected to some form of discomfort. This conditioning is intended to cause the patient to associate the stimulus with unpleasant sensations in order to stop the specific behaviour.”***<sup>537</sup>

The work upon which “The Ludovico Technique” was based connects closely with the activities of those involved with The Tavistock Institute and Stanford Research Institute. A number of insiders have stated that “Ludovico” bears a striking resemblance to less publicised techniques once practiced by the CIA. Moreover, some state the technique (name

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<sup>535</sup> [http://en.wikipedia.org/wiki/A\\_Clockwork\\_Orange\\_\(film\)](http://en.wikipedia.org/wiki/A_Clockwork_Orange_(film))

<sup>536</sup> “A Clockwork Orange (1971)”, Seriously For Real, November 21, 2013 - <http://seriouslyforreal.com/celebrities/a-clockwork-orange-1971-2/>

<sup>537</sup> [http://en.wikipedia.org/wiki/Aversion\\_therapy](http://en.wikipedia.org/wiki/Aversion_therapy)

and all) is a real one. Remember that Kubrick consulted with a number of key Tavistock psychologists (specifically B.F. Skinner, specialist in the aforementioned fields, and Margaret Mead) during production of *"2001: A Space Odyssey"* – circa 1966. In this regard, the implications of *A Clockwork Orange's* mind control themes are disturbing. However, we should not draw all these curious lines of connectivity wholly around Kubrick for it was Anthony Burgess' 1962 novella of the same name that provided Kubrick with much of his source material for the film.

There is a detailed article by Paul Gallagher (entitled *"Anthony Burgess and the Top Secret Code in 'A Clockwork Orange'"*) that discusses the insight (and possible connections) that Burgess may have had into the practice of state-sponsored mind control. The principle research source of the article is Roger Lewis' highly controversial (and in some cases highly dubious) biography of Burgess (called *"Anthony Burgess"*.) Whilst the style and perspective of Lewis prompts the reader to take some of the biography with a large pinch of proverbial salt, there are highlights that raise some important questions. Lewis' book describes a meeting between the author and a British secret service agent. The agent allegedly told Lewis that Burgess was not totally responsible for writing *"A Clockwork Orange"* and that British secret services were also involved with the book. According to Roger Lewis, his contact said the book was about:

[Quote from Roger Lewis's *"Anthony Burgess"*] ***"...mind-control experimentation conducted by Dr. Ewan Cameron at the Allen Memorial Institute in Montreal, between 1957 and 1963, and the Remote Neural Monitoring facility that operated out of Fort George Meade. The CIA were funding controversial research programmes into electronic brain stimulation. They induced exhaustion and nightmares in patients; they put hoods or cones over people's heads to broadcast voices directly into their brains; they irradiated the auditory cortex or inner ear. When patients had their own speech played back to them, incessantly, they went insane. There was a misuse of civilians in these covert operations, and intelligence on these devices remains classified."***<sup>538</sup>

In the 2013 article *"Anthony Burgess and the Top Secret Code in 'A Clockwork Orange'"*, Paul Gallagher added, ***"According to Lewis, Burgess "had been a low-grade collector of intelligence data (or ground observer) in the Far East" for the British. On return to England, he found himself in a world of spy scandals (Burgess, Philby and Maclean) and double agents (George Blake), where the American cousins were questioning their bond with the Brits. A plan was hatched where Burgess would essentially front a novel that would 'lift the corner of the carpet and put into his novel classified material about the (then) new-fangled conditioning experiments and aversion therapies being devised to***

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<sup>538</sup> Roger Lewis, *"Anthony Burgess"*, Faber & Faber; Main edition (16 Oct. 2003) ISBN-10: 0571217214 / ISBN-13: 978-0571217212

**reform criminals—experiments which had wider implications for the concept of social engineering.”<sup>539</sup>**

Roger Lewis’ secret service contact allegedly named one Howard Roman, a languages expert and former CIA officer, as Burgess’ collaborator on *“A Clockwork Orange”*. In his book, *“Anthony Burgess”*, Lewis also maintained (allegedly prompted by his contact) that there was a secret code hidden in the text of *“A Clockwork Orange”*. ***“The capitalised lines on page twenty-nine of A Clockwork Orange give the HQ location of the psychotronic warfare technology (...) the name of the establishment is Fort Bliss. The word bliss appears on page twenty-nine of Burgess’s novel no less than six times.”<sup>540</sup>***

It shouldn’t come as a surprise that Fort Bliss crops up a fair bit in mind-control literature. At the very least, I find this location telling, given that in 1945 it became home to over one hundred Nazi Paperclip scientists allegedly brought there to research aerodynamics and rocketry.<sup>541</sup> The Fort Bliss contingent accounted for almost 7% of all the Paperclip Nazis “officially” brought into the U.S. It cannot be coincidental that for every Paperclip scientist and engineer employed by the US to work in the field of rocketry, there were equally as many brought in to study pharmacology, biology, psychology, behavioural modification and mind control for the military and intelligence services.

Gallagher’s article also noted that one of Lewis’ most harsh critics, Blake Morrison, actually appeared to corroborate some of the aforementioned in a 2002 article for the Guardian Online entitled *“Kingdom of the Wicked”*: The following is taken from that article: ***“The espionage theory comes courtesy of a ‘retired security official’, who approached Lewis and told him A Clockwork Orange is full of secret code-names and encrypted locations. Oddly enough, a retired security official once told me the same story. Perhaps there’s something in it, but Lewis can offer no other evidence - and the likelihood of someone as voluble, indiscreet and hell-raising as Burgess being recruited by MI5 stretches credulity. Lewis none the less seems to believe that espionage made Burgess rich and was the ‘dark secret haunting him’ to the end.”<sup>542</sup>***

## The Ultimate Trip

Shortly after the release of *“A Clockwork Orange”*, a number of journalists became critical of the film for being ***“pro-fascist.”*** One such person, Fred Hechinger, wrote scathingly on the

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<sup>539</sup> Paul Gallagher, “Anthony Burgess and the Top Secret Code in ‘A Clockwork Orange’” (08.21.2013) -

[http://dangerousminds.net/comments/anthony\\_burgess\\_and\\_the\\_top\\_secret\\_code\\_in\\_a\\_clockwork\\_orange](http://dangerousminds.net/comments/anthony_burgess_and_the_top_secret_code_in_a_clockwork_orange)

<sup>540</sup> Roger Lewis, *“Anthony Burgess”*, Faber & Faber; Main edition (16 Oct. 2003) ISBN-10: 0571217214 / ISBN-13: 978-0571217212

<sup>541</sup> Project Paperclip: Nazi Scientists Secretly Brought Into The United States For Employment, December 20, 2011-

<http://zazenlife.com/2011/12/20/project-paperclip/>

<sup>542</sup> Blake Morrison, “Kingdom of the Wicked”, *The Guardian* Nov, 9, 2002 -

<http://www.theguardian.com/books/2002/nov/09/biography.highereducation>

subject in the New York Times - calling the film the **“voice of fascism.”** Kubrick, who rarely responded to interpretations of his film, actually took Hechinger to task. In doing so, he confirmed the predominant “hidden meaning” behind the film. The following is taken Kubrick's response, printed on February 27, 1972 in the New York Times. Kubrick describes *“A Clockwork Orange”* as a **“thesis, which, so far from advocating that fascism be given a second chance, warns against the new psychedelic fascism -- the eye-popping, multimedia, quadrasonic, drug-oriented conditioning of human beings by other beings -- which many believe will usher in the forfeiture of human citizenship and the beginning of zombiedom.”**<sup>543</sup>

In doing this, Kubrick may well have tipped his hand to his knowledge of at least one aspect of the global agenda – that being the role of the CIA (amongst others) in distributing LSD to steer the psychedelic, counter-culture of the 1960s. Beyond this, we should also note the CIA's MKUltra research and experimentation with LSD. It is curious that the popularity of *“2001: A Space Odyssey”* gained something of a boost thanks to certain members of the 60s counter-culture - who began experiencing incredible highs via a combination of LSD and a viewing of the “Stargate” finale sequence in the film! Viewing figures seemingly skyrocketed following this “revelation”. It also prompted MGM studios to repackage the film with the tagline: “The Ultimate Trip”. The tag has remained with the film till this day.

Kubrick had contact with a number of individuals with CIA affiliations. One documented example was his friend David Sylvester. Sylvester went to the US in 1960 as the recipient of a State Department grant. This scheme found him gainfully employed at the American magazine *“Encounter”*. The following is taken from James Finch's 2015 article *“David Sylvester: A British Critic in New York”*: **“In the 1960s Encounter found itself at the centre of a scandal when it emerged that the magazine, which was ostensibly funded by the anti-communist Congress for Cultural Freedom, was in fact financed by the CIA. Neither Sylvester nor the magazine's British co-editor Stephen Spender, however, admitted to any knowledge of this arrangement. [...] Kubrick and Sylvester got on well, and while Sylvester was in Los Angeles Kubrick also invited him to dinner and showed him around Universal Studios. They went on to become good friends, culminating in Sylvester working in an uncredited role as ‘special writer’ on Kubrick's 1961 film adaptation of Lolita.”**<sup>544</sup>

Kubrick also had associates with a direct connection to CIA/LSD scene. For example, Alfred Hubbard (who seemingly introduced Kubrick to LSD) was a key player within the CIA's LSD

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<sup>543</sup> Stanley Kubrick, New York Times, February 27, 1972, section 2, pp. 1 & 11. See: The Hechinger Debacle - <http://www.visual-memory.co.uk/amk/doc/0037.html>

<sup>544</sup> James Finch, "David Sylvester: A British Critic in New York", 31 July 2015 - <http://www.tate.org.uk/context-comment/articles/david-sylvester-british-critic-new-york> See also footnote 22: Sylvester's archive includes substantial material relating to the film, including interviews with several cast members, but beyond that his role remains unclear. He never wrote about his involvement in the film, and Kubrick wrote to him: *‘Since there are obviously so many pitfalls in talking to the press, I would think it best if you're asked that you say little more than that you were employed to write publicity on the film’*. Stanley Kubrick, letter to David Sylvester, 22 March [year unspecified], Tate Archive TGA 200816/4/4/65.

distribution network. Hubbard was a high level officer in the CIA's immediate predecessor organisation the OSS.<sup>545</sup> There is a degree of evidence suggesting that Hubbard was heavily involved in The Manhattan Project. According to Martin A. Lee and Bruce Schlain, in their book *"Acid Dreams"*, Hubbard also worked for NASA (via defence subcontractor, Teledyne) during the 1960s on a project ***"testing psychochemical agents on astronauts and pilots."***<sup>546</sup> Despite the implications for Kubrick, he expressed certain views about LSD. The following is taken from the book *"Stanley Kubrick: Interviews (Conversations with Filmmakers)"*: ***"One of the things that turned me against LSD is that all the people I know who use it have a peculiar inability to distinguish between things that are really interesting and stimulating and things that appear to be so in the state of universal bliss that the drug induces on a "good" trip. They seem to completely lose their critical faculties and disengage themselves from some of the most stimulating areas of life. Perhaps when everything is beautiful, nothing is beautiful."***<sup>547</sup>

The CIA had considerable overlap with NASA. Many of those Nazis brought to the US via Operation Paperclip were eventually utilised in both the Apollo project and MKUltra. It has been speculated that some Apollo astronauts were subject to mind control experiments. In Chapter Six, I noted the behaviour of the astronauts at the post-Apollo 11 press conference. Their behaviour is very odd and apathetic – almost lifeless. It is interesting when you compare this apathetic behaviour with the almost identical characteristics of Kubrick's "Discovery" astronauts in *"2001"*. For that matter, these apathetic characteristics are noticeable in many of the central characters in Kubrick's films. In *"A Clockwork Orange"*, there is a scene where Alex and his gang encounter an old tramp in an alleyway. The gang mock and intimidate the man. Just before they beat him senselessly, he shouts ***"Oh, it's no world for an old man any longer. What sort of a world is it at all? Men on the moon, and men spinning around the earth, and there's not no attention paid to earthly law and order no more."***<sup>548</sup>

Before I move away from the synchronicities between Kubrick's films, LSD and psychedelia, I feel it is worth mentioning the numerous strange stories that connect Kubrick with the psychedelic, trippy tunes of progressive rockers Pink Floyd – which, in turn, connect back to the LSD/counter-culture scene and ultimately the CIA, mind control, and so on. There is an apparent correlation between the track *"Echoes"* (taken from their 1971 album *"Meddle"*) and the Stargate sequence (from *"2001"*) in that they are both 23 minutes long, and changes in the music seem to follow changes in the images. However, despite claims that Kubrick made the film with Floyd's music in mind, it is obvious that the band were still in their Syd Barrett / *"See Emily Play"* / *"Arnold Layne"* phase at this point and had yet to

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<sup>545</sup> Jim Keith, "Mind Control, World Control" (pg. 98)

<sup>546</sup> Martin A. Lee and Bruce Schlain, "Acid Dreams" (pg. 48)

<sup>547</sup> "Stanley Kubrick: Interviews (Conversations with Filmmakers)", Stanley Kubrick and Gene D. Phillips, University Press of Mississippi (22 Jan. 2010) ISBN-10: 1578062977 / ISBN-13: 978-1578062973 (pg. 66)

<sup>548</sup> A Clockwork Orange Quotes - <http://www.imdb.com/title/tt0066921/quotes>



experiment with album-spanning, audio operas. It is entirely possible that the band was inspired by "2001: A Space Odyssey" in turn and designed "Echoes" to fit the "Stargate" sequence, after the fact.<sup>549</sup>

Roger Waters (bass player and key songwriter with Pink Floyd) revealed a significant connection with Kubrick when recording his solo album "Amused to Death". The album (released in 1992) was inspired by the book "Amusing Ourselves to Death", an excellent work by Neil Postman that observed the dark nature of the mainstream television media. The album also featured scathing criticisms of the first Gulf War and George Bush Senior. According to Wikipedia, ***"Waters stated in an interview with Rockline on 8 February 1993 that he wanted to use samples of HAL 9000 from 2001: A Space Odyssey on the album. Stanley Kubrick, the director, turned him down on the basis that it would open the door to many other people using the sound sample. Others think that Kubrick refused because Pink Floyd had not allowed him to use music from Atom Heart Mother in his film A Clockwork Orange... There is a back-masked message on Amused to Death that appears in the song "Perfect Sense Part 1", in which Waters' back-masked voice says, 'Julia, however, in light and visions of the issues of Stanley, we have changed our minds. We have decided to include a backward message, Stanley, for you and all the other book burners.'"***<sup>550</sup>

Waters has had a long fascination with the larger agenda scope and certain esoteric issues. Floyd's classic album "Dark Side of the Moon" (A "Moon" nod to Kubrick maybe!?) synchronises uncannily well with "The Wizard of Oz" – a film readily associated with Disney, mind control symbolism and dissociation triggering. There is a specific person who is regularly accredited with "discovering" the "Dark Side of Oz" synchronicity. Before I come to him, I just want you to read the following from Bill Frost's 1997 article (entitled "Dark Side of the Rainbow: In the Pink with Dorothy at Ground Zero") where the person in question is seemingly directly quoted: ***"I have never said that I sat down and synchronized the whole movie before this. I've merely stated that back in 1979, when I was in high school, I fell asleep with Dark Side on the turntable, playing side two continuously. When I woke up, The Wizard of Oz was on TV – the Scarecrow was dancing that insane dance while the album was playing 'The lunatic is on the grass.' It was the funniest damn thing I had ever seen.***<sup>551</sup> Just who is the identity of this person who allegedly "discovered" the now infamous mash-up of Floyd and Oz? Why, none other than Clyde Lewis - the man who some disinformationists falsely credit with originating the whole Kubrick / Apollo 11 connection! (Author's Notes: Stanley Kubrick apparently intensely disliked "The Wizard the Oz"! <sup>552</sup>)

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<sup>549</sup> You can see a synchronised version of the song and film here: 2001: A Space Odyssey | Jupiter and beyond the Infinite with Echoes - [http://www.youtube.com/watch?v=p58aJD\\_wLKc](http://www.youtube.com/watch?v=p58aJD_wLKc)

<sup>550</sup> [http://en.wikipedia.org/wiki/Amused\\_to\\_Death](http://en.wikipedia.org/wiki/Amused_to_Death)

<sup>551</sup> Bill Frost, "Dark Side of the Rainbow: In the Pink with Dorothy at Ground Zero." - [http://weeklywire.com/ww/07-21-97/slc\\_scene.html](http://weeklywire.com/ww/07-21-97/slc_scene.html)

<sup>552</sup> Nick Wrigley, "Stanley Kubrick, Cinephile", 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

## UK Film Ban

*"A Clockwork Orange"* was marred by the original state of Anthony Burgess' novella which originally included a final "hopeful" chapter to the story where "free will" is shown as having triumphed over state intervention. The 21st (and final) chapter was omitted from editions published in the United States prior to 1986. The UK version included the final chapter. It is often said that Kubrick allegedly based the film on the U.S. version of the novella (leaving the film with a stark climax) and that he had been previously unaware of the original ending to the story. This lack of a "hopeful" ending was another (perhaps intentional) factor which increased the film's notoriety. Following release, the UK press seemingly associated a number of instances of violent crimes to the film; claiming that individuals had aped the mannerisms and behaviour of Alex and his gang of Droogs. There was a fierce backlash against the film from UK Parliamentary figures, mainstream media watchdogs and other agencies involved in official censorship of UK films. However, the origins of this furore seem to be mired in speculation. It is uncertain if there really ever were any crimes committed that were wholly inspired by the film itself.

In the 1999 UK documentary: *"Still Ticking: The Return of a Clockwork Orange"*, Robin Duval (then Director of the British Board of Film Classification) said, ***"There were allegations it had invited or stimulated some yob gangs. What we don't know, at this distance, is how true that was. I mean, there's a... as a regulator – over a very long period of time – one thing I have learned is that it's not uncommon for somebody who finds themselves in the dock to say 'well guv', it's not my fault, I saw this movie or TV programme and I was lead to it by what I saw'... and it's quite possible that there was an element of that with 'A Clockwork Orange.'"***<sup>553</sup> The producers of this documentary attempted to interview Edward Heath and Jack Straw (both allegedly, according to some researchers, helped in some manner to encourage the aforementioned 'public outcry') but they declined.

Ultimately, the film was withdrawn from circulation in the UK and it is from there on that the story became decidedly strange. For many years, fingers were pointed in numerous directions blaming all and sundry for the effective "banning" of the film. Even the then Home Secretary of the Conservative Government, Reginald Maudling, was alleged to have played a part.<sup>554</sup> Furthermore, the whole affair seemed to stoke the fire of film censorship and classification, perhaps even playing a part in the subsequent "video nasty" controversy of the early 1980s. It is known that many VHS "pirate" copies of the film were brought into the UK from France, where the film ban was not in place. The "video nasty" phenomenon itself was a decidedly murky affair (involving thinly veiled attempts by the UK government to police the burgeoning home video market) and played a significant role in the legacy of 21st

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<sup>553</sup> 1999 UK documentary: *"Still Ticking: The Return of A Clockwork Orange"* - <http://www.imdb.com/title/tt2107788/combined>

<sup>554</sup> "Minister Demanded Clockwork Screening", BBC News Website, Tuesday, 14 March, 2000 - <http://news.bbc.co.uk/1/hi/entertainment/677288.stm>

century copyright laws. It has also been claimed that the whole paradigm was actually an experiment in social engineering, designed to generate a cultural backlash that would actually encourage individuals to embrace greater degrees of depravity and violence in television and film. It is possible that Kubrick was utilised to further any and all of these agendas. However, there is no way to know this for sure.

After Kubrick's death in 1999, it was reiterated by his family and associates that Kubrick himself was responsible for withdrawing the film. According to film critic Alexander Walker, Kubrick was visited by Hertfordshire police, warned about "*the power of the film*", and how "*real Droogs could turn up on his doorstep*" to threaten his wife and children. It has even been suggested that it was the police who decided that a measure was needed to diffuse "public negativity" toward the film. Thus the decision to pull the film was made.<sup>555</sup> In the history of Hollywood cinema, it is almost unheard of for a director to withdraw their own film. It only ever really happens if the film is a flop and, even then, the decision is usually made by the studio financing the film. "*A Clockwork Orange*" was a critical and commercial success, garnering numerous awards and lining the financial pockets of Warner Brothers very nicely. Britain, after America, has always been a key source of box office income for Hollywood. Are we to assume that Warner Bros. simply asked no questions and agreed to the ban? Any film maker that can achieve such a feat must carry a lot of clout in the industry. However, this is Stanley Kubrick we are talking about!

In the late 1970s, Anthony Burgess was interviewed about the negative reaction to the film. He maintained that he had been held partly responsible by critics. However, Burgess firmly blamed Kubrick - specifically citing the non-inclusion of the final chapter of the book as the cause. The following is a quote from Burgess in the 1999 UK documentary "*Still Tickin': The Return of a Clockwork Orange*": "***I became associated with violence because of the film. If a couple of Nuns were raped in Berwick-on-Tweed, I would always get a telephone call from the newspaper... 'Mr Burgess, what do you think of this?' They would never telephone you Stanley... because you keep out of the way!***"<sup>556</sup>

The film remained withdrawn until Kubrick's death. Almost three decades maintaining a film "ban" is a long time; simply in order to allow public animosity to die. It was revealed by close friends that (just before his death) Kubrick had discussed ending the ban with Warners. Of course, his untimely death followed and Warners decided to re-release the film anyway. A number of researchers have alluded that this may have, in some fashion, added to the oddities that surround his death. As with most of his films, "*A Clockwork Orange*" not only makes thematic nods to the world of hidden global agendas; it also utilises visual cues. Provided one understands the relevance of secret society symbolism, the significance of the subtle pyramid shape on the brick wall of the prison yard (precisely as Alex is recruited for

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<sup>555</sup> 1999 UK documentary: "*Still Tickin': The Return of A Clockwork Orange*" - <http://www.imdb.com/title/tt2107788/combined>

<sup>556</sup> Ibid.

“The Ludovico Technique”) or the semblance of pyramid motifs and the “Eye of Horus” in the movie’s publicity posters becomes clear. Despite all this, Kubrick’s greatest revelation was yet to come. When it did however, it would turn out to be his last...

## Eyes Wide Shut

Stanley Kubrick’s final film, “*Eyes Wide Shut*”, has been meticulously analysed by many alternative knowledge researchers. The film is considered the closest a Hollywood production has ever come to metaphorically “spilling the beans” about aspects of the global agenda. Kubrick co-wrote the film’s screenplay with Frederic Raphael. Raphael was made a Fellow of the Royal Society of Literature in 1964.<sup>557</sup> The Society has a long history with powerful agenda associations and roots in freemasonry.<sup>558</sup> The film alludes to elite collusion, secret societies, ritualistic and occult practices, and mind control programming. Apparently, the film’s origins date back to the late 1960s. The following is taken from Kent Daniel Bentkowski’s excellent 2006 article “*Eyes Wide Shut: Occult Symbolism*”: ***“The plot of EWS is based on Arthur Schnitzler’s 1926 novella entitled Traumnovelle (Dream Story), and Stanley Kubrick had wanted to make this story into a film way back in 1968, when he first read the novella, while making his magnum opus 2001: A Space Odyssey. The novella wrestles with issues that are germane to today’s world, such as the issue of being spiritually asleep versus being spiritually awake.”***<sup>559</sup>

The film focuses on Bill and Alice (*Through the Looking Glass...*) Harford, a married couple who mix with elements of New York’s social elite. Agenda notables Tom Cruise and Nicole Kidman starred as the central characters. Cruise and Kidman joined the production of the film as a married couple. Perhaps coincidentally, they immediately divorced after the film was completed. Bill learns that his wife has considered cheating on him. This leads him on a journey – encountering a large gathering of masked individuals who are partaking in a secret society ritual, involving all manner of naked sexual debauchery. Bill learns of this gathering from his old friend “Nick Nightingale”, who performs music (whilst blindfolded) at these events. It appears that Bill has witnessed things he shouldn’t have. His journey takes a dark turn into a world of elite controlled intimidation, perversion and murder – a world that is ordinarily hidden from the larger public.

The exterior locale of the secret society gathering (Somerton, Long Island – in the film) was shot at Mentmore Towers in the UK. The agenda-associated film director Christopher Nolan

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<sup>557</sup> [https://en.wikipedia.org/wiki/Frederic\\_Raphael#Career](https://en.wikipedia.org/wiki/Frederic_Raphael#Career)

<sup>558</sup> The Royal Society held an exhibition (entitled “Exposition - Masons and the Royal Society”) between January 11th and June 28th 2010 at The British Library and Museum of Freemasonry. The Exposition discussed the origins of the Royal Society and “The Invisible College” - <http://www.freemasonry.london.museum/events/exhibition-freemasons-and-the-royal-society/> See also: Victoria Brignell, “The eugenics movement Britain wants to forget”, 9 December 2010 - <http://www.newstatesman.com/society/2010/12/british-eugenics-disabled>

<sup>559</sup> Kent Daniel Bentkowski, “Eyes Wide Shut: Occult Symbolism”, Sunday, March 19, 2006 - <http://kentroversypapers.blogspot.co.uk/2006/03/eyes-wide-shut-occult-symbolism.html>

used Mentmore as the exterior production location for Bruce Wayne's Manor House in his "Batman" film series. Terry Gilliam also used it in his 1985 science fiction classic "Brazil".<sup>560</sup> Dating from the 19th century, Mentmore was a country house built for members of the elite Rothschild family. It has been suggested that (by selecting this location) Stanley Kubrick was trying to show his audience an example of the "real world" equivalents of the elite figures witnessed in "Eyes Wide Shut".<sup>561</sup> Rare documentation shows that masked "events" were held by the Rothschild family at Mentmore. Mainstream historians claim that these types of events allegedly date back to the Italian Renaissance, where elite figures would don elaborate masks so as to retain their anonymity at social events, whilst simultaneously indulging their inhibitions without fear of reprisal or social denunciation. However, as I understand it, such practices appear to predate the Italian Renaissance by a substantial amount of time. In the infamous "murder by phallic art" scene of "A Clockwork Orange", Alex hides his identity with a mask that is reminiscent of the masonic "plague doctor" mask. Similar masks are noticeable in the ritual scenes of "Eyes Wide Shut".

There is a story from Christiane and Stanley Kubrick's life that may have inspired the masked ball scenes in "Eyes Wide Shut" and may also hint at the deeper implications of their first meeting and subsequent relationship. According to Christiane (as quoted in the 1999 New York Times article "What They Say about Stanley"): **"He (Stanley) saw me on television in Munich. He called my agent and hired me. I met him at a studio, and then he went to an enormous masked ball where I was performing. He was the only one without a costume. He was quite baffled. He found a cousin of mine to help find me."**<sup>562</sup> An infamous masked ball was held at Mentmore Towers in 1972 by Baroness Marie-Hélène de Rothschild and Baron Alexis de Redé. Photographs from the event show some guests wearing Venetian masks (uncannily similar to some of those seen in "Eyes Wide Shut"), whilst images of the invitations reveal that the text was printed in reversed writing – a theme common in occult and ritualistic practices. There is an interesting similarity with this practice in "Eyes Wide Shut". According to the 2013 article "The Hidden (And Not So Hidden) Messages in Stanley Kubrick's Eyes Wide Shut - pt. II": **"The song heard in the background is called "Backwards Priests" and features a Romanian Orthodox Divine Liturgy played backwards. The reversal or inversion of sacred objects is typical of black magic and satanic rituals."**<sup>563</sup>

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<sup>560</sup> Mentmore Towers – Film Location - [https://en.wikipedia.org/wiki/Mentmore\\_Towers#Film\\_location](https://en.wikipedia.org/wiki/Mentmore_Towers#Film_location)

<sup>561</sup> The Hidden (And Not So Hidden) Messages in Stanley Kubrick's "Eyes Wide Shut" (pt. II), Jul 18th, 2013 - <http://vigilantcitizen.com/moviesandtv/the-hidden-and-not-so-hidden-messages-in-stanley-kubricks-eyes-wide-shut-pt-ii/>

<sup>562</sup> "What They Say About Stanley", The New York Times Company, 1999 - <http://partners.nytimes.com/library/film/070499mag-kubrick-profile.htm>

<sup>563</sup> The Hidden (And Not So Hidden) Messages in Stanley Kubrick's "Eyes Wide Shut" (pt. II), Jul 18th, 2013 - <http://vigilantcitizen.com/moviesandtv/the-hidden-and-not-so-hidden-messages-in-stanley-kubricks-eyes-wide-shut-pt-ii/>

In the film, Bill witnesses a “High Priest” (dressed in red) performing a ceremony at the centre of a circle formed by numerous masked individuals. The High Priest sits on a throne which features, according to Kent Daniel Bentkowski in his article “*Eyes Wide Shut: Occult Symbolism*”, “**(An) Egyptian Uraeus Serpent with the two heads on the back of the chair. This relates to the Sun, and the two heads – which face East and West, relate to the rising and setting of the Sun.**”<sup>564</sup> In the story, the identity of the High Priest is unknown. The High Priest is played by actor Leon Vitali (born Alfred Leon), a long time Kubrick collaborator. Vitali played Lord Bullingdon in Kubrick’s 1975 film “*Barry Lyndon*” and served as casting director and personal assistant to Kubrick on “*Full Metal Jacket*” (1987) and “*Eyes Wide Shut*”.

Research into trauma-based mind control has revealed a possible type of programming that utilises women for sexual slavery, abuse and sacrifice (amongst other things). The practice is extensively alluded to in popular culture – film, television, music, fashion, the pornographic industry, and so on. Those who have studied “*Eyes Wide Shut*” in this context have suggested (given the various analogous references throughout) that the women seen at the ritual are probably based on the model of “Beta Sex Kitten” slaves. Adam Gorightly has written an interesting article entitled “*An Interpretation of Kubrick’s Eyes Wide Shut*” that explores this theme.<sup>565</sup>

Upon being exposed, Bill is placed in the centre of the ritualistic circle awaiting judgement from those gathered. Kubrick loves this imagery. Witness the circular table in “*Dr Strangelove*” - around which are gathered the global elite deciding the fate of the world. In “*Eyes Wide Shut*”, the “magic circle” is affected when the character of Amanda appears on an upper balcony, telling the High Priest that she wants to “redeem” Bill. The Priest replies, “**Are you sure you understand what you’re taking upon yourself in doing this?**” The next day, Bill reads in the newspaper that Amanda has been found dead in a hotel room due to an overdose. Ritualistic deaths (particularly in the entertainment industry) are often “disguised” as simply “untimely” or “accidental” deaths. Closer inspection of the on-screen newspaper (which reports Amanda’s death) reveals (shown only fleetingly, in typical Kubrick fashion) the story of a woman who was “emotionally troubled” as a teenager and underwent “treatments”, that she had “important friends in the fashion and entertainment worlds”, and that she had an “affair” with a powerful fashion designer who got “wowed by her private, seductive solo performances”. These are also behavioural traits of those allegedly subjected to Beta Sex Kitten programming. The news article also names the “powerful fashion designer” as “Leon Vitali” – the same “Leon Vitali” who is listed on the credits of the film as playing the “High Priest”. What is Kubrick trying to tell us?

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<sup>564</sup> Kent Daniel Bentkowski, “Eyes Wide Shut: Occult Symbolism”, Sunday, March 19, 2006 - <http://kentroversypapers.blogspot.co.uk/2006/03/eyes-wide-shut-occult-symbolism.html>

<sup>565</sup> Adam Gorightly, “An Interpretation of Kubrick’s Eyes Wide Shut”, The Konformist - <http://www.konformist.com/flicks/eyeswideshut.htm>

The film makes further allusions to the mind control phenomenon. The costume rental store where Bill rents his mask is named "Rainbow" (*"The Wizard of Oz"* symbolism). There is another store located directly beneath "Rainbow" named "Under the Rainbow" (*"As Above, So Below"*). Kent Daniel Bentkowski, in his article *"Eyes Wide Shut: Occult Symbolism"*, noted that: ***"The building directly adjacent to the Rainbow Costume shop is a Freemasonic Lodge, which can only be seen with the DVD player's ZOOM feature."***<sup>566</sup> Going "over the rainbow" is a term that recurs in mind control literature, referring to those whose conditioning causes them to dissociate from reality. In her book *"The Hidden Dangers of the Rainbow"* (a detailed expose of the New Age Occult Movement), author Constance Cumbey describes how ***"The Rainbow (also called the Antahkarana or Rainbow Bridge) [...] is used as a hypnotic device."***<sup>567</sup> Bill's wife, Alice, hints that she may have lost recall of some of her memories and refers to certain memories and thoughts as "dreams". The last scene of the movie takes place at a toy store, where a number of the toys appear to symbolically represent aspects of mind control and ritual practices. One such toy is called the "Magic Circle".

## Ritual Sacrifice

One of the key revelatory scenes in *"Eyes Wide Shut"* seems to eerily foreshadow many of the things to come in Kubrick's life. The scene takes place in Ziegler's Pool Room when he confronts Bill Harford. Although Ziegler "appears" to be openly candid with Bill, it is clear that he is dissembling and confounding the truth. He chillingly hints at the scale of the situation: ***"I don't think you realize what kind of trouble you were in last night. Who do you think those people were? Those were not just ordinary people there. If I told you their names – I'm not gonna tell you their names – but if I did, I don't think you'd sleep so well."***

Kubrick completed his final cut of *"Eyes Wide Shut"* in March 1999. Within the first several days of the month (believed to be 2nd March), the film was viewed by Stanley Kubrick, Tom Cruise, Nicole Kidman and Warner Bro. Co-Chairmen Bob Daly and Terry Semel. It is believed that a further screening was viewed by Kubrick's close family and friends. Kubrick died days later, on the 7th March. It is widely claimed that the "Kubrick cut" of March 1999 was almost an hour longer in length than the publicly released film. There are a number of seemingly innocuous cut scenes that have come to light in recent years including one where Bill and Alice take their daughter Helena for an "idyllic" rowing boat ride on a lake and another where Helena (and possibly Alice) goes horse riding.<sup>568</sup> The more disturbing cut material allegedly includes a dream-like sequences of a mind-bending, reality-distorting

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<sup>566</sup> Kent Daniel Bentkowski, "Eyes Wide Shut: Occult Symbolism", Sunday, March 19, 2006 - <http://kentroversypapers.blogspot.co.uk/2006/03/eyes-wide-shut-occult-symbolism.html>

<sup>567</sup> Constance Cumbey, "The Hidden Dangers of the Rainbow: The New Age Movement and Our Coming Age of Barbarism", Huntington House; Revised Edition (July 1983) ISBN-10: 091031103X / ISBN-13: 978-0910311038 (pg. 261)

<sup>568</sup> "Deleted Scene", Welcome to Somerton, Jan 14th, 2014 - <http://somerton.tumblr.com/post/73376373740/deleted-scene>

nature and a verified scene at the orgy party involving a ritual ceremonial “pentagram” room: (As quoted from illum1nat1i’s 2013 article *“The missing cut scene from Eyes Wide Shut”*): **“At 1:19:27 Dr. Harford finds himself separated from the masked woman. He walks down a hallway distantly following a couple. He turns to see an empty room with a pentagram-like circle in the centre. The reaction in his eyes can be seen in a close up. Acting as if he did not see the ceremonial room he continues to walk down the hallway which can be seen at 1:19:30.”**<sup>569</sup> Why was this material removed from the film? In his 2012 article *“CinemArchetype #5: The Human Sacrifice”*, the insightful blogger/author Erich Kuersten discusses the cuts to *“Eyes Wide Shut”*: **“According to some in-the-know paranoid conspiracy theorists there was quite a lot cut from the ceremonial scenes, i.e. child sacrifice, which would bear out all the stuffy preparations for this descent into posh spice hell.”**<sup>570</sup> Kuersten also quotes a member of the PrisonPlanet Forum/Message Board (called “Carlee”): **“Stanley Kubrick’s Eyes Wide Shut is probably an accurate representation of what takes place in one of these rituals. He was certainly involved with some of their circles and must have been exposed to things like this on more than a few occasions. As a side note, he was apparently killed because he refused to cut a scene which contained subliminal triggers that were intended to break the mind-control programs of the people in the audience. Following his death, the scene was cut and never made it to the final film.”**<sup>571</sup> I am uncertain where “Carlee” got such information or if she merely based her thoughts on rumours and suppositions. Without some sort of evidence, it is difficult to verify the omission of a scene containing **“subliminal triggers [...] intended to break mind control programs.”**

The nature of the final cut film and the circumstances around the time of Kubrick’s death leave a number of unanswered questions? The following is also taken from the aforementioned article by Erich Kuersten: **“At the world premiere for Eyes Wide Shut both Bob Daly & Terry Semel announced their simultaneous retirement as the co-head of Warner Bros. During this announcement they also announced their donation of \$100,000 to The Film Foundation (urging awareness of the urgent need to preserve motion picture history). At the same time they knowingly mutilated motion picture history by not giving Stanley Kubrick the final cut on Eyes Wide Shut.”**<sup>572</sup> Why did Daly and Semel depart Warner Bros. in such a hurry and what prompted their generous donation? The myriad of continuity errors (particularly the pool room scene) indicate heavy editing that is inconsistent with Kubrick’s style and standard. Kubrick loved to edit his films with meticulous precision. From the *Visual Memory* “Kubrick FAQ” page: **“Editing is the only aspect of the cinematic art that**

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<sup>569</sup> “The missing cut scene from Eyes Wide Shut”, April 29, 2013, illum1nat1i - <http://illum1nat1i.wordpress.com/2013/04/29/the-missing-cut-scene-from-eyes-wide-shut/>

<sup>570</sup> Erich Kuersten, “CinemArchetype #5: The Human Sacrifice”, February 28, 2012 - <http://academic.blogspot.co.uk/2012/02/12-sacrificial-offerings.html>

<sup>571</sup> “Carlee” quoted by Erich Kuersten, “CinemArchetype #5: The Human Sacrifice”, February 28, 2012 - <http://academic.blogspot.co.uk/2012/02/12-sacrificial-offerings.html> See also: <http://forum.prisonplanet.com/index.php?topic=203429.0>

<sup>572</sup> Ibid.



**is unique. It shares no connection with any other art form: writing, acting, photography, things that are major aspects of the cinema, is still not unique to it, but editing is.**<sup>573</sup>

Kubrick's edit was witnessed (and approved by Warner Bros.) and seemingly differs dramatically from the released film. Why? There is a huge degree of contention amongst those with an interest in Kubrick regarding whether or not Kubrick actually managed to finish the film in time for its release. I have included a link in the footnotes to a website that features varying viewpoints on this issue.<sup>574</sup> Finally, Kubrick's contract with Warner Bros. stated that *"Eyes Wide Shut"* would be released (and it was) in the United States on July 16th 1999, exactly thirty years to the day that the Apollo 11/Saturn V rocket was launched. Is it possible that the claims of his involvement with the Apollo hoax (combined with the revelations of his last film) came back to haunt him in the final days of his life?

The significance of *"Eyes Wide Shut"* being Kubrick's final film continues to inspire all manner of speculation. Kubrick allegedly died of an unexpected heart attack at the age of 70. Most biographies of Kubrick unsurprisingly maintain that he **"died in his sleep of natural causes"**. A number of friends and family described the sudden death as shocking, given that he was apparently in good health. Although unexpected and sudden deaths do not necessarily constitute suspicious circumstances, a number of people now believe that Kubrick was assassinated in light of the film's revelations about ritualistic practices and secretive collusion within the global elite.<sup>575</sup> It is worth remembering that Mozart, a noted freemason, died soon after revealing aspects of the masonic "mystery school" teachings in his opera *"The Magic Flute"*. The following is taken from Uri Dowbenko's 1999 article *"Eyes Wide Shut: Occult Entertainment"*: **"Author Stephen Knight, whose book, *Jack the Ripper: The Final Solution (1975)* revealed Victorian London's Whitechapel Murders as the work of ritual masonic killers, also died mysteriously. And William Morgan, author of *Freemasonry Exposed (1836)* was kidnapped and allegedly murdered by masons."**<sup>576</sup> However, *"Eyes Wide Shut"* was not the first attempt made by Kubrick to examine the nature of secret societies and cover-ups. At some point during the 1980s, he began investigating the possibility of mounting a cinematic adaptation of *"Foucault's Pendulum"* – from the book by Umberto Eco. The plot involved (as described on the Visual Memory *"Kubrick FAQ"* page): **"Three book editors deciding as a joke to invent a worldwide conspiracy theory. The game turns deadly when they start to disappear one by one. Foucault's Pendulum is Italian semiotics professor Umberto Eco's satirical take on conspiracy theories, the illuminati and secularisation of religion in the modern age."**<sup>577</sup> Kubrick was allegedly one of a dozen filmmakers who attempted to option the novel, although it appears that he never got much past the preliminary production stages.

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<sup>573</sup> (The Kubrick FAQ) <http://www.visual-memory.co.uk/faq/index4.html>

<sup>574</sup> "Discussion: Was Eyes Wide Shut Completed?", The Kubrick Corner - <http://kubrickfilms.tripod.com/id79.html>

<sup>575</sup> Kent Daniel Bentkowski, "How The Globalists Create Heart Attacks - The Kentroversy Papers" (August 16, 2005) <http://kentroversypapers.blogspot.co.uk/2005/08/how-globalists-create-heart-attacks.html>

<sup>576</sup> Uri Dowbenko, "Eyes Wide Shut: Occult Entertainment", 1999 - <http://www.umsl.edu/~thomaskp/offline7.htm>

<sup>577</sup> (The Kubrick FAQ) <http://www.visual-memory.co.uk/faq/index4.html>

Kubrick's expose of the sexual nature of elite ritualistic and occult practices (via *"Eyes Wide Shut"*) cannot be overlooked. The overt sexualisation of adolescents is very much a part of these practices. Kubrick also alluded to this in *"Eyes Wide Shut"* and featured it as a central plot device in his earlier work *"Lolita"*. Interestingly, *"Lolita"* departs from its notorious literary source material on one significant plot point – the role of Peter Sellers' character, who hints at the existence of a paedophile network.

Associated allegations were levelled at Kubrick's *"2001: A Space Odyssey"* collaborator Arthur C. Clarke. These allegations, combined with Clarke's eventually disclosed homosexual orientation, have prompted a wealth of discussion on the internet. Some people have suggested that Clarke's connections with the elite placed him in a potentially compromising position. Others have suggested that Clarke was being set-up for a fall. It is curious that these allegations surfaced just a year before Kubrick's untimely death. I must emphasise, at this point, that the allegations made against Clarke were subsequently dropped. Some details about the allegations appear on Clarke's Wikipedia page: ***"On 26th May, 2000, (Clark) was made a Knight Bachelor "for services to literature" at a ceremony in Colombo. The award of a knighthood had been announced in the 1998 New Year Honours, but investiture with the award had been delayed, at Clarke's request, because of an accusation, by the British tabloid The Sunday Mirror, of paedophilia. The charge was subsequently found to be baseless by the Sri Lankan police. According to The Daily Telegraph (London), the Mirror subsequently published an apology, and Clarke chose not to sue for defamation. Clarke was then duly knighted."***<sup>578</sup> I have listed a number of sources (with details relating to the claims made against Clarke at the time) in my footnotes.<sup>579</sup> More recently, former News of the World and Sunday Mirror reporter Graham Johnson published a book called *"Hack"* – which gives his accounts of his time working for the aforementioned publications. In the book, Johnson claims that an ***"exclusive story exposing the science fiction writer Arthur C Clarke as a paedophile"*** was ***"spiked."*** In an interview with The Independent Online (specifically Martin Hickman's 2012 piece *"NOTW editor 'spiked paedophilia scoop on Arthur C Clarke for fear of Murdoch'"*) he said ***"Roger [Insall] said that because Arthur C Clarke was a mate of Rupert Murdoch, the editor wasn't having"***

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<sup>578</sup> [http://en.wikipedia.org/wiki/Arthur\\_C.\\_Clarke#Knighthood](http://en.wikipedia.org/wiki/Arthur_C._Clarke#Knighthood)

<sup>579</sup> [http://en.wikipedia.org/wiki/Arthur\\_C.\\_Clarke#Knighthood](http://en.wikipedia.org/wiki/Arthur_C._Clarke#Knighthood) & Sir Arthur C Clarke, 20/03/2008 - <http://web.archive.org/web/20080326180335/http://www.telegraph.co.uk/news/main.ihtml?xml=news/2008/03/19/db1904.xml>

Here are more details of the accusations made by The Sunday Mirror: "It Doesn't Do Any Harm ...Most of the Damage Comes from Fuss Made by Hysterical Parents" - <http://www.questia.com/library/1G1-60659502/it-doesn-t-do-any-harm-most-of-the-damage-comes> & Tracy Schaverien & Roger Insall, "Smirk of A Pervert and A Liar; Police Probe Links Clarke to International Child Sex Ring" - <http://www.questia.com/library/1G1-60659899/smirk-of-a-pervert-and-a-liar-police-probe-links>

Here are the details following Clarke being cleared of sex charges: "Sci-fi novelist cleared of sex charges", Monday, April 6, 1998 - [http://news.bbc.co.uk/1/hi/world/south\\_asia/74938.stm](http://news.bbc.co.uk/1/hi/world/south_asia/74938.stm) & "Child sex file could close on sci-fi writer", Examiner Publications Ltd, 1998 - <http://web.archive.org/web/20110629115156/http://archives.tcm.ie/irishexaminer/1998/08/13/fhead.htm>

**any of it and despite Roger getting a lot of evidence that Clarke was a paedophile they wouldn't publish it.**"<sup>580</sup>

It is worth pointing out that, upon joining forces to create "2001: A Space Odyssey", the first film that Arthur C. Clarke recommended Kubrick watch was "Things to Come." This is noteworthy given that the film and H.G. Wells' novel are essentially about **"the freemasons of the air"** and their efforts to forcibly spread a "New World Order" across the world. The following is a quote from Kubrick's long-time associate Anthony Frewin (taken from Nick Wrigley's 2014 BFI article "Stanley Kubrick, Cinephile"): **"Despite the best efforts of both Arthur C. Clarke and myself Stanley could not see the merits of the film. He thought the narrative, such as it was, was subordinated to H.G. Wells' 'preachy' belief that scientists were the only ones to be trusted to rule the world, that the film was essentially Wellsian propaganda."**<sup>581</sup> In Jerome Agel's 1970 book "The Making of Kubrick's 2001", Clarke echoed Wells' "New World Order" tendencies when he said, **"One hundred thousand people is the optimum population for a world in which the work will be done by robots."**<sup>582</sup> If nothing else, this demonstrates that Clarke was very familiar with the principles of both secret societies and the global agenda.

There is another story of alleged sexually inappropriate behaviour that has similar traits to those claims made against Clarke. Nicole Kidman's father – Dr Antony Kidman – died on September 12, 2014 under what some researchers consider to be rather odd circumstances. Officially, Dr. Kidman died of a fall/heart attack. Which came first is still a little vague. The following is taken from Judy Byington's 2014 "Before It's News" article "Nicole Kidman's Father Dies amid Paedophile, Child Murder ring allegations". Seemingly, one month before his death, one **"Fiona Barnett had filed a complaint with the Australian NSW police and Child Abuse Royal Commission alleging Kidman's sexual and physical assaults on her throughout childhood. When the Commission opened an investigation the clinical psychologist suddenly left his 43 years with the Sydney University of Technology and Royal North Shore Hospital to stay in Singapore until he died."**<sup>583</sup>

There are opaque thematic references to ritualistic sexualisation of adolescents in the film that Kubrick planned to make after "Eyes Wide Shut" – "A.I. Artificial Intelligence". The film

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<sup>580</sup> NOTW editor 'spiked paedophilia scoop on Arthur C Clarke for fear of Murdoch', Martin Hickman, Saturday 07 July 2012 - <http://www.independent.co.uk/news/media/press/notw-editor-spiked-paedophilia-scoop-on-arthur-c-clarke-for-fear-of-murdoch-7920816.html>

<sup>581</sup> Nick Wrigley, "Stanley Kubrick, Cinephile", 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

<sup>582</sup> Jerome Agel, The Making of Kubrick's 2001, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 315) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>583</sup> "Nicole Kidman's Father Dies Amid Paedophile, Child Murder ring allegations", Judy Byington, Before It's News, Sunday, September 14, 2014 - <http://beforeitsnews.com/celebrities/2014/09/nicole-kidmans-father-dies-amid-paedophile-child-murder-ring-allegations-video-2469854.html> See also: Antony Kidman dies amidst child abuse allegations - <https://independentaustralia.net/life/life-display/antony-kidman-dies-amidst-child-abuse-allegations.6918> and Singapore police probe death of Nicole Kidman's father, Sep 12, 2014 - <http://in.reuters.com/article/2014/09/12/singapore-kidman-idINKBN0H710Y20140912>

centres on the concept of artificially-created children being manufactured as substitutes for childless couples or grieving parents trying to come to terms with the loss of a human child. It also contains numerous Disney ("*Pinocchio*" and "The Blue Fairy") and mind control themes. "*Eyes Wide Shut*" became Kubrick's last film and "*A.I.*" was ultimately completed by Steven Spielberg. It is said that Kubrick's plot was radically darker in tone than the final film, more deeply examining why people would want to create life-like children that never grow up. In Spielberg's version, the "Moon" is actually a façade. It is a vehicle carrying hunters who round-up droids and place them in cages at the "Flesh Fair" - an event where obsolete and unlicensed droids are destroyed in front of cheering crowds. This concept had already been somewhat considered for Kubrick's version. The scene where David, Teddy and Gigolo Joe see the Moon façade for the first time seems to allude to something subtly sinister and separate to the context of the story. This is apparent when examining the dialogue of the scene:

Teddy: "*I see the Moon.*"

David: "*Is it real?*"

Teddy: "*I don't know, David.*"

David: "*Is it coming?*"

Teddy: "*I can't tell yet.*"

David: (suddenly panicked and turns to leave) "*Let's not walk this way.*"

Gigolo Joe: "*Where are we going?*"

David: "*This way now.*"

Gigolo Joe: "*Are you in bad trouble... Are you running away from someone?*"

David: (indicating the Moon) "*My Mummy told me to run away.*"

David is running away from the Moon and any implications therein cause him concern, even panic. Does this "Moon" motif connect the deeper themes of the film with NASA; perhaps even the knowledge that Kubrick appeared to have about NASA/Apollo skulduggery? Indeed some observers have suggested that Spielberg was alluding to the Kubrick/Apollo connection: with Kubrick "*in bad trouble*" and "*running away*" from his encounter with the Moon. Moreover, given the seeming use of children in occult rituals and trauma-based mind control research, I am reminded of something once said by NASA astronaut Gordon Cooper and recounted by researcher James David Manning in his 2010 article "*NASA, Star Kids & the Mind Control Merchant*". "***Gordon Cooper stated unequivocally that NASA administrated a mind control program involving school children called 'Space Kids'. He said that the program was run through an 'MK program.'***"<sup>584</sup>

The scene in "*A.I.*" also chimes with the way children are regularly portrayed in Kubrick's films. Researchers like Rob Ager have suggested that the character of Danny Torrance (in "*The Shining*") is perhaps the victim of sexual abuse at the hands of his father, Jack

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<sup>584</sup> James David Manning, "NASA, Star Kids & the Mind Control Merchant", In Search of Black Assassins, October 17, 2010 - <http://mindcontrolblackassassins.com/category/rev-james-david-manning/>

Torrance. Certainly, there are indications in the dialogue that he has been the victim of physical violence at the hands of his father. Early in the film, Jack is seen reading a copy of Playgirl magazine. There is a front cover article, clearly visible, entitled: *“INCEST: Why Parents Sleep with Their Children.”*<sup>585</sup> Also let’s not forget the Grady (Gemini) twin girls in the film – both brutally murdered by their own father. The “twin” phenomenon has been studied in relation to those people with a “heightened sense of awareness.”

It is worth noting that twins have also allegedly been used in various mind control projects. Fritz Springmeier and Cisco Wheeler discussed **“twinning and bonding”** in their book, *“The Illuminati Formula to Create an Undetectable Total Mind Control Slave”*. **“The trauma bonding that they undergo will consist of: a. being put in life or death situations together, b. given programming scripts which intertwine & fill in to complete each other to make a whole, c. are placed in jobs that require total compliance with the programming in order to survive, d. are bonded together to other people.”**<sup>586</sup> In his 1999 book, *“Project Monarch”*, Ron Patton also examined mind control ‘twinning.’ **“They essentially share two halves of the programmed information, making them interdependent upon one another. Paranormal phenomenon such as astral projection, telepathy, ESP, etc. appear to be more pronounced between those who have undergone this process.”**<sup>587</sup> The trauma-based mind control process allegedly known as MONARCH programming has been linked to the “twinning” phenomenon. Is it then purely coincidental that a key scene in *“The Shining”*, involving The Grady Twins, is flanked by a poster advertising “Ski Monarch”?<sup>588</sup>

In *“Eyes Wide Shut”*, the store owner (of the “Rainbow” fancy dress shop) is aware of the elite gatherings and is witnessed prostituting his own underage daughter from his shop. Incidentally, when Bill Harford visits the store, the owner’s daughter recommends that Bill purchase a **“cloak lined with ermine.”** In *“The Lost Keys of Freemasonry”*, Manly P. Hall describes robes of velvet and ermine as a symbol of rank and glory **“but too many ermine capes have covered the empty hearts, too many ermine capes have covered the brows of tyrants. These are symbols of earthly things and in the world of matter are too often misplaced. The true coronation robe - the garment molded after the pattern of heaven, the robe of glory of the Master Mason - is not of the earth; for it tells of his spiritual growth, his deeper understanding, and his consecrated life.”**<sup>589</sup> Kubrick also alludes to Bill and Alice’s daughter Helena being a victim of elite shenanigans. In the closing moments of

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<sup>585</sup> [http://esq.h-cdn.co/assets/cm/15/05/54ce3c3c27cde\\_-\\_esq-playgirl-19236153.jpg](http://esq.h-cdn.co/assets/cm/15/05/54ce3c3c27cde_-_esq-playgirl-19236153.jpg)

<sup>586</sup> Fritz Springmeier & Cisco Wheeler, *“The Illuminati Formula to Create an Undetectable Total Mind Control Slave”*, Springmeier & Wheeler (1996) ASIN: B0006QXVU4 - Chapter 12. The Science of External Controls – E: Twinning and Bonding: <http://educate-yourself.org/mc/illumformula12chap.shtml>

<sup>587</sup> Ron Patton, *“Project Monarch”*, PARANOIA: The Conspiracy Reader, Citadel Press, 1999 - See: [http://www.whale.to/b/patton.html#Bloodlines\\_and\\_Twinning](http://www.whale.to/b/patton.html#Bloodlines_and_Twinning)

<sup>588</sup> Rob Ager, “Mazes, Mirrors, Deception and Denial” (Chapter Twenty Two Little Girls, About Eight And Ten) 2008 - <http://www.collativelearning.com/the%20shining%20-%20chap%2020.html>

<sup>589</sup> Manly Palmer Hall, *“The Lost Keys of Freemasonry”*, Book Tree (July 21, 2011) ISBN-10: 1585093459 / ISBN-13: 978-1585093458 (pg. 73)

the film, she appears to be led off by two strange men. Both men fleetingly appear earlier in the film at Zeigler's party – suggesting a sinister connection. Neither Bill nor Alice react to their daughter being led off, merely continuing their conversation.<sup>590</sup>

The Church of Scientology has long taken an interest in the mind control subject.<sup>591</sup> With this in mind, let's briefly look at some connections between the Church and the themes of mind control in Kubrick's films – most importantly, *"Eyes Wide Shut"*. The stars of the latter film were Tom Cruise and Nicole Kidman. Cruise was and is (with, oddly, a seeming break during the making of *"EWS"*) a proverbial "poster boy" for the Church and was supported (at least whilst she was initially married to Cruise) by Kidman. Interviewed in the film *"Kubrick and the Illuminati"*, Michel Ciment suggests that one of the hidden allusions in the film is the controlling power and cult-like nature of Scientology. He suggests that Kubrick shaped the narrative as a result of the despair he was feeling upon losing his daughter Vivian to the religion. Ciment even postulates that the stress caused by Kubrick's repeatedly failed attempts to contact and free her from Scientology's influence (combined with the gruelling production of *"Eyes Wide Shut"*) may have brought on his fatal "heart attack". Ciment begins by analysing Alice Harford's sexually-charged "dream" (some suggest repressed memory) with a "Naval officer".

The following insight is taken from longtime Kubrick researcher and author Michel Ciment (interviewed in) *"Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?"*: ***"When Alice describes the man she'd have left with, his subduing look, she describes her link to the "watcher" - the person who has brainwashed her. Ron Hubbard was a Navy officer. The Scientology's elite is the "Sea Org". Later I learned that Kubrick's daughter joined the cult when he was preparing EWS. It was not a coincidence. I know Kubrick's widow very well. After his death she invited me to their house for a EWS screening which was completed but not yet released. She confessed their elder daughter was a prisoner of the Church of Scientology since 1998, a year before EWS. She hasn't seen her father since. She came to her father's funeral with two bodyguards who escorted her back to the airport. Her sister died 10 years later. She didn't go to her funeral. [...] Rumours said Tom Cruise wanted out of the Scientology. Nicole Kidman was opposed to the cult. There was a guy constantly with them, kind of a KGB spy, named Michael Doven. He's an "Associate Producer" of most of his films just because he's a Scientologist. He's the one who asked "Nick" to follow him [in the film EWS] and it's no coincidence Kubrick chose him to play the secretary of the man who represents the sect. Kubrick made a film about his lead actor to portray his daughter's situation and the plight of all those abused by sects. [...] You can hear Mozart's Requiem, pretty strange stuff in a New York tavern. [...]"***

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<sup>590</sup> Matt Trivisonno, "Stanley Kubrick Whitewashed the Illuminati", November 9th, 2013 - <http://www.trivisonno.com/kubrick-illuminati> See: final image of the daughter here: <http://www.trivisonno.com/wp-content/uploads/Eyes4.jpg>

<sup>591</sup> For a wealth of articles on this subject, visit: Leaving Scientology - Posts from the 'The Mechanics of Mind Control' Category - <https://leavingscientology.wordpress.com/category/the-mechanics-of-mind-control/>

***This is a requiem for a lost child, a fallen child. You see how much Kubrick felt for his daughter which has been stolen. It makes the movie even more poignant.***<sup>592</sup>

Many people have speculated as to whether or not Tom Cruise's heavy involvement with Scientology had anything to do with Vivian's joining the Church. In a 2010 interview with Jon Ronson for his Guardian article "After Stanley Kubrick", Kubrick's widow, Christiane, said ***"It's her new religion, [...] it had absolutely nothing to do with Tom Cruise by the way. Absolutely not."***<sup>593</sup> [Author's Notes: Tony Ortega, in his article "Vivian Kubrick posts remarkable photos from the sets of her father's movies", maintains that Tom Cruise and Nicole Kidman were not "officially" involved with Scientology during the making of the film. From approx. 2001 onward, Cruise was lured back by Scientology official Marty Rathbun and fully reintegrated with the Church by 2004.<sup>594</sup>]

## Odyssey Symbolism

In February 1993, the legendary alternative knowledge researcher Bill Cooper discussed the esoteric significance of "2001: A Space Odyssey" on his radio show.<sup>595</sup> Cooper described the Monolith as a symbolic catalyst for the beginning of the programming / control of humanity; effectively imparting "forbidden knowledge" to humanity and dismantling "paradise" in its wake. As witnessed in the "Dawn of Man" sequence of the film, the "forbidden knowledge" leads to the death of one ape at the hands of another. Cooper believed that the ape, "Moonwatcher", was a symbol of the first priest or initiate of the mystery school teachings – instrumental in guarding the secrets of the ages, astral theology, the study of the Sun, Moon and Stars, etc. Cooper also highlighted the six transformations that Bowman goes through in the finale of the film, the sixth level of attainment in the mystery teachings, and the associated "666" paradigm of occult teachings.

There are also further subtle indications of 666 embedded in the film. The following is taken from the *Godlike Productions* Forum – far from the most "legitimate" place on the internet, I know! But these observations are actually quite insightful. ***"The "monoliths" in the movie appear for 666 seconds. The time between the first appearance and final disappearance of each of the four "monoliths", the four times added together is 666 seconds. The number of camera shots starting from "The Dawn of Man" (the first shot after the opening credits) to "The End" (the last shot of the closing credits) is 666. The running time of the movie is 666 in two different ways. The running time of the film in seconds, from the beginning of***

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<sup>592</sup> Michel Ciment (interviewed in) "Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?" - <https://www.youtube.com/watch?v=0WAjdHwOMGI>

<sup>593</sup> Christiane Kubrick interviewed. Jon Ronson, "After Stanley Kubrick", 18 August, 2010 - <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane>

<sup>594</sup> Tony Ortega, "Vivian Kubrick posts remarkable photos from the sets of her father's movies" (UPDATE) - <http://tonvortega.org/2014/03/12/vivian-kubrick-posts-remarkable-photos-from-the-sets-of-her-fathers-movies/>

<sup>595</sup> William Cooper, Hour of the Time, Mystery Babylon, The Dawn of Man, Feb 11, 1993 - See also: [http://www.youtube.com/watch?v=GQR0r8\\_Qvgg](http://www.youtube.com/watch?v=GQR0r8_Qvgg)

*the "Overture" to the end of the "Exit Music" (total exhibition time), is equal to the number of moon orbits contained in 666 years (8903). The running time of the film in seconds, from the beginning of the MGM lion logo to the fade-out of the story, is equal to the number of moon phases contained in 666 years (8237). Everything before and after the movie proper, that is, the "Overture," end credits, and "Exit Music" times, adds up to 666 seconds."* Additionally *"Kubrick died on March 7th, 1999. Kubrick died precisely 666 days prior to the first day of the year in which his most famous film occurs — 2001: A Space Odyssey."*<sup>596</sup>

Other esoterically important numbers appear prominently within the film. The masonic trinity or "3" is most obvious.

- The numbers 2001 (2 + 0 + 0 + 1) equal three.
- There are three words in the title after the 2001 – A, Space, Odyssey
- There are three eclipses in the film.
- There is an eclipse of three celestial bodies at the beginning of the film.
- The story takes place on or around three celestial bodies – the Earth, the Moon and Jupiter.
- There are three principle monoliths in the film – one on or around each of the three aforementioned celestial bodies. A fourth monolith is briefly seen in the final moments of the trippy "Stargate" closing section of the film.
- HAL consists of three letters – H, A, and L. (***"The original name for the 2001 computer was Athena, goddess of war, wisdom, fertility."***)<sup>597</sup>
- There are three "conscious" entities on the ship – Dave, Frank and HAL.
- There are three astronauts in hibernation.
- The 'World Riddle' theme plays three times.
- The "Discovery" spacecraft is made of "threes". There are three overall sections (engines, spine, and forward sphere), the engines consist of three hexagons (each with two exhausts), and there are three pod bay doors (housing three small pod vehicles.) The spine of the craft is constructed of "ribs" – each rib is made of three "triangular" (another "three") shaped sections. There are eleven rib sections, totalling 33 triangular sections.
- The film was financed and produced by MGM - another 33. M = 13, G = 7, and M = 13. 13 + 7 + 13 = 33.

Some of the vehicles in the film (such as the EVA pods and the "Aries 1b") also display markings that are similar to the masonic Knights of Malta / Knights Templar motif.<sup>598</sup> On this

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<sup>596</sup> <http://www.godlikeproductions.com/forum1/message1681368/pg3#28715705> – The Godlike Productions website is usually one of the LEAST reliable places to find information on these subjects - given the number of shells and agents of disinformation who frequent the forum. That said, this post (dated 12/21/2011) on the thread: "EYES WIDE SHUT: Stanley Kubrick Murdered for Exposing Illuminati Secrets?" is actually quite revealing.

<sup>597</sup> Jerome Agel, *The Making of Kubrick's 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 121) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)



masonic theme, it is also interesting to note Kubrick's fascination with specific colour palettes in his films. The extensive use of black and white and, alternatively, red or blue tones may have a masonic undercurrent. The two most prominent rites of freemasonry in the world are the Scottish and York rite - Red and Blue Lodges respectively. In an interview for the film *"Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?"*, Michel Ciment discussed the notable use of the colour red in *"Eyes Wide Shut"* along with the prominence of Mentmore Towers (owned by the elite Rothschild family). ***"I researched the colour red. Kubrick was wary of dominant powers [...] the colour red is often associated with the Rothschilds. Their name came from "Rot Schild" which means "Red Shield". The Rothschilds were known for their "Red Gate" and their red coat of arms."***<sup>599</sup>

The red / blue motif has appeared in other film pieces – such as *"The Matrix"* with its ***"take the red pill or take the blue pill"*** motif. The colours red and blue are (respectively) believed to be a representation of space and time. The detailed article *"2001: A False Flag Odyssey"* examines much of the hidden symbolism in *"2001"*. I was particularly surprised to learn that the name of the character Heywood Floyd (the scientist responsible for orchestrating the "cover-up" of the Moon monolith in the film) is an anagram of ***"Defy Holy Wood"***!<sup>600</sup>

We should also consider the nature of the film's black monolith as some possible form of alchemical stone. The celestial alignments in the film are analogous with an alchemical process, particularly given that the monolith appears to initiate each planetary alignment. The film itself (the dimensions of the movie screen) technically shares the same dimensions as the monolith, prompting some researchers to consider the act of viewing the film as part of a greater ritual or working. Jay Weidner, in his 1999 article *"Alchemical Kubrick 2001: A Space Odyssey, The Great Work on Film"*, proposed that Kubrick created *"2001: A Space Odyssey"* as: ***"(A) visual and alchemical initiation into the ongoing transformation and evolutionary ascent of man to a so-called Star Child destiny; Kubrick completely reveals that he understands the Great Work. The monolith represents the Philosopher Stone, the Book of Nature and the film that initiates. Stanley Kubrick has truly made the Book of Nature onto film. Using powdered silver nitrates, that are then glued onto a strip of plastic, and then projected onto the movie screens of our mind, Kubrick has proven himself to be the ultimate alchemist-artist of the late 20th century."***<sup>601</sup>

## Kubrick and 9/11

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<sup>598</sup> Carl James, Stanley Kubrick Updates, The Truth Seeker's Guide, 16 April 2014 - <http://thetruthseekersguide.blogspot.co.uk/2014/04/stanley-kubrick-updates.html>

<sup>599</sup> Michel Ciment (interviewed in) "Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?" - <https://www.youtube.com/watch?v=0WAjdWOMGI>

<sup>600</sup> Joe Bisdin, "2001: A False Flag Odyssey" - <http://2001.a-false-flag-odyssey.com/> Joe Bisdin may be a pseudonym as the writer of this article is now credited by most sources as physicist & consciousness researcher Matt Pulver. Pulver is the co-founder of the blue-science.org website (<http://www.blue-science.org/articles/>) Pulver gives an interesting Kubrick interview here: 2001: A False Flag Odyssey (Space Odyssey Revealed) - [https://www.youtube.com/watch?v=Anlz\\_Q1vhBs](https://www.youtube.com/watch?v=Anlz_Q1vhBs)

<sup>601</sup> Jay Weidner, "Alchemical Kubrick 2001: A Space Odyssey, The Great Work on Film", 1999 - <http://www.sacredmysteries.com/public/101.cfm>

Before I wrap up this chapter, I must briefly touch upon a subject I am often asked about – whether or not there are any substantial allusory connections between Stanley Kubrick and 9/11. This subject has been raised in light of the vast insight that Kubrick appeared to have and the proximity of his untimely death to 9/11 (just over two years beforehand.) This is a relatively recent topic of conjecture amongst alternative knowledge researchers and is perhaps an outgrowth of the almost ritualistic nature of 9/11 and Kubrick’s penchant for exploring ritual in his films. All manner of tenuous speculation has fuelled the notion of a possible connection with Kubrick. Next to no solid evidence currently exists to warrant any proverbial alarm bells ringing out – despite recent attempts by some researchers to do so. Never the less, there are a few tantalising synchronicities that are worth noting. “2001: A Space Odyssey” existed under a number of early names - such as “*Journey Beyond The Stars*”, “*Universe*”, “*Tunnel to the Stars*”, and “*Planetfall*”. In April 1965, it was finally called “2001”. Minoru Yamasaki’s designs for the WTC Twin Towers were unveiled on January 18, 1964. The New York Port Authority began acquiring property at the site in March 1965 – just a few weeks before Kubrick’s film gained the “2001” name. The design of the film’s “Monolith” went through various changes during 1965 – with the final design in place by early 1966. Construction on the WTC North Tower began in August 1968 – four months after “2001” was first released (the U.S. release came first on April 2<sup>nd</sup> 1968, with the UK release on May 10<sup>th</sup> 1968). The “2001” Monolith is comparable with several WTC complex buildings – most notably the Millennium Hilton which stands directly adjacent to where the Twin Towers stood. According to an early version of “*The Hilton Family*” website, it was intentionally modelled on 2001’s Monolith.<sup>602</sup> However, it must be noted that The Millennium Hilton was not designed until the early 1990s and constructed in 1992. 9/11 occurred 33 years (ritual / masonic – remember that “2001” is loaded with “threes”) after the release of “2001”. Jay Weidner maintains there is deeper significance to these factors. In a 2016 interview for Sacred Mysteries TV (entitled “*Jay Weidner Wild interview on the Archons, Kubrick, Rennes le Chateau and more!*”) he said “**[Kubrick] knew something was gonna happen [in 2001]. He'd heard that something huge was gonna happen. [...] In the world trade centre [...] I think its building number four was exactly the shape of the monolith.**”<sup>603</sup>

Obviously, Kubrick’s film is set in the year 2001. However, it has always been difficult to ascertain which events take place at specific points during the year 2001 due to the onscreen “**18 Months Later**”<sup>604</sup> time-shift between the scenes with Dr Heywood Floyd and those set on the Discovery spacecraft. Fortunately, the website “*2001: A Space Odyssey: Timeline of Events*” contains a detailed chronology of the film’s narrative based on multiple original sources.<sup>605</sup> It appears that Dr Floyd’s mission to the Lunar Monolith took place

<sup>602</sup> <https://web.archive.org/web/20080615015203/http://www.hiltonfamilynewyork.com/millennium-hilton.php>

<sup>603</sup> “Jay Weidner Wild interview on the Archons, Kubrick , Rennes le Chateau and more!”, Sacred Mysteries TV, 9th Feb 2016 - <https://www.youtube.com/watch?v= AdLaejiQBs>

<sup>604</sup> <https://s-media-cache-ak0.pinimg.com/236x/d1/ba/54/d1ba54204c6d13175d1dd90d7cc35870.jpg>

<sup>605</sup> “2001: A Space Odyssey: Timeline of Events” - <http://www.mach25media.com/2001tl.html>

between Wednesday 25<sup>th</sup> and Thursday 26<sup>th</sup> April, 2001. This may be significant given that the cover-up story of the Monolith began in 2001 – as did the cover-up of 9/11. The Discovery Mission (a direct result of discovering the Monolith and itself a quasi-cover-up shrouded in secrecy) was officially announced on August 5<sup>th</sup> 2001. Interestingly, the cornerstone for the Statue of Liberty was laid on Bedloe's Island (NYC) on August 5<sup>th</sup> 1884.<sup>606</sup> The Discovery crew selectees were revealed on October 22<sup>nd</sup> 2001. Note that the invasion of Afghanistan (a direct result of the 9/11 psyop) began in October 2001. JFK's "Cuban Missile Crisis" speech was also given on October 22<sup>nd</sup> 1962.<sup>607</sup> Interestingly, the hibernation crew were placed on board the Discovery on September 10<sup>th</sup> 2002, with Dave Bowman and Frank Poole boarding on the 12<sup>th</sup> September. It is telling that Dr Floyd's scenes take place in 2001 – with a singular potential foreshadowing of the events of 9/11 given in Floyd's conversation with his daughter via video phone. Asking what she would like for her birthday, Floyd's daughter remarks "*a Bush Baby*". The most prominent "Bush Baby" in 2001 was U.S. President George W. Bush - the literal 'Bush Baby' son of previous President George H.W. Bush! Other than these curious (all be they very notable) motifs, I can find no other overly significant connections between Stanley Kubrick, his films, and the events of 9/11. Given how fiercely the subject is currently being researched by others, it is possible that additional indicators will surface in due course. It may be that some of these will provide a more substantial connection.

## The Clues Were Always There...

It is rare that I consider a Hollywood insider to have any sizeable degree of integrity or adherence to positive values and principles. However, where it matters, I consider Stanley Kubrick to be an exception. Despite clearly being on the inside (and obviously a Hollywood "illusionist"), his movies have told us more about the global agenda than any other Hollywood films – albeit largely in the form of allegory and metaphor. Did Kubrick's decide to enact several forms of metaphorical disclosure? Did he become a prisoner of an industry that he once loved, prompting him to articulate the things he had seen and knew? Perhaps there have always been clues indicating a predicament that Kubrick became trapped in. His reclusive nature was attributed to the controversy surrounding "*A Clockwork Orange*" and his disdain for the way in which society was generally heading (he cited the crime culture of New York City as an example on one occasion), yet Kubrick displayed many obsessive compulsive traits throughout his life. There are at least a couple of accounts of his wandering around his estate brandishing a shotgun at odd hours of the day and night. Was he fuelled by a degree of justified paranoia, rather than mere reclusive tendencies?

Stanley Kubrick gave few filmed interviews. On March 8<sup>th</sup>, 1997, he was presented the D.W. Griffiths Lifetime Achievement Award at The Director's Guild of America Awards and

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<sup>606</sup> <http://www.onthisday.com/events/august/5>

<sup>607</sup> News and Events From October 22<sup>nd</sup> - <http://www.thepeoplehistory.com/october22nd.html>

surprised the audience by giving a short “filmed message” of appreciation. ***"I think there's an intriguing irony in naming the lifetime achievement award after D.W. Griffiths, because his career was both an inspiration and a cautionary tale... Griffith was always ready to take great risks in his films and in his business affairs. He was always ready to fly too high and in the end, the wings of fortune proved for him (like those of Icarus) to be made of nothing more substantial than wax and feathers... and like Icarus, when he flew too close to the Sun, they melted. And the man whose fame exceeded the most illustrious filmmakers of today spent the last seventeen years of his life shunned by the film industry he had created. I've compared Griffiths' career to the Icarus myth, but (at the same time) I've never been certain whether the moral of the Icarus story should only be, as is generally accepted, don't try to fly too high... or whether it might also be thought of as 'forget the wax and feathers and do a better job on the wings!'"***<sup>608</sup> This significant observation (in one of Kubrick's final public appearances) was perhaps his most prophetic. Did Kubrick (after metaphorically ‘flying too close to the flames’) get “burned” (possibly “waxed” - as in Edgar Mitchell’s reference to CIA covert killing<sup>609</sup>)? In Jon Ronson’s 2010 article “After Stanley Kubrick”, Christiane Kubrick, once said: ***"All Stanley's life he said, 'Never, ever go near power. Don't become friends with anyone who has real power. It's dangerous.'"***<sup>610</sup>

Kubrick knew this from experience. His associations with the agenda elite are clear. For example, “Eyes Wide Shut” was allegedly based (in part) on Kubrick’s experiences with the Italian Aldobrandini noble family<sup>611</sup> (substantial links to the Vatican). [Author’s Notes: There is allegedly a signed portrait of Kubrick in the Main Hall at Villa Aldobrandini in Frascati.] The irony is that these kinds of associations inspired so many of the themes in his films. However, at the end, he never (unlike most others in the industry) tried to hide the truth from the public. In whatever limited way he could, he exposed it. We may have had to work hard to initially see it, but it was always there. For that, we are indebted to him.

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<sup>608</sup> Stanley Kubrick’s speech accepting the DW Griffith Award, The Director’s Guild of America Awards, Saturday March 8th, 1997 - <http://www.youtube.com/watch?v=3p1T3sVX4EY>

<sup>609</sup> Bart Sibrel, “A Funny Thing Happened on the Way to the Moon” - <http://www.imdb.com/title/tt0446557/> & <http://www.youtube.com/watch?v=xciCJfbTvE4>

<sup>610</sup> Jon Ronson, “After Stanley Kubrick”, Guardian.co.uk, Wed 18 Aug 2010 - <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane> See also the original quote in The Edmonton Journal (8 March 1999), C3

<sup>611</sup> [http://www.thebabylonmatrix.com/index.php?title=911:Black\\_nobility](http://www.thebabylonmatrix.com/index.php?title=911:Black_nobility)

# Chapter Nine:

## “The Canyon”

*“In Hollywood, no one knows anything.”*

(William Goldman)

*“Last week I wrote that the reason Hollywood films are so bad last 10 years is that all the better scriptwriters were hired by the Pentagon. Today in the news: Pentagon refused to cooperate with movie 'Avengers' for it found its script 'not realistic enough'”*

(Martijn Benders)

*“Hollywood’s Golden Age shaped the US undeniably in terms of the ‘American Dream’, in terms of morals and values and national pride, in terms of racism and politics and family structure and capitalism, and most importantly in terms of hierarchy.”*

(Lawrence Pearce, “The Oscars and Hollywood’s Obsession with the Sun”)

*“The sacrifice isn't useful unless your ego is totally wrapped up in the sacrificial object/person. [...] In the movies the sacrificial subject creates a great unease because it hits so close to home; the death is intrinsically tied into the act of viewing itself. The tribe always gathers to watch the sacrifice, otherwise what's the point? [...] Killing of these virgins, children, and debauched libertines serves many purposes.”*

(Erich Kuersten, “CinemArchetype #5: The Human Sacrifice”)

## The Psychedelic L.C.

In this chapter, I intend to take you on a short journey through the proverbial “dark heart” of Hollywood – one where all the signposts lead to the Hollywood Hills region of the Santa Monica Mountains and into a strange little neighbourhood called Laurel Canyon. It almost sounds like the introduction to an old “*Twilight Zone*” episode doesn’t it? I should have my trademark Rod Serling cigarette burning as I write this! However, stick with me here and you’ll see that the analogy is very apt. The Laurel Canyon story is far too convoluted to wholly document here. For a detailed and in-depth analysis, I suggest checking out the works of the likes of Dave McGowan (“*Weird Scenes inside the Canyon*”) and Peter Levenda (particularly his “*Sinister Forces*” trilogy of books). These two researchers will probably get you closest to the truth about the Canyon.

I delve into this story as a means to draw together a number of disparate agenda strands that I intended to include in the 2013 edition of this book but never found an adequate context in which to place them until now. I found that the events and people surrounding the notorious and poorly-named “Manson Murders” (which seemingly took place in the Canyon) were the threads with which I could weave the Laurel Canyon story together with aspects of science fiction and the global agenda. The Canyon story also acts as a synchronistic extension of several aspects of the science fiction / global agenda story thus far (via the inclusion of Stanley Kubrick, Orson Welles and so on.) It also shines an illuminating light on some of the machinations of the military / industrial complex and the CIA.

Before we dive in, here are a few salient points about Laurel Canyon. The region was (and still is somewhat) home to the “darlings” of the American culture industry (such as famous actors, musicians, writers, politicians, personalities and so on) for most of the twentieth century. During the 1960s, the anti-war counter-culture spurred the agenda players into open warfare with those masses objecting to American foreign policy, racism, corruption and the like. Laurel Canyon became the petri-dish for psyops, counter-intelligence operations, mind control and drug experiments, occult and satanic rituals and practices, the list goes on.<sup>612</sup> [*Author’s Notes: In this chapter, I will look at the occult / satanic / ritualistic aspects of Laurel Canyon. Please note that in doing so I am not legitimizing such practices and beliefs or offering them as an explanation for certain unusual events. Noting the motif is merely a means to highlight the connectivity of certain individuals in the story.*] The Laurel Canyon scene included many trademarks of the US Military, National Security Agency, CIA, FBI, NASA and more. Notably, the U.S. Navy and Naval Intelligence crops up a fair bit during the sixties-era of the Canyon scene – as you will see in this chapter.

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<sup>612</sup> Dave McGowan, “Inside the LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation” - <http://www.davesweb.cncost.com/>

In his internet article series, *“Inside The LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation”*, (specifically the 2008 article *“Inside the LC: Part VIII”*) researcher Dave McGowan described the Canyon scene as once associated with: ***“Masons, the FBI, the OSS, the CIA, the secret society known as ‘Skull and Bones’, the Rothschild family, military intelligence of every conceivable stripe, the O.T.O., the RAND corporation, the ‘Neocon’ cabal and just about every other nefarious group that regularly pops up in ‘conspiracy’ literature.”***<sup>613</sup>

Laurel Canyon was also the home of the Lookout Mountain Laboratory, built in 1947 and originally envisioned as an Air Defence centre. The facility, surrounded by an electrified fence, contained a fully operational movie studio spanning 100,000 square feet of floor space. It included sound stages, screening rooms, processing labs, editing facilities, an animation department and seventeen climate controlled film vaults. There was ample underground parking, a helicopter pad, even a fully equipped bomb shelter. What is curious is that Lookout Mountain Studios was a highly secretive installation – producing over 19,000 classified motion pictures (more than all the Hollywood studios combined at the time.)<sup>614</sup> Paul A Drockton, in his article *“Laurel Canyon, Houdini, and MKUltra”*, describes how ***“The mission of Lookout Mountain, also known as the 1352d Motion Picture Squadron under the command of the Air Force, was ‘to provide in-service production of classified motion picture and still photographs for the Department of Defence and the Atomic Energy Commission (now the Dept. of Energy) between 1947 and 1969 when the studio was deactivated.”***<sup>615</sup>

There were over 250 producers, directors, technicians, editors and animators (military and civilian – all with top secret clearance) working at Lookout Mountain Studios. It is believed that a number of undisclosed projects involved the likes of John Ford, Jimmy Stewart, Howard Hawks, Ronald Reagan, Bing Crosby, Walt Disney and Marilyn Monroe. These names often appear in relation to the CIA (notably the mind control phenomenon), suggesting larger implications.<sup>616</sup> The facility allegedly ceased to function after 1969. This was a key date in Laurel Canyon history<sup>617</sup> as you will see shortly. Some sources claim the facility continued to function for much longer. It is believed that a number of similar studios (even more secret) continue to exist in America. I will return to Lookout Mountain later in this chapter.

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<sup>613</sup> Dave McGowan, “Inside the LC: Part VIII”, July 24, 2008 <http://konformist.com/archives/2009/03-2009/inside-the-lc-08.txt>

<sup>614</sup> Paul A Drockton M.A., “Laurel Canyon, Houdini, and MKUltra” - [http://www.whale.to/b/laurel\\_canyon6.html](http://www.whale.to/b/laurel_canyon6.html) For additional information see: <http://www.mail-archive.com/cia-drugs@yahoogroups.com/msg12919.html>

<sup>615</sup> “Lookout Mountain Studios”, Atom Central - <http://www.atomcentral.com/hollywood-secret-studio.aspx>

<sup>616</sup> David McGowan, “Inside The LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation – Lookout Mountain Studio” - [http://www.whale.to/b/lookout\\_mountain\\_laboratory.html](http://www.whale.to/b/lookout_mountain_laboratory.html)

<sup>617</sup> David McGowan, “Programmed to Kill: The Politics of Serial Murder”, iUniverse, Inc. (16 Aug 2004) ISBN-13: 978-0595326402

## Tate and Polanski

I gained some real insight into the Laurel Canyon scene several years ago when I watched the occult / psychological “horror” film *“Rosemary’s Baby”* and subsequently tracked the strange synchronicities and occurrences that surrounded the film. As you will see, the film is inextricably linked to Laurel Canyon. The film was directed by Roman Polanski. Polanski was born in Paris in 1933 to Polish and Russian (respectively) parents of Jewish ancestry. After relocating to Poland in 1937, Polanski’s early life was dominated by the events of WWII and the Nazi occupation of the country. His mother seemingly died at Auschwitz and his father was taken to Mauthausen in Austria. Polanski was looked after by a Polish Roman Catholic family in their absence. After WWII, he was reunited with his father and, in time, decided that he wanted a career in cinema. He attended the National Film School in Łódź and soon began crafting his own films. In the early 1960s, he moved to France – where he made several films. By 1965, he was directing films in England. One of these films was *“The Fearless Vampire Killers”* (aka *“Dance of the Vampires”*) – released in 1967. This film brought Polanski into contact with a young, beautiful and talented actress named Sharon Tate.

Tate was born in Dallas, Texas, to mother Doris Gwendolyn and father Paul Tate. The latter was a career officer in US Military (believed to be Naval) Intelligence. By 1969, he held the high rank of either Colonel or Lieutenant Colonel – depending on which sources you read. Paul Tate’s career relocated the family to Verona, Italy (1959), where he was stationed at Passalacqua (HQ of the Southern European Task Force). Interestingly, it was here that the CIA oversaw a network of European intelligence agencies during the orchestration of Operation Gladio – a multi-decade-spanning operation tasked with infiltrating existing radical groups for the purposes of intelligence gathering, steering / co-opting, and ultimately carrying out widespread, false-flag terrorist acts (such as bombings, scare tactics, torture, murders, etc.)<sup>618</sup> In 1962, Tate was reassigned back to the U.S. at Fort MacArthur, San Pedro (twenty miles south of Hollywood). The Tate family’s new home was a mere twenty-five miles away from the Lookout Mountain base in Laurel Canyon. Upon her return to the U.S., Sharon Tate launched a career in modelling (including posing for U.S. military magazines<sup>619</sup>). This was followed by jobs as a film extra and a number of stints in television. She soon got into film full-time. In 1964, she met Jay Sebring. Sebring, like Paul Tate, had a former career as a U.S. Naval officer. By the time the two met, he was working as a Hollywood hairstylist – a career path that Sharon’s father would also seemingly take after his later *“retirement”* from Military Intelligence. By late 1965, Sharon was offered a prominent role in an occult film - called *“Eye of the Devil”*. The plot involved Devil worship, sacrificial murders and witchcraft. Sharon played the prominent *“witchy”* role. The film was produced in Europe, prompting Tate and Serbring to relocate there for a period of time.

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<sup>618</sup> A detailed overview of Gladio was presented in the 1992 BBC2 Timewatch series – “Operation Gladio - BBC Timewatch” - <https://www.youtube.com/watch?v=yXavNe81XdQ>

<sup>619</sup> [http://assets.nvdailynews.com/polopoly\\_fs/1.1811904.14020726831/img/httpImage/image.jpg\\_gen/derivatives/gallery\\_1200/sharon-tate-recollection.jpg](http://assets.nvdailynews.com/polopoly_fs/1.1811904.14020726831/img/httpImage/image.jpg_gen/derivatives/gallery_1200/sharon-tate-recollection.jpg)



Part of the preparation for the film involved Sharon Tate meeting Alexandrian Wiccan High Priest and High Priestess Alex and Maxine Sanders in London.<sup>620</sup> Apparently, these two individuals had a profound influence upon the practice of Wicca and witchcraft in Western countries during the last fifty or so years. (*Author's Notes: that kind of sway and influence is always something to eye mindfully as many seemingly spontaneous "movements" are steered or backed by a relatively unseen agenda "hand". One clue may be in the fact that Alex Sanders worked as an analytical chemist in a Manchester laboratory circa 1947.*<sup>621</sup>) Like most practitioners, the Sanders were big fans of Aleister Crowley. Like Crowley, Alex Sanders **"regularly boosted about his feats of magic and made some amazing claims. One like 'Aleister Crowley' before him, he claims to have created a 'magical child'. He created it during a rite of ritual masturbation with the aid of a male assistant. He says, 'the baby disappeared shortly after its creation and grew up as a spirit called Michael'."**<sup>622</sup> According to researcher Peter Levenda, in his *"Sinister Forces – Book Three"*, **"Sharon [Tate] herself was rumoured to have been initiated into witchcraft by Alex Saunders."**<sup>623</sup> Strangely, Tate was **"raised very Catholic."**<sup>624</sup> This trait synchronises with the overt Catholic beliefs of Mia Farrow's title-role character in *"Rosemary's Baby"*.

By the time *"Eye of the Devil"* was completed in France and the UK, Jay Sebring had returned to Los Angeles (due to work obligations) and Sharon Tate had settled in London - where she seemingly encountered Roman Polanski for the first time. Polanski was prepping another occult-laced film (they were very popular during the period!), called *"The Fearless Vampire Killers"*, and began looking for a female actress to play the prominent role of the innkeeper's daughter, Sarah Shagal. Eye of the Devil's producer Martin Ransohoff was co-producing *"The Fearless Vampire Killers"* and recommended Tate to Polanski for the role. He agreed - on the condition that the usually blonde-haired Tate wore a red wig (hints of Crowley's "Scarlet Woman"! ) for the role. She agreed. Production on the film initially took place in Italy (for exterior shooting), then moved to Borehamwood (for interiors) - at exactly the same time that Stanley Kubrick was working on *"2001: A Space Odyssey"*.

Screenwriter Andrew Birkin, who started his film career working on *"2001"*, recalled (in the article *"2001: A Space Odyssey Interview Series: Andrew Birkin [Part Two]"*): **"I would go around to the sets for the others movies that were shooting at the studio at the time. I spent time on the sets for *"The Dirty Dozen"* (1967) and I got to see Roman Polanski shoot that scene in *"The Fearless Vampire Killers"* (1967) with Sharon Tate in the bubble bath.**

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<sup>620</sup> Maxine Sanders (2008). *Fire Child: The Life and Magic of Maxine Sanders, Witch Queen*. Oxford: Mandrake Press. (Pgs. 107-108)

<sup>621</sup> Alex Sanders (1926-1988) - <http://www.controversial.com/Alex%20Sanders.htm>

<sup>622</sup> Ibid.

<sup>623</sup> Peter Levenda, *SINISTER FORCES-MANSON SECRET: 3* (Sinister Forces: A Grimoire of American Political Witchcraft), (pgs. 429 – 430)

<sup>624</sup> Sharon Tate talks about it being creepy to live at Jean Harlow 's former home and how she got started, Sensationalsharontate blogspot, November 10, 2009 - <http://sensationalsharontate.blogspot.co.uk/2009/11/sharon-tate-talks-about-it-being-creepy.html>

***But, I wasn't supposed to be there. I was peaking in from the pantry set.***<sup>625</sup> On a connected note, “2001: A Space Odyssey” co-star Gary Lockwood had a “***pad in Laurel Canyon***” (according to actor Robert Vaughn in the book “*Robert Vaughn: A Fortunate Life: An Autobiography*”) in (at least) the mid-sixties.<sup>626</sup>

By the time “*The Fearless Vampire Killers*” was completed, Tate and Polanski were in a relationship. Tate moved in with Polanski in his London apartment. Jay Sebring returned to London to confront Polanski. Sources described him as being “*devastated*” by the news. Despite this, he remained very close with Tate and struck up a strong friendship with Polanski. Tate returned to America to make the film “*Don't Make Waves*” with Tony Curtis. Polanski eventually followed her to write the screenplay for and ultimately direct his first U.S.-based film “*Rosemary's Baby*”. The film was based on the best-selling novel by Ira Levin. Levin also wrote the original novel versions of “*The Stepford Wives*” (1972) and “*The Boys from Brazil*” (1976). Tate was Polanski's first choice to play the lead role in “*Rosemary's Baby*”.<sup>627</sup> However, studio intervention scuppered this. Jane Fonda was approached, but turned down the offer to make the kitsch, quasi-sci-fi film “*Barbarella*” (1968). Her then-husband Roger Vadim was the director. The part of Rosemary Woodhouse was eventually offered to Mia Farrow. Farrow and Tate were close friends.<sup>628</sup> It is rumoured (although hotly disputed) that Tate “***appears unbilled at the party Rosemary gives for her "young" friends***” in the film.<sup>629</sup> According to Wikipedia, Tate was a frequent visitor to the set and “***reportedly provided ideas for some of the key scenes, including the scene in which the protagonist, Rosemary, is impregnated.***”<sup>630</sup>

In early 1967, Tate accepted the role of the ill-fated character Jennifer North in the critically-panned film “*Valley of the Dolls*”. In late 1967, Tate and Polanski returned to London. On January 20<sup>th</sup>, 1968, they were married. By mid '68, the pair were once again back in the U.S. and now firmly moving in the social circle of the Laurel Canyon scene. In the summer of '68, Tate began work on the film, “*The Wrecking Crew*”. By the end of '68, she announced that she was pregnant. On February 15, 1969, Tate and Polanski moved into their new tenancy - 10050 Cielo Drive in Laurel Canyon (*Author's notes: all official sources on Tate and Polanski state that this address is in Benedict Canyon and not Laurel Canyon – however the address IS in Laurel Canyon. I will examine this inconsistency shortly.*) Between February and April 1969, Tate filmed her final movie “*The Thirteen Chairs*” (aka “*12 + 1*”). Much of the filming took place in Italy. During this period, Polanski was in the UK filming “*The Day of the Dolphin*”. Long-time friends Wojciech (aka “*Voytek*”) Frykowski and coffee heiress Abigail

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<sup>625</sup> 2001: A SPACE ODYSSEY INTERVIEW SERIES: Andrew Birkin (PART TWO), TVStoreOnline Blog, Wednesday, April 1, 2015 - <http://blog.tvstoreonline.com/2015/04/2001-space-odyssey-interview-series.html>

<sup>626</sup> “Robert Vaughn: A Fortunate Life: An Autobiography”, Aurum Press (23 Feb. 2013) ASIN: B00BHERCNO

<sup>627</sup> <http://www.crisismagazine.com/2014/rosemarys-baby-a-warning-to-the-curious> & [https://en.wikipedia.org/wiki/Rosemary%27s\\_Baby\\_\(film\)](https://en.wikipedia.org/wiki/Rosemary%27s_Baby_(film))

<sup>628</sup> <http://www.oocities.org/glamourpuss.geo/MIADKAN.JPG>

<sup>629</sup> <http://www.imdb.com/title/tt0063522/trivia>

<sup>630</sup> [https://en.wikipedia.org/wiki/Sharon\\_Tate#Film\\_career](https://en.wikipedia.org/wiki/Sharon_Tate#Film_career)

Folger (Frykowski's girlfriend) moved into Tate and Polanski's Laurel Canyon home to look after the property (Folger and Frykowski lived at 2774 Woodstock Road, Laurel Canyon.) After filming in Italy, Tate joined Polanski in the UK until July 20, 1969 when she returned to the U.S. and their Cielo Drive abode. Polanski was scheduled to return on August 12th in preparation for the birth of their first child.

## Muddling “Murder”

According to all mainstream accounts, Sharon Tate was allegedly murdered by members of the notorious Manson Family in the very early morning hours of August 9, 1969. Here is one such account from Wikipedia, ***“On [the evening of] August 8, 1969, [...] Tate dined at her favourite restaurant, El Coyote, with Jay Sebring, Voytek Frykowski and Abigail Folger, returning at about 10:30 p.m. Shortly after midnight, they were murdered by members of Charles Manson's "family" and their bodies were discovered the following morning by Tate's housekeeper, Winifred Chapman. Police arrived at the scene to find the body of a young man, later identified as Steven Parent, shot dead in his car, which was in the driveway. Inside the house, the bodies of Tate and Sebring were found in the living room; a long rope tied around each of their necks connected them. On the front lawn lay the bodies of Frykowski and Folger. All of the victims, except Parent, had been stabbed numerous times. The coroner's report for Tate noted that she had been stabbed sixteen times, and that ‘five of the wounds were in and of themselves fatal’. Police took the only survivor at the address, the property's caretaker William Garretson, in for questioning. Garretson stated that Parent had visited him at approximately 11:30 p.m. and left shortly thereafter. Garretson informed police that he had no involvement in the murders and did not know anything that could help the investigation. Police accepted his explanation and he was released.”***<sup>631</sup>

The overall “official” account of the Manson “deaths” incorporates several events. [Author's Notes: remember that these are the mainstream versions of events] The first alleged “murder” took place on July 25, 1969 with a Manson Family acquaintance, Gary Hinman, the victim. The second was the Tate house “murders”. The third allegedly took place the following day at 3301 Waverly Drive, Los Feliz, Los Angeles – the home of supermarket executive Leno LaBianca and his wife, Rosemary. The LaBiancas were the victims.

There are many inconsistencies regarding Sharon Tate's death and the seeming involvement of the Manson Family. I do not have ample space here to cover all aspects of the Manson saga. Amongst those sources that give a more plausible overview of Charles Manson and The Family, I suggest reading Adam Gorightly's *“The Shadow over Santa Susana”* and the aforementioned *“Sinister Forces: A Grimoire of American Political Witchcraft”* trilogy of books by Peter Levenda. There is one other source on the subject that truly kicks you down the proverbial rabbit hole of revelation: the 80-page article by Miles Mathis entitled *“The*

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<sup>631</sup> Wikipedia - Sharon Tate – Death & Aftermath - [https://en.wikipedia.org/wiki/Sharon\\_Tate#Death\\_and\\_aftermath](https://en.wikipedia.org/wiki/Sharon_Tate#Death_and_aftermath)

*Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS*".<sup>632</sup> A number of alternative knowledge research studies of the Tate murders have examined the drug culture angle or the occult and ritualistic nature of the murders. Some have studied the U.S. military / intelligence connections – with others suggesting the possibility of mind control over the culprits and even the victims. However, very few have raised the possibility that the whole affair was a staged, false-flag event - something that Miles Mathis does with his article by citing a wealth of examples.

Mathis begins by examining the curious timing of the murders at the height of civil unrest. ***“People’s Park at the University of Berkeley, California, opened in April of 1969 [...] Governor Ronald Reagan in May ordered the park closed and sent in the National Guard. Over 800 police and guards—given permission by chief of staff Ed Meese to use whatever force was necessary—attacked about 6,000 unarmed protesters [...] It is known that the FBI created an entire mission around infiltrating and discrediting the anti-war movement. [...] The FBI was not just spying under COINTELPRO. Its stated goal, according to Hoover, was “to expose, disrupt, misdirect, discredit, or otherwise neutralize” any anti-war group, including hippies, socialists, the civil right movement, the NAACP, AIM, the National Lawyers Guild, and even Albert Einstein (in the lead-up to COINTELPRO). [...] The CIA had its own version [...] called CHAOS [...] started by Johnson in 1967 and then expanded by Nixon in 1969. It was directed by Richard Helms and run by the notorious James Jesus Angleton. Nixon also linked COINTELPRO and CHAOS. It went into its tightest security mode in July of 1969, the month before the Tate murders. The fake War on Drugs was used for the same purpose at the same time.”***<sup>633</sup>

Mathis also notes the following points. The connections between the key players in the story and military intelligence (as I noted earlier in this chapter). The “Satanic” themes of Tate and Polanski’s films (along with the ritual symbolism of the Manson murders themselves) serving as a front for a mass fear / trauma programming (or as Mathis puts it ***“Rule number one in researching false flag events: ignore all links that lead to Satanism. Those are sucker links, put there on purpose by the CIA writers.”***<sup>634</sup>) Then there is the fake publicity that surrounded all of the accused individuals during the Manson “trials”<sup>635</sup>, Manson’s lack of defence, the highly suspicious death of Manson’s first attorney - Ronald Hughes, the lack of any real evidence against Manson, the matter of the 25 unidentified fingerprints at the Tate house / “crime scene”<sup>636</sup>, the use of magazine articles (such as LIFE Magazine) as “evidence” in the trials, the judge ruling against “habeas corpus” based on “pro per”<sup>637</sup>, the fact that Manson’s 1967 parole officer (Roger Smith) seemed to gain the

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<sup>632</sup> Miles Mathis, "The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS" - <http://milesmathis.com/tate.pdf>

<sup>633</sup> Ibid (pg. 3)

<sup>634</sup> Ibid (pg. 6)

<sup>635</sup> Ibid (pg. 19)

<sup>636</sup> Ibid (pg. 19)

<sup>637</sup> Ibid (pg. 20)

experience and qualification of a doctor running a drug counselling treatment program associated with Haight-Ashbury Clinic in the space of a single year<sup>638</sup>, that said drug clinic received financial support (via Abigail Folger's mother, Inez Folger) from the Merrill Trust (a known CIA front), that Manson and Abigail Folger were linked through Esalen, the Himalayan Foundation, and the Haight-Ashbury Medical Clinic in San Francisco (all CIA affiliated)<sup>639</sup>, that the proverbial "Manson Girls" (rather than being easily led and influenced by Manson) displayed behavioural and character traits consistent with undercover "operatives" (even their Manson "given names" – "Ouish", "Gypsy", "Sexy Sadie", "Squeaky", etc. – have a distinct "whiff" of intelligence "codenames"), Layne Wooten's testimony of seeing Manson in a red Ferrari with a woman in a scarf in Topanga Canyon in July 1969 (Sharon Tate owned a red Ferrari at that time)<sup>640</sup>, that Charlene Cafritz - a wealthy bankroller of Manson and his Family - was a friend of Sharon Tate and Terry Melcher<sup>641</sup>, that Cafritz had military intelligence connections - The DIA (Defense Intelligence Agency) is located in part of the Cafritz building (The Cafritz Foundation)<sup>642</sup>, and that Cafritz was "found dead" in 1970 (a year after Tate's "death").

There are a few other oddities such as the actor Christopher Jones ("*Ryan's Daughter*") who claimed to have been having an affair with Tate shortly before her death. After her death, he quit acting and moved in 10050 Cielo Drive!<sup>643</sup> Iain Quarrier, who appeared in "*The Fearless Vampire Killers*", was a friend of Tate and Polanski. He also quit acting after Tate's death.<sup>644</sup> Another friend, Hollywood columnist Steven Brandt, died of an "**overdose of pills**" soon after Tate's death.<sup>645</sup>

Bizarrely, Google and Wikipedia (amongst others) are trying to relocate the death of Sharon Tate away from Laurel Canyon - actually 4-6 kilometres away in what they call "*Benedict Canyon*". A Google search of her death location brings up a Google map reference to Benedict Canyon location. Strangely, the side bar / search box gives the address "**10050 Cielo Drive, Beverly Hills, CA 90210, USA**".<sup>646</sup> The Wikipedia page for this address states "**10050 Cielo Drive is the street address of a former mansion in Benedict Canyon, a part of Beverly Crest, north of Beverly Hills, Los Angeles, California, where the Charles Manson "family" committed the Tate murders in 1969.**"<sup>647</sup> Nowhere on this page does it mention Laurel Canyon. At the time of writing this section (May 2016), the Wikipedia page for Sharon

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<sup>638</sup> Ibid (pg. 23)

<sup>639</sup> Ibid (pg. 22)

<sup>640</sup> Ibid (pg. 22)

<sup>641</sup> Ibid (pg. 25)

<sup>642</sup> Ibid (pg. 22)

<sup>643</sup> Ibid (pg. 36)

<sup>644</sup> Ibid (pg. 37)

<sup>645</sup> Ibid (pg. 37)

<sup>646</sup> <https://www.google.co.uk/maps/place/10050+Cielo+Drive,+Beverly+Hills,+CA+90210,+USA/@34.093905,-118.5025173,12z/data=!4m5!3m4!1s0x80c2bc50c1fae52b0x3508f7fbc75b9d0618m2!3d34.0938286!4d-118.4325112>

<sup>647</sup> Wikipedia - 10050 Cielo Drive - [https://en.wikipedia.org/wiki/10050\\_Cielo\\_Drive](https://en.wikipedia.org/wiki/10050_Cielo_Drive)

Tate states that she died ***“August 9, 1969 (aged 26) Benedict Canyon, Los Angeles, California, U.S.”***<sup>648</sup> Again, nowhere on this page does it mention Laurel Canyon. We know evidentially that Sharon Tate's final residence (and alleged place of death) was 10050 Cielo Drive and that this residence was/is IN Laurel Canyon and NOT Benedict Canyon.<sup>649</sup> A simple Google map search for Laurel Canyon displays a location that is clearly NOT Benedict Canyon.<sup>650</sup> Zooming out from this map (to include the coastline of Santa Monica), then doing the same for Benedict Canyon, and finally comparing the two, shows us conclusively that the two locations are several kilometres apart. What is going on? Why are (at least) two internet mega-corporations trying to misdirect us? What are they trying to hide about Sharon Tate's "death"?

The chief medical examiner who allegedly performed Sharon Tate's autopsy was Thomas Noguchi – the man responsible the autopsies for Robert Kennedy, Marilyn Monroe, Natalie Wood, William Holden, and John Belushi. As Miles Mathis notes, (in *“The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS”*), ***“To say he is suspicious is a huge understatement. [...] It is known that Noguchi's deputy coroner at the time, Donald Angus Stuart, was a fraud. He was arrested in 1972 for forging his medical degree, practicing without a license, and perjury. The perjury stemmed from his testimony in court against Noguchi. There were Civil Service Commission hearings on Noguchi in 1969, and Stuart gave testimony against Noguchi. Noguchi had been fired by the LA Board of Supervisors on March 18, 1969, on a 5-0 vote. However, Noguchi ended up being reinstated by the federal CSC on July 31, 1969, and Stuart was arrested much later. Note that date. Noguchi was reinstated just one week before the alleged Tate murders. Also notice that Noguchi was reinstated by the Feds, over the 5-0 of the local authorities. [...] Eventually, despite the fame he did find, he was fired in 1982 and no Civil Service Commission could save him that time. By then he had botched or falsified the deaths of William Holden, Natalie Wood, John Belushi, and many others.”***<sup>651</sup>

Having studied the evidence gathered by Miles Mathis in his article *“The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS”*, I concur with him that Sharon Tate did not appear to die on August 9, 1969 at 10050 Cielo Drive. Although the evidence (much of it, unfortunately, circumstantial) paints a highly suspect picture, it is in the images of the “dead” Sharon Tate (also displayed in Mathis' article and varyingly taken within the 24 hour period following the “death”) that we can find the truth. Mathis notes

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<sup>648</sup> Wikipedia - Sharon Tate - [https://en.wikipedia.org/wiki/Sharon\\_Tate](https://en.wikipedia.org/wiki/Sharon_Tate)

<sup>649</sup> Numerous sources confirm this. For example, see: “This was followed by the grisly death of Sharon Tate and her party guests at the Laurel Canyon home she shared with Roman Polanski.” - [http://www.vintagerock.com/index.php?option=com\\_content&view=article&id=739:laurel-canyon-the-inside-story-of-rock-a-rolls-legendary-neighborhood&catid=86:books&Itemid=55](http://www.vintagerock.com/index.php?option=com_content&view=article&id=739:laurel-canyon-the-inside-story-of-rock-a-rolls-legendary-neighborhood&catid=86:books&Itemid=55)

<sup>650</sup> <https://www.google.co.uk/maps/place/Laurel+Canyon,+Los+Angeles,+CA+90046,+USA/@34.1173412,-118.3928177,14z/data=!3m1!4b1!4m5!3m4!1s0x80c2be61f8ea7877:0x96f7a6cbd5f0c35b18m2!3d34.1173429!4d-118.3753081>

<sup>651</sup> Miles Mathis, "The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS" (pg. 47 - 48) - <http://milesmathis.com/tate.pdf>

that the body posture and expressions on the face of the “dead” Tate do not match that of a dead body. I agree and I have the misfortune of extensive first-hand experience with dead bodies to support this.

Having worked in the healthcare profession for over twenty years (lengthy periods of it, but not exclusively, with the elderly), I have witnessed more deaths than I can count. As part of my job, I have also had to do (what is confusingly called) “laying out” – where a dead body is washed and redressed for presentation to the family and collection by the undertakers. Repositioning (a very difficult task) is also sometimes necessary. It all sounds very macabre, but anybody who has worked in this field will testify that it is an unfortunate part of the job. The point here is that I have seen how human bodies appear and react at various stages of death (even, in exceptional circumstances, a day or two after death) and I can quantifiably state that Sharon Tate does NOT appear dead in the images available. She appears to be “playing dead” or faking it. I have actually never seen such expressions and body posture on a dead person. Although the body posture is a big clue, Tate’s facial expressions are the giveaway. Neither lifeless, peaceful nor traumatised, the eyes and mouth appear to be almost “laughing” / “smirking”.

So what are we to make of Sharon Tate’s alleged “death”? Miles Mathis believes that not every aspect of the proverbial “Manson Murders” were staged. He asserts that ***“The Labianca murders were a mob hit, and both the FBI and the mob were happy to pin it on the Manson family.”***<sup>652</sup> He also believes that Sharon Tate took on the personae of a “faked” / “planted” / “non-existent” sister in order to live life in public after her “death”. Although compelling, I am remain undecided in the latter regard. I will leave you to study his findings and draw your own conclusions. Ultimately, what matters here is that the Sharon Tate “death” has been spun as another “*lie from history*” – like so many other cases that I have presented in these books. As Miles Mathis clearly sums up ***“certain persons were disguised, others were actors, and all staged an event that was not real but that would be used to control our view of the world for decades. [...] It is shocking that belief in this whole manufactured tragedy has lasted this long. [...] Only the fact that the media was so completely controlled, and that the public was so gullible, could begin to explain how this was passed off as true.”***<sup>653</sup>

As a possible explanation for the murders, Mathis cites author Joan Didion. ***“Many people I know in Los Angeles believe the 60’s ended abruptly on August 9, 1969; ended at the exact moment when word of the murders travelled like brushfire through the community.”*** He adds, ***“Given that the Tate murders did end the 60’s and the hippie movement, we should ask if the Tate murders were intended to end the hippie movement. [...] It seems very convenient that the first so-called “cult killings” known in Modern culture should occur as if on cue from the CIA, just in time to stop the rising peace movement. What a coincidence***

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<sup>652</sup> Ibid. (pg. 35)

<sup>653</sup> Ibid. (pg. 2)

*that the hippies would choose to go insane at just that moment, six days before Woodstock, murdering a beautiful blonde female (the perfect victim in any tragedy), still pregnant with a child (the other perfect victim). What a coincidence that they should write anti-government slogans on the wall, like “Death to Pigs”. What a coincidence that their leader should be the perfect patsy—a serial jailbird who had asked to be sent back to jail...”*<sup>654</sup>

## Orson Magic

At this point, I want to bring in a familiar name that crops up a fair bit in this book: Orson Welles. Sharon Tate accepted the part in her final film *“The Thirteen Chairs”* largely because of the opportunity to work with Welles.<sup>655</sup> As discussed in Chapter Three, Welles is intricate to the Rockefeller / Radio Research Project-steered 1938 *“War of the Worlds”* radio psyop. Welles lived on Greenvalley Road, in Laurel Canyon in the late 1970s.<sup>656</sup> Like Tate, Welles career offered up bizarre film roles (i.e.: his almost Aleister Crowley-ish portrayal of Le Chiffre in the bizarre 1967 version of *“Casino Royale”*) and strange synchronicities. Like Tate, he was no stranger to ritual and the occult. He also seemed to carry a burden of ill-fortune – also not unlike Tate.

At the age of 20, Welles’ directorial breakthrough was a colonial Haiti-set version of Macbeth entitled *“Voodoo Macbeth.”* The following is taken from the 2012 *Inverted Labyrinth* article *“Orson Welles Kills Critic with Voodoo Curse!!!”* ***“Welles’ Macbeth did not suffer for want of authenticity. A dance troupe of West African dancers had been brought in to perform an onstage voodoo ceremony. The leader of the group was a dwarf named Abdul who, on the first day of rehearsal, requested 12 black goats from Welles in order to manufacture a set of “devil drums” he deemed necessary for the scene. Perhaps because of Abdul’s standing as an actual witch doctor, Welles acquiesced. The goats were purchased at the expense of the federal government, who was funding the production as part of the depression-era Federal Theatre Project, and, after the animals were slaughtered and made into drums, wild insinuations concerning occult activity taking place at the theatre began to flood the streets of Harlem.”***<sup>657</sup> It has been claimed that Welles sanctioned a curse (seemingly crafted by the aforementioned witch doctor) placed upon Herald Tribune critic Percy Hammond following an unfavourable review of the play. Hammond seemingly died less than 48 hours later. Officially, pneumonia was the stated cause of death.

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<sup>654</sup> Ibid. (pg. 4)

<sup>655</sup> [https://en.wikipedia.org/wiki/Sharon\\_Tate#Marriage\\_to\\_Roman\\_Polanski](https://en.wikipedia.org/wiki/Sharon_Tate#Marriage_to_Roman_Polanski)

<sup>656</sup> Paul A Drockton, “Laurel Canyon, Houdini, and MK Ultra” - [http://whale.to/b/laurel\\_canyon6.html](http://whale.to/b/laurel_canyon6.html)

<sup>657</sup> “Orson Welles Kills Critic with Voodoo Curse!!!” (*Inverted Labyrinth*, Nov 18, 2012) -

<http://invertedlabyrinth.tumblr.com/post/36029019184/orson-welles-kills-critic-with-voodoo-curse>



Interestingly, a number of researchers have misleadingly connected Sharon Tate's death with voodoo magic. Tate was close friends with John Phillips (of *The Mamas and the Papas*). The pair, along with a reporter named Min S. Yee, visited a "**voodoo astrologer**" who cited the night of August 8-9, 1969 as a perfect time for sacrifice.<sup>658</sup> According to Peter Levenda (in "*Sinister Forces – Book Three*"), "**a 'voodoo adept' had threatened the life of Wojciech Fryowski, one of the Tate murder victims. This prompted Polanski and Phillips to fly to Jamaica to conduct their own investigation of Caribbean voodoo and some other, possibly drug-related, Jamaican links to the murders, apparently without success.**"<sup>659</sup> Their "voodoo" trip took place two weeks after Tate's death. I should note that whilst Sharon was pregnant (circa eight months) "**Polanski was in London, where he was having an open affair with John Phillips' seventeen year-old wife, Michelle, who also sang with the Mamas and the Papas and helped write the song, California Dreaming.**"<sup>660</sup> I will return to the subject of John Phillips later in this chapter.

During the 1940s, Orson Welles spent time in South America working on P.R. / propaganda films for the Rockefellers. Welles seized upon the opportunity to direct a quasi-documentary film called "*It's All True.*" The film was blighted by problems (many in relation to the changing financial fortunes and political wrangling of Hollywood at the time) and never fully completed. One section of the film - "*Jangadeiros*" – followed four impoverished Brazilian fishermen. According to Wikipedia, "**Filming the re-enactment of this epic voyage cost the life of the leader of the four Jangadeiros. On May 19, 1942 (...) the raft overturned and all four men were cast into the ocean. Only three were rescued; Jacaré disappeared while trying to swim to shore.**"<sup>661</sup> According to the article "*Orson Welles: Cinema's lost genius*" by The Independent writer Geoffrey MacNab, "**A witch doctor due to take part in the film puts a curse on Welles, sticking a red-threaded steel needle through the script after Welles tells him the money has run out.**"<sup>662</sup> In "*Sinister Forces – Book Three*", Peter Levenda discussed Welles "**aborted attempt to make a film in Brazil about Latin American witchcraft led to his being cursed by a local shaman, something Welles took very seriously.**"<sup>663</sup> I am uncertain if Levenda was referring to "*Jangadeiros*" or another similarly themed project.

Staying with the subject of curses, Welles began filming a cinematic version of Don Quixote in 1957 – a film that became so blighted by ill-fortune that he was never able to complete production. Strangely, Terry Gilliam (director of sci-fi greats "*12 Monkeys*" and "*Brazil*") was

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<sup>658</sup> Peter Levenda, "*Sinister Forces – Book III*" (pg. 132)

<sup>659</sup> Peter Levenda, "*Sinister Forces – Book III*" (pg. 130)

<sup>660</sup> See: "NEWSFLASH: Tate-LaBianca Murders Solved", April 23, 2013 - <http://www.lsb3.com/2013/04/newsflash-tate-labianca-murders-solved.html> Originally posted on "THE SPAWN OF THE SPHINX" website (now defunct) - <http://thespawnofthesphinx.com/index.html>

<sup>661</sup> [https://en.wikipedia.org/wiki/It%27s\\_All\\_True\\_\(film\)](https://en.wikipedia.org/wiki/It%27s_All_True_(film))

<sup>662</sup> Geoffrey MacNab, "Orson Welles: Cinema's lost genius", Friday 16 September 2005 -

<http://www.independent.co.uk/arts-entertainment/films/features/orson-welles-cinemas-lost-genius-312881.html>

<sup>663</sup> Peter Levenda, *SINISTER FORCES-MANSON SECRET: 3* (*Sinister Forces: A Grimoire of American Political Witchcraft*), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pg. 210)

similarly blighted in his attempts to film *"The Man Who Killed Don Quixote"*! This film too was never completed. [Author's 2018 update: It took 30 years but the film was finally completed in 2018!] In a twist worthy of Welles and Tate, Gilliam directed Heath Ledger's last appearance in a film before his untimely and highly suspicious death (*"The Imaginarium of Doctor Parnassus"*.) Ledger's penultimate film (actually released six months after his death) was *"The Dark Knight"* - a film layered thick with esoteric and occult symbolism, not to mention an uncanny foreshadowing of the notorious Sandy Hook shootings. There were so many masonic and occult themes and symbols included in *"The Imaginarium of Doctor Parnassus"* (2009) that we should ask if the film's producers were almost asking for trouble. The film depicted (freely acknowledged as such by Terry Gilliam<sup>664</sup>) an homage to the murder of P2 Mason Roberto Calvi (found hanged under Blackfriars Bridge on 18 June 1982), when Heath Ledger's character Tony is found hanging (actually alive) under the same bridge!

## Moonchild

The film *"Rosemary's Baby"* was the starting point of my research into the myriad connections presented in this chapter. *"Rosemary's Baby"* put director Roman Polanski (and, because of their relationship, Sharon Tate) on the global celebrity "map". The film garnered critical acclaim, numerous awards, spin-offs, sequels and remakes, and was a box office hit. The film is also one of the most readily-cited examples of a Hollywood film portraying ritualized practices and (at least loosely) the involvement of minors in such rituals. Given that Stanley Kubrick also traded in these cinematic themes, I was unsurprised to learn (via Kubrick researcher and author Michel Ciment) that Kubrick was a big fan of *"Rosemary's Baby"*.<sup>665</sup> This has subsequently been confirmed by Kubrick's brother-in-law and assistant Jan Harlan.<sup>666</sup> *"Rosemary's Baby"* is noted as being evocative of Aleister Crowley's Babalon / Amalantrah Working. A similar observation (albeit much more convoluted) has been made about *"2001: A Space Odyssey"*. In the latter film, there are a succession of lunar/solar/planetary alignments (prompted by the appearance of the Monolith) that create "eclipses". These result in the eventual appearance of the "Starchild" entity. Some researchers discuss the "Moonchild" (forever associated with Crowley) in relation to the "Sunchild", Sun-King, Horus, etc. The Sun is, of course, a star. So, the natural progression of the Moonchild/Sunchild is the "Starchild". Is the film an analogy for the evocation ritual?

On a side note, I would like to point out a plot point from the seriously strange 1980's kid's sci-fi/fantasy film *"The NeverEnding Story"*. In order for the hero, Bastion, to save the

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<sup>664</sup> <http://freemasonry.bcy.ca/fiction/cinema.html>

<sup>665</sup> Michel Ciment (interviewed in) "Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?" - <https://www.youtube.com/watch?v=OWAjdWOMGJ>

<sup>666</sup> Nick Wrigley, "Stanley Kubrick, Cinephile", 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

alternate world of Fantasia he has to give a name to the “nameless” child princess ruler. He gives her the name of his dead mother. The name: “*Moon Child*”<sup>667</sup> Interestingly, researcher and author of “*The Emerald Tablet: Alchemy of Personal Transformation*”, Dennis William Hauck (who has studied the internal human alchemical process of transformation via the ancient Emerald Tablet – a 12,000 years old artefact that has been translated as containing arcane/alchemical treatises), argues that both “*The NeverEnding Story*” and “*2001: A Space Odyssey*” share an arcane / ritualistic / alchemical narrative.<sup>668</sup>

“*2001: A Space Odyssey*” and “*Rosemary’s Baby*” were released closely together (April 2<sup>nd</sup> and June 12<sup>th</sup>, 1968, respectively). The special effects creator on “*Rosemary’s Baby*” was Farciot Edouart – whose genre credits included “*Dr. Cyclops*” (1940), “*When Worlds Collide*” (1951), “*The War of the Worlds*” (1953 - uncredited), “*Conquest of Space*” (1955), “*The Space Children*” (1958), “*The Colossus of New York*” (1958), “*Visit to a Small Planet*” (1960), and “*Robinson Crusoe on Mars*” (1964).<sup>669</sup> In “*Rosemary’s Baby*”, the titular infant is born in June 1966 (6/66). Mia Farrow played a nanny to the “devil child” Damien in “*The Omen*” (2006) - a remake of the 1976 original. As a publicity stunt, the film was released on 06/06/06.

Some researchers have suggested that the so-called “death” of Sharon Tate and her unborn baby reflect elements of “*Rosemary’s Baby*” and the Babalon / Amalantrah ritual. It does seem ironic (in light of what allegedly happened to her) that Tate was something of an unofficial “consultant” on the key related scenes during production of “*Rosemary’s Baby*”.<sup>670</sup> At first glance there are apparent common themes between the film and Tate’s portrayed “demise”. Of course, for this supposition to hold, Tate and her child would have to have died precisely the way the “official” narrative tells us...<sup>671</sup>

The sexual aspects of ritualistic practices may synchronise with the claims of sexually inappropriate behaviour that have been heaped upon Roman Polanski in the years since Tate’s “death”.<sup>672</sup> This too synchronises with Stanley Kubrick’s films as it reflects some of the themes of “*Lolita*” and “*Eyes Wide Shut*” and somewhat reflects the claims made against Arthur C. Clarke and Nicole Kidman’s father, Dr. Antony Kidman. Accounts of Polanski’s improprieties are mired in contradiction. Polanski has been fiercely defended by all and sundry regarding the claims. Even the principle victim Samantha Gailey (now Samantha Geimer) – whom Polanski was charged with sexually assaulting at the age of 13 – is now on

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<sup>667</sup> Neverending Story clip - Ending with Childlike Empress, Atreyu & Bastian - <https://www.youtube.com/watch?v=wUttwzazq30> See also: Jay Dyer, The Neverending Story (1984) – Film Analysis, April 25, 2011 - <https://jaysanalysis.com/2011/04/25/the-neverending-story-1984-film-analysis/>

<sup>668</sup> Dennis William Hauck, “The Emerald Tablet: Alchemy of Personal Transformation”, Penguin Books (1 Mar. 1999) ASIN: B002VFPRYG (Chapter 21)

<sup>669</sup> For all these see: <http://www.imdb.com/name/nm0249643/>

<sup>670</sup> [https://en.wikipedia.org/wiki/Sharon\\_Tate#Film\\_career](https://en.wikipedia.org/wiki/Sharon_Tate#Film_career)

<sup>671</sup> Miles Mathis, “The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS” - <http://milesmathis.com/tate.pdf>

<sup>672</sup> [http://en.wikipedia.org/wiki/Roman\\_Polanski#Sexual\\_abuse\\_case](http://en.wikipedia.org/wiki/Roman_Polanski#Sexual_abuse_case)

record as wanting the whole matter to be dropped. This hasn't stopped the United States from vigorously pursuing his arrest. He is currently unable to enter the States or certain European countries as a result of the charges. Woody Allen, former partner of Mia Farrow, was also accused of sexual assault of a minor - namely his then seven year old adopted daughter, Dylan. The 2014 *Daily Mail Online* article entitled "*Is he a pedophile? You decide: Mia Farrow blasts Woody Allen after Golden Globes tribute to her ex who 'sexually assaulted her seven-year-old adopted daughter'*" begins, "***Mia Farrow has continued her attacks on her ex Woody Allen in light of his Golden Globes tribute by bringing up the claims of sexual assault that one of her adopted daughters made against the famed director. She posted a loaded question to her more than 370,000 Twitter followers on Monday, asking them to decide if Allen was a pedophile for what he did to her daughter Dylan in 1992.***"<sup>673</sup> On a vaguely related note, Peter Levenda (in "*Sinister Forces – Book Three*") pointed out that "***Rosemary's Baby producer Robert Evans, [was] a man briefly believed to have been responsible for a murder connected to both the Son of Sam cult and the Manson Family.***"<sup>674</sup>

Some researchers argue that ritual practices and beliefs are a cover for intelligence operations and agenda machinations. Whilst this cannot be argued with, it does not preclude the fact that many people are committed to the belief, power and effectiveness of such practices. I also do not doubt that there is a measurable phenomenon at work where the concentration of certain energies is concerned... although not all! All these things aside, it does not change the fact that Laurel Canyon was a hotbed of the occult and profane - with many denizens partaking to various degrees of interest and intent. A firm fixture of the Canyon scene was occult film director (and friend to Tate and Polanski) Donald Cammell. One of their shared friends was Victor Neuberg – a student of Theosophy and occultism, and a long-time associate of Aleister Crowley.<sup>675</sup> Donald Cammell directed Anita Pallenberg (another close friend of Tate) and Mick Jagger (of The Rolling Stones) in the film "*Performance*". Pallenberg was/is a devout occultist. Cammell also directed the Julie Christie sci-fi/horror vehicle "*Demon Seed*" (1977) – another transhuman / occult / alchemical retelling of the Crowley Amalantrah ritual.

According to the article "*Donald Cammell, Senses of Cinema*", "***After Performance, [Cammell] wrote a script called Ishtar that was to feature William Burroughs as a judge kidnapped while on holiday in Morocco. Like most of the scripts he worked on, it remained unproduced.***"<sup>676</sup> Researcher Peter Levenda (in "*Sinister Forces – Book Three*") described it as

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<sup>673</sup> 'Is he a pedophile? You decide': Mia Farrow blasts Woody Allen after Golden Globes tribute to her ex who 'sexually assaulted her seven-year-old adopted daughter', *Daily Mail Online*, 13 January 2014 - <http://www.dailymail.co.uk/news/article-2538444/Ronan-Farrow-slams-father-Woody-Allens-Golden-Globes-honour-Twitter-mother-Mia-decides-switch-off.html>

<sup>674</sup> Peter Levenda, *SINISTER FORCES-MANSON SECRET*: 3 (pg. 210)

<sup>675</sup> [https://en.wikipedia.org/wiki/Victor\\_Benjamin\\_Neuburg](https://en.wikipedia.org/wiki/Victor_Benjamin_Neuburg)

<sup>676</sup> Donald Cammell, *Senses of Cinema* - <http://sensesofcinema.com/2002/great-directors/cammell/>

a film ***“about the Babylonian goddess returning to Earth.”***<sup>677</sup> I will look extensively at quasi-sci-fi author William Burroughs in a later chapter. Donald Cammell’s father, Charles J. Cammell, was the very first biographer of Aleister Crowley. Donald Cammell played the role of Osiris in Kenneth Anger’s occult-soaked flick *“Lucifer Rising”* (which was produced by Anita Pallenberg). Anger was heavily influenced by Crowley’s Thelema. His film *“Inauguration of the Pleasure Dome”* featured Jack Parson’s wife (and one-time “Scarlet Woman”) Marjorie Cameron.<sup>678</sup> During his time in prison, Charles Manson studied the teachings of Scientology<sup>679</sup> – another (although somewhat distant) connection to Jack Parsons, Crowley and the Amalantrah ritual. His Manson Family “philosophy” incorporated aspects of Scientology. Kenneth Anger, in his 1981 book *“Hollywood Babylon”* wrote ***“The [...] Tate massacre was not Old Hollywood. What befell the red house on Cielo Drive resembled the devastation caused by a jet plane crash: the Bad Ship Lollipop piloted by Uncle Sugar. Charlie Manson - programmed puppet, deus ex garbage can.”***<sup>680</sup>

Kenneth Anger became one of The Rolling Stones’ entourage and travelled with them on tour.<sup>681</sup> The Rolling Stone’s hit *“Sympathy for the Devil”* features strange “woo-woo” backing vocals. These were performed by Anita Pallenberg and Marianne Faithful. Keith Richards and Mick Jagger were, respectively, Pallenberg and Faithful’s lovers.<sup>682</sup> According to Peter Levenda, in *“Sinister Forces – Book Three”*, around 1967, there was to be ***“a planned film version of Anthony Burgess’s novel A Clockwork Orange (1962), which was to be based on a screen treatment by satirist Terry Southern and British photographer Michael Cooper. Cooper and the Rolling Stones rock band were reportedly upset by the move and it was decided to return to the original plan in which Mick Jagger, the lead vocalist of the Rolling Stones, would play Alex, with the rest of the Stones as his droog gang; the production was shelved after Britain’s chief censor, the Lord Chamberlain, indicated that he would not permit it to be made.”***<sup>683</sup> This is something of a slightly bonkers synchronicity as Southern (a noted Canyonite) subsequently convinced Stanley Kubrick to make *“A Clockwork Orange”*.<sup>684</sup> It also ties Canyonite Mick Jagger into the complex equation. Jagger appeared in the sci-fi / action flick *“Freejack”* - directed by Geoff Murphy. Murphy also helmed the sci-fi cult classic *“The Quiet Earth”*. [Author’s Notes: *The Rolling Stones will feature more prominently in this story, as you will see later in this chapter.*]

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<sup>677</sup> Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (pg. 125)

<sup>678</sup> Ibid. (pg. 117)

<sup>679</sup> [https://en.wikipedia.org/wiki/Charles\\_Manson#Manson\\_Family](https://en.wikipedia.org/wiki/Charles_Manson#Manson_Family)

<sup>680</sup> Kenneth Anger, *Hollywood Babylon*, Dell, NY, 1981 (pg. 413)

<sup>681</sup> Peter Levenda, “Sinister Forces – Book III” (pg. 110)

<sup>682</sup> Ibid. (pg. 120)

<sup>683</sup> [https://en.wikipedia.org/wiki/David\\_Hemmings#Film\\_and\\_television\\_work](https://en.wikipedia.org/wiki/David_Hemmings#Film_and_television_work) See also: Lee Hill, “A Grand Guy – The Art and Life of Terry Southern”, London: Bloomsbury Publishing (2202) ISBN 978-0-7475-5835-4. (pg. 149)

<sup>684</sup> *“The book was given to me by Terry Southern during one of the very busy periods of the making of 2001,” he recalled. “I just put it to one side and forgot about it for a year and a half. Then one day I picked it up and read it. The book had an immediate impact.”* - The Hechinger Debacle - <http://www.visual-memory.co.uk/amk/doc/0037.html>

David Hemmings, who appeared as Sharon Tate's "brother" in *"Eye of the Devil"*, was considered for the role of Alex in the initial version of *"A Clockwork Orange"*.<sup>685</sup> Hemmings went on to play "Dildano" alongside Anita Pallenberg and Jane Fonda in the kitsch sci-fi romp *"Barbarella"*. Fonda and Sharon Tate were (like others previously mentioned) close friends. In her early career, Fonda appeared in *"The Blue Bird"* (a parallel *"Wizard of Oz"* style narrative, which – like the former – is believed to have been used as a source of mind control "triggers"). [Author's Notes: *Project Bluebird is believed to have been a CIA-led (1951 – 1953) precursor to Project Monarch mind control research.*<sup>686</sup>] The original story's author Maurice Maeterlinck **"wrote extensively on occult themes."** As Peter Levenda rightly points out ***"The Blue Bird – while seemingly a story for children – is, like most fairy tales, a coded message for adults, one the CIA took very much to heart, ransacking it for technique and theory while ignoring its higher meaning. [...] Fonda's role in it is compelling [...] she was obviously very close to the circle around Sharon Tate and Roman Polanski and was even suspected of having had sex with Tate's former lover, Jay Sebring, as well as of having been present for the unfortunate punishment of the drug dealer at the Polanski home; connections that lead us straight back to Charles Manson and the family."***<sup>687</sup> The author of the 2012 blog article *"The LSD Chronicles: The Occult Connection Part II"* adds ***"Maeterlinck had a known interest in the occult and at times worked this into his plays and poems. If Levenda is correct, and the play The Blue Bird inspired the name of Project BLUEBIRD, and an occult interpretation was behind this inspiration, then this is a rather unsettling foundation for the CIA's ventures into the human mind."***<sup>688</sup>

Jane Fonda (along with *"Barbarella"* director and then husband Roger Vadim) hosted a party at the Tate/Polanski Laurel Canyon residence just hours before Sharon Tate's "death". "Dinner before death" does appear to have been something of a motif in the lives of Tate and Polanski. On June 5th, 1968, prior to being fatally wounded at The Ambassador Hotel, Los Angeles, by the bullets of (ahem) "Sirhan Sirhan", Robert F. Kennedy hosted a dinner party at the Malibu beach house of film director John Frankenheimer. Although fiercely refuted by some sources, others have recalled Sharon Tate and Roman Polanski being at this party.<sup>689</sup> John Frankenheimer is perhaps most famous for directing and producing the 1962 MKUltra-themed film *"The Manchurian Candidate"*. The film starred Frank Sinatra - once husband of *"Rosemary's Baby"* star Mia Farrow. A number of alleged mind control victims have maintained that Sinatra was involved with the real CIA orchestrated MKUltra. Bryce

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<sup>685</sup> [https://en.wikipedia.org/wiki/David\\_Hemmings#Film\\_and\\_television\\_work](https://en.wikipedia.org/wiki/David_Hemmings#Film_and_television_work) See also: Lee Hill, "A Grand Guy – The Art and Life of Terry Southern", London: Bloomsbury Publishing (2202) ISBN 978-0-7475-5835-4. (pg. 149)

<sup>686</sup> Colin A. Ross, M.D., "BLUEBIRD: Deliberate Creation of Multiple Personality by Psychiatrists", Richardson, Texas: Manitou Communications, 2000 See: <http://www.wanttoknow.info/bluebird10pg> & <https://sites.google.com/site/mcraais/bluebird>

<sup>687</sup> Peter Levenda, "Sinister Forces – Book III" (pg. 130)

<sup>688</sup> "The LSD Chronicles: The Occult Connection Part II", VISUP, September 26, 2012 - [http://visupview.blogspot.co.uk/2012/09/the-lsd-chronicles-occult-connection\\_14.html](http://visupview.blogspot.co.uk/2012/09/the-lsd-chronicles-occult-connection_14.html)

<sup>689</sup> Peter Levenda, "Sinister Forces – Book III" (pg. 8 & pg. 406)

Taylor has claimed that he was a **“handler”** and **“violent abuser”** of mind control slaves.<sup>690</sup> Cathy O’Brien has described how part of her programming involved **“fulfilling [a] pledge to the Vegas mob.”**<sup>691</sup> Sinatra will forever (along with his music) be associated with the Las Vegas scene and **“the mob”** (mafia).<sup>692</sup> Although this is purely speculative, Mia Farrow (Sinatra’s former wife) does seem to fit the proverbial “profile” of somebody who has undergone some degree of mind-control “conditioning”.<sup>693</sup>

*“The Manchurian Candidate”* also starred Angela Lansbury. Lansbury’s daughter, Deidre “Didi” Lansbury, (according to the *CieloDrive.com* article *“Nancy Pitman”*) **“hung out with the [Manson] family from time to time, and even had a note from her mother stating it was ok for her to travel with them.”**<sup>694</sup> The film’s director John Frankenheimer was long suspected of having a CIA affiliation - certainly the nature of many of his films (such as *“The Manchurian Candidate”*, *“Seconds”*, *“Seven Days in May”*, *“The Gypsy Moths”*, *“French Connection 2”*, *“Black Sunday”*, *“The Holcroft Covenant”*, *“Year of the Gun”*, and *“Ronin”*) seem to allude to this. **“At the time Bobby Kennedy announced that he was going to run for the presidency, [...] John Frankenheimer [...] called Bobby and asked to follow him and film him throughout his election campaign. Frankenheimer went everywhere and filmed everything Bobby did during the campaign.”**<sup>695</sup> Alleged Manson Family victim Abigail Folger worked on Robert Kennedy’s political campaign in 1968. Like the Cielo Drive “murders”, RFK’s death was equally bizarre and loaded with inconsistent “evidence”. Shortly before his death, Robert Kennedy said, **“I found out something I never knew. I found out that my world was not the real world.”** How right he was.

## Swinging and Rocking the Baby

Mia Farrow received her divorce papers from then-husband Frank Sinatra during the filming of *“Rosemary’s Baby”*. Farrow’s association with Sinatra’s “Rat Pack” was reflected in a scene in the film. When Rosemary lays down on the couch (just before Minnie and her friend interrupt her) she is reading *“Yes I Can”* by Sammy Davis Jr. Davis Jr. was a notable member of The Rat Pack and long-time associate of Sinatra. Another book read by Rosemary (in a taxi cab) is *“The Book of Ceremonial Magic”* by A.E. Waite (*Chapter IV: The Rituals of Black Magic: Section 4: The Grimoire of Honorius*). Sammy Davis Jr took a lifelong interest in the power of illusion (via occult magick) and secrecy. The following is taken from a 2015 article entitled *“Bill Cosby Part III - Sammy Davis, Jr., Sharon Tate, Satanism, & Black Satanic*

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<sup>690</sup> Henry Makow, “Ugly Truth about Celebrities We Adored”, December 27, 2012 - <http://www.henrymakow.com/ugly-truth-about-the-celebrities-we-adored.html>

<sup>691</sup> Cathy O’Brien & Mark Phillips, “Trance: Formation of America” (pg. 19) - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm>

<sup>692</sup> [http://mafia.wikia.com/wiki/Frank\\_Sinatra](http://mafia.wikia.com/wiki/Frank_Sinatra)

<sup>693</sup> See: Rosemary’s Baby: Mia Farrow’s Bizarre Behaviour on Set - <https://www.youtube.com/watch?v=NKEpGq4Qxw>

<sup>694</sup> “Nancy Pitman”, Cielo Drive.com - <http://www.cielodrive.com/nancy-pitman.php>

<sup>695</sup> <http://cluesforum.info/viewtopic.php?t=1443&p=2382178>

*Cabal.* “**Davis was also a covert master of deceptions, duality and illusions. (...) We are certain beyond a shadow of a doubt that Davis was a Freemason. He was an ultra-secret and well established Luciferian 33 degree York Rite Master Mason. At some time for extraordinary services to the craft, he was promoted to the highest degree of the clandestine York Rite Freemasonry, Knights of Malta. As a clandestine crusading European Knight, he moved among an ultra-secret elite global cabal of Olympians, Nazis, and the Imperium. (...) Sammy Davis, Jr. was directly part of the ultra-secret Lookout Mountain Satanic Murder Cult of Charles Manson, Roman Polanski, Sharon Tate, and Jay Sebring. He was definitely linked to Marilyn Monroe and U.S. Department of Defence (Pentagon) as a “handler” when she was MK-Sex Kitten programmed on Lookout Mountain.**”<sup>696</sup>

Although the above may sound almost incredulous, there is circumstantial and direct evidence to support at least some of the claims. Numerous sources close to Davis, Jr. have described him as having taken a devout interest in the occult. He was indeed a documented member of the Sovereign Military Order of Malta<sup>697</sup> and of the Church of Satan. He was close friends with the latter’s founder Anton LaVey and Temple of Set founder Michael Aquino.<sup>698</sup> Both extensively connected with the intelligence community and the US Department of Defence.<sup>699</sup> It also appears that he was either interested in or initiated into freemasonry.<sup>700</sup> He was a big fixture of the Laurel Canyon scene.<sup>701</sup> Interestingly, Sammy Davis Jr expressed views that the Apollo Moon landings were probably faked.<sup>702</sup> If Davis Jr was as “agenda-connected” as some researchers believe, why was he discussing the possibility of NASA/Apollo fakery? Dave McGowan, in his 2009 article “*Wagging the Moondoggie, Part I*” tellingly connected the NASA/Apollo paradigm to Laurel Canyon’s Lookout Mountain Facility. “**Who else, after all, was NASA going to trust to handle the post-production work on all that Apollo footage if not Lookout Mountain Laboratory?**”<sup>703</sup>

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<sup>696</sup> “Bill Cosby Part III- Sammy Davis, Jr., Sharon Tate, Satanism & Black Satanic Cabal.” (12/01/15) - <http://mindcontrolblackassassins.com/2015/01/12/bill-cosby-part-iii-sammy-davis-jr-sharon-tate-satanism-black-satanic-cabal/>

<sup>697</sup> “Sovereign Military Order of Malta” - <http://www.spirituallysmart.com/SMOM.html> & <http://www.conspirazzi.com/wp-content/uploads/2010/04/sammy-davis-knight-malta.jpg>

<sup>698</sup> Davis Jr., Aquino and LaVey - <http://extraordinaryintelligence.com/wp-content/uploads/2012/01/sammy-davis-jr-satanist-lavey.jpg>

<sup>699</sup> “SAMMY DEVIL JR. The Candy Man Was a Satanist” - [http://www.whale.to/b/sammy\\_davis\\_jr.html](http://www.whale.to/b/sammy_davis_jr.html)

<sup>700</sup> “Famous Freemasons: Sammy Davis Jr.” (April 29, 2010) - <http://www.conspirazzi.com/tag/knights-of-malta/>

<sup>701</sup> Harvey Kubernik, Scott Calamar, “Canyon of Dreams: The Magic and the Music of Laurel Canyon”, Sterling; 1 edition (7 Oct. 2009) ISBN-10: 1402765894 / ISBN-13: 978-1402765896 (pg. 26)

<sup>702</sup> Unsurprisingly the original version of the Wikipedia page where I sourced the scepticism expressed by Taylor and Davis Jr ([http://en.wikipedia.org/wiki/British\\_television\\_Apollo\\_11\\_coverage#ITV\\_coverage](http://en.wikipedia.org/wiki/British_television_Apollo_11_coverage#ITV_coverage)) has now been edited to include no mention of it. It now simply states that “a serious discussion on the ethics of the moon landing” took place. For more info see: Michael Billington, (21 July 1969). “Moonmen or Dr. Finlay”. London: The Times.

<sup>703</sup> David McGowan, Wagging the Moondoggie, Part I, October 1, 2009. The original link for this article is no longer available. However, the full article and its subsequent parts have been reproduced on the Deep Politics Forum thread (“What did the studio at Wonderland Avenue do?”) - See link: <https://deeppoliticsforum.com/forums/showthread.php?2335-What-did-the-studio-at-Wonderland-Avenue-do>



A number of sources have suggested that the aforementioned Anton LaVey was involved with the production of *"Rosemary's Baby"* – some say as an advisor, others even claiming that LaVey wore the "Devil" costume used during the ritual impregnation scene. Despite being an associate of Roman Polanski and Sharon Tate, not one member of the cast or crew of the film has ever mentioned LaVey's involvement. The "Devil" costume was later reused in the film *"Asylum of Satan"* (1972) and worn by a small woman who had difficulty fitting into the suit. With this in mind, it has been argued that LaVey would not have fit the suit. In fact, it appears that LaVey's only connection to the film came in 1968 when a San Francisco theatre ask him to make an appearance at the film's local opening as a promotional event.<sup>704</sup>

Mia Farrow, Sharon Tate and Roman Polanski were all close friends with the members of the legendary musical group *The Beatles*.<sup>705</sup> One of the songs on *"The White Album"* is the John Lennon-penned song *"Dear Prudence"*. On January 23, 1968, Mia Farrow, along with her sister Prudence and her brother John, followed Maharishi Mahesh Yogi from New York to India to study Transcendental Meditation technique. *The Beatles* arrived in India in February.<sup>706</sup> Prudence Farrow became obsessed with the meditation practices of the Yogi and barely left her room for three weeks. Family and friends became concerned. John Lennon penned *"Dear Prudence"* as a means to coax her out of her state and out of her room.<sup>707</sup> One factor that will forever connect Mia Farrow and Roman Polanski to John Lennon is the exterior location of Rosemary's apartment in *"Rosemary's Baby"* - The Dakota Building (1 West 72nd Street) on Manhattan's Upper West Side. The Dakota was also seen in Ridley Scott's *"Bladerunner"*. The building was renamed The Bramford in *"Rosemary's Baby"*. The inspiration for the original novel was the Alwyn Court apartments (180 West 58th Street) where author Ira Levin had once lived.

The Dakota Building also featured heavily in Jack Finney's 1970 sci-fi novel *"Time and Again"*. The novel tells the story of Simon Morley, an advertising executive working in New York City, who is recruited for a secret U.S. Army project to achieve time travel. Participants steep themselves in the history and culture of a particular time and place, and then travel there through hypnosis or self-hypnosis. The movie *"Somewhere in Time"* (1980) is very similar to *"Time and Again"*. *"Somewhere in Time"* was based on Richard Matheson's novel *"Bid Time Return"* - which was published five years after Finney's story. Finney was a very well-connected fellow. He became an alumnus of the prestigious Knox College, Illinois in 1934. He also worked for an advertising agency in New York (like his fictional Simon Morley) for a number of years, until moving to California in the 1950s. His biography from then on is

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<sup>704</sup> Gene Gutowski; William Castle, *Step Right Up! I'm Gonna Scare the Pants off America*, New York: Pharos Books, 1992; Diane LaVey, Michael A. Aquino (COS, pg. 17)

<sup>705</sup> George Harrison, Polanski & Tate - <http://s55.photobucket.com/user/lilis456/media/cannes-with-ringo.jpg.html>

<sup>706</sup> [https://s3.amazonaws.com/criterion-production/images/1775-96fe421bc000f893415f043cd5e0804b/7\\_Mia\\_India\\_large.jpg](https://s3.amazonaws.com/criterion-production/images/1775-96fe421bc000f893415f043cd5e0804b/7_Mia_India_large.jpg)

<sup>707</sup> Ian MacDonald, *Revolution in the Head: The Beatles' Records and the Sixties* (First Revised ed. 1997). Pimlico / Random House. ISBN 978-0-7126-6697-8. (pg. 272)

a little contrary depending upon which version of his life story you go along with. Finney published *“The Body Snatchers”* in 1954 (serialised in *Colliers Magazine* – the book was published in 1955), shortly after the “official” commencement of MKUltra.<sup>708</sup> The book (and the first film adaption) is known to be a thinly veiled nod to MKUltra.

The Dakota Building was also the home of *Beatle* John Lennon and his wife Yoko Ono. At the beginning of *“Rosemary’s Baby”*, an elderly couple mention that a man was shot outside the lobby of the building. Just over ten years later, Lennon was allegedly shot and killed by (another “ahem”) Mark David Chapman just outside the front entrance of the same building. Numerous alternative knowledge researchers assert that Chapman was a “Manchurian Candidate”- style, programmed assassin (possibly programmed via, or a variation of, the CIA’s MK programs). In all “official” accounts of The Manson Family, it is claimed that Charles Manson was inspired by The Beatles’ 1968 *“White Album”* – particularly the track *“Helter Skelter”*.

According to Wikipedia, ***“Manson and his followers were convicted of the murders based on the prosecution’s theory that they were part of a plan to trigger the Helter Skelter scenario [...] an apocalyptic war arising from racial tensions between blacks and whites. [...] This “chimerical vision” — as it was termed by the court that heard Manson’s appeal from his conviction for the killings — involved reference to music of the Beatles (particularly songs from their 1968 double album The Beatles, also known as “the White Album”) and to the New Testament’s Book of Revelation.”***<sup>709</sup>

One noted influence on Manson was the writings of famous science fiction author Robert Heinlein. Heinlein was a notable denizen of Laurel Canyon – he lived at 8775 Lookout Mountain Avenue, literally just around the corner from Lookout Mountain Studios.<sup>710</sup> His book *“Stranger in a Strange Land”* (1961) was hugely influential with many of those people connected to the Canyon scene and the wider counter-culture movement of the 1960s.<sup>711</sup> It is hotly debated as to whether or not Heinlein’s work had an effect upon The Manson Family “philosophy”.

The Following is taken from Rudy Rucker’s 1990 Los Angeles Times article *“Grok and The World Groks with You: Stranger in a Strange Land by Robert Heinlein”*: ***“One of ‘Stranger in a Strange Land’s’ many hippie fans was none other than Charles Manson. According to Ed Sanders’ cool ‘The Family,’ one of Manson’s sons was christened Valentine Michael Manson, and the family’s nickname for Charlie’s parole officer was Jubal. When Manson***

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<sup>708</sup> [http://en.wikipedia.org/wiki/Jack\\_Finney](http://en.wikipedia.org/wiki/Jack_Finney)

<sup>709</sup> Helter Skelter (Manson scenario) - [https://en.wikipedia.org/wiki/Helter\\_Skelter\\_\(Manson\\_scenario\)](https://en.wikipedia.org/wiki/Helter_Skelter_(Manson_scenario))

<sup>710</sup> Weird Houses of LA: Laurel Canyon - <http://www.travelswithtwo.com/2009/03/03/weird-houses-of-la-laurel-canyon/>

<sup>711</sup> Jeff Rigggenbach, “Was Robert A. Heinlein a Libertarian?” *Mises Daily*, June 2, 2010. Ludwig von Mises Institute.

***was captured in Death Valley, his backpack held 64 movie magazines and a copy of 'Stranger in a Strange Land.'***<sup>712</sup> Valentine Michael was born April 15, 1968.

There is another notable figure within science fiction who, whilst not actually being a resident of the area, had substantial connections with the Laurel Canyon scene. Gene Roddenberry ("creator" of "*Star Trek*") was very close friends with Canyonite Jerry Brown (34th and 39th Governor of California – the location of Laurel Canyon) and his father Edmund Gerald "Pat" Brown, Sr. (the 32<sup>nd</sup> Governor of California from 1959 to 1967)<sup>713</sup> "Pat" Brown was godson to Roddenberry's son Eugene Wesley "Rod" Roddenberry Jr.<sup>714</sup> Another close friend of Roddenberry was Roger Vadim. Following "*Barbarella*", Roddenberry and Vadim collaborated on a debauched film project called "*Pretty Maids All in a Row*" (1971). Vadim directed, whilst Roddenberry produced and wrote the screenplay (a dramatization of a 1968 novel by Francis Pollini.) Despite their now cult classic status, Vadim's late-sixties films ("*Spirits of the Dead*" and "*Barbarella*") had been box-office flops. "*Pretty Maids*" would change this - becoming (according to Wikipedia) a "***critical and box office success [...] a dark sex comedy produced by Gene Roddenberry and featuring Rock Hudson as a high school teacher, paedophile, and serial killer of slutty underage girls.***"<sup>715</sup>

Whilst the plot sounds like standard fare for those associated with the Canyon scene, it is not something that Hollywood buffs readily associate with Gene Roddenberry. However, you might be surprised to learn that this wasn't Roddenberry's only TV/film credit to contain such themes. His 1976/1977 TV film "*Spectre*" is replete with references to the "Hellfire Club" secret society and (for the time) a graphic and ritualistic orgy / sacrifice scene. More on "*Spectre*" in a later chapter. "*Pretty Maids*" was Vadim's first "American" made film and was long rumoured to have been planned to include Jane Fonda in a prominent role.

By the time of production, Vadim had become increasingly estranged from Fonda. Vadim announced "***There is no role in the film for Jane Fonda***".<sup>716</sup> The film would be Roddenberry's only feature film "full-on" writing credit (other than his partial accreditation in "*Star Trek: The Motion Picture*"). Extending the earlier theme of The Beatles and Laurel Canyon, Gene Roddenberry was also friends with Beatle Paul McCartney. According to Garry McGee, in his book "*Band on the Run: A History of Paul McCartney and Wings*", "***In November 1976, it was announced in trade publications that Wings would perform and***

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<sup>712</sup> Rudy Rucker, "Grok and the World Groks With You : STRANGER IN A STRANGE LAND By Robert Heinlein", December 23, 1990, Los Angeles Times - [http://articles.latimes.com/1990-12-23/books/bk-9844\\_1\\_stranger-in-a-strange-land](http://articles.latimes.com/1990-12-23/books/bk-9844_1_stranger-in-a-strange-land)

<sup>713</sup> [http://en.wikipedia.org/wiki/Pat\\_Brown](http://en.wikipedia.org/wiki/Pat_Brown)

<sup>714</sup> David Alexander, "Star Trek Creator" (pg. 423, footnote 6)

<sup>715</sup> See: "NEWSFLASH: Tate-LaBianca Murders Solved", April 23, 2013 - <http://www.lsb3.com/2013/04/newsflash-tate-labianca-murders-solved.html> Originally posted on "THE SPAWN OF THE SPHINX" website (now defunct) - <http://thespawnofthesphinx.com/index.html>

<sup>716</sup> A.H. WEILER, Vadim's 'Pretty Maids', New York Times, 03 May 1970: 109.

*act in a science fiction musical. Paul had met with Gene Roddenberry [...] which had resulted in the proposed film project. But the plans fell through.*<sup>717</sup>

## A Canyon Far, Far Away...

Before we leave Laurel Canyon, there is one more very significant individual in the world of science fiction (with a considerable connection to the Canyon) who deserves a mention – the creator of the “*Star Wars*” movie saga, George Lucas. Lucas spent much of his formative years in California. His first science fiction film “*THX 1138*” (released in 1971) was partly shot in Port Hueneme - an hour’s drive away from Laurel Canyon. The film depicted a repressed dystopian society - where the masses are maintained by the use of drugs and shock treatments. Lucas used recovering drug addicts, from a nearby rehabilitation centre, as extras in the film.<sup>718</sup>

In the book, “*George Lucas: A Biography*”<sup>719</sup>, John Baxter confirms that Lucas lived in a rented property in Portola Drive, Benedict Canyon. In 1974, whilst living at the property, he allegedly wrote “*Star Wars*”.<sup>720</sup> Benedict Canyon is a mere three miles away from Laurel Canyon. Did Lucas actually live in Laurel Canyon – echoing the Benedict / Laurel Canyon muddling we are currently witnessing in relation to Sharon Tate’s death!? Who knows!! We know for certain that Lucas’ closest filmmaking friend, Steven Spielberg, lived in Laurel Canyon itself during the same time period. “*Steven Spielberg: A Biography*” by Joseph McBride, confirms this. “*Spielberg... put down modest roots in Hollywood, enabling him to make a down payment on a small house in the casual but fashionable Laurel Canyon, which he brought for \$50,000.*”<sup>721</sup> In the early 1960s: “*Lucas and his friend John Plummer became interested in Canyon Cinema: screenings of underground, avant-garde 16 mm filmmakers like Jordan Belson, Stan Brakhage and Bruce Conner.*”<sup>722</sup>

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<sup>717</sup> Garry McGee, “Band on the Run: A History of Paul McCartney and Wings”, Taylor Trade Publishing; 1st Taylor Trade Pub. Ed edition (11 Mar. 2003) ISBN-10: 0878333045 / ISBN-13: 978-0878333042 (pg. 105) see also: Gene Roddenberry on stage with Paul and Linda McCartney -

[http://i.usatoday.net/life/gallery/2011/111129\\_star\\_trek\\_roddenberry/mccartneypg-vertical.jpg](http://i.usatoday.net/life/gallery/2011/111129_star_trek_roddenberry/mccartneypg-vertical.jpg)

<sup>718</sup> Dale Pollock, “Skywalking: The Life and Films of George Lucas”, London: Elm Tree Books (1983 - pg. 89) ISBN 0-241-11034-3.

<sup>719</sup> John Baxter, “George Lucas: A Biography”, HarperCollins UK, 2012 - ISBN 0007464266, 9780007464265 - [http://books.google.co.uk/books?id=wYEF8JvNnoC&lpg=PT34&ots=kNuuD2U3RO&dq=george+lucas+portola+drive&pg=PP1&redir\\_esc=y#v=onepage&q&f=false](http://books.google.co.uk/books?id=wYEF8JvNnoC&lpg=PT34&ots=kNuuD2U3RO&dq=george+lucas+portola+drive&pg=PP1&redir_esc=y#v=onepage&q&f=false)

<sup>720</sup> Adrian Glick Kudler, “Rent the Benedict Canyon House Where George Lucas Supposedly Wrote Star Wars”, September 25, 2012: [http://la.curbed.com/archives/2012/09/rent\\_the\\_benedict\\_canyon\\_house\\_where\\_george\\_lucas\\_supposedly\\_wrote\\_star\\_wars.php](http://la.curbed.com/archives/2012/09/rent_the_benedict_canyon_house_where_george_lucas_supposedly_wrote_star_wars.php)

<sup>721</sup> Joseph McBride, “Steven Spielberg: A Biography”, Second Edition, University Press of Mississippi (January 4, 2011 – pg. 186) ISBN-13: 978-1604738360 - <http://www.amazon.com/Steven-Spielberg-Biography-Second-Edition/dp/1604738367>

<sup>722</sup> Steve Silberman, “Life after Darth”, Wired, May 2005 - <http://www.wired.com/wired/archive/13.05/lucas.html>

Lucas was also in a relationship with noted Canyonite country/folk singer Linda Ronstadt.<sup>723</sup> In his article *“Inside the LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation - Part X”*, Dave McGowan highlighted Ronstadt’s connection to the upper echelons of the Canyon scene. ***“During Laurel Canyon’s glory years, Jerry Brown resided in a home on Wonderland Avenue, not too many doors down from the Wonderland death house (and from the homes of numerous singers, songwriters and musicians). His circle of friends in those days, as some may recall, included the elite of Laurel Canyon’s country-rock stars, including Linda Ronstadt (with whom he was long rumoured to be romantically involved), Jackson Browne and the Eagles.”***<sup>724</sup>

Bizarrely, George Lucas was one of the camera operators on The Rolling Stones’ (Mick Jagger enters the story yet again!) concert film *“Gimme Shelter”* in 1969. According to Wikipedia: ***“The credited camera operators for Altamont included Martin Scorsese and a young George Lucas. At the concert, Lucas’ camera jammed after shooting about 100 feet (30 m) of film. None of his footage was incorporated into the final cut.”***<sup>725</sup> This is very telling and further cements Lucas’ association with the dark underbelly of the Laurel Canyon scene. *“Gimme Shelter”* was released in 1970 and documents the last weeks of The Rolling Stones’ ‘69 U.S. tour – including the infamous “Altamont Free Concert”. The concert was organised by Canyonite musicians – The Rolling Stones, Crosby, Stills, Nash & Young, The Flying Burrito Brothers, etc. Security for the concert was provided by all manner of curious individuals – most notably, members of the Hell’s Angels.

Altamont culminated in the injury of over 850 attendees and four deaths. According to Dave McGowan, in his article *“Inside the LC: Part XIV”*, ***“The death that the concert at Altamont will always be remembered for, of course, is that of Meredith Hunter, the young man who was stabbed to death by members of the Hell’s Angels right in front of the stage while the band (in this case, the Rolling Stones) played on. The song they were playing, contrary to most accounts of the incident, was Sympathy for the Devil, as was initially reported in Rolling Stone magazine based on the accounts of several reporters on the scene and a review of the unedited film stock. Most accounts claim that Hunter was killed while the band performed Under My Thumb. All such claims are based on the mainstream snuff film Gimme Shelter, in which the killing was deliberately presented out of sequence. In the absence of any alternative filmic versions of Hunter’s death, the Maysles brothers’ film became the default official orthodoxy. Of course, someone went to great lengths to insure that there would be only one available version of events. One of the young cameramen working for the Maysles brothers that day, curiously enough, was a guy by the name of***

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<sup>723</sup> “What’s New with Linda Ronstadt? She’s Singing Her Love Songs to Star Wars Czar George Lucas”, People Magazine, Vol. 21, No. 12, March 26, 1984 - <http://www.people.com/people/archive/article/0,,20087434,00.html>

<sup>724</sup> Dave McGowan, “Inside the LC: Part X” - <https://seeker401.wordpress.com/2010/01/09/laurel-canyon-part-10/comment-page-1/>

<sup>725</sup> [http://en.wikipedia.org/wiki/Gimme\\_Shelter\\_\(1970\\_film\)#Altamont\\_Free\\_Concert](http://en.wikipedia.org/wiki/Gimme_Shelter_(1970_film)#Altamont_Free_Concert) See also: Tom Sabulis, “Rock Nightmare Twenty Years Ago Altamont Marked the End of an Era”, ‘The Chicago Tribune’ (5 November 1989 - pg. 5) - [http://articles.chicagotribune.com/1989-11-05/features/8901280494\\_1\\_altamont-speedway-woodstock-west-60s-generation](http://articles.chicagotribune.com/1989-11-05/features/8901280494_1_altamont-speedway-woodstock-west-60s-generation)

**George Lucas (it is unclear whether it was Lucas who captured the conveniently unobstructed footage of the murder.) Not long after, Lucas began a meteoric rise to the very top of the Hollywood food chain.”<sup>726</sup>**

One of Lucas’ oldest and closest business associates and friends is Gary Kurtz. Kurtz was the co-producer of “*Star Wars: A New Hope*” and “*The Empire Strikes Back.*” He also produced “*The Dark Crystal*” (1982) and “*Return to Oz*” (1985). Kurtz was, like Lucas, an alumnus of USC. In 1972, he became the legal guardian of Mackenzie Phillips – daughter of (notorious Canyonite, co-founder of “*The Mamas and the Papas*”, and close confidant of Sharon Tate and Roman Polanski) John Phillips.<sup>727</sup> Dave McGowan, in his article “*Inside the LC: Part XIX*”, wrote “**Oldest daughter Mackenzie began her acting career at the tender age of twelve when she landed a role in what was to be George Lucas’ breakthrough film, *American Graffiti*... During filming of *Graffiti* in 1972, John Phillips, who I’m sure had lots of important business to attend to and therefore little time to look after his daughter, signed over legal guardianship of Mackenzie to producer Gary Kurtz.**”<sup>728</sup>

In September 2009, Mackenzie released her memoirs “*High on Arrival*”. In the book, she claims that John Phillips introduced her to drugs at the age of eleven by injecting her with cocaine. She also claimed that: “**(John) raped her on the eve of her first marriage, and had engaged in an incestuous affair with her that spanned a decade and ended only when she became pregnant and did not know who the father was.**”<sup>729</sup> Her claims have been seemingly supported by several members of her family and several individuals with connections to John Phillips.

The circumstances surrounding Mackenzie’s sudden legal guardianship by Gary Kurtz are slightly baffling. The reasons have never been fully explained. It is claimed that, because of her age whilst filming “*American Graffiti*”, it was required by California state law.<sup>730</sup> Was there really a time when all under-age actors in California were handed over as the property of a film’s producer!? Possibly! It is a legal “odddity” nevertheless. I should make it clear that I don’t wish to imply anything underhanded regarding Kurtz. To my knowledge, Mackenzie Phillips has never made any negative comments about him. However, I do find her multiple connections to George Lucas to be more than coincidental and the circumstances leading to her guardianship a little strange.

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<sup>726</sup> Dave McGowan, “Inside the LC: Part XIV” - <http://www.davesweb.cnchost.com/nwsltr106.html>

<sup>727</sup> John Baxter, “Mythmaker: The Life and Work of George Lucas”, William Morrow; 1st edition (October 5, 1999) ISBN-13: 978-0380978335 See also: Mackenzie Phillips, “High On Arrival: A Memoir”, Gallery Books (February 22, 2011 – pg. 29) ISBN-13: 978-1439153864

<sup>728</sup> Dave McGowan, “Inside the LC: Part XIX” - <http://konformist.com/archives/2013/03-2013/inside-the-lc-19.txt>

<sup>729</sup> “New Bombshell from Mackenzie Phillips”, CBSNews, September 24, 2009 - <http://www.cbsnews.com/news/new-bombshell-from-mackenzie-phillips/>

<sup>730</sup> John Baxter, “Mythmaker: The Life and Work of George Lucas”, William Morrow; 1st edition (October 5, 1999) ISBN-13: 978-0380978335

## Lookout Mountain

There are a number of more extreme theories proposing that Lucas may have had an association with the Laurel Canyon located “Lookout Mountain” facility. Interestingly, Peter Kuran (who has worked to restore and publicize some of the DOD produced films from Lookout Mountain Laboratories) presented a seminar - *“Lookout Mountain Laboratories: Hollywood’s Secret Film Studio”* – on March 29<sup>th</sup>, 2011 alongside former Lookout Mountain employee Dr. Byron Ristvet. The blurb for this event notes that Kuran **“worked as an animator for George Lucas’ Industrial Light and Magic in the early 1980’s before starting his own visual effects company, Visual Concept Entertainment, which has provided effects for over 300 theatrical motion pictures.”**<sup>731</sup> Kuran has been revealed as a former employee of Lookout Mountain, meaning that we now have a direct and evidential connection between Lucas and a former Lookout Mountain employee. Lucas’ *“Return of the Jedi”* also lists the films’ **“Additional Optical Effects”** as being produced by **“California Film; Dreamstate Effects; [emphasis added by this author] LOOKOUT MOUNTAIN FILMS; Monaco Film Labs; Movie Magic; Pacific Titles and Optical; Van der Veer Photo Effects”**<sup>732</sup> This particular “Lookout Mountain Films” (with its origins in the actual Laurel Canyon area) was founded in 1974 by Lucas associate Pat O’Neill.<sup>733</sup>

Whilst we cannot conclusively place Lucas directly at Lookout Mountain (and thus establish a military connection) these association remain extremely revealing. Furthermore, we can establish an extraneous link between Lucas and the U.S. military industrial complex. Wikipedia’s George Lucas page notes that **“After graduating with a bachelor of fine arts in film in 1967, he tried joining the United States Air Force as an officer, but he was immediately turned down because of his numerous speeding tickets. He was later drafted by the Army for military service in Vietnam, but he was exempted from service after medical tests showed he had diabetes, the disease that killed his paternal grandfather. In 1967, Lucas re-enrolled as a USC graduate student in film production. Working as a teaching instructor for a class of US Navy students who were being taught documentary cinematography, Lucas directed the short film Electronic Labyrinth: THX 1138 4EB, which won first prize at the 1967–68 National Student film festival, and was later adapted into his first full-length feature film, THX 1138. Lucas was awarded a student scholarship by Warner Bros. to observe and work on the making of a film of his choosing.”**<sup>734</sup> It is worth considering that Lucas may not have acquired his “big break” with Warner Bros., had it not been for his work alongside U.S. Navy students. As noted earlier in this chapter, we once again encounter the presence of the U.S. Navy in close proximity to the Laurel Canyon story.

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<sup>731</sup> Lookout Mountain Laboratories : Hollywood’s Secret Film Studio, Center for Global Studies, University of Illinois at Urbana – Champaign - <http://illinois.edu/calendar/detail/45?key=2011032120110321221987>

<sup>732</sup> ROTJ - Line by Line, Jedi Council Forums - <http://boards.theforce.net/threads/rotj-line-by-line.13561925/page-57>

<sup>733</sup> Debriefing Pictures, from the “20/20” portfolio, O’Neill, Pat, Museum of Contemporary Photography, Columbia College Chicago - <http://www.mocp.org/detail.php?t=objects&type=browse&f=maker&s=O’Neill%2C+Pat&record=0>

<sup>734</sup> [http://en.wikipedia.org/wiki/George\\_Lucas#Early\\_life\\_and\\_education](http://en.wikipedia.org/wiki/George_Lucas#Early_life_and_education)

George Lucas has often claimed – particularly during the early days of his career - that he snubbed the Hollywood system with his unorthodox film producing methods. Following the release of *“The Empire Strikes Back”* (1980), the Directors’ Guild of America fined Lucas a quarter of a million dollars for placing the production’s credits at the end of the film. Lucas first did this with *“A New Hope”* in 1977, but the Guild allowed it due to his status as an “independent” director and the phenomenal financial success of the film. The Guild tried to pull *“The Empire Strikes Back”* from movie theatres and Lucas subsequently quit the Guild. It does seem strange that Lucas (and his closest friends and business associates - Steven Spielberg, Francis Ford Coppola, Brian De Palma, Robert Redford, etc.) eventually ascended into the highest ranks of the Hollywood system. It also seems strange that these “independents” and “mavericks” were not all that different from the many other figures associated with Laurel Canyon. If we examine the agenda forces that were at play in the Canyon, then we can possibly conclude that their proverbial independence was not so independent. Not unlike Lucas’ fictional “Force”, there were agenda “forces” (no pun intended) at work, influencing all the denizens in this region of California... even if some people didn’t necessarily realise it.

Lucas’ business acumen has always contradicted his “rebellious” assertions – indicating that he was a man who pretty much always knew precisely what he was doing. Add to this the fact that Lucas’s family has a significant connection to the global agenda. From Wikipedia: ***“His mother was a member of a prominent Modesto family (...) one of her cousins is the mother of former U.S. Secretary of Agriculture and director of UNICEF Ann Veneman.”***<sup>735</sup> On July 10, 2013, Barack Obama awarded George Lucas the 2012 National Medal of Arts.<sup>736</sup> Lucas’ observations in the 2004 documentary *“Empire of Dreams”* are telling: ***“I did have a very strong feeling about being able to be in control of my work and not having people tamper with it [...] There’s a certain irony [...] that I’ve become the very thing that I was trying to avoid. Which is basically what part of Star Wars is about... that is Darth Vader. He becomes the very thing that he’s trying to protect himself against. But at the same time, I feel good that I’m able to make my movies the way I want them to be.”***<sup>737</sup>

Let us look back at Lucas’ desire to *“control his work”*. In 1971, he established Lucasfilm Limited LLC. Lucasfilm’s subsidiaries included Pixar Animation, THX Sound and Industrial Light and Magic. ILM has created film visual effects for countless Hollywood movies and are responsible for envisaging so much of the esoteric and arcane symbolism that we have seen in the movies of the last several decades. In 2012, The Walt Disney Company bought Lucasfilm (along with the *“Star Wars”* franchise) at a valuation of \$4.05 billion. Lucas’ collective activities are hardly the hallmark of somebody who prefers to operate *“outside the system”*. The selling of the *“Star Wars”* franchise to Disney should, at the very least,

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<sup>735</sup> [http://starwars.wikia.com/wiki/George\\_Lucas](http://starwars.wikia.com/wiki/George_Lucas)

<sup>736</sup> <http://www.boston.com/news/local/massachusetts/2013/07/10/obama-awards-dozen-medals-for-arts-humanities/yuOeoCBt66iATG0wsuA3el/story.html>

<sup>737</sup> Empire of Dreams: The Story of the 'Star Wars' Trilog (2004) - <http://www.imdb.com/title/tt0416716/> See also: <http://youtu.be/QoQ1mOrv8Nc>



raise some serious agenda-related questions. This is a subject I will return to later in the book.

There appears to be something very odd about the synchronistic timing of the creation of “*Star Wars*” and the state sponsored “remote viewing” / “psychic spying” experiments that took place at Stanford Research Institute (SRI) during the 1970s. [*Author’s Notes: Remote viewing allegedly involves the “psychic” ability to peer into places outside of the “accepted” limits of space and time.*] The roots of the remote viewing story began with the founding of SRI by Stanford University, California, in 1946 – strangely, around the same time as the creation of the CIA. SRI was created as a means to bring extra money into the university by attracting commercial business research. However, this didn’t work and funding fell to the university itself. Gradually, SRI began acquiring military and intelligence contracts. Most of it classified, the work involved chemical warfare research, testing for the Atomic Energy Commission, even exotic weapons research for The Pentagon and the CIA. By the late 60s, Stanford’s extensive contracts with the defence and intelligence community were revealed, creating a national scandal. The university “officially” halted research contracts of this nature and Stanford Research Institute became a private company – under the name SRI International. Removed from public scrutiny, SRI became even more tied to the DOD – with the organisation branching out to eventually include international defence contracts, and work with the National Security Agency and NASA.<sup>738</sup>

In the 1970s, SRI began experiments in remote viewing. Years later, it would be revealed that those financing the research included the likes of the CIA, Army Intelligence and Security Command, the Defence Intelligence Agency (DIA), the U.S. Air Force and NASA. The exact extent and purpose of this research is a little uncertain even to this day. Superficially, experiments and research were carried out for the purpose of intelligence gathering.<sup>739</sup> However, if the accounts of some of those involved are to be believed, these efforts may have involved everything from time distortion to studying “alien structures” on other planets. There is even the possibility that a number of “remote viewers” became embroiled in the ET/UFO cover-up.<sup>740</sup> Given the associated agenda players involved (including certain testimonies) it appears likely that the experiments overlapped with psychological warfare, exotic weapons and mind control research. As Ingo Swann (a notable remote viewer, involved at the time) put it (in his 1998 book “*Penetration: The Question of Extraterrestrial and Human Telepathy*”): ***“I also got dragged into realms of often idiotic secrecy, into endless security checks conducive of paranoia, into all kinds of science fiction dreamworks,***

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<sup>738</sup> See Rebecca S. Lowen, “Creating the Cold War University: The Transformation of Stanford”, University of California Press (28 May 1997) ISBN-13: 978-0520205413 & Stuart W. Leslie, “The Cold War and American Science: The Military Industrial Complex at MIT and Stanford”, Columbia University Press; Reprint edition (April 15, 1994) ISBN-13: 978-0231079594

<sup>739</sup> Michael D. Mumford PhD, Andrew M. Rose PhD, David A. Goslin PhD, “An Evaluation of Remote Viewing: Research and Applications”, The American Institutes for Research, September 29, 1995

<sup>740</sup> Ingo Swann, “Penetration: The Question of Extraterrestrial and Human Telepathy”, 1998, ISBN 0-966-7674-0-3

*into intelligence intrigues whose various formats were sometimes like toilet drains, and into quite nervous military and political ramifications.*"<sup>741</sup>

"Officially", a review of the effectiveness of state-sponsored remote viewing was undertaken in the mid-eighties and lasted for ten years. The practice was "officially" deemed "ineffective" (odd that it took at least three decades to come to this conclusion!) and those involved claimed that the projects ceased to function during the 1990s.<sup>742</sup> Some individuals involved (e.g. Joe McMoneagle, Lyn Buchanan, Pat Price, Ingo Swann, etc.) date their tenure at various times throughout the 1970s, 80s and 90s. Paul H. Smith, a U.S. Army Major, was assigned to a remote viewing unit in 1983.<sup>743</sup> Some of these projects operated under various code names, such as SCANNATE, GONDOLAWISH, GRILLFLAME, CENTERLANE, SUNSTREAK and STARGATE.<sup>744</sup>

In 1975, at the height of SRI's remote viewing experiments, George Lucas's former 'American Zoetrope' business partner<sup>745</sup> (and close filmmaking friend) Francis Ford Coppola had bought out the San Francisco based "City Magazine".<sup>746</sup> Coppola used the influential magazine (and some of his wealth) to create an almost "pop-culture" interest in a group of scientists known as the Fundamental Fysiks Group – originally based at the Lawrence Berkeley National Laboratory. Many of these individuals played key roles in the CIA and Defence Intelligence Agency ran programme, ESPionage – which heavily subsidised the remote viewing and "psi" experiments carried out at SRI.<sup>747</sup> The growing popularity of figures involved with Fundamental Fysiks (like Jack Sarfatti<sup>748</sup> and Ira Einhorn<sup>749</sup> – more on them in Chapters Ten and Eleven) encouraged agenda funding of similar projects. Remember also that Francis Ford Coppola is evidentially documented as having attended Bohemian Grove on at least one occasion (in 1998, he gave a speech at the Grove entitled

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<sup>741</sup> Ibid. (pg. 4)

<sup>742</sup> Douglas Waller/Washington, "The Vision Thing: Ten years and \$20 million later, the Pentagon discovers that psychics are unreliable spies", December 11, 1995 - <http://content.time.com/time/magazine/article/0,9171,983829,00.html>

<sup>743</sup> Paul Smith, "Reading the Enemy's Mind: Inside Star Gate: America's Psychic Espionage Program", Forge Books; 1st edition (December 23, 2004) ISBN-13: 978-0312875152

<sup>744</sup> Dr. Harold Puthoff, "A public presentation on the Government's Investigation of Psychic Spying", The Arlington Institute, Berkeley Springs High School Auditorium, Berkeley Springs, WV 25411, February 1, 2008 - <http://www.arlingtoninstitute.org/dr-harold-puthoff>

<sup>745</sup> [http://en.wikipedia.org/wiki/American\\_Zoetrope](http://en.wikipedia.org/wiki/American_Zoetrope)

<sup>746</sup> Remembering City Magazine (left side column) - <http://www.millvalleylit.com/MillValleyLitFall13/gallery.html#>

<sup>747</sup> David Kaiser, "How the Hippies Saved Physics", WGBH PBS, April 28, 2010 - <http://web.archive.org/web/20110716205057/http://forum-network.org/lecture/how-hippies-saved-physics> See also: David Kaiser, "How the Hippies Saved Physics: Science, Counterculture, and the Quantum Revival", W. W. Norton & Company (13 Jan 2012) ISBN-13: 978-0393076363

<sup>748</sup> [http://en.wikipedia.org/wiki/Jack\\_Sarfatti#Fundamental\\_Fysiks\\_Group](http://en.wikipedia.org/wiki/Jack_Sarfatti#Fundamental_Fysiks_Group)

<sup>749</sup> [http://en.wikipedia.org/wiki/Jack\\_Sarfatti#Epistemological\\_Letters\\_and\\_Unicorn\\_Preprint\\_Service](http://en.wikipedia.org/wiki/Jack_Sarfatti#Epistemological_Letters_and_Unicorn_Preprint_Service)

"Two Republics: Rome and America"<sup>750</sup>) and that the Bohemian Club's past membership is littered with SRI notables.<sup>751</sup>

In 1975, at precisely the same time as Coppola was helping to promote the aforementioned scientific figures, George Lucas began looking for a science fiction concept that he could adapt to film. Strangely, this wasn't "Star Wars". Lucas approached Paramount Studios with a keen interest in acquiring the entire "Star Trek" concept. According to film director and screenwriter Philip Kaufman – who was involved with "Star Trek: The Motion Picture" at the time: (quote from Edward Gross' 2000 article "The Remaking of STAR TREK, Part 5: Into the Black Hole") **"George Lucas is a good friend of mine, (...) He told me before he made STAR WARS he'd made inquiries as to whether STAR TREK was available to be bought. I thought George had a great thing going. When I was asked if I would be interested in doing STAR TREK, well...I felt I could go through the roof."**<sup>752</sup>

Although executives were keen to have Lucas direct a "Star Trek" motion picture – which Trek creator Gene Roddenberry was already busy developing – they were reluctant to sell the franchise wholesale. Lucas refused the offer to direct and went off to develop "Star Wars" instead.<sup>753</sup> Again, remember the timing - Lucas' tale of Jedi psychic abilities and mind tricks and SRI's research into psychic abilities. At (again!) precisely the same time, Gene Roddenberry was, amazingly, having regular contact with individuals involved with CIA mind control projects and SRI's remote viewing experiments! This period in "Star Trek" lore also involved numerous figures connected with Lucas and Disney – such as Michael Eisner and Jeffrey Katzenberg. Decades later, one-time Disney stalwart J.J. Abrams would become equally as involved with the "Star Wars" and "Star Trek" franchises. But that is another story entirely...

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<sup>750</sup> See: <http://www.sfgate.com/opinion/saunders/article/Bohemian-Grove-men-only-2355089.php> & "Dick Cheney, Alan Greenspan and Newt Gingrich have stopped by to rub shoulders with Francis Ford Coppola and Merv Griffin." ("Trespasser Travel: Visit the Bohemian Club, If You Dare!" July 17, 2008) <http://www.jaunted.com/story/2008/7/17/75437/9839/travel/Trespasser+Travel%3A+Visit+the+Bohemian+Club,+If+You+Dare!>

<sup>751</sup> For example: former director and later chairman of SRI International Samuel Haydan Armacost – see: Bohemian Club Members - [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_bohemiangrove09.htm](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_bohemiangrove09.htm)

<sup>752</sup> Edward Gross, "The Remaking of STAR TREK, Part 5: Into the Black Hole", December 15, 2000 - [http://web.archive.org/web/20091031151903/http://www.mania.com/remaking-star-trek-part-5-into-black-hole\\_article\\_27017.html](http://web.archive.org/web/20091031151903/http://www.mania.com/remaking-star-trek-part-5-into-black-hole_article_27017.html)

<sup>753</sup> Simon Brew, "George Lucas on how Star Trek helped Star Wars", 10 Jul 2013 - <http://www.denofgeek.com/movies/star-wars/26348/george-lucas-on-how-star-trek-helped-star-wars>



## Chapter Ten: “Finding the Nine”

***“If Star Trek is indeed inextricably linked to the human potential movement and a bizarre flying saucer cult, why is that so? What is the purpose of programming these strange themes into what is one of the most successful sci-fi franchises of our time?”***

(Christopher Knowles - "Secret Star Trek, Part 9: Levels above Human")

***“The fact remains... that a bunch of apparently California New Age flakes into UFOs and psychic phenomena, including myself, had made their way into the highest levels of the American ruling class.”***

(Jack Sarfatti)

## The Final Frontier

In 1964, Eugene Wesley "Gene" Roddenberry approached a number of studios with a new kind of television programme - "*Star Trek*". NBC agreed to make a pilot episode in association with Desilu Productions. Pitched as a "**wagon train to the stars**", the first pilot episode (entitled "*The Cage*") was an ambitious effort. The story involved a subterranean race of aliens, known as Talosians, who kidnap Christopher Pike (the initial captain of the Starship Enterprise – played by Jeffrey Hunter) and force him to live out his life encapsulated by a telepathically induced illusion of "reality", in the hopes of repopulating the Talosian world. Docile, apathetic behaviour is rewarded, whilst non-conformity is punished. The pilot was considered "**too cerebral**" and criticised for not having enough "action". NBC eventually commissioned a second pilot - "*Where No Man Has Gone Before*" - written by noted sci-fi author Samuel A. Peeples. Fully commissioned, the series-proper was aired on NBC from September 8, 1966.

Roddenberry remained a guiding "creative" force for the first two seasons of the series. However, by the third, Fred Freiberger had taken over as producer and Roddenberry was bumped to an "executive producer" position.<sup>754</sup> At the time, he said, "**(I'm) confining myself to administration and policy**"<sup>755</sup> and considered his executive position as "**a sort of honorary title**."<sup>756</sup> Roddenberry parted company with "*Star Trek*" soon afterwards. By February 1969, the show had been cancelled. Most television shows are largely consigned to the annals of history following cancellation. This was not the case with "*Star Trek*". The show's loyal fan base gradually organized fan conventions across the U.S., attended by thousands of followers. It was only a matter of time before they demanded some new "*Star Trek*" material. In 1974, Roddenberry wrote a letter to close friends and loyal Trek fans, Margaret and Laura Basta, revealing that he was finally in negotiations with Paramount (by August 1974) and that he would begin writing some new "*Star Trek*" material shortly thereafter.<sup>757</sup>

At the same time, Roddenberry was acquainted with a man called Sir John Henry Douglas Whitmore. Whitmore (2<sup>nd</sup> Baronet) was a very wealthy man, educated at Eton College, Sandhurst Royal Military Academy, and Cirencester Agricultural College, he eventually inherited The Orsett Estate Company at Orsett, Essex following the death of his father. In the 1960s, he had an illustrious career as a British racing driver.<sup>758</sup> In a letter to Whitmore, dated April 2nd, 1975, Roddenberry discussed research for a "*pilot/series idea*". The letter also included a curious observation from Roddenberry (the following is quoted by David Alexander in his book "*Star Trek Creator*"): "**I do not reject the possibility that other forms**

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<sup>754</sup> David Alexander, "Star Trek Creator" (pg. 293)

<sup>755</sup> Ibid. (pg. 356)

<sup>756</sup> Ibid. (pg. 363)

<sup>757</sup> David Alexander, "Star Trek Creator" (pgs. 414)

<sup>758</sup> [http://en.wikipedia.org/wiki/John\\_Whitmore\\_\(racing\\_driver\)](http://en.wikipedia.org/wiki/John_Whitmore_(racing_driver))

***of intelligence can be in contact with humanity or with certain humans. Nor do I reject the possibility that another life form or forms might even live among us. It would seem to me rather extra ordinary if this were the only place in the universe in which intelligent life happened to occur. Neither do we know the real nature of time and whether it and space are always linear and constant. On the other hand, I've never seen any proof, or at least anything I recognise as proof, that other intelligent life forms exist, or are or have been in contact with us. Nor have I ever seen anything I recognise as proof that other laws of physics exist.***<sup>759</sup>

It is uncertain if Roddenberry ever found the “proof” he was looking for, however Whitmore was certainly the man to inspire his creativity. Whitmore was intricately involved with a little known group called “Lab Nine”. He revealed to Roddenberry the existence of Lab Nine and explained their interest in psychic research, ESP, telepathy, telekinesis, remote viewing and such. He also explained that the group were allegedly in psychic contact with seemingly “extra-terrestrial” or “extra-dimensional” entities that planned to make their presence known to all of humanity in the not too distant future. Through Lab Nine, Roddenberry got a lot more than a glimpse of the esoteric; he literally came face to face with aspects of the hidden global agenda. Before I look at these aspects, it is important to tell the story of his involvement with Lab Nine and how his experiences with them seemingly affected all that was to come next in the world of “Star Trek”.

## The God Thing

By May 1975, Roddenberry was back in his old office on the Paramount studio lot, where he began writing the story for a \$2-3 million dollar, feature-length Trek movie. A few months prior, Whitmore asked Roddenberry to write a screenplay incorporating some of the more generic aspects and beliefs of the Lab Nine group. Roddenberry was already well acquainted with those involved with Lab Nine and he accepted Whitmore’s offer. According to Joel Engel, in his 1994 book *“Gene Roddenberry: The Myth and the Man behind Star Trek”*, ***“Eventually Roddenberry would be introduced to The Nine through their channeller, Whitmore’s associate Phyllis Schlemmer. First, though, Whitmore wanted to prepare his writer for that extraordinary experience by having him observe legitimate psychic experimentation at universities and research institutes across the country.”***<sup>760</sup>

Roddenberry would witness “psychic” experiments connected with Stanford Research Institute (SRI), stay at Whitmore’s home in England, and travel to the home of Lab Nine in Ossining, New Jersey.<sup>761</sup> The latter research facility was home to one Dr. Andrija Puharich.

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<sup>759</sup> Letter to John Whitmore, 2 April 1975, quoted by David Alexander, “Star Trek Creator” (pg. 416)

<sup>760</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek”, Hyperion Books (Jun 1994) ISBN-13: 978-0786860043 (pg. 165)

<sup>761</sup> Literature written by Andrija Puharich, Stuart Holroyd, Phillip Coppens, and Picknett & Prince document much of these activities circa 1975 onward. According to New York inventor and holographer (the man some credit as Roddenberry’s inspiration for the ‘Holodeck’ concept) Gene Dolgoff, Roddenberry and Puharich were associated as

Puharich was a key founding figure of Lab Nine. At Ossining, Roddenberry sat in on channelling sessions led by the psychic Phyllis Schlemmer. The Nine began talking to Roddenberry – as documented in Schlemmer’s book *“The Only Planet of Choice”*<sup>762</sup> – via “Tom”, an extra-dimensional representative of “The Nine”. Roddenberry’s exposure to Lab Nine, their esoteric research and the message conveyed by The Nine, seemed to reinforce his fierce rejection of “mainstream” religious doctrine and heavily informed his 1975 return to *“Star Trek”* – via his film script, *“The God Thing”*. The story (written partly, and certainly inspired by his time, at Ossining) involved an earthbound spacecraft/machine entity programmed to send false “prophets” (in the form of Christ and so on) to the people of Earth.<sup>763</sup> The script contained several nods to The Nine – such as a scene where Spock studies under nine Vulcan masters.<sup>764</sup> Despite Lab Nine clearly having had an effect on the writing of *“The God Thing”*, I must point out that the story does share some remarkable similarities with Roddenberry associated story (such as the 1973 story *“Robot’s Return”* – a proposed episode of Roddenberry’s very short-lived sci-fi television series *“Genesis II”*) from a period of time prior to his contact with Whitmore, Puharich and Lab Nine.

According to William Shatner, in his 1994 book *“Star Trek Movie Memories”*, Roddenberry described *“The God Thing”* thusly: ***“Somewhere out there, there’s this massive... entity, this abstract, unknown life force that seems mechanical in nature, although it actually possesses its own highly advanced consciousness. It’s a force thousands of times greater than anything intergalactic civilisation has ever witnessed. It could be God, it could be Satan. It demands worship.”***<sup>765</sup> Paramount hated the script for its overt “new age/anti-religion” message, however they gave Roddenberry another shot.

At the same time, Paramount also began fielding other science fiction writers to potentially write the screenplay. One was Harlan Ellison. The following is from Shatner’s *“Star Trek Movie Memories”*: ***“(His story) involved time travel to prehistoric times and a battle against an evil reptilian ET race. Ellison was asked, by an executive who had apparently just read ‘Chariots of the Gods’, if he could shoehorn Mayans into the plot. Ellison pointed out that there were no Mayans in prehistory. The executive replied, ‘nobody’ll know the***

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early as 1973, although we have only his word to go on. His testimony is coloured by the fact that he falsely claims that Roddenberry arranged for him and his wife (as a “thank you”) to appear in a never-aired Star Trek rehearsal at Paramount. The video he presents as “proof” is actually a video gift given to those who appeared in the Universal Studios Theme Park Star Trek Attraction. See: “Meet The Man Behind The Holodeck, Part 1”, March 11, 2014 - <http://www.startrek.com/article/meet-the-man-behind-the-holodeck-part-1> See also Star Ship Holodeck Technologies Today - <http://contest.techbriefs.com/2014/entries/electronics/4091>

<sup>762</sup> Phyllis Schlemmer, *“The Only Planet of Choice: Essential Briefings from Deep Space”*, Gateway; 2nd Edition (1996) ISBN-13: 978-1858600239

<sup>763</sup> Joel Engel, *“Gene Roddenberry: The Myth and the Man Behind Star Trek”* (pg. 165)

<sup>764</sup> Susan Sackett and Gene Roddenberry, *“The Making of Star Trek-The Motion Picture”*, Pocket/Wallaby, 1980 - Chapter 3: Sub-Warp Speed - <http://www.well.com/~sirobby/godthing.html>

<sup>765</sup> William Shatner, *“Star Trek Movie Memories”*, Harper & Row Ltd; 1st Edition (Nov 1994) ISBN-13: 978-0060176174 (pgs. 36 - 37)



***difference.’ Ellison exclaimed, ‘I’ll know the difference you idiot!’ and stormed out through a profanity-laced cloud.***<sup>766</sup>

On December 19, 1975, Roddenberry had completed his first draft of the Whitmore/Lab Nine commissioned screenplay, *“The Nine”*. This was the story of Jim MacNorth, the writer and producer of a hugely popular (but long since cancelled) television science fiction show called *“Time Zone”*. MacNorth is approached by an Englishman who represents a group called Second Genesis – dedicated to the study of ***“psychic healing, out-of-body experiences, telepathy, and communications with beings on other levels.”***<sup>767</sup> The story also described a *“Time Zone”* movie script (proposed by MacNorth), ultimately rejected by a film studio. Depressed and despondent, MacNorth writes a screenplay about Second Genesis. He attends research sessions at ***“Massachusetts Research Institute,’ where he observes experiments on theoretical physics and telepathy – and discovers his own telepathic powers.”***<sup>768</sup> He eventually communicates with The Nine, completes his script and (although it is a failure) lives happily ever after! He concludes that his life was forever changed. Joel Engel, in his book *“Gene Roddenberry: The Myth and the Man behind Star Trek”*, quotes some of MacNorth’s conclusions from Roddenberry’s original script: ***“(Those) lovely crazies at a Pennsylvania commune; what they made me believe is far larger, far lovelier. I believe I know now that all life is one... that we’re all part of a wondrous, eternal miracle which we have yet to fully comprehend.”***<sup>769</sup> Talk about art imitating life! Although Whitmore liked the story, he was disappointed that it didn’t contain enough of The Nine and their “message”. Roddenberry’s contract allowed Whitmore to demand a rewrite. Strangely, Roddenberry agreed but passed the rewriting duties onto a close writer-friend he had known since 1972 - Jon Povill. This second version retained much of the first but made The Nine something for the MacNorth character to be almost fearful of – that the experience had left the character somehow questioning his perception of reality. Picture a macabre version of *“Galaxy Quest”* and you’ll get the idea! This too was rejected by Whitmore. Joel Engel recounts the finer points of *“The Nine”* script in his book *“Gene Roddenberry: The Myth and the Man behind Star Trek”*. Although incredibly detailed, Engel concludes that Roddenberry remained unconvinced and ultimately uninterested in his time with Lab Nine. However, there is evidence to indicate that this was, to some degree, not the case.

## The Motion Picture

By January 1976, Lab Nine script collaborator Jon Povill became involved with the ever-developing *“Star Trek”* film – eventually becoming the film’s associate producer.<sup>770</sup> He and

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<sup>766</sup> William Shatner, “Star Trek Movie Memories” (pg. 39) See also: Harlan Ellison, *The City on the Edge of Forever* [Kindle Edition], Gateway (18 Jun 2012) ASIN: B008847820

<sup>767</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 166)

<sup>768</sup> Ibid. pg. 167

<sup>769</sup> Ibid. pg. 170

<sup>770</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 196)

Roddenberry conceived a new story which, according to William Shatner (in *“Star Trek Movie Memories”*), **“involving repeated time travel, heated arguments with Albert Einstein, Adolf Hitler, Winston Churchill and Mao Tse Tung, clandestine meetings with John F. Kennedy, and culminating with the Enterprise ultimately becoming responsible for WWII.”**<sup>771</sup> Paramount was less than overwhelmed with the idea and considered pulling the plug on the project. However, a letter campaign to name NASA’s prototype space shuttle the “Enterprise” (after Trek’s starship) reignited studio interest in the film. NASA had effectively come to Star Trek’s rescue – the first of many occasions it would do so, I might add!

Paramount’s President, Michael Eisner had become involved with Trek by this point, as had executive Jeffrey Katzenberg. Both would eventually play a pivotal role in making *“Star Trek”* into a global, money-making franchise. Eisner eventually became head of the entire Walt Disney Company. Katzenberg would also have an equally successful career at the House of Mouse. Both departed the Trek franchise (within ten days of each other) to join Disney in September 1984. In 1994, Katzenberg (along with David Geffen – a fixture of the Laurel Canyon scene) co-founded Dreamworks with Steven Spielberg. In 2009, DreamWorks made a 30-picture deal with Disney.

The likes of Spielberg, Francis Ford Coppola, William Friedkin and George Lucas were approached to direct a new Trek film but declined. Philip Kaufman (*“Invasion of the Body Snatchers”*) eventually signed on to direct. Ken Adam (*“Dr Strangelove”* and *“Diamonds are Forever”*) worked on storyboards and concept art for the film.<sup>772</sup> British writers Chris Bryant (aka Christopher Brian Spencer Dobson) and Allan Scott wrote the story. Both had gained notoriety for scripting Nicolas Roeg’s occult-laced film *“Don’t Look Now”*.<sup>773</sup> Bryant and Scott’s story was an “ancient aliens as gods” script called *“Planet of the Titans”* [From Wikipedia] **“The planet and the Enterprise enter the black hole (...) emerges in orbit of Earth during the Paleolithic era, and the crew teach early man to make fire, in effect becoming the Titans themselves. (...) Planet of the Titans also explored the concept of the third eye.”**<sup>774</sup> The project was ultimately terminated.

A proposed *“Star Trek: Phase II”* series briefly brought Trek back to television but this too eventually fell through. When *“Star Wars”* became a huge hit, the Trek film was once again fast-tracked – based this time on the *“Phase II”* pilot script *“In Thy Image”*, credited to writer Harold Livingston. This story itself became mired in controversy when Lab Nine returned to the fore, courtesy of Roddenberry’s intervention. *“In Thy Image”* was based on the disused

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<sup>771</sup> William Shatner, *“Star Trek Movie Memories”* (pg. 39)

<sup>772</sup> [http://en.wikipedia.org/wiki/Ken\\_Adam](http://en.wikipedia.org/wiki/Ken_Adam) & <http://www.telegraph.co.uk/culture/film/3561380/Ken-Adam-the-man-who-drew-the-Cold-War.html>

<sup>773</sup> [http://en.wikipedia.org/wiki/Don't\\_Look\\_Now](http://en.wikipedia.org/wiki/Don't_Look_Now)

<sup>774</sup> [http://en.wikipedia.org/wiki/Star\\_Trek:\\_Planet\\_of\\_the\\_Titans#grossaltman1993](http://en.wikipedia.org/wiki/Star_Trek:_Planet_of_the_Titans#grossaltman1993) See also: Xavier Santana, “Star Trek: 10 Awesome-Sounding Projects That Never Got Made” - <http://whatculture.com/tv/star-trek-10-awesome-sounding-projects-that-never-got-made.php>

1973 script from Roddenberry's "*Genesis II*" series called "*Robot's Return*" (which, if you recall, was also similar to Roddenberry's subsequent Lab Nine-tinged "*The God Thing*" story.) William Shatner (in "*Star Trek Movie Memories*") described the premise of "*In Thy Image*" as: ***"A high-powered intelligence-seeking space probe that has been travelling the universe for hundreds of years, soaking up an immense amount of knowledge along the way.' The probe begins questioning its own nature and existence and seeks out its creator."***<sup>775</sup>

The oft agenda-linked film director Robert Wise was brought on board to helm the project. Despite the number of writers who eventually took credit for the story, it was Roddenberry who came up with the ending – where a transhuman melding of the V'ger probe and its human creator takes place. The final result, "*Star Trek: The Motion Picture*", took almost five years from conception to completion and yet it is remarkable how much the final product resembles "*The God Thing*" – a story that was inspired by Roddenberry's first encounter with John Whitmore and The Nine. One could argue that "*Star Trek: The Motion Picture*" was effectively a proverbial "five year mission" to (in some way) realise aspects of The Nine in movie form.

The final film was considered one of the most expensive films made for its time – the final tally was \$35 million. Ironically, much of the expense accrued can be attributed to a lengthy pre-production period, including money spent on the abandoned "*Star Trek: Phase II*" television series. Despite eventually making a huge amount of money from the film (it is generally considered a box-office success story - grossing \$139 million worldwide), Paramount still considered it something of a failure and went looking for someone to blame. Roddenberry became their target. Fortunately, he had shrewdly negotiated a franchise contract with Paramount allowing him to remain as a "***figurehead***" of "*Star Trek*". It is often said that this was only tolerated because he had achieved such a near-mythic status amongst the large Trek-fan community and that his approval (or often lack thereof) seemed to hold sway with fan opinion. William Shatner (in "*Star Trek Movie Memories*") explained: ***"Roddenberry, whose contract forbade such banishment, was kicked upstairs and given the largely ceremonial title of 'executive consultant.' Paid handsomely and allowed to comment on every story idea and script draft of the sequel, Gene was nonetheless stripped of his formerly ironclad 'top dog' status (...) For all intents and purposes; he'd actually been removed from the driver's seat."***<sup>776</sup>

Several figures took control of the subsequent movie franchise - including the likes of Harve Bennett, Nicholas Meyer, Leonard Nimoy and William Shatner. Despite being metaphorically banished, Roddenberry was determined to write the story for the second "*Star Trek*" movie. His proposed script was curious, to say the least. The following is taken from Jack Klause's 2007 article "*Captain Kirk, Mr. Spock, and JFK: The Rejected Roddenberry Pitch for Star Trek*

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<sup>775</sup> William Shatner, "*Star Trek Movie Memories*" (pg. 51)

<sup>776</sup> William Shatner, "*Star Trek Movie Memories*" (pg. 99)

II, III, and IV": ***"After losing ships to V'ger, Klingons locate the "Guardian of Forever" (seen in "The City on the Edge of Forever"), and they diabolically use the time portal to travel back to 1963. These rogue Klingons succeed in stopping the assassination of JFK. (...) By the 23rd century, the Klingons reign supreme as an unstoppable intergalactic imperial force. Fortunately, Captain Kirk once again saves the universe... by letting someone die. Travelling back in time, the noble captain ensures that JFK gets his head blown off in Dealey Plaza."***<sup>777</sup> William Shatner (in *"Star Trek Movie Memories"*) recalled that the climax of the film ***"would find Spock, standing on a grassy knoll in Dallas, firing that infamous 'phantom shot'."***<sup>778</sup>

Bizarrely, even though the pitch was quickly rejected, Roddenberry proposed this concept upon initiation of every subsequent Trek movie up to *"Star Trek VI"* – the last movie made before his death. Each time, it was dismissed as Roddenberry's *"wacky"* Kennedy story. Harve Bennett (quoted in *"Star Trek Movie Memories"*) said: ***"No matter what we'd come up with, Gene wouldn't like it, and he'd counter by pitching a story about the crew of the Enterprise coming back to stop Jack Kennedy's assassination. [...] Throughout my tenure on Star Trek, that story came up [...] as a substitute for whatever we were planning. Star Trek II, III, IV, V, it didn't matter."***<sup>779</sup>

Those who have documented *"Star Trek"* production history have offered all manner of reasons why this occurred. Some have said that he was being obstinate, wanting a film created exclusively by him. His writing career was marked by this attitude on many occasions, often using other people's ideas and claiming them as his own. It is known that Roddenberry experienced *"creative dry spells."* For whatever reason, he stuck with his *"JFK"* story throughout the rest of his life. William Shatner (in *"Star Trek Movie Memories"*) had some thoughts on this. ***"I could assume one of two things, that Gene had become devoutly sincere about all this and it had altered his vision of what he had done on Star Trek, or the other possibility was that perhaps unconsciously he resented anyone, not just Harve Bennett, coming in, taking over and trying to replicate something that he'd created."***<sup>780</sup>

It is true to say that Roddenberry had figuratively become a man obsessed. What was it that Roddenberry was trying to creatively articulate? Had Lab Nine affected him so profoundly? As researcher and author Christopher Knowles (in his 2013 *"Secret Star Trek, Part 9: Levels Above Human"* article) put it: ***"If Star Trek is indeed inextricably linked to the human potential movement and a bizarre flying saucer cult, why is that so? What is the purpose of programming these strange themes into what is one of the most successful sci-fi***

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<sup>777</sup> Jack Klaus, "Captain Kirk, Mr. Spock, and JFK: The Rejected Roddenberry Pitch for Star Trek II, III, and IV", June 21, 2007 - <http://startrekdom.blogspot.co.uk/2007/06/captain-kirk-mr-spock-and-jfk-rejected.html>

<sup>778</sup> William Shatner, *"Star Trek Movie Memories"* (pg. 162)

<sup>779</sup> Ibid. (pg. 108)

<sup>780</sup> Ibid. (pg. 110)

*franchises of our time?*<sup>781</sup> The answer to this question may lie with the more sinister connections to Lab Nine...

## Lab Work

A number of high-profile individuals have been associated with Lab Nine over the years. However, the key figure at the centre of the group was Henry Karl Puharich – also known as Andrija Puharich. He was born in Chicago, Illinois on February 19, 1918. According to Lynn Picknett and Clive Prince, in their book *“The Stargate Conspiracy”*, **“Puharich had qualified as a doctor and neurologist at Northwestern University in 1947 under a U.S. Army training scheme, but was discharged from the Army on medical grounds.”**<sup>782</sup>

In 1948, he established the Round Table Foundation of Electrobiolgy in the Glen Cove/Camden area of Maine, to study the likes of telepathy, ESP and other related phenomena. Although not corroborated, it has been suggested that Puharich’s Foundation may have been affiliated with the larger “Round Table Foundation” movement. The latter was/is firmly rooted in the global agenda, in a similar way to the Fabian Society, The Coefficients, The Royal Institute of International Affairs, The Tavistock Institute, The Council on Foreign Relations, The Trilateral Commission, etc.<sup>783</sup> Even if this association is unverifiable (as it currently appears to be), the similarity in names remains interesting. Puharich’s Round Table Foundation was seemingly subsidised by several figures close to the global agenda. The largest contribution came from former U.S. Vice President Henry Wallace (via his Wallace Fund.)<sup>784</sup> Wallace was the man responsible for placing the masonic “Great Seal of the United States” (complete with a pyramid, separated capstone and all-seeing eye) on the one dollar bill in 1935.<sup>785</sup>

Through the foundation (and over the next several decades) Puharich made many influential and wealthy friends. These included members of elite families: such as Alice Bouverie<sup>786</sup> (born Ava Alice Muriel Astor) – daughter of the founder of the Astoria Hotel in New York, and Barbara Bronfman<sup>787</sup> (aka Phyllis Barbara Bronfman Lambert) – of the Canadian elite family. It is worth taking the time to examine the power, wealth, influence and agenda

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<sup>781</sup> Christopher Knowles, “Secret Star Trek, Part 9: Levels Above Human” - <http://secretsun.blogspot.co.uk/2013/07/secret-star-trek-part-9-levels-above.html>

<sup>782</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pgs. 205-206)

<sup>783</sup> Carroll Quigley, 'The Anglo-American Establishment', G S G & Associates Pub; Reprint edition (1966) ISBN-13: 978-0945001010

<sup>784</sup> Terry L. Milner, “Ratting out Puharich - Pioneer Radio Wave Mind Control”, 1996 - <http://www.oocities.org/marksrealm/project188.html>

<sup>785</sup> How the Pyramid Side of the Great Seal Got On the One-Dollar Bill in 1935 - <http://greatseal.com/dollar/hawfdr.html>

<sup>786</sup> Andrija Puharich, “The Sacred Mushroom: Key to the Door of Eternity”, Doubleday (Feb 1974) ISBN-13: 978-0385085939 (pg. 43)

<sup>787</sup> Phyllis Schlemmer called Bronfman “a life-long friend.” See: Phyllis V. Schlemmer, “Passport to Meditation”, Athletic Guide Publishing, ISBN 1601790015, 9781601790019 (pg. 8)

associations of these families. For example, the Bronfman's acquired wealth appeared during the prohibition era (via alleged connections to criminal gangs, the mafia, and the like), with the family believed to have had past links to the international drug trade.<sup>788</sup> In more recent "clean" years, Edgar Bronfman Jr's assets have included (at various points) the entertainment groups Polygram, MCA, Universal Music Group, Universal Studios Film Division, Vivendi and Warner Music Group (WMG).<sup>789</sup> It is perhaps noteworthy that there is a historical connection between the Mafia, the CIA, the music industry and Hollywood.<sup>790</sup> Others involved with the Round Table Foundation and the subsequent Lab Nine group included (documented by Lynn Picknett and Clive Prince in *"The Stargate Conspiracy"*, and Peter Levenda in his *"Sinister Forces"* books) an *"Italian nobleman Baron DiPauli"*<sup>791</sup>, Joyce Petschek<sup>792</sup>, the aforementioned Sir John Whitmore, and Marcella Miller Du Pont<sup>793</sup> (a product of the elite Du Pont and Miller families.) Two principles players were Arthur M. Young and Henry Belk. Belk was a multimillionaire who eventually became associated with the Rockefeller-funded/CIA-supported Human Potential Foundation.<sup>794</sup> *[From Picknett and Prince's "The Stargate Conspiracy"]* ***"(Young) was the designer of Bell Helicopter's first helicopter, the Model 30, and inventor of the stabilizer bar used on many of Bell's early helicopter designs."***<sup>795</sup> Young's wife Ruth Forbes Paine (who also frequented the Round Table Foundation) was a member of the wealthy Boston Forbes and Paine families. Former U.S. Presidential candidate, Skull and Bonesman, and U.S. Secretary of State, John Kerry, is closely related to the family on his mother's side.<sup>796</sup> Ruth Forbes Paine used a sizeable amount of her family wealth to help create the United Nations-affiliated International Peace Academy.<sup>797</sup> Believe it or not, there are number of connections between Ruth Forbes Paine's immediate family and the assassination of JFK.<sup>798</sup> A close friend of Ruth Forbes Paine was one Mary Bancroft. Bancroft was the mistress of Allen Welsh Dulles - the Director of Central Intelligence from 1952 until 1961 (and its longest-serving director to date.) Bancroft was Dulles' primary OSS contact with the "20th of July" assassination plotters against Adolf Hitler.<sup>799</sup>

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<sup>788</sup> "Dope, Inc.: The Book That Drove Henry Kissinger Crazy", Executive Intelligence Review, Ben Franklin Booksellers (1992 - original 1986) ISBN-13: 978-0943235028 (pg. 427) See also: [http://thirdworldtraveler.com/Drug\\_War/DOPE\\_INC\\_part3.html](http://thirdworldtraveler.com/Drug_War/DOPE_INC_part3.html)

<sup>789</sup> [http://en.wikipedia.org/wiki/Edgar\\_Bronfman,\\_Jr.](http://en.wikipedia.org/wiki/Edgar_Bronfman,_Jr.)

<sup>790</sup> An excellent book - that looks at aspects of this subject - is Alex Constantine's, "The Covert War Against Rock", Feral House (May 2000) ISBN13: 9780922915613

<sup>791</sup> Author's Notes: I have been unable to ascertain any further information about this mysterious individual. See: Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 173)

<sup>792</sup> Petschek Family - [http://www.yivoencyclopedia.org/article.aspx/Petschek\\_Family](http://www.yivoencyclopedia.org/article.aspx/Petschek_Family)

<sup>793</sup> Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)"

<sup>794</sup> Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 249)

<sup>795</sup> [http://en.wikipedia.org/wiki/Arthur\\_M.\\_Young](http://en.wikipedia.org/wiki/Arthur_M._Young)

<sup>796</sup> [http://en.wikipedia.org/wiki/Forbes\\_family](http://en.wikipedia.org/wiki/Forbes_family)

<sup>797</sup> [http://en.wikipedia.org/wiki/Ruth\\_Forbes\\_Paine](http://en.wikipedia.org/wiki/Ruth_Forbes_Paine)

<sup>798</sup> Testimony Of Michael R. Paine - [http://jfkassassination.net/russ/testimony/paine\\_m1.htm](http://jfkassassination.net/russ/testimony/paine_m1.htm)

<sup>799</sup> Exes and Texas - [http://spot.acorn.net/jfkplace/09/fp.back\\_issues/17th\\_issue/rambler2.html](http://spot.acorn.net/jfkplace/09/fp.back_issues/17th_issue/rambler2.html)

On December 31<sup>st</sup> 1952 at precisely 9pm, Indian mystic Dr. D. G. Vinod began to channel the first messages from The Nine or 'The Nine Principles and Forces' in the presence of Andrija Puharich.<sup>800</sup> Puharich's work had come to the attention of the military intelligence establishment. He was summoned by the Pentagon to present his findings on the subject of telepathy to the U.S. Army Chief of Psychological Warfare. Coincidentally or not, this occurred at almost the same time as the creation of the National Security Agency (November 4, 1952). In February 1953, Puharich was recruited into The Army Chemical Centre in Edgewood, Maryland. Edgewood was the hub of the U.S. Army's chemical and psychological warfare and neurological research. There is no way to be absolutely certain what Puharich was really doing (on behalf of the agenda) at this point. However, there are many clues indicating that he was involved in clandestine work of some description. Additionally, from a number a sources, it appears he was helping to develop chemical substances that would stimulate psychic abilities. Puharich's effective boss at the time was Dr. Laurence Layton. Researcher Peter Levenda has documented a myriad of connections between Layton's family and the infamous Jonestown massacre and additionally drawn the connections between Jonestown, the CIA and MKUltra.<sup>801</sup> It is documented that joint experiments were carried out between the CIA's MKUltra and The Army Chemical Centre during Puharich's tenure.<sup>802</sup> Overall, it is commonly considered amongst many alternative knowledge researchers that Puharich was actively involved with MKUltra. Dr. Sidney Gottlieb was the head of MKUltra (CIA's Technical Service Division - TSD) and he supervised the experiments at the Army Chemical Centre in 1953. Gottlieb was still the head of the TSD in 1972 when (as noted by Picknett and Prince in *"The Stargate Conspiracy"*) ***"it gave Hal Puthoff of SRI the funds for his preliminary research into remote viewing."***<sup>803</sup> More on Puthoff later. If you want to learn more about some of the nefarious experiments carried out at Edgewood (post WWII), I highly recommend Martin A. Lee and Bruce Shlain's excellent book *"Acid Dreams: The Complete Social History of LSD: The CIA, the Sixties, and Beyond"*. Incidentally, in their book, Lee and Shlain note that: ***"(Puharich) conducted parapsychology and drug experiments for the US military in the late 1950s."***<sup>804</sup>

In 1952, Puharich presented the Pentagon with a research paper entitled *"Possible Usefulness of Extrasensory Perception in Psychological Warfare"*. According to Terry Milner, in his 1996 work *"Rattling out Puharich"*, ***"Puharich lectured the Army, Air Force and Navy***

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<sup>800</sup> Andrija Puharich, "URI: A Journal of the Mystery of Uri Geller", Bantam Books (January 1, 1975) ASIN: B000GRQXH6 (pg. 13)

<sup>801</sup> See: Peter Levenda, "Sinister Forces - A Warm Gun: Book 2: A Grimoire of American Political Witchcraft (Sinister Forces: A Grimoire of American Political Witchcraft)", Trine Day (1 Feb. 2011) ISBN-10: 0984185828 / ISBN-13: 978-0984185825 (pgs. 188-230)

<sup>802</sup> John Marks, "The Search for the "Manchurian Candidate": The CIA and Mind Control: The Secret History of the Behavioural Sciences", W. W. Norton & Company; Reissue edition (August 17, 1991) ISBN-13: 978-0393307948 (pg. 210)

<sup>803</sup> Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 211) See also: Jim Schnabel, "Remote Viewers: The Secret History of America's Psychic Spies", Dell Publishing, New York, 1997. (Pg. 202)

<sup>804</sup> Martin A. Lee and Bruce Shlain, "Acid Dreams" (pg. 126)

***on the possibility of using extrasensory power for mind war.***<sup>805</sup> Puharich (in his book *“The Sacred Mushroom”*), maintained that the aforementioned Pentagon paper was submitted on behalf of a group called Essentia Research. The group researched psychic abilities on the behalf of the Pentagon, NASA and the Atomic Energy Commission.<sup>806</sup> Puharich once spoke of his involvement with a then-top-secret U.S. Navy project (from 1948) called Project PENGUIN. The project studied psychic abilities under the guidance of Rexford Daniels. One participant of the project was renowned psychic Peter Hurkos. Hurkos was a veteran of the US Army Air Force and heavily involved with Puharich and The Round Table Foundation.<sup>807</sup> It has been suggested that PENGUIN was intricately connected with the U.S. Navy’s infamous and then highly classified Project CHATTER (late 1947).<sup>808</sup> According to John Marks in *“The Search for the “Manchurian Candidate: The CIA and Mind Control: The Secret History of the Behavioural Sciences”*: ***“CHATTER’s goal was weakening, if not eliminating, free will in others. The Navy program, which had started in 1947, was aimed at developing a truth drug that would force people to reveal their innermost secrets. [...] By the end of [...] 1953, the Korean War had ended and the Navy abandoned CHATTER altogether.***<sup>809</sup> In his book, *“The Sacred Mushroom”*, Puharich implied that the Round Table Foundation was a front for ***“US Army research.***<sup>810</sup> According to Lynn Picknett and Clive Prince, in *“The Stargate Conspiracy”*: ***“Ira Einhorn, Puharich’s close associate in the 1970s, told us recently that, although Puharich had worked for the CIA during the 1950s, he was no longer doing so twenty years later.***<sup>811</sup> They also claim that, ***“According to James Hurtak, via his Academy for Future Sciences, Puharich ‘worked with the US intelligence community.’”***<sup>812</sup>

Despite his work at Edgewood, Puharich’s involvement with the Round Table Foundation still continued. On June 7<sup>th</sup> or 27<sup>th</sup> (dates vary from source to source) 1953, Puharich led a circle of nine (Puharich, Henry Jackson, Georgia Jackson, Alice Bouverie, Marcella Du Pont, Carl Betz, Vonnie Beck, Arthur Young and Ruth Young) to listen to Dr. Vinod.<sup>813</sup> Shortly after, Vinod parted company with the Foundation and returned to India. In April 1955, Puharich

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<sup>805</sup> Terry Milner, pg. 208, Terry. *“Rattling Out Puharich”* - Excerpt from unpublished book, 1996 (pg. 208). See also: Alex Constantine, *“Virtual Government. CIA Mind Control Operation in America”*, Vencie, CA: Feral House, 1997 & John Wilhelm, *“Psychic Spying”*, Washington Post, August 7, 1977

<sup>806</sup> Andrija Puharich, *“The Sacred Mushroom: Key to the Door of Eternity”*, Doubleday (Feb 1974) ISBN-13: 978-0385085939 (pgs. 10 - 11)

<sup>807</sup> Terry Milner, pg. 208, Terry. *“Rattling Out Puharich”* - Excerpt from unpublished book, 1996 (pg. 208)

<sup>808</sup> <http://www.theblackvault.com/documents/biologicalweapons/chatter/navychatter.pdf>

<sup>809</sup> John Marks, *“The Search for the “Manchurian Candidate”: The CIA and Mind Control: The Secret History of the Behavioural Sciences”*, W. W. Norton & Company; Reissue edition (August 17, 1991) ISBN-13: 978-0393307948 (pgs. 32 – 38)

<sup>810</sup> Andrija Puharich, *“The Sacred Mushroom: Key to the Door of Eternity”*, Doubleday (Feb 1974) ISBN-13: 978-0385085939

<sup>811</sup> Telephone interview with Ira Einhorn, 27 August, 1998 - Lynn Picknett and Clive Prince, *“The Stargate Conspiracy”* (pg. 206)

<sup>812</sup> Email from AFFS, 24 September, 1998 - Lynn Picknett and Clive Prince, *“The Stargate Conspiracy”*, Warner Books, (2000) ISBN 978-0-7515-2996-8 (pg. 206)

<sup>813</sup> Andrija Puharich, *“URI: A Journal of the Mystery of Uri Geller”* (pg. 16)



departed Edgewood and returned full-time to his work (and The Nine) with the Round Table Foundation.

It is perhaps more than a little coincidental that whilst all this was going on, the writer Lou Rusoff and director Roger Corman (who actually had connections amongst devotees of The Nine) had cooked up a truly awful, but somewhat prescient, movie called *"It Conquered the World"*. The film was released in 1956 and featured a plot involving a scientist called Thomas Anderson (a name that possibly inspired the nomenclature of Keanu Reeves' character decades later in *"The Matrix"*) who uses a transmitter to speak to nine extra-terrestrial entities and effectively becomes their emissary to humanity. In a line from the film, he says **"each of the Nine has an intellect that would dwarf humans."** Although it seems that this film's "Nine" are planning an invasion/incursion on Earth, their modus operandi appears to be to eliminate all the petty in-fighting amongst humans. The entities release electronic "bat-mites" that effectively remote control human thoughts and actions. It is a little odd that the nine entities use Tom to represent them and that the "real world" Nine would use the same name of identification in the presence of Gene Roddenberry two decades later. Whilst I am on the subject of Roger Corman, it is significant that he helped to spearhead psychedelia in Hollywood films. Throughout the sixties, he was known for making films that gave a voice to the counter-culture and had a myriad of connections with the Laurel Canyon scene. His 1967 film *"The Trip"* (written by Jack Nicholson and starring Peter Fonda – both notable Canyonites) pretty much began the Hollywood mainstream psychedelic film craze. Corman helped to start the Hollywood careers of the likes of Francis Ford Coppola, James Cameron and William Shatner (who he directed in one of his first appearances in a leading film role with *"The Intruder"* - a.k.a. *"The Stranger"* - in 1962.) A couple of other little synchronicities that connect with the larger subjects of this book: Corman had minor acting roles in the films *"The Manchurian Candidate"* and *"Apollo 13"* (amongst others), gained a Bachelor of Science Degree in Industrial Engineering in 1947 at Stanford University, and studied in the V-12 Navy College Training Program.<sup>814</sup> Corman's credits in the sci-fi, fantasy and horror genres are legendary.

To return to Andrija Puharich, his Round Table Foundation seemed to come to an end in 1958. However, the work there had sown the seeds for Lab Nine. The following is taken from the 1983 New Frontiers Center Newsletter Fall-Winter 1983 article *"ELF Waves: A Path to War or Peace?"* **"In 1962 his research shifted to psycho-kinesis when he heard of Arigo in Brazil. [...] Puharich made several visits to Brazil to research Arigo. [...] It was in the early 1960s also that Puharich met with his friend, Aldous Huxley, in Tecate, Mexico."**<sup>815</sup>

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<sup>814</sup> [https://en.wikipedia.org/wiki/Roger\\_Corman](https://en.wikipedia.org/wiki/Roger_Corman)

<sup>815</sup> "ELF Waves: A Path to War or Peace?" - Source: New Frontiers Center Newsletter Fall-Winter 1983, Nos. 7 & 8, pages 10 - 11. See also: Excerpts from a talk by Dr Andrija Puharich at the Understanding Convention of ASTARA, Upland, CA - November 6, 1982. From: "The Journal of Borderland Research," Riley Crabb, March-April 1983. See: <http://www.oocities.org/markrealm/project105.html>

Like the CIA (ARTICHOKE and MKULTRA), Puharich investigated psychotropic substances derived from plants found in Latin America – both (again) during the same time period. There is a degree of evidence suggesting that, during this period, Puharich was researching the effect of Extreme Low Frequency (ELF) waves on the human brain.<sup>816</sup> It has been confirmed that he was working on electronic devices to assist **“people with a hearing problem”** in 1963.<sup>817</sup> It is entirely possible that Puharich spent time with LSD guru and CIA fanboy, Timothy Leary – given that he too was in Mexico at the same time, experimenting with hallucinogenic substances<sup>818</sup> and mixing with the likes of Allen Ginsberg, Jack Kerouac, Aldous Huxley and William S. Burroughs.<sup>819</sup> Puharich was actually no stranger to Aldous Huxley, who was one of the earliest members of his Round Table Foundation.<sup>820</sup> Puharich first set off to visit psychic surgeon Arigo on August 21, 1963<sup>821</sup> and made numerous subsequent journeys until the late sixties. In early '68, one such visit involved a contingent of medical researchers – including one John Laurance. Andrija Puharich, in his book *“URI: A Journal of the Mystery of Uri Geller”*, noted that Laurance **“worked for the Astroelectronics division of RCA in New Jersey designing and building satellites for NASA.”**<sup>822</sup> It does beg the question as to why somebody working in such a specialized field (and working for NASA) would take part in a medical investigation of psychic surgery...

## URI, SRI, CIA

On January 11, 1971, Puharich was working at his office (for the Intelectron Corporation in New York City) when he heard the news that Arigo had died. In his book *“URI: A Journal of the Mystery of Uri Geller”*, Puharich claimed that this event prompted a radical shift in his life. **“I would resign from all my duties and jobs from foundations, companies, and laboratories and give myself two years in which to find a new place in full-time research on the mind. [...] By April 1, 1971, I had freed myself of all these ties and began a new way of life. I had two goals: one was to develop a theoretical base for all my mind researches, and the other was to find great psychic talents who would cooperate as research subjects.”**<sup>823</sup>

What he actually did at this point was fully establish Lab Nine in Ossining. Lynn Picknett and Clive Prince, in *“The Stargate Conspiracy”*, described those involved as: **“Scientists interested in the interface between quantum physics and consciousness besides members**

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<sup>816</sup> Ibid.

<sup>817</sup> Andrija Puharich, *“URI: A Journal of the Mystery of Uri Geller”* (pg. 24)

<sup>818</sup> Martin A. Lee and Bruce Shlain, *“Acid Dreams”* (pg. 65)

<sup>819</sup> Legends & Legacies: William S. Burroughs, The Man in the Gray Flannel Suit - <http://www.legacy.com/news/legends-and-legacies/william-s-burroughs-the-man-in-the-gray-flannel-suit/237/>

<sup>820</sup> Tristan Eldritch, *“The Puharich Nexus Part 1: transmitter/receiver”*, Thursday, March 25, 2010 - <http://2012diaries.blogspot.co.uk/2010/03/puharich-nexus-part-1.html>

<sup>821</sup> Andrija Puharich, *“URI: A Journal of the Mystery of Uri Geller”* (pg. 26)

<sup>822</sup> Ibid. (pgs. 30 – 31)

<sup>823</sup> Ibid. (pg35)

**of super-rich families, politicians and writers.”<sup>824</sup> Dick Farley, the former director of programme development for the Human Potential Foundation, once described Lab Nine in darker terms – calling them [quote from Jeff Wells’ 2005 Rigorous Intuition article “The Colour out of Space”] “[a] working network of physicists and psychics, intelligence operatives and powerful billionaires, who are less concerned about their ‘source’ and its weirdness than they are about having every advantage and new data edge in what they believe is a battle for Earth itself.”<sup>825</sup>**

On August 17<sup>th</sup>, 1971, Puharich travelled to Tel Aviv in Israel and met (through an Israeli Army officer, I might add) the then relatively unknown psychic spoon-bender Uri Geller for the first time. Puharich maintained that Geller had genuine psychic abilities. The two mutually agreed to work together to study such phenomenon. Under hypnotic “guidance” from Puharich, Geller spoke of a vast entity/conscious super-computer located aboard a spacecraft that was heading to Earth... Was this account told to Gene Roddenberry and ultimately inspired his Trek script!? Probably. The entity identified itself as “Spectra” (Author’s Notes: In the book “URI”, it is suggested that “Spectra” was the actual spacecraft.) “Spectra” also revealed that it had “programmed” Geller with psychic abilities at the age of three. Puharich asked if “Spectra” was anything to do with The Nine, to which Geller replied in the affirmative.

During their first meeting, Puharich mentioned to Geller the idea of contacting former NASA Apollo astronaut Edgar Mitchell to assist in the research as soon as he returned to America. According to Puharich, this conversation was allegedly prompted by a newspaper article Geller showed him about Mitchell. In his book, “URI: A Journal of the Mystery of Uri Geller”, Puharich recalled, **“Since I had to be in France on August 24<sup>th</sup>, I did not have much time. I had to reach key figures in government to make sure that I would have their cooperation [...] By September 20 I was back in Ossining. The next two months were a blur of activity in which I saw people all over the United States and Canada, trying to enlist their interest and support. [...] One of the more open minds was that of Captain Edgar D. Mitchell. [...] He was most enthusiastic [...] and we made some plans.”<sup>826</sup>**

Throughout the first half of 1972, Puharich and Mitchell prepared a framework of scientific support through which Geller would be studied upon his arrival in America. Puharich set up a Theory Group of scientists led by Dr. Ted Bastin of Cambridge University. Mitchell hand delivered a formal proposal from the Theory Group to Dr Guyford Stever, the director of the American National Science Foundation (NSF) as well as one to The White House. In his book, “URI”, Puharich downplayed the significance of those who received the proposals claiming

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<sup>824</sup> Lynn Picknett & Clive Prince, “Behind the Mask: Aliens or Cosmic Jokers”. The article appeared in the September 2011 edition of New Dawn magazine (Issue 17) - <http://www.newdawnmagazine.com/articles/behind-the-mask-aliens-or-cosmic-jokers>

<sup>825</sup> Jeff Wells, “The Colour out of Space”, Rigorous Intuition, October 07, 2005 - <http://rigorousintuition.blogspot.co.uk/2005/10/colour-out-of-space.html>

<sup>826</sup> Andrija Puharich, “URI: A Journal of the Mystery of Uri Geller” (pgs. 72 - 76)

that none of them took the data “*seriously*”. He did claim though that he had a much more positive response when invited to speak at both the University of California and at Stanford University in September 1972. He also claimed that Mitchell was attempting to organise the U.S. Geller research at Kent State University.<sup>827</sup> Soon after, Stanford Research Institute (SRI) was agreed upon as the venue.

In August 1972, Geller arrived (at least for a short while) in America to begin “psychic testing” at SRI<sup>828</sup> - specifically the parapsychology laboratories of Dr. Russell Targ and Dr. Harold (Hal) Puthoff. However, for reasons that aren’t entirely clear (although Geller’s erratic personality may have had something to do with it – as documented in the book “*URI*”) the research was suspended. The Puharich/Geller/Mitchell entourage did not again congregate with SRI scientists until November 11<sup>th</sup> 1972. Geller initially resisted going to SRI - prompting him, Puharich, Mitchell, Targ and Puthoff to gather in an apartment at 9303 Middlefield Road, Palo Alto for a demonstration of Geller’s “abilities.” Once reassured, Geller committed to testing at SRI. According to Puharich, the Geller/SRI research concluded in mid-December 1972. Puharich also claimed that the testing had raised a number of “security issues”, including concerns from some ARPA workers in the labs located near to the Geller research.<sup>829</sup>

By late 1973, Geller was rapidly becoming a global celebrity and began to slowly distance himself from Puharich and The Nine. The message of The Nine was eventually channelled by psychic Phyllis Schlemmer. The Geller testing at SRI resulted in Targ and Puthoff publishing a paper in *Nature* magazine in October 1974.<sup>830</sup> Both visited Puharich and Geller at Lab Nine throughout 1973. To bring the story back to “*Star Trek*” for a moment, Gene Roddenberry also became associated with Targ and Puthoff, thanks to the various “psychic” experiments (organised by John Whitmore and Puharich) he would witness. His friendship with Targ and Puthoff lasted until at least 1977 – as revealed in a 1977 letter to Isaac Asimov in which Roddenberry spoke of attending a New York IEEE conference where he met up with Targ and Puthoff.<sup>831</sup>

Officially, SRI’s Geller research began in the latter half of 1972. According to Jim Schnabel, Targ and Puthoff’s SRI work was funded by the CIA (via the Office of Technical Service and Office of Research) with funding commencing circa mid-1972 (although, according to some sources, funding for this type of psychic research may have already been in place by late 1971.) Although principle funding came from the CIA, additional funding came from US

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<sup>827</sup> The SRI Geller testing was actually aided by Dr. Wilbur Franklin of Kent State University. See Edgar Mitchell, “The Way of the Explorer”, 2008 (pg. 106)

<sup>828</sup> Secret CIA Psychic Lab Experiments with Uri Geller at Stanford University - FEATURE FILM - <http://www.youtube.com/watch?v=IFRbTkN82go>

<sup>829</sup> Andrija Puharich, “URI: A Journal of the Mystery of Uri Geller” (pgs. 218 - 220)

<sup>830</sup> Russell Targ and Harold Puthoff, “Information transmission under conditions of sensory shielding”, *Nature*, October 17, 1974 - <http://www.nature.com/nature/journal/v251/n5476/pdf/251602a0.pdf>

<sup>831</sup> David Alexander, “Star Trek Creator” (pg. 436)

Army Intelligence and Security Command, the Defence Intelligence Agency (DIA), the U.S. Air Force, U.S. Navy and NASA.<sup>832</sup> Puthoff had formerly served as a Naval Intelligence Officer and a “civilian employee” for the National Security Agency.<sup>833</sup> According to Philip Coppens (quoted by Picknett and Prince in *“The Stargate Conspiracy”*): **“Uri Geller stated in 1996 that he ‘probably’ believed that ‘the whole thing with Andrija was financed by the American Defence Department.’”**<sup>834</sup>

There has always been some fairly strong evidence to suggest that Uri Geller was once an asset of the Israeli intelligence agency Mossad<sup>835</sup> - itself pretty much orchestrated by the CIA. However, a 2013 BBC documentary called *“The Secret Life of Uri Geller”* featured interviews with Geller, Russell Targ, Hal Puthoff, former CIA officer Kit Green, and even former Israeli Prime Minister Benjamin Netanyahu. In the piece, Geller states that he worked extensively with both Mossad and the CIA as a psychic spy. Targ, Puthoff and Green also confirmed the CIA’s financial backing of SRI’s experiments.<sup>836</sup> Geller himself once referred to Puharich as his **“CIA case officer.”** Targ was also involved with Al and Jeannie Mertle’s “Jonestown” survivors group – another (albeit a little less obvious) connection with the CIA.<sup>837</sup>

Targ and Puthoff’s version of the CIA connection with SRI was seemingly confirmed on April 17, 1995, when President Clinton issued Executive Order Nr. 1995-4-17. A CIA Public Affairs Office statement on 6 September 1995 corroborated this further.<sup>838</sup> Puthoff himself confirmed the connection in a 1996 article for the Journal of Scientific Exploration entitled *“CIA-Initiated Remote Viewing Program at Stanford Research Institute”*. Puthoff said: **“It was not until 1995 that I found myself for the first time able to utter in a single sentence the connected acronyms CIA/SRI/RV.”**<sup>839</sup>

The finer details of the CIA/SRI/Geller associations may not be as cut and dried as initially perceived. The Institute of Noetic Sciences (IONS) was co-founded by former NASA Apollo

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<sup>832</sup> Jim Schnabel, *“Remote Viewers: The Secret History of America’s Psychic Spies”*, Dell Publishing, New York (January 13, 1997) ISBN-13: 978-0440614050 (Pgs. 96-97)

<sup>833</sup> Harold E. Puthoff, “CIA-Initiated Remote Viewing Program at Stanford Research Institute”, *Journal of Scientific Exploration*, volume 10, no. 1, Spring 1996 - [http://www.bibliotecapleyades.net/vision\\_remota/esp\\_visionremota\\_6.htm](http://www.bibliotecapleyades.net/vision_remota/esp_visionremota_6.htm)

<sup>834</sup> Phillip Coppens, “The Stargate Conundrum” - [http://www.philipcoppens.com/starconundrum\\_0.html](http://www.philipcoppens.com/starconundrum_0.html) See also: <http://www.rigorousintuition.ca/board2/viewtopic.php?f=8&t=24105&hilit=puharich+psychic+kids&start=30>

<sup>835</sup> Lynn Picknett and Clive Prince, *“The Stargate Conspiracy”* (pg. 298)

<sup>836</sup> 2013 BBC documentary *“The Secret Life of Uri Geller”*, directed by Vikram Jayanti - <http://www.bbc.co.uk/programmes/b037k0c5> & <http://vidoser.net/secret%20life%20of%20uri%20geller.html/bkdcG9KWUJ7SkY=>

<sup>837</sup> Russell Targ & Keith Harary, *“The Mind Race: Understanding and Using Psychic Abilities”*, Random House Inc (T); First Edition (Feb. 1984) ISBN-10: 0394533569 / ISBN-13: 978-0394533568 (pgs. 103 – 106)

<sup>838</sup> “CIA Statement on ‘Remote Viewing’,” CIA Public Affairs Office, 6 September 1995.

<sup>839</sup> Harold E. Puthoff, “CIA-Initiated Remote Viewing Program at Stanford Research Institute”, *Journal of Scientific Exploration*, volume 10, no. 1, Spring 1996 - [http://www.bibliotecapleyades.net/vision\\_remota/esp\\_visionremota\\_6.htm](http://www.bibliotecapleyades.net/vision_remota/esp_visionremota_6.htm)

astronaut Edgar Mitchell and investor Paul N. Temple in March 1973. According to their “official” publicity, IONS was and is an organisation dedicated to all aspects of the “human potentials” movement. IONS were heavily involved with SRI’s remote viewing research. For two decades after the Geller testing, IONS claimed that THEY funded Geller’s sojourn at SRI – at least until it was admitted that the CIA were the overall sponsors, IONS’ claim then became a little less defined. I have documented how Mitchell helped to organise and “fund” the Geller testing at SRI. Mitchell was referred to as Uri Geller’s “*case officer*” during his SRI testing. The aforementioned 2013 BBC documentary called “*The Secret Life of Uri Geller*” (which confirms the CIA involvement with the SRI/RV testing) was principally aired as a one hour long piece. However, a rarely seen 90 minute cut of the piece includes a section where Edgar Mitchell discusses the CIA involvement. This section is curiously absent from the aired 60 minute version. Bizarrely, the musical overlay on this section of the interview is the “*Star Trek*” theme tune!

In this interview, Mitchell says, “***What I did not know at the time was that the work at SRI was also being funded by our CIA and I only discovered that later [...]*** ***As we finished our work with Uri at SRI, I was called by the head of the CIA and asked to come to Washington and brief him on what we had learned and that head happened to be George H. W. Bush. He was head of the CIA at that point in time and it turned out that it was all a part of the same big study. The Russians were studying it, we were studying it, the CIA were studying it, I was studying it and so it was all a part of the so-called study of parapsychology. [...]*** ***I didn't know at that time all the work that the CIA was involved in.***”<sup>840</sup>

Mitchell said something similar in his earlier book “*The Way of the Explorer*”. “***After the Geller work, I was asked to brief the then-director of the CIA, Ambassador (subsequently President) George H.W. Bush, on our activities and their results.***”<sup>841</sup> “***SRI was criticized as an institution for its involvement. Yet a considerable amount of psychic work was subsequently done there covertly under classified programs for various government intelligence agencies.***”<sup>842</sup>

We should also consider this important section from Joan D’Arc’s book “*Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extra-terrestrials, Lucid Dreams and Other Forms of Intelligent Contact*”: “***In his book Mind Wars: The True Story of Government Research into the Military Potential of Psychic Warfare, (Ronald M.) McRae also has some other interesting things to say about Edgar Mitchell and his Institute for Noetic Sciences. He writes that George Bush, while director of the CIA, was approached by Mitchell, “a personal friend for many years.” McRae writes that “Bush gave Mitchell permission to organize high-level seminars at the CIA to discuss possible intelligence applications of***

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<sup>840</sup> Edgar Mitchell interview, 2013 BBC documentary “The Secret Life of Uri Geller”, directed by Vikram Jayanti - <http://www.bbc.co.uk/programmes/b037k0c5> & <http://vidoser.net/secret%20life%20of%20uri%20geller.html/bkdsG9KWUJ7SkY->

<sup>841</sup> Edgar Mitchell, “The Way of the Explorer”, GP Putnam’s Sons, 1996 (pg. 91)

<sup>842</sup> Edgar Mitchell, “The Way of the Explorer”, 2008 (pg. 114) See also: Footnote 2 for Chapter 14 (pg. 258)

***parapsychology." Despite this support, according to McRae, parapsychology research was never quite "institutionalized" at the CIA; i.e. it never had its own department or centralized location, but was pursued as "scattered research projects." McRae notes that Mitchell implicated "bureaucratic inertia" as the problem. Mitchell stated, "We just couldn't get the actors together, there was always one bureaucratic bottleneck or another." Apparently, this problem was solved by moving the program to SRI, with the Institute for Noetic Sciences and other known CIA cut-outs funding various projects.***<sup>843</sup>

From this statement, it appears that Mitchell was (wittingly) assisting the CIA before the Uri Geller testing and then took these research projects to SRI. This means that he would have been fully aware (before, during AND after) that the Geller/SRI research was CIA supported – something he always denied knowing at the time. It is odd that Mitchell also seemingly referred to those involved with this research as **"actors"**. The question should therefore be asked: was Mitchell an employee/cooperative of the CIA and was IONS a "shell outfit" for them?

**[Author's Update – April 2017]** In the last year or two, it has been possible to evidentially answer the aforementioned question with a great big "Yes" – thanks to further declassified CIA documentation. The CIA awarded SRI a contract of \$49,909 (for an eight month research contract) on October 1<sup>st</sup> 1972. The project was labelled the "Biofield Measurement Program". Annie Jacobsen in her extensively researched book, *"Phenomena: The Secret History of the U.S. Government's Investigations into Extrasensory Perception and Psychokinesis"*, has trawled through CIA FOIA documentation and confirmed the following. ***"Puharich returned to the United States after telling Geller he'd be in touch soon. From his home in Ossining, he put together a research proposal and submitted it to his CIA contact for review. [...] A shell entity needed to be created through which Geller-related funds could flow and Puharich could be paid – ideally an organisation or person of solid repute. Puharich knew exactly the right person. His name was Edgar Mitchell [...]"***<sup>844</sup> She adds, ***"With the imminent arrival of Uri Geller in November 1972, CIA anticipation was high and secrecy was paramount. Kit Green had been personally handling the Geller matter since he was assigned the job by CIA director Richard Helms. Declassified memos reveal two focused concerns during this time. One was Geller's celebrity, and the other was the presence of Andrija Puharich [...] The CIA needed to keep him at arm's length from any Agency affiliation. This issue was temporarily solved by using Edgar Mitchell's newly formed Mind Science Institute of Los Angeles (later the Institute of Noetic Sciences) as a conduit for payments to Puharich and Geller."***<sup>845</sup>

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<sup>843</sup> Joan D'Arc, *Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact*, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 / ISBN-13: 978-1585091287 (pgs. 106 - 107) See also: Ronald M McRae, "Mind Wars: The True Story of Government Research into the Military Potential of Psychic Weapons", St Martins Pr; First Edition (April 1984) ISBN-10: 0312533187 / ISBN-13: 978-0312533182

<sup>844</sup> Annie Jacobsen, *"Phenomena: The Secret History of the U.S. Government's Investigations into Extrasensory Perception and Psychokinesis"*, Little, Brown and Company (March 28, 2017) ISBN-10: 0316349364 / ISBN-13: 978-0316349369 (Pgs. 98 – 99)

<sup>845</sup> *Ibid.* (pgs. 140 – 141)

IONS has been obsessed with research into (and, apparently, suppression of) free-energy technology. Edgar Mitchell once made a paltry offer to buy out a device created by Bruce De Palma (brother of Brian De Palma – the noted Hollywood film director who helmed, amongst other things, Disney’s “Mission to Mars”). De Palma’s “N-Machine” was a ‘free-energy’ device, similar in principle to ‘over unity’ technology. Mitchell (upon having his paltry offer turned down by De Palma) allegedly told De Palma: **“If you’re going to go around doing this sort of thing in California, you are going to get your head blown off!”**<sup>846</sup> De Palma actually claimed that IONS was probably a “shell company” for the CIA – presumably to keep tabs on those people who were highly creative / talented and used their knowledge to develop advanced technology that was independent of the mainstream system. De Palma died under very suspicious circumstances in 1997.<sup>847</sup> Given the myriad of CIA overlap with IONS and Mitchell, one can’t help but recall Bart Sibrel’s encounter with Mitchell (documented in *Chapter Six: “Astronaut Accounts”*) where Mitchell’s son suggested calling the CIA to have Sibrel **“waxed”**.

Interestingly, follow up tests were conducted on Uri Geller in 1974-75 in the UK. These were supervised by Jack Sarfatti and Brendan O’Regan (both Lab Nine and SRI associates). One session took place at Birkbeck College, London on June 21 and 22, 1974 and was attended by the likes of David Bohm, Arthur Koestler and Arthur C. Clarke.<sup>848</sup> Lynn Picknett and Clive Prince, in their book *“The Stargate Conspiracy”*, noted that Brendan O’Regan was **“research director of Edgar Mitchell’s Institute of Noetic Sciences and a consultant for SRI.”**<sup>849</sup> Despite the claims that Geller was no longer (at least publically) involved with Lab Nine by that point, Jack Sarfatti recalls meeting up with Geller, Puharich and John Whitmore following the Birkbeck College sessions.

## Space Kids

Some of Puharich’s work at Ossining (and The Round Table Foundation) involved studying “electrobiological” and the use of a specially constructed Faraday Cage<sup>850</sup> - a metallic enclosure that prevents the entry or escape of an electromagnetic field (EM field).<sup>851</sup> The Geller testing at SRI also involved a Faraday cage. The following is taken from Edgar Mitchell’s 2008 book *“The Way of the Explorer”*: **“In some variations of this experiment a Faraday cage was used, which isolates normal electromagnetic signals. Puthoff and Targ went on to conduct the same experiment with dozens of other people, both those claiming**

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<sup>846</sup> Bruce DePalma – Inventor of The N-Machine - <http://brucedepalma.com/>

<sup>847</sup> Ibid.

<sup>848</sup> [http://en.wikipedia.org/wiki/Jack\\_Sarfatti#Research\\_into Uri\\_Geller](http://en.wikipedia.org/wiki/Jack_Sarfatti#Research_into Uri_Geller)

<sup>849</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 237)

<sup>850</sup> Tristan Eldritch, “The Puharich Nexus Part 2: a crack in the record”, Friday, April 2, 2010 - [http://2012diaries.blogspot.co.uk/2010/04/puharich-nexus-part-2-crack-in-record\\_02.html](http://2012diaries.blogspot.co.uk/2010/04/puharich-nexus-part-2-crack-in-record_02.html)

<sup>851</sup> Faraday cage - <http://searchsecurity.techtarget.com/definition/Faraday-cage>



**psychic abilities and those not.**<sup>852</sup> Some accounts of trauma-based mind control programming have cited the use of Faraday Cage-like devices. James David Manning, in his 2010 article *"NASA, Star Kids & the Mind Control Merchant"*, noted that (in 1951): **"Puharich received a research grant of close to \$100,000 from the U.S. military to build a solid sheet metal Faraday Cage, to test Psi Psychics (...) worthy of study."**<sup>853</sup>

Puharich's Lab Nine research involved studying individuals with *"above prescient"* levels of psychic ability – particularly *"gifted"* children. These individuals became known as *"Space Kids"* or *"Gellerings"* - named after Uri Geller. Puharich once claimed that the Space Kids were able to materialize objects like trees, and that six of them arrived at his ranch via teleportation.<sup>854</sup> At Ossining, Puharich gathered around twenty adolescents from seven countries. These experiments coincided exactly with defence and intelligence agency studies of remote viewing (1975-78). According to researcher Steven Levy, in his book *"The Unicorn's Secret"*, **"Ira (Einhorn) had known (Joyce) Petschek for several years. She was, for a period, the companion of Andrija Puharich, and was a participant in the Space Kids experiment – indeed; two of her own teenage children were among the junior Gellers."**<sup>855</sup>

Researcher Colin Wilson spoke to Puharich, about the 'Space Kids', shortly before his death. In his book *"Alien Dawn: An Investigation into the Contact Experience"*, Wilson explained, **"Not long before Andrija Puharich's death, I was asked to write an article about him and rang his home in America. When I asked him about what he was working on, he told me he was working on the study of supernormal children. 'You wouldn't believe how many of these kids are out there. They seem to be on genius level. I know dozens and there are probably thousands.'"**<sup>856</sup>

In his script for *"The Nine"*, Gene Roddenberry described a *"cage"* used by the thinly veiled Lab Nine cypher, Second Genesis. The following excerpt from the script is documented in Joel Engel's *"Gene Roddenberry: The Myth and the Man behind Star Trek"*: **"A ten-foot-square chamber built of copper and filled with sophisticated electronic equipment. This is where a channeller communicates with The Nine."**<sup>857</sup> Roddenberry witnessed more of Puharich's experiments (some involving his "space kids") throughout the latter part of 1975. Strangely, there are documented correspondences between Roddenberry and Bernard Rimland (Ph.D., director of the Institute for Child Behaviour Research in San Diego) – dated November 20, 1975 – in which Roddenberry had some rather odd things to say to this

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<sup>852</sup> Edgar Mitchell, "The Way of the Explorer", 2008 (pg. 106)

<sup>853</sup> James David Manning, "NASA, Star Kids & the Mind Control Merchant", In Search of Black Assassins, October 17, 2010 - <http://mindcontrolblackassassins.com/category/rev-james-david-manning/>

<sup>854</sup> Martin Gardner, "Science: Good, Bad, and Bogus", Prometheus Books, (19 Mar 1990) ISBN-13: 978-0879755737 (pg. 287)

<sup>855</sup> Steven Levy, "The Unicorn's Secret", Penguin Books Ltd; Reissue edition (19 Nov 2001) ISBN-13: 978-0451401663 (pg. 223)

<sup>856</sup> Colin Wilson, "Alien Dawn: An Investigation into the Contact Experience", Virgin Books; 1st Edition (January 1, 1998) ISBN-13: 978-1852277468 (pg. 309)

<sup>857</sup> Joel Engel, "Gene Roddenberry: The Myth and the Man Behind Star Trek" (pg. 169)

expert in child psychology. The following quote from Roddenberry is taken from David Alexander's book *"Star Trek Creator"*: ***"We are all a part of the basic creative force of the universe and if it can be described as a 'deity', certainly there is deity in all of us."***<sup>858</sup>

Through Rimland, Roddenberry came to know photographer / cinematographer John Ott. By then, Ott had begun lecturing on the effects of light/energy on human health and consciousness. Rimland and Roddenberry are documented as attending one of his seminars.<sup>859</sup>

A number of researchers have suggested that Puharich's "space kids" experiments with the Faraday cage were perhaps part of the mind control phenomenon. Wes Penre, in his 1999 Fortean Times article *"The Council of Nine"*, wrote: ***"Recent research has revealed Puharich to have a distinctly sinister side. As an Army doctor in the 1950s, he was deeply involved with the CIA's notorious MKULTRA mind control project. He - together with the infamous Dr Sidney Gottlieb - experimented with a variety of techniques to change or induce actual thought processes - even to creating the impression of voices in the head. These techniques included the use of drugs, hypnosis and beaming radio signals directly into the subject's brain. And, significantly, he was engaged in this work at exactly the same time that The Nine made their first appearance at the Round Table Foundation. The Foundation itself is now known to have been largely funded by the Pentagon as a front for its medical and parapsychological research. Puharich was still working for the CIA in the early 1970s"***<sup>860</sup>

Earlier in this book, I noted that astronaut Gordon Cooper once revealed a sinister side to the "Space Kids" phenomenon. The article *"NASA, Star Kids & the Mind Control Merchant"* claims that ***"Cooper stated unequivocally that NASA administrated a mind control program involving school children called "Space Kids." He said that the program was run through a "MK program." This is strong direct eye witness testimony of events that he personally observed. He was in a special and unique position within NASA position to know."***<sup>861</sup>

In actual fact, Cooper had some first-hand experience with Lab Nine. In his book *"Leap of Faith"*, he identified the person responsible for the development of the MK/NASA's Space Kids Project as Andrija Puharich! Cooper befriended Puharich and witnessed his Faraday Cage experiments at Ossining.<sup>862</sup> Cooper was approached by an assistant of Puharich, Valerie Ransone, to develop the NASA Space Kids Project.<sup>863</sup> Ransone needed Cooper's help

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<sup>858</sup> David Alexander, "Star Trek Creator" (pg. 419)

<sup>859</sup> Ibid. pg. 420

<sup>860</sup> Wes Penre, "The Council of Nine", June 19, 2005 - <http://www.illuminati-news.com/council-of-nine.htm> Originally posted in 1999 at: <http://www.forteanimes.com/artic/126/nine.html> (dead link) See also: Alex Constantine, "Andrija Puharich, the CIA mystic" - <http://www.elfis.net/elfo10/mkconsp/apcia.txt>

<sup>861</sup> NASA, Star Kids & the Mind Control Merchant - <http://mindcontrolblackassassins.com/2010/10/17/one-step-beyond-barack-obama-nasa-space-kids-the-secret-cyborg-project/>

<sup>862</sup> Gordon L. Cooper, "Leap of Faith: An Astronaut's Journey Into the Unknown", Harpertorch, NY (July 3, 2000) ISBN-13: 978-0060194161 (pg. 221)

<sup>863</sup> Ibid. (pg. 227)

and contacts to create a **“network of influential individuals and scientists”** that would be known as the “Advanced Technology Group” (ATG). Seemingly, such a group with the same name already existed at the Foreign Technology Division of Wright-Patterson Air Force Base, Dayton, Ohio. The following is from the article *“NASA, Star Kids & the Mind Control Merchant”*: **“Dale E. Graff of the U.S. DoD and Defence Intelligence Agency (DIA) was the chief of ATG. As early as 1976, he had been the contract manager for remote viewing research at the Stanford Research Institute (SRI). Between 1976 and 1993, he served in a variety of liaison and management roles for the U.S. Army/CIA STAR GATE Project including director of the project from 1990-1993.”**<sup>864</sup>

Given the alleged Disney/mind control connection, I feel it is worth noting that Cooper worked for The Walt Disney Company as a vice-president of research and development for Epcot during the 1970s.<sup>865</sup> Some researchers have been critical of Cooper for his association with aspects of the agenda. Others credited his attempts to disclose certain information. We should consider that some of what he exposed may actually have been cleverly orchestrated disinformation - although he may have been an unwitting party in this campaign. If nothing else, it appears that he was aware of something sinister. Whilst on the subject of NASA's former employees, Puharich and Edgar Mitchell were both close friends with Werner von Braun. Strangely, within a week of his arrival in America, Mitchell and Puharich arranged for Uri Geller to meet von Braun in Germantown, Maryland.<sup>866</sup> Von Braun was also involved with Mitchell's Institute of Noetic Science.<sup>867</sup>

Returning to the MK-tinged experiments at Lab Nine, it is important to mention one “Bobby Horne” - principle pre-Schlemmer channeller of the Nine. He was (according to Picknett and Prince in *“The Stargate Conspiracy”*) **“a Daytona cook, known to history only by the pseudonym Bobby Horne, lived to regret his dealings with The Nine. Driven to the brink of suicide by their constant demands, he too dropped out of the scene his despair being dismissed by Whitmore as ‘signs of instability.’”**<sup>868</sup>

Belita Adair (musician with the black metal project, *“Satanic Corpse”*) was described by Puharich as **“one of the greatest mediums of all time.”** Puharich seemingly studied Adair's “psychic abilities” at Stanford University in 1975. Similar research was subsequently undertaken by Dr. Thelma Moss at UCLA. Adair recounted her traumatic experience of being “tested” by Puharich (during January/February 1977) in her article *“MK ULTRA EXPERIMENTS - Dark Secrets from the Faraday Cage”*: **“I underwent those horrible psychic tests locked in that Faraday cage in Ossining N.Y where Parapsychologist Dr. Andrija**

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<sup>864</sup> NASA, Star Kids & the Mind Control Merchant - <http://mindcontrolblackassassins.com/2010/10/17/one-step-beyond-barack-obama-nasa-space-kids-the-secret-cyborg-project/>

<sup>865</sup> [http://www.absoluteastronomy.com/topics/Gordon\\_Cooper](http://www.absoluteastronomy.com/topics/Gordon_Cooper)

<sup>866</sup> Phillip Coppens, “The Stargate Conundrum”, Chapter 1. A Man for All Psychics - <http://www.uri-geller.com/articles/stargate.htm> See also: Andrija Puharich, “URI: A Journal of the Mystery of Uri Geller” (pg. 177)

<sup>867</sup> Edgar Mitchell, “The Way of the Explorer”, 2008

<sup>868</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 168)

***Puharich conducted hours of research on me, turning off almost all the air in the cage and moving electric currents. Under his helm, he kept pumping me to obtain the knowledge he wanted, atomic numbers, formulas that the presences spoke through me...***<sup>869</sup>

Puharich also considered the “out-there” American theoretical physicist Jack Sarfatti to have been “gifted”. In 1952, at the age of 13, Sarfatti came to the attention of Walter Breen – who ran a school for “gifted children”. The children were visited by Breen’s associates at Sandia Labs (connected with the Lockheed Martin Corporation and The Manhattan Project) and “tested” at the Constitutional Laboratory at Columbia Medical School from 1953 to 1956.<sup>870</sup> Breen had numerous science fiction connections. He was a close friend of writer Ayn Rand (perhaps best known for “*The Fountainhead*” and “*Atlas Shrugged*”) and actually married to sci-fi/fantasy author Marion Zimmer Bradley.<sup>871</sup> Marion Zimmer Bradley was fascinated with the occult and esotericism. Notably, she studied Rosicrucianism beliefs.<sup>872</sup> Walter Breen was an extremely sick and twisted individual. He was a founding member of NAMBLA (North American Man/Boy Love Association), convicted of child molestation in 1954, and a repeatedly-offending paedophile throughout his life - although bizarrely he never actually served any jail time until less than a year before his death in 1993.<sup>873</sup> In 1976, Sarfatti sponsored guest workshops by Breen at meetings of the Physics/Consciousness Research Group at the Esalen Institute.<sup>874</sup> I will return to the subject of Esalen shortly.

In 1952, simultaneous to meeting Walter Breen, Jack Sarfatti received a telephone call from a machine-like voice, claiming to be a conscious computer located on a spaceship from the future.<sup>875</sup> Strange how this happened at the same time that Dr Vinod first channelled The Nine... even more so that the account somewhat mirrors Uri Geller’s contact with “Spectra” and Gene Roddenberry’s script for “*Star Trek: The Motion Picture*”! Sarfatti’s mother seemingly corroborated this claim stating that Jack actually received several such calls over a three week period at the age of 13. Sarfatti has maintained that he can only recall one

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<sup>869</sup> Belita Adair, “MK ULTRA EXPERIMENTS - Dark Secrets from the Faraday Cage”, July 12, 2012 - <http://eyeofwintermute.blogspot.co.uk/2012/07/mk-ultra-experiments-dark-secrets-from.html>

<sup>870</sup> Tristan Eldritch, “The Puharich Nexus Part 2: a crack in the record”, Friday, April 2, 2010 - [http://2012diaries.blogspot.co.uk/2010/04/puharich-nexus-part-2-crack-in-record\\_02.html](http://2012diaries.blogspot.co.uk/2010/04/puharich-nexus-part-2-crack-in-record_02.html)

<sup>871</sup> [http://en.wikipedia.org/wiki/Walter\\_H.\\_Breen](http://en.wikipedia.org/wiki/Walter_H._Breen)

<sup>872</sup> “Marion Zimmer Bradley and the Mists of Avalon”, Diana L. Paxson, *Arthuriana*, Vol. 9, No. 1, SPECIAL DOUBLE ISSUE ON MODERN AND POST-MODERN ARTHURIAN LITERATURE AND TEACHING KING ARTHUR AT HARVARD (SPRING 1999), pp. 110-126, Scriptorium Press

<sup>873</sup> <http://www.sff.net/people/stephen.goldin/mzb/timeline.html> See also [http://en.wikipedia.org/wiki/Walter\\_H.\\_Breen#Crimes](http://en.wikipedia.org/wiki/Walter_H._Breen#Crimes)

<sup>874</sup> [http://en.wikipedia.org/wiki/Walter\\_H.\\_Breen](http://en.wikipedia.org/wiki/Walter_H._Breen)

<sup>875</sup> Tristan Eldritch, “The Puharich Nexus Part 2: a crack in the record”, Friday, April 2, 2010 - [http://2012diaries.blogspot.co.uk/2010/04/puharich-nexus-part-2-crack-in-record\\_02.html](http://2012diaries.blogspot.co.uk/2010/04/puharich-nexus-part-2-crack-in-record_02.html)

phone call and that the voice told him he would ***“begin to link up with the others in twenty years.”***<sup>876</sup>

Whilst on the subject of “machine-like voices”, let’s recall Uri Geller’s testing by a group of scientists and security officers at Lawrence Livermore Laboratories in 1974 and 1975. According to Peter Levenda, in his book *“Sinister Forces – Book Three”*, ***“technicians were listening to the audiotapes routinely made during the Geller PK sessions, they noticed a voice on the tape that had not been there during the tests. It was a ‘metallic voice’ and was largely unintelligible, although the few words that were understood turned out to be top-secret codenames for intelligence operations, names that were unknown to the scientists at Lawrence Livermore (...) one of the scientists received a phone call and heard the ‘metallic voice’ that so often pursues researchers in this field, man and boy, and this time the voice told him to drop the Geller experimentation completely. The team was only happy to do so, and the ‘hauntings’ gradually stopped.”***<sup>877</sup>

Later in his life, Jack Sarfatti claimed (in the 1996 article *“Sarfatti’s Illuminati: In the Thick of It!”*) that Puharich ***“worked for Army Intelligence in the early fifties.”***<sup>878</sup> He also made some telling remarks about his time with Puharich, Geller and The Nine. ***“I was then (1973) simply a young inexperienced ‘naïve idiot’ in a very, very sophisticated and successful covert psychological warfare operation run by the late Brendan O’Regan of the Institute of Noetic Sciences and the late Harold Chipman who was the CIA station chief responsible for all mind-control research in the Bay Area in the 70s.”***<sup>879</sup>

The idea of “voices” instructing the listener (particularly down the telephone) reminded me of a bizarre case involving Igor Smirnov from Moscow Academy of Medicine, who demonstrated for the U.S. secret services and FBI experts a device which was capable of subliminally implanting thoughts in people’s minds as a way to control their actions. These agencies were interested in the device as a means to subvert David Koresh and the Branch Davidians at Waco in the early 1990s.<sup>880</sup> The following is taken from Laura Knight-Jadczyk’s *“Cosmic Cointelpro Timeline: Secret Government Mind Control Projects – 1994”*: ***“Later reports claim it would work using inaudible, subliminal suggestions (spliced into phone conversations in the case of David Koresh). The device is definitely supposed to make the subject “hear” voices, as the FBI wanted to use Charlton Heston as the voice of God. This is***

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<sup>876</sup> Joan D’Arc, *Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact*, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 / ISBN-13: 978-1585091287 (pg. 105)

<sup>877</sup> Peter Levenda, *SINISTER FORCES-MANSON SECRET*: 3 (pg. 331)

<sup>878</sup> Jack Sarfatti, “SARFATTI’S ILLUMINATI: IN THE THICK OF IT!” - Jan. 29, 1996 - <http://www.whale.to/b/sarfatti.html>

<sup>879</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 237) See also: Jack Sarfatti, “Quantum Quackery”, 1996 - <http://www.randomcollection.info/mcf/hambone/stenger.html>

<sup>880</sup> Dorinda Elliott & John Barry, “A Subliminal Dr. Strangelove”, *Newsweek*, August 22, 1994 (pg. 57) For more on the history of these techniques, see: Alex Constantine, *Hearing “Voices”*: The Hidden History of the CIA’s Electromagnetic Mind Control Experiments, *Hustler*, January 1995 - <http://www.constantinereport.com/hearing-voices-the-hidden-history-of-the-cias-electromagnetic-mind-control-experiments/> See also: see *Psychic Dictatorship in the U.S.A.*, Alex Constantine, Portland, OR: Feral House, 1995.

***definitely a different strategy from other subliminal techniques, which are designed to produce mere suggestions.***<sup>881</sup>

I find it telling that Andrija Puharich held numerous patents including devices for assisting hearing (“Means for Aiding Hearing” - U.S. Patent 2,995,633<sup>882</sup> and “Method and Apparatus for Improving Neural Performance in Human Subjects by Electrotherapy” - U.S. Patent 3,563,246.<sup>883</sup>) – including “tooth implanted” devices.<sup>884</sup> Puharich worked with Neuropsychiatrist Warren S. McCulloch when developing the hearing aid devices.<sup>885</sup> McCulloch was involved with cybernetic theory / electronic brain implants and affiliated with The Josiah Macy, Jr. Foundation - a known channel for CIA MKUltra mind control funding.<sup>886</sup> In his early career, Puharich developed the “Theory of Nerve Conduction” – which inspired Jose Delgado’s psychotronic implant experiments for the CIA.<sup>887</sup> From the mid-70s onward, Delgado experimented with the use of EM waves to control implants over large distances. Neil Sanders, in his book “Your Thoughts Are Not Your Own – Volume One”, notes that (in a 1975 interview) Delgado stated that “**electromagnetic broadcasting for mind control had been developed to a state of effectiveness and could be utilized at up to three kilometres.**”<sup>888</sup>

One of Puharich's hearing aids was named the ‘tooth radio’. The device was actually implanted inside of a person's tooth.<sup>889</sup> The patent for this device was quickly brought by the CIA and classified. In 1987, Puharich revealed (as quoted by Neil Sanders, in “Your Thoughts Are Not Your Own – Volume One”): **“We were able to develop a hearing device that fit under the cap of the tooth and we could hear very clearly from a small relay and receiver and transmitter and unfortunately it was promptly classified by an agency of our government. But we did solve the problem in terms of hardware.**”<sup>890</sup>

Dipping back into “Star Trek” for a moment, there is a fascinating synchronicity between the show and the ideas of disembodied messages and tooth implants. “Star Trek” could never have gotten off the ground without the backing of Desilu Studios. Desilu was owned by

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<sup>881</sup> Laura Knight-Jadczyk, “Cosmic Cointelpro Timeline: Secret Government Mind Control Projects – 1994” - [http://www.bibliotecapleyades.net/esp\\_cointelpro01i.htm](http://www.bibliotecapleyades.net/esp_cointelpro01i.htm)

<sup>882</sup> <http://www.google.com/patents/US2995633>

<sup>883</sup> <http://www.google.com/patents/US3563246>

<sup>884</sup> US Patent #2,995,633, August 8, 1961, “Means for Aiding Hearing”, Puharich, EPI256 - [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_mindcon11b.htm](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_mindcon11b.htm)

<sup>885</sup> Warren S. McCulloch Papers (scroll down to “Detailed Inventory”, then down to “Puharich, Henry K.”) - <http://www.amphilsoc.org/mole/view?docId=ead/Mss.B.M139-ead.xml:query=-brand=default>

<sup>886</sup> How The NSA Harasses Thousands Of Law Abiding Americans Daily By The Usage Of Remote Neural Monitoring (RNM) - <http://www.iahf.com/nsa/20010214.html>

<sup>887</sup> Phillip Coppens, “The Stargate Conundrum”, Chapter 1. A Man for All Psychics - [http://www.phillipcoppens.com/starconundrum\\_1.html](http://www.phillipcoppens.com/starconundrum_1.html)

<sup>888</sup> Neil Sanders, “Your Thoughts Are Not Your Own – Volume One” (pg. 213)

<sup>889</sup> People / Researchers – Andrija Puharich - [http://www.bibliotecapleyades.net/sociopolitica/hambone\\_info/people1.html](http://www.bibliotecapleyades.net/sociopolitica/hambone_info/people1.html)

<sup>890</sup> Neil Sanders, “Your Thoughts Are Not Your Own” (pg. 216)

Lucille Ball by the time the show was pitched. Ball appeared on the Dick Cavett show in 1974.<sup>891</sup> During this interview (unfortunately the full interview is now unavailable) she famously stated that she once had dental work that required lead fillings. ***“One night I came into the Valley over Coldwater Canyon, and I heard music. I reached down to turn the radio off, and it wasn’t on. The music kept getting louder and louder, and I realized it was coming from my mouth.”*** Five nights later, she took a different route home. ***“All of a sudden, my mouth started jumping. It wasn’t music this time, it was Morse code. (...) As soon as it started fading, I stopped the car and started backing up until it was coming in full strength. (...) I got the hell out of there real quick. The next day I told the MGM Security Office about it, and they called the FBI or something, and sure enough, they found an underground Japanese radio station.”***<sup>892</sup> Was something more sinister happening to Lucille Ball? (*Author’s Notes: It is curious that Coldwater Canyon is just a stone’s throw away from the infamous Laurel Canyon.*<sup>893</sup>)

It has long been suspected that Puharich’s knowledge was utilised in order to widely disseminate the message of The Nine (i.e. hypnosis, drugs, implants, etc.), amongst other things. His work at Ossining with frequency transmissions seemed to upset Lab Nine’s metaphorical apple cart – particularly when Puharich began speaking publicly about the subject.

The following is taken from Picknett and Prince’s *“The Stargate Conspiracy”*: ***“On the evening of 26 November 1977, television broadcasts in parts of southern England were interrupted by a voice claiming to be a representative of an extra-terrestrial civilisation, saying that they would be landing on Earth soon in order to prevent mankind from destroying itself.”***<sup>894</sup> It is curious that the “transmission” of “Grahama” (some accounts name the speaker “Vrillon”, “Gillon” and “Asteron”) - a *“representative of the Ashtar Galactic Command”* - overrode only the UHF audio signal leaving the video of newsreader Andrew Gardner unaffected. According to Jeff Wells, in his 2005 article *“The Colour out of Space”*, ***“This was actually the second message from Grahama. A month earlier, he had said pointedly that ‘We conveyed to Sir John Whitmore and to Dr. Puharich that we would interfere on your radio and television communication systems to relay when the civilisations are coming close to landing on your planet Earth. It is now in motion. We wish you to know that we love you.’”***<sup>895</sup>

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<sup>891</sup> Lucille Ball on the Dick Cavett show 1974 - <http://www.youtube.com/watch?v=lxZ-z6R580w>

<sup>892</sup> Neil Sanders, “Your Thoughts Are Not Your Own”, pg. 217 See also: [http://en.wikipedia.org/wiki/Lucille\\_Ball#Later\\_career](http://en.wikipedia.org/wiki/Lucille_Ball#Later_career) & “Brace Yourself”, Snopes.com, 5 August, 2007 - <http://www.snopes.com/radiotv/tv/fillings.asp>

<sup>893</sup> <https://www.google.co.uk/maps/place/Laurel+Canyon,+Los+Angeles,+CA+90046,+USA/@34.1173421,-118.3928176,14z/data=!4m5!3m4!1s0x80c2be61f8ea7877:0x96f7a6cbd5f0c35b18m2!3d34.1173429!4d-118.3753081>

<sup>894</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 219) - see also: George Hunt Williamson, with A. Bailey, “Other Voices”, Abelard Productions, Wilmington, 1995 - pgs. 17 – 19)

<sup>895</sup> Jeff Wells, “The Colour out of Space”, Rigorous Intuition, October 07, 2005 - <http://rigorousintuition.blogspot.co.uk/2005/10/colour-out-of-space.html>

Puharich and Whitmore had actually been in the UK around the time of this message – as had Gene Roddenberry (several months before.) Joel Engel has documented a social gathering attended by Whitmore, Roddenberry and a mutual friend, Tony Morgan – who at the time was a member of the governing board of the BBC.<sup>896</sup> Whitmore actually had a number of high-level friends in the BBC.<sup>897</sup> Roddenberry and Whitmore were also friends with Lew Grade – he allegedly offered Roddenberry a writing deal for UK television in the late fifties.<sup>898</sup> Grade was a key figure in the early years of ATV/ITV and London Weekend Television and will be perhaps forever associated with the infamous cult genre production outfit ITC – which incidentally was formed on 11<sup>th</sup> September (curious date!?) 1958. Grade was a member of the masonic Venerable Order of Saint John and the notorious global agenda organisation “The 1001 Club”.<sup>899</sup> However, I’m digressing a little here...

Essentially, the question I must pose is this: Do these connections to the British broadcasting media offer hints to a possible explanation as to the true source of the 1977 transmission? Rather than being of extra-terrestrial origin, was this message a Puharich-like frequency transmission experiment conducted by somebody with an interest in pushing the message (or even just the basic concept) of The Nine? Unsurprisingly, the Wikipedia page on this subject gives very little in the way of source information or possible explanations. However, it does make a point of referring to an interview with John Whitmore (about the transmission) conducted by Bob Holness on British commercial radio on December 6, 1977<sup>900</sup> – but only in as much as noting his thoughts on the subject. It makes no mention of the transmission allegedly being from The Nine or directed toward Lab Nine devotees.

## Puharich... We Have a Problem!

Affairs with Lab Nine went from the sublime to the ridiculous during the latter years of the 1970s. In 1977, several key events occurred which shook the foundations of Lab Nine. Puharich had become increasingly obsessed with EMF/ELF wave transmission experiments – particularly their effect on human physiology. He also decided to write a book about Nikola Tesla entitled: “*TMT: The Magnetic Threat*.” According to Puharich's second wife, Bep Hermans (in her book “*Memories of a Maverick*”), this had “***dire consequences***.”<sup>901</sup>

In the summer of 1977, Ira Einhorn (a key figure in the Lab Nine/SRI scene, Einhorn helped to establish a network of scientists, industrialist, philosophers and writers – with an interest in physics, psychology and parapsychology – substantially funded by Arthur M. Young<sup>902</sup>)

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<sup>896</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 171)

<sup>897</sup> <http://www.conspiracyarchive.com/2014/01/02/fiction-as-a-precursor-to-fact-sci-fi-predictive-programming-and-the-emergent-world-religion/>

<sup>898</sup> David Alexander, “Star Trek Creator” (pgs. 158 – 162)

<sup>899</sup> [https://wikispooks.com/wiki/The\\_1001\\_Club](https://wikispooks.com/wiki/The_1001_Club)

<sup>900</sup> [http://en.wikipedia.org/wiki/Southern\\_Television\\_broadcast\\_interruption#Transcript](http://en.wikipedia.org/wiki/Southern_Television_broadcast_interruption#Transcript)

<sup>901</sup> <http://www.uri-geller.com/books/maverick/maver9.htm>

<sup>902</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 228)



and his then girlfriend Holly Maddux stayed in London with Puharich at the residence of Joyce Petschek. Maddux mysteriously vanished in the early part of September.

On August 7, 1978 (whilst he was in Mexico), Puharich's Ossining property was burned to the ground. Philip Coppens (quoted in *"The Stargate Conspiracy"*) explained: ***"Puharich learned that he and those closest to him were under surveillance. It became clear that the reason for this was Puharich's 'meddling' with so-called 'free energy'"***.<sup>903</sup> According to Alex Constantine, in his 1995 work *"Psychic Dictatorship in the U.S.A"*, Puharich told Ira Einhorn that the ***"CIA was responsible."***<sup>904</sup> He added: ***"Puharich was being purged from the agency and fazed out of secret CIA-military intelligence Psi/EMF/ELF research and development that was highly prized by CIA Director Richard Helms' MK ULTRA program."***<sup>905</sup> If you want to further research Puharich's involvement with EMF/ELF research and suppressed technology, I suggest reading Terry L. Milner's informative article *"Rattling out Puharich - Pioneer Radio Wave Mind Control."*<sup>906</sup> At an Electromagnetic Conference in September 1987, (as quoted by Jerry E. Smith, in his 1998 book *"HAARP: The Ultimate Weapon of the Conspiracy"*) Puharich apparently said: ***"My house was burned down, I was shot at, they tried to kill me, they tried to eliminate me [...] everything's classified and you can't say a god damned thing about it, a tough situation. And you can't get any real information out of any government agency. And I know all of them that do the work. I know people who head the projects etc. When they're in trouble, they usually come ask me. And they classify what I tell them... insanity."***<sup>907</sup>

In March 1979, following an investigation into her whereabouts, Holly Maddux's dead body was discovered in a locked trunk in Einhorn's apartment. Autopsy revealed that she had been murdered. Einhorn was arrested and eventually released on bail in early April 1979. The bail was paid for by Lab Nine financial backer Barbara Bronfman. Given that Lab Nine was effectively defunct, Einhorn was forced to relocate to The Esalen Institute – which was then under the guidance of "The Nine" channeller Jenny O'Connor (I will return to her shortly.) With his trial looming, Einhorn tried to warn Puharich that something sinister was afoot. In 1981, Einhorn skipped bail and fled to France. On July 20, 2001, Einhorn was extradited to the United States. At his trial he stated that he had been framed by either the CIA or the KGB. He also claimed that the trunk in which Maddux's body was found contained

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<sup>903</sup> Phillip Coppens, "The Stargate Conundrum", Chapter 1. A Man for All Psychics - [http://www.philippcoppens.com/starconundrum\\_1.html](http://www.philippcoppens.com/starconundrum_1.html)

<sup>904</sup> Alex Constantine quoted, "Uri Geller - A Thorn in the Side of the Establishment" - <https://www.mail-archive.com/ctrl@listserv.aol.com/msg68059.html> See also: Alex Constantine, "Psychic Dictatorship in the U.S.A.", Feral House; 1st Edition (September 1, 1995) ISBN-13: 978-0922915286

<sup>905</sup> Alex Constantine, "Psychic Dictatorship in the U.S.A.", Feral House; 1st Edition (September 1, 1995) ISBN-13: 978-0922915286 (pg. 7)

<sup>906</sup> Terry L. Milner, "Rattling out Puharich - Pioneer Radio Wave Mind Control", 1996 - <http://www.oocities.org/marksrealm/project188.html>

<sup>907</sup> Jerry E. Smith, "HAARP: The Ultimate Weapon of the Conspiracy", Adventures Unlimited Press (1 April 1998) ISBN-13: 978-0932813534 (pg. 70)

piles of papers — secret reports about mind-control experiments.<sup>908</sup> Following the events at Ossining and the unfolding circumstances with Einhorn, Puharich got the message. He abandoned Lab Nine and remained in Mexico until 1980. When he returned to America it appeared that he brought his work with The Nine (at least visibly) to a close.

According to Phillip Coppens (as quoted in Picknett and Prince's book *"The Stargate Conspiracy"*): ***"Perhaps as a reward for his silence, in 1982, Puharich was offered the post of ELF (Extremely Low Frequencies) research director for the CIA. In the words of his biographer, "supposedly two CIA men came to his house in Delaplane, Virginia apologizing that the CIA gave him such a hard time." Puharich declined the position. He had got the message: do what you want, but keep quiet about it. And so he did."***<sup>909</sup>

As a little postscript to the Puharich story, it seems that in 1983, Puharich patented a means to gain energy by splitting water molecules. This work gave him some timely leeway under the "good graces" of the Rockefellers. However, this support soon fell away and a few more threats (seemingly, again, from the CIA) followed. Puharich was forced to abandon that particular type of "quasi-free energy technology" research.<sup>910</sup> From then onwards, Puharich seemed to disappear into the virtual wilderness. There is some evidence that he remained interested in quasi-Nine type belief systems - such as his involvement with "The Law of One" paradigm.<sup>911</sup> However, his active interest and involvement with The Nine (and all the bizarre and clandestine connections therein) seemed to be over. In 1995, Puharich died after falling down the stairs in his South Carolina home.

## The Post-Nine Syndrome

In the late 1970s, The Nine found a surrogate home at The Esalen Institute – an establishment that Wikipedia describes as ***"an American retreat centre and intentional community in Big Sur, California, which focuses upon humanistic alternative education."***<sup>912</sup> The Institute was founded by Michael Murphy and Dick Price in 1964 and renowned, particularly during the 1970s, for research into psychic phenomenon and remote viewing - amongst other things. Werner Erhard (EST) had a close association with Esalen and helped

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<sup>908</sup> Dave Lindorff, "For Ira Einhorn, a fate worse than death", October 19, 2002 - [http://www.salon.com/2002/10/18/einhorn\\_2/](http://www.salon.com/2002/10/18/einhorn_2/)

<sup>909</sup> Phillip Coppens, "The Stargate Conundrum", Chapter 1. A Man for All Psychics - [http://www.philippcoppens.com/starconundrum\\_1.html](http://www.philippcoppens.com/starconundrum_1.html)

<sup>910</sup> Leslie R. Pastor, "Actual Case Histories of Suppression Occurrences" - [http://peswiki.com/index.php/Site:LRP:Actual\\_Case\\_Histories\\_of\\_Suppression\\_Occurrences](http://peswiki.com/index.php/Site:LRP:Actual_Case_Histories_of_Suppression_Occurrences) See also: U.S. Patent 4,394,230, Method and Apparatus for Splitting Water Molecules, Dr. Andrija Puharich, 1983 - Complex electrical waveforms resonate water molecules and shatter them, freeing hydrogen and oxygen creating fuel made of water - <http://www.puharich.nl/Bio/biography.htm>

<sup>911</sup> <https://www.lawofone.info/results.php?c=People&su=Andrija+Puharich#Andrija+Puharich>

<sup>912</sup> [https://en.wikipedia.org/wiki/Esalen\\_Institute](https://en.wikipedia.org/wiki/Esalen_Institute)

fund remote viewing at SRI.<sup>913</sup> Erhard was influenced by the 1970 book *“EST: The Steersman's Handbook”* which was written by Leslie Stevens (Stevens wrote the book under the name L. Clark Stevens) – the creator of, amongst other things, *“The Outer Limits”* TV serials. Jack Sarfatti was director of the Physics/Consciousness Research Group at Esalen Institute. This group was funded by Werner Erhard and George Koopman - allegedly with money from the Pentagon.<sup>914</sup> John C. Lilly, who studied LSD and consciousness for the CIA, also worked at Esalen.<sup>915</sup> The following is taken from Joan D'Arc's *“Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extra-terrestrials, Lucid Dreams and Other Forms of Intelligent Contact.”* In this section she refers to Walter Anderson's 1983 work *“The Upstart Spring: Esalen and the American Awakening.”*

***“Anderson notes that every program leader in the first “human potential” seminar held at Esalen was involved in early LSD research, including Willis Harmon, who was later head of the Future's Department at SRI, Gregory Bateson, Gerald Heard, Paul Kurtz, and Myron Stolaroff. Interestingly, according to Mind Race, by Russell Targ and Keith Harary, a 1982 workshop on psychic phenomenon was taught at Esalen by Targ and LSD researcher Stanislav Grof. (...) drug use was not “officially endorsed,” it was common knowledge that psychedelic drugs were widely used by both staff and students. Anderson also notes that even though this was common knowledge, the Institute was never raided by the authorities. Anderson noted that Charles Manson and Family played an ‘impromptu concert’ at Esalen just three days before the slaughter at the Tate household.”***<sup>916</sup>

In 1979, Esalen began to heavily promote the message of The Nine - via the seminars of Jenny O'Connor. A British psychic, O'Connor was introduced to Esalen (circa 1978) by (amongst a few other people) Sir John Whitmore, during her time at Lab Nine.<sup>917</sup> O'Connor was also connected with Werner Erhard's "Sensitivity Training" (EST) in 1977.<sup>918</sup> Esalen's Dick Price made it possible for O'Connor to conduct seminars about The Nine (or, more precisely, "channelling" The Nine) and eventually she joined Esalen's administrative staff. O'Connor's influence (and the message of The Nine) became so strong that "The Nine" themselves eventually became listed in Esalen's brochures as ***“program leaders and members of the Esalen Gestalt Staff.”***<sup>919</sup> In their book, *“The Stargate Conspiracy”*, Lynn

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<sup>913</sup> Russell Targ and Harold E. Puthoff, *“The Mind Race: Understanding and Using Psychic Abilities”*, New English Library, Sevenoaks, 1984 (Pg. vii)

<sup>914</sup> Jack Sarfatti, *“SARFATTI'S ILLUMINATI: IN THE THICK OF IT!”* - Jan. 29, 1996 - <http://www.whale.to/b/sarfatti.html>

<sup>915</sup> John Marks, *“The Search for the “Manchurian Candidate”: The CIA and Mind Control: The Secret History of the Behavioural Sciences”*, W. W. Norton & Company; Reissue edition (August 17, 1991) ISBN-13: 978-0393307948 (pg. 151)

<sup>916</sup> Joan D'Arc, *Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact*, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 /ISBN-13: 978-1585091287 (pg. 107)

<sup>917</sup> Martin Gardner, *“Science: Good, Bad, and Bogus”*, Prometheus Books, (19 Mar 1990) ISBN-13: 978-0879755737 (pgs. 287-288)

<sup>918</sup> Russell Targ and Harold E. Puthoff, *“The Mind Race: Understanding and Using Psychic Abilities”*, New English Library, Sevenoaks, 1984 (Pg. vii)

<sup>919</sup> Truett Anderson, *“The Upstart Spring”* (pg. 302)

Picknett and Clive Prince describe how, **“according to (Ira) Einhorn, ‘she [O’Connor] took over running Esalen through the Nine’, and such was the influence of the Nine that they ordered the sacking of its chief financial officer and reorganised the entire management structure.”**<sup>920</sup> During O’Connor’s tenure, Esalen became prominent in U.S. and Soviet political circles – with the influence of The Nine extending to a number of prominent political figures who attended Esalen during that period.<sup>921</sup> Eventually, The Nine (and presumably O’Connor – although her departure from Esalen is a little vague) were forced out of Esalen by Michael Murphy following a power struggle in the early 80s.<sup>922</sup> By the mid-80s, The Nine’s influence over Esalen had (at least seemingly) ended.

## Deep Space Nine

To retouch base with Star Trek, the synchronistic timing of The Nine reaching the height of their influence (particularly at Esalen) is not lost on me – given the release date of the Lab-Nine-drenched film *“Star Trek: The Motion Picture”* in December 1979. With all this talk of channelling extra-dimensional entities, the synchronicities with Star Trek, even prior to Lab Nine, begin to mount – particularly if anybody takes the time to examine the narrative themes of many episodes of from the 1960’s *“Star Trek: The Original Series”*. Simply take note of the number of episode where characters become possessed by / or conduits for said extra-dimensional forces. One such episode, *“The Lights of Zetar”*, was written by television legend Shari Lewis (original puppeteer of children’s favourite *“Lamb Chop”*) and her husband, Jeremy Tarcher.<sup>923</sup> Tarcher (in collaboration with Penguin) was a literary publishing notable, responsible for many *“New Age”* themed books. He was also an Esalen board member, continuing his relationship with them for over forty years. In the article *“A Chat with Jeremy Tarcher: Founder of Tarcher Publishing & Friend of Esalen”* (published in *“Friends of Esalen”*, Volume 24, Issue 1), Tarcher said, **“I first went to Esalen in 1964 with my first wife Shari Lewis.”**<sup>924</sup> The same article noted that Tarcher was **“[...] equally struck by the ‘vitality and bon am’ of Esalen’s co-founder Michael Murphy, and the two began a friendship that continues to this day.”**<sup>925</sup> Tarcher revealed that he **“built [his] company around Esalen’s workshops leaders.”**<sup>926</sup>

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<sup>920</sup> Lynn Picknett and Clive Prince, *“The Stargate Conspiracy”* (pg. 234)

<sup>921</sup> Lynn Picknett and Clive Prince, *“The Stargate Conspiracy”* (pg. 234) See also: *“The Future for Esalen”* (December 21, 1986) - [http://articles.latimes.com/1986-12-21/news/mn-4295\\_1\\_esalen-leaders](http://articles.latimes.com/1986-12-21/news/mn-4295_1_esalen-leaders)

<sup>922</sup> Ibid.

<sup>923</sup> [http://en.wikipedia.org/wiki/The\\_Lights\\_of\\_Zetar](http://en.wikipedia.org/wiki/The_Lights_of_Zetar)

<sup>924</sup> *“A Chat with Jeremy Tarcher: Founder of Tarcher Publishing & Friend of Esalen”*, *“Friends of Esalen”*, Volume 24, Issue 1, Winter/Spring 2012 - [http://webcache.googleusercontent.com/search?q=cache:IG3FmGM3nsAJ:www.esalen.org/sites/default/files/resource\\_attachments/WinterSpring2012FriendsofEsalen.pdf+&cd=1&hl=en&ct=clnk&gl=uk](http://webcache.googleusercontent.com/search?q=cache:IG3FmGM3nsAJ:www.esalen.org/sites/default/files/resource_attachments/WinterSpring2012FriendsofEsalen.pdf+&cd=1&hl=en&ct=clnk&gl=uk)

<sup>925</sup> Ibid.

<sup>926</sup> Ibid.

Tarcher also had a tenuous link to the CIA's LSD "Orange Sunshine" shenanigans. In his work *"Psychedelics and Consciousness"*, he wrote ***"The "one reality/one truth" perspective was totally destroyed for me by my first psychedelic trip. I had the benefit of two experienced guides, and some really good LSD, Tim Scully's "Orange Sunshine." I took the tabs at 10 in the morning, and by noon my mind had been substantially remade. It is not what happened during the trip (another story altogether) but how I understood it that was so shaking. From what I gathered, I had been asleep for 47 years believing that the way I saw things was pretty much the way they actually were. People who disagreed with me were either poor observers, or bad at drawing conclusions. How could so many people be mistaken about so many things? I didn't have an answer to that, but I knew that I was pretty much right. The trip led me to a small understanding of how the mind generates its own reality and how each of those realities was a product of the mind's endless cultural programming."***<sup>927</sup>

It is actually quite surprising how many individuals connect with both Esalen (whether tangentially or directly) and Star Trek. One such example is the one-time new-age musician John Tesh – who (amongst his many television media credits) appeared as a holodeck Klingon warrior in the *"Star Trek: The Next Generation"* season two episode *"The Icarus Factor"*. Tesh is a self-proclaimed Star Trek fan.

Moving away from Esalen, let's look at some broader connections between Star Trek and The Nine. One compelling example appears in the form of the *"Star Trek: The Original Series"* episode *"Errand of Mercy"* – another episode featuring extra-dimensional entities interceding in mortal affairs. The episode was directed by John Newland. Newland held multiple show-running and production roles on the fondly remembered late 50s / early 60's television show *"One Step Beyond"*. The show was an anthology series – presented in a docudrama style – that examined subjects such as premonition, the supernatural, and astral projection. Lab 9 notable Peter Hurkos featured heavily in several episodes broadcast in April 1960. Perhaps the most revealing episode was a January 1961 segment entitled *"The Sacred Mushroom"*. It was the only episode of the series to all-but abandon the dramatized nature of the show in favour of a documentary approach. In the episode, Newland is witnessed taking psychedelic mushrooms in an attempt to enhance psychic ability. Amazingly, the results of this endeavour are studied by Lab 9 lynchpin Andrija Puharich! Puharich's testing techniques upon Newland are bizarre to watch and seem to resonate with those claims made about Puharich regarding his alleged involvement with mind control research.

Prior to the aforementioned testing, the episode documents Newland and Puharich (along with other researchers) trekking (no pun intended!) through the Mexican jungle in search of hallucinogenic mushrooms and meeting individuals who have used such substances to

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<sup>927</sup> Jeremy Tarcher, "Psychedelics and Consciousness" – See: "Shari Lewis, Jeremy Tarcher, LSD, the Universe and Me", posted by lahar9jhadav, "Eye of the Cyclone" website, June 5, 2011 - <http://digitalseance.wordpress.com/2011/06/05/shari-lewis-jeremy-tarcher-lsd-the-universe-and-me/>

achieve consciousness expanding experiences.<sup>928</sup> Given the controversial nature of the segment (Wikipedia cites the reason being to do with the taking of hallucinogenic substances), the episode was removed from most subsequent repeats of the series in television syndication. All of the absurdities aside, the episode serves an important role as it remains as a document (of a sort) of some of the work that Puharich was involved in and some of the techniques he was using to test psychic abilities at that point in time.

Beside Newland, there were several key figures involved with the production of *“One Step Beyond”*. One such example was the then assistant director Robert H. Justman. Justman went on to become a producer/showrunner of *“Star Trek”*. , In his book *“Gene Roddenberry: The Myth and the Man Behind Star Trek”*, Joel Engel described Justman as supervising **“everything from choice of director to casting, wardrobe selection, and set design, as well as all facets of postproduction, including editing, special effects, and dubbing; he also had input into story and script, as his long, detailed memos attest. (Gene) Roddenberry certainly wielded veto power [...] but for the most part, Roddenberry remained behind closed doors, devoting himself to the scripts.”**<sup>929</sup> Justman was also an assistant director on *“The Outer Limits”* and supervising producer (as well as a key player in many of the initial creative choices) on *“Star Trek: The Next Generation”* for much of its first season.

Justman was responsible for bringing Levar Burton (who played blind Chief Engineer Geordi La Forge) onto the latter show.<sup>930</sup> Burton has an extensive history of involvement with Edgar Mitchell’s Institute of Noetic Sciences (IONS). His activist work has placed him in several political circles – most notably with the likes of Al and Tipper Gore.<sup>931</sup> He has also been associated with Bill Gates.<sup>932</sup> In 2007, Burton was the host and executive producer of a documentary entitled *“The Science of Peace”*. According to Wikipedia, **“(It) investigated the science and technology aimed at enabling world peace, sometimes called ‘peace science’. The film explores some of the concepts of shared noetic consciousness, having been sponsored in part by the Institute of Noetic Sciences.”**<sup>933</sup>

“The Nine” symbolism has always featured prominently in pretty much every incarnations of Star Trek – particularly latter serials. The U.S.S. Enterprise’s registry - “NCC 1701” – adds up to nine (1+7+0+1=9) – although I should emphasise that this registry first appear on the

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<sup>928</sup> The Sacred Mushroom - [http://psychicinvestigator.com/demo/uri\\_mushroom.htm](http://psychicinvestigator.com/demo/uri_mushroom.htm) See also: One Step Beyond - The Sacred Mushroom (1/3) - <http://www.youtube.com/watch?v=fz7k00544PA> (2/3) - <http://www.youtube.com/watch?v=t3NMqCij7cl> (3/3) - <http://www.youtube.com/watch?v=G9UyoFKenLY>

<sup>929</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 86)

<sup>930</sup> [http://en.memory-alpha.org/wiki/Robert\\_Justman](http://en.memory-alpha.org/wiki/Robert_Justman)

<sup>931</sup> [http://en.wikipedia.org/wiki/LeVar\\_Burton#Other\\_appearances](http://en.wikipedia.org/wiki/LeVar_Burton#Other_appearances) See also - Image: Burton with social activist and former Second Lady Tipper Gore - [http://en.wikipedia.org/wiki/File:Tipper\\_Gore.jpg](http://en.wikipedia.org/wiki/File:Tipper_Gore.jpg)

<sup>932</sup> “Bill Gates to deliver closing keynote address at 2013 SXSWedu Conference”, January 8, 2013 - <http://www.redorbit.com/news/technology/1112760175/bill-gates-to-deliver-closing-keynote-address-at-2013-sxswedu/>

<sup>933</sup> [http://en.wikipedia.org/wiki/LeVar\\_Burton#Other\\_appearances](http://en.wikipedia.org/wiki/LeVar_Burton#Other_appearances) See also: <http://www.scienceofpeace.com/document.html>

1960s Enterprise. “*Star Trek: The Next Generation*” initially had nine principle cast members – although that dropped to eight following the departure of Denise Crosby’s Tasha Yar and dropped again to seven when Wil Wheaton (Wesley Crusher) quit the show. “*Star Trek: Voyager*” had nine principle cast members throughout its run. “*Star Trek: Deep Space Nine*” had eight principles cast members for it’s first three seasons until Michael Dorn’s Worf character joined the show – keeping the cast numbers at nine for the remainder of the series. Of course, the latter show was named “Deep Space Nine” – as was the name of the space station central to the series. Whilst we’re on the subject, “*Deep Space Nine*” has some less than subtle references to “Nine” – something which was noted by Lynn Picknett and Clive Prince way back in issue 126 (September 1999... note the 9 motif here: the ninth month, 1999, and 126 adds up to 9!) of *The Fortean Times*. In an article entitled “*Plan Nine from Outer Space*”, they quote from a “declaration” made by “The Nine” during a September 1974 Lab Nine channelling session: ***“I am the beginning. I am the end. I am the emissary. But the original time I was on the Planet Earth was 34,000 of your years ago. I am the balance. And when I say “I” – I mean because I am an emissary for The Nine. It is not I, but it is the group... We are nine principles of the Universe, yet together we are one.’ The declaration above is typical of the channelled pronouncements of the Council of Nine – or just ‘The Nine’.*”**<sup>934</sup>

This “declaration” was also directed at Trek luminary Gene Roddenberry, who was in attendance at the channelling session.<sup>935</sup> In aforementioned Fortean Times article, Picknett and Prince continue: ***“Roddenberry was part of that circle in 1974 and 1975, and even produced the screenplay for a movie about The Nine. How much he was influenced by them is unknown, although it is said that some of their concepts found their way into the early Star Trek movies, and The Next Generation and Deep Space Nine (what a giveaway!) series. (There is a character named ‘Vinod’ in one Deep Space Nine episode.)”***<sup>936</sup>

Picknett and Prince note the character of Vinod (who appears in the rather peculiar “*Deep Space Nine*”, season two episode “*Paradise*”) as they believe it may be an allusion to Dr. Vinod who first channelled “*The Nine Principles*” for Andrija Puharich in December 1952. Interestingly, the episode “*Paradise*”, was co-written by Jim Trombetta, who was once also a reporter and editor for the magazine *Crawdaddy*.<sup>937</sup> *Crawdaddy* was the first U.S. rock and roll music critique magazine. It also featured regular articles that loosely touched upon elite agenda related (such as the CIA) activities. Maybe Trombetta came across the reference to Vinod and The Nine during his tenure at the magazine.

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<sup>934</sup> Lynn Picknett and Clive Prince, “Plan Nine From Outer Space”, UriGeller.com - <http://www.urigeller.com/plan-nine-outer-space/> Originally published in *The Fortean Times*, #126, September 1999

<sup>935</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 182)

<sup>936</sup> Lynn Picknett and Clive Prince, “Plan Nine From Outer Space”, UriGeller.com - <http://www.urigeller.com/plan-nine-outer-space/> Originally published in *The Fortean Times*, #126, September 1999

<sup>937</sup> [http://www.abramsbooks.com./Books/The\\_Horror!\\_The\\_Horror!-9780810955950.html](http://www.abramsbooks.com./Books/The_Horror!_The_Horror!-9780810955950.html)

In several of their written sources on the subject of The Nine, Picknett and Prince have also highlighted the prominent allusions to The Nine in *Star Trek: Deep Space Nine* via the central character of Benjamin Sisko and the role he plays in the overall series narrative – particularly, as Picknett and Prince emphasise, the title of “Emissary” in relation to “The Nine” and the television series “*Star Trek: Deep Space Nine*”. Here are the key points in understanding this synchronicity. The first episode of the series is called “Emissary”. In the story, Sisko embarks on a semi-spiritual journey and is told that **“he is to become the Emissary.”** [Author’s Notes: Remember that Gene Roddenberry was told (in 1974) by an alleged aspect of The Nine that the “entity” was **“the emissary.”**] Sisko is confronted with an “Orb of the Prophets” and begins to have a vision conjured by the Prophets – discarnate entities that exist outside of space and time, can only communicate via visions or using a person’s body as a vessel, and are worshipped by the Bajoran race as “gods”. There are some spooky echoes of The Nine in these Star Trek entities. As Sisko awakens from this state, He is told that: **“Nine orbs, like this one, have appeared in the skies over the last ten thousand years.”** In the final season, it is revealed that the Prophets took possession of a human female (Sarah Sisko) in order for her to meet Joseph Sisko and conceive and give birth to Benjamin Sisko. [Author’s Notes: *Shades of the Amalantrah Working perhaps!?*] The prophet possessing Sarah Sisko then leaves her body, with no memory of the possession. In the final episode, Benjamin Sisko “dies” in a fatal struggle with the evil prophets (known as Pah Wraiths) and becomes a non-corporeal good prophet.

If the non-Star Trek “Nine” did play a metaphorical part in inspiring certain formative story ideas for “*Deep Space Nine*”, who brought them on board? Given the nature of the system of writing credits for American shows it is often difficult to point to one person and say “they wrote that, so it was their idea.” U.S. television shows employ many writers who each contribute in some measure to every episode. Ghost writing and excessive multiple rewriting (that goes non-credited) is also rampant in the industry. As a rule of thumb though, it appears that the person who contributed the bulk of the ideas gets the credit. Certainly, *Deep Space Nine*’s “co-creator” Rick Berman was involved with “*Star Trek: The Next Generation*” from the very start so (working alongside him) he would have been privy to those experiences with The Nine (or information about them) that the likes of Gene Roddenberry and Robert Justman had had. In the case of Robert Justman, we cannot make any connection beyond the first part season that he served on the show. Roddenberry is a different matter though.

There has been much speculation as to whether or not Roddenberry had any input into the creation of “*Deep Space Nine*”. It is widely asserted (although not exclusively accepted) that Roddenberry’s role in the televisual “*Star Trek*” franchise was minimal beyond the first season of “*The Next Generation*”. Many people (particularly *Trek*’s then “kingpin” Rick Berman) have been quick to downplay any involvement from Roddenberry with “*Star Trek: Deep Space Nine*”. Some accounts state that he was incredibly ill and could barely stand or talk throughout the last year or so of his life. In Terry J. Erdmann’s 2000 book “*The Deep Space Nine Companion*”, Rick Berman is quoted as having said: **“I was asked to create and develop a series that would serve as a companion piece to *The Next Generation* for about a year and a half, and then TNG would go off the air and this new show would continue.**



***(...) So I asked Michael Piller to get involved, and we put our heads together. I never had the opportunity to discuss any ideas with Gene [Roddenberry]. This was very close to the end of Gene's life, and he was quite ill at the time. But he knew that we were working on something, and I definitely had his blessing to develop it.***<sup>938</sup>

However, although he was very ill, Roddenberry was still very much coherent and communicative up until a few weeks before his death in October 1991. Certain factors (including contrary accounts from Rick Berman) also indicate that he would have been very aware of the show. According to William Shatner's *"Star Trek Movie Memories"*, Rick Berman said ***"Brandon Tartikoff was really the man who brought this all about, and by the end of our fourth season, he had already initiated a plan to take Star Trek: The Next Generation off the air just after our seventh. A lot of the fans have been assuming that the studio decided only at the last minute to cancel the show, but in fact, it had been in the works for three years."***<sup>939</sup> In other words, development of the show had begun by the time of the fourth season of *"Star Trek: The Next Generation"* (TNG). By then Berman and Michael Piller were at the helm of the show and Roddenberry began withdrawing from his former role. However, he still had an office on the Paramount lot, even if he (as David Alexander described) only used it a few days a week.<sup>940</sup> The main alien races that were created for the purpose of the new show had already been conceived before Roddenberry's death: The Cardassians – in late 1990 and unveiled in January 1991's *"The Wounded"*<sup>941</sup> and the Bajorans – in early 1991 and first shown on October 7, 1991 in *"Ensign Ro"*.<sup>942</sup> Additionally, an article called *"Same as It Ever Was? - Star Trek after Gene Roddenberry"*, by J. Walker, states: ***"Roddenberry gave his blessing to DS9 before his death, but he allegedly hated it."***<sup>943</sup> I find it telling that whenever the question of Roddenberry's involvement is raised, Berman often reiterates (as quoted by Joel Engel in *"Gene Roddenberry: The Myth and the Man Behind Star Trek"*): ***"The last three years virtually the only thing he did every day was to get into his golf cart and go down to the set to chat with the actors."***<sup>944</sup>

Over the years, a consistent effort has been made by certain parties to downplay Roddenberry's approval of *"Deep Space Nine"* to a level of little or no involvement. It has been speculated that this was for legal/financial reasons – if there had been even the slighted possibility that he was involved, I'm sure his estate would have fought for his name being added to the *"created by"* credits. Maybe there was a concerted effort to downplay the show's references to The Nine by removing the Roddenberry connection from historical

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<sup>938</sup> Terry J. Erdmann, "Deep Space Nine Companion (Star Trek Deep Space Nine)", Star Trek (August 1, 2000) ISBN-13: 978-0671501068 (pg. 3)

<sup>939</sup> William Shatner, "Star Trek Movie Memories" (pg. 319)

<sup>940</sup> David Alexander, "Star Trek Creator" (pg. 539)

<sup>941</sup> [http://en.memory-alpha.org/wiki/The\\_Wounded\\_\(episode\)](http://en.memory-alpha.org/wiki/The_Wounded_(episode))

<sup>942</sup> [http://en.memory-alpha.org/wiki/Ensign\\_Ro\\_\(episode\)](http://en.memory-alpha.org/wiki/Ensign_Ro_(episode))

<sup>943</sup> J. Walker, "Same As It Ever Was? - Star Trek after Gene Roddenberry", August 29, 2012 - <http://thiswastv.com/2012/08/29/same-as-it-ever-was-star-trek-after-gene-roddenberry/>

<sup>944</sup> Joel Engel, "Gene Roddenberry: The Myth and the Man Behind Star Trek" (pg. 257)

record. There is no way to be certain. However, we can rectify one glaring error from the timeline of Trek production. It is misleading to say that Roddenberry knew nothing or very little about the show. Given the available data, it is clear that he knew (for potentially up to a year) a great deal about the early and formative stages of *“Deep Space Nine”*. [Author’s Notes: In mid-2016, I came across a little gem from October 2014 called *“Berman Refutes Sirtis Assertion That Roddenberry ‘Hated’ Star Trek: Deep Space Nine”*. At the packed New York Comic Con, *Star Trek: The Next Generation* cast members took questions from the audience. *“Deanna Troi”* actress Marina Sirtis was quoted as saying that, had he lived, Roddenberry would have hated *Deep Space Nine*. Rick Berman took to his Twitter feed and broke his almost 25 year-long conviction. He said **“Contrary to a comment from NY Comic Con, Michael Piller and I pitched our ideas for DS9 to Gene, and he gave us his enthusiastic approval [...] we pitched the concept and characters.”**<sup>945</sup> The aforementioned article cites various examples of Berman’s former convictions. So there you go! Straight from the Berman’s mouth!]

I would suggest that Roddenberry’s experiences, via his Lab Nine associates and the production of the first motion picture, had affected him (or at the very least inspired his writing “bone”) more than most people might realise or dare admit. Given the various agenda connections, we could speculate on all manner of possibilities. How much did Roddenberry *really* know about Lab Nine? The more I look at the subject and the myriad of agenda connections, I am somewhat convince that Lab Nine and the message of The Nine was part of some contrived, agenda-orchestrated (or at least steered) psyop. Was Roddenberry aware or even complicit with this psyop?

At the beginning of this chapter, I quoted Gene Roddenberry’s 1974 letter to John Whitmore where he talked about seeking **“proof”**. In a letter to science fiction writer John W. Campbell, dated December 3, 1968, Roddenberry gave his thoughts on the phenomenon of state-sponsored psychic warfare. Roddenberry’s letter is reproduced in David Alexander’s *“Star Trek Creator”*: ***“I do believe we have something loosely and incorrectly tagged a ‘sixth sense’ and I do believe there exist such things as clairvoyance and psychokinesis. But as for a guy killing Japanese beetles from 500 miles away just by looking at a picture of the field, in fact doing it so selectively he can kill them off one leaf and leave them alive on another, my life experience adds up to a belief that this is impossible. In other words, I’ve read and seen enough examples and read enough documented reports concerning instances of telepathy, clairvoyance and psychokinesis to indicate that we do indeed have latent abilities in these areas which we do not yet understand or really know how to use. Those instances which do happen are largely haphazard or the ‘power’ ebbs and flows to a point where it is rarely controllable enough to produce any long-term or meaningful results on a scientifically controlled test.”***<sup>946</sup> Interestingly, it is worth recalling that Campbell

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<sup>945</sup> Adam Cohen, “Berman Refutes Sirtis Assertion That Roddenberry ‘Hated’ Star Trek: Deep Space Nine”, October 13, 2014 - <http://trekmovie.com/2014/10/13/berman-refutes-sirtis-assertion-that-rodnenberry-hated-star-trek-deep-space-nine/>

<sup>946</sup> Letter to John W Campbell, 3 December 1968, quoted in David Alexander, “Star Trek Creator” (pg. 345)

was very informed on this subject – given that he was once one of several science fiction writers involved with a secret quasi-think tank for U.S. Naval Intelligence (based out of the Naval Air Experiment Center in Philadelphia, PA) during WWII.<sup>947</sup>

As a postscript to the Puharich / Lab Nine / Gene Roddenberry story, it is curious that The Nine had something of a renaissance in the early – mid 1990s – no doubt bolstered by the sudden interest in Phyllis Schlemmer's book *"The Only Planet of Choice: Essential Briefings from Deep Space"*. It is perhaps telling that this renewed interest (and the interest in the connections to Gene Roddenberry) came not long after Roddenberry's death. At various points between 1993 and 1995, a number of film magazines reported that Jon Povill was embarking on a new Hollywood project and that he was **"planning to make *The Nine* at last."**<sup>948</sup> In July 1993, Povill was interviewed by Pat Jankiewicz for an article published in the renowned US science fiction magazine 'Starlog'. The article was entitled *"Incident of the Nine"* and subtitled *"Gene Rodenberry's UFO Encounter."* In the article, Povill seemingly spoke openly for the first time about his and Roddenberry's involvement with The Nine.

***"Gene was hired to participate in and witness a number of the communications. He was told to do considerable research into psychic phenomena. I was around for that, and there was no doubt it was very credible. He couldn't dispute research he had done and witnessed. We did some ESP experiments around the office and found duplicate evidence. As credible as he found the ESP, Gene was never able to believe he was actually dealing with extra-terrestrials. The trance medium told me that when Gene was with them, he exhibited a significant degree of respect, but that wasn't shown in his script or my talking with him."*** He added, ***"Gene took the job, because he needed the money and wrote a script that was, for want of a better word, flat. It didn't generate any tension and the premise was 'these people were nice, but probably out of their minds.' As far as he was concerned there was no contact with UFOs. Obviously, this didn't serve the purpose of the people who hired him, which was preparing the world for an eventual landing by these ETS. Gene felt guilty about letting these people down, so he hired me to rewrite him. I tried to find a way to satisfy the people who hired Gene, and also inject tension and excitement into the script."*** He concluded, ***"It's an amazing thing, that a man who theoretically had such a thing for extra-terrestrials, found it impossible that he was really dealing with them."***<sup>949</sup>

It is clear that Roddenberry wanted to understand the potential of the human mind and consciousness. In turn, Lab Nine wanted him to find and spread the message of ET (Extra-Terrestrial) or ED (Extra-Dimensional) communication. Regarding psychic abilities and

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<sup>947</sup> Cory Doctorow, "Science fiction writers implicated in vast A-bomb conspiracy, 1944: the Cleve Cartmill affair", Jan 20, 2008 - <http://boingboing.net/2008/01/20/science-fiction-writ-3.html>

<sup>948</sup> Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 177) - See: UFO Magazine, vol. 9, no. 13, 1995 - citing articles in Cinescape and Hollywood Reporter. See also: Pat Jankiewicz, "Incident of the Nine", Starlog (USA), #192, July 1993, #192 - [http://www.imdb.com/name/nm0693956/publicity?ref=nmbio\\_ql\\_3](http://www.imdb.com/name/nm0693956/publicity?ref=nmbio_ql_3)

<sup>949</sup> Pat Jankiewicz, "Incident of the Nine", Starlog (USA), #192, July 1993, #192 - [http://www.imdb.com/name/nm0693956/publicity?ref=nmbio\\_ql\\_3](http://www.imdb.com/name/nm0693956/publicity?ref=nmbio_ql_3)

consciousness it is possible that Lab Nine made him a believer. With regard to the ET phenomenon, Roddenberry eventually became (at least publicly) an arch sceptic. Did Roddenberry's scepticism stem from his possibly learning something of Lab Nine's hidden connections? Did Roddenberry learn about the military and CIA involvement with Puharich and SRI – debunking his initial perceptions of what they superficially “claimed” to be doing? Or was Roddenberry already an “ET sceptic” prior to his Lab Nine encounters? If he was, we should ask ourselves why Lab Nine would have attempted to recruit such an ardent sceptic to propagate the message and themes of The Nine. *[Author's Notes: Maybe converting a potentially high-profile skeptic was part of the agenda...]* However, if you want to spread a message about the possibilities of extra-terrestrial life (or, alternatively, cover-up a military / CIA-orchestrated psyop) then there is no better way than to take a science fiction figurehead (one beloved by an already open and receptive mass audience) and attempt to convert him to your cause.

## Chapter Eleven: “The Star Trek Agenda”

*“Star Trek had never existed as Gene Roddenberry’s proprietary domain – not in the twenty-third century, nor in the twenty-fourth. And despite his insistence, he had not entrusted it begrudgingly, because of lack of time, to other writers. No matter how persuasively he had convinced himself otherwise, the Star Trek realm had been, almost from the beginning, a dynamic cosmos with many gods, some less equal than others, but all of them contributors to the vision.”*

(Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek”, pg. 12)

*“When they say on a show ‘Created by’ anyone, like ‘Created by Gene Roddenberry,’ that is not true. I laid out a pathway, and then the only thing I will take credit for is, I surrounded myself by very bright people who came up with all those wonderful things. And then you can appear very smart.”*

(Eugene Wesley Roddenberry, Hollywood Blvd. "Star" party, 9/4/85)

## Alien Life

A number of alternative knowledge researchers believe that “*Star Trek*” is an example of science fiction serving the hidden global agenda. In this chapter, I will look at some of the extensive connections between the Trek franchise and the military industrial complex, the scientific establishment and the U.S. political stage. I will also examine the possibility that certain secret society belief systems may have influenced “*Star Trek*”. Before I do though, I just want to begin by discussing the “extra-terrestrial” angle to “*Star Trek*” – given that there are many who believe that the show somehow serves an agenda that has distorted and muddled the field of ET/UFO research. This section also serves to tie up a few loose ends from the previous chapter regarding Roddenberry and the alleged “extra-terrestrial” origin of The Nine.

After Roddenberry’s death, his son (Eugene Wesley Roddenberry, Jr.) created an odd comic strip called “*Gene’s Journal*”. It was described as: ***“The untold true story behind the adolescent years of Gene Roddenberry. It was during these years that Gene was continuously abducted by aliens for the extra-terrestrial purpose of studying human beings — all of his experiences recorded faithfully in his boyhood journal. The fantastic stories detailing the alien wonders he encountered would later inspire Gene to create some of the greatest science fiction television has ever seen. However in the childhood moments of these experiences, Gene found them to be less than inspiring. Young Gene is constantly trying to reconcile his earthling life with the hilarious alien encounters. After all, it’s quite hard to do your homework, meets girls, play on sports teams, etc., when aliens from the future continue to abduct you for their outlandish needs, missions and entertainment.”***<sup>950</sup>

Is it possible that (like Jack Sarfatti, Uri Geller, et al) Roddenberry’s involvement with The Nine was preordained from a young age? Was Roddenberry a proverbial “Star Kid”? Like Sarfatti and Geller, Roddenberry had strange experiences in his youth. However, none of his biographies or interviews describes them as “extra-terrestrial” or “voices”. They were, however, described as (documented by Joel Engel in “*Gene Roddenberry: The Myth and the Man behind Star Trek*”) ***“altered states of consciousness”*** and ***“out of body experiences.”***<sup>951</sup> Roddenberry’s attitude toward ET life was once cautiously sceptic, although it became increasingly hostile in later life. Of the ‘ancient alien’ paradigm, Roddenberry once said, ***“Ancient astronauts didn’t build the pyramids. Human beings built the pyramids, because they’re clever and they work hard.”***<sup>952</sup>

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<sup>950</sup> About Gene’s Journal - <http://www.genesjournal.com/about-genes-journal/>

<sup>951</sup> Roddenberry’s personal assistant, Susan Sackett, recalled Roddenberry describing a childhood ‘out of body’ experience - Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 167)

<sup>952</sup> <http://www.goodreads.com/quotes/105109-ancient-astronauts-didn-t-build-the-pyramids-human-beings-built-the>

On September 19, 2013, former “*Star Trek: The Next Generation*” scriptwriter Tracy Tormé was interviewed by George Noory on the popular radio show “*Coast to Coast*” – for the show “*Behind the UFO Phenomenon*”. Tormé discussed his documentary feature film, “701” - which examines a number of cases that remained unexplained as part of Project Blue Book - the study of UFOs conducted by U.S. Air Force from 1948 – 1969. In the interview, Tormé discussed his association with Roddenberry, NASA stalwart Carl Sagan, and science fiction author Ray Bradbury. He described them all as: ***“Extremely anti-UFO and that surprises a lot of people. Gene Roddenberry called me into his office one day and was very, very upset that he'd heard that I was working on what became 'Fire In The Sky' (Travis Walton's story) and went into a profanity-laced tirade about how it was all such nonsense and that these things are never seen by more than one person at a time, it's always some drunken farmer in Nebraska at three in the morning, there's no physical evidence, they're never seen by pilots, they're never seen by astronomers, and amazingly enough I went through the same experience with Carl Sagan and with Ray Bradbury. They basically all mirrored each other and a lot of people are very surprised to hear this... especially that someone like Gene Roddenberry was so anti-UFO, but he really was.”***<sup>953</sup>

Whilst it is worth considering the validity of Tormé’s observations, we should remember that Tormé has himself muddied seemingly legitimate abduction accounts in the past – such as the somewhat distorted portrayal of Travis Walton’s encounter in the movie “*Fire in the Sky*”. The film was written by Tormé. He also wrote “*Intruders*” – an abduction mini-series based on the 1987 book of the same name by Budd Hopkins. The piece was aired on CBS in May 1992. Noted abduction researcher John Mack served as a consultant on the project. In his book “*Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movies*”, Robbie Graham documents how Tormé disagreed with Mack’s assertion that some extra-terrestrial encounters were inherently benevolent in nature. Robbie Graham quotes Tormé as saying, ***“I do not believe that they are intentionally hostile, but they seem to be lacking in emotions and they don't treat human beings with the respect they deserve.”***<sup>954</sup> As a little aside, Tormé also created the inter-dimensional sci-fi series “*Sliders*”. One of his fellow writers/producers during the formative days of the show was Roddenberry’s Lab Nine cohort Jon Povill!<sup>955</sup>

Somebody once told me that they had heard a rumour that Gene Roddenberry had been privy to some of the material evidence from the Roswell incident of 1947. Whilst I have not come across any direct reference to this (other than the rumours) during my research, I have noticed one or two possible synchronicities between “*Star Trek*”, Roswell and perhaps The Nine. This research created a little “glitch” for me in 2015, following a response I received to a 2012, three-part article I had written on my blog website. The article series

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<sup>953</sup> “Behind the UFO Phenomenon”, *Coast to Coast*, September 19, 2013 - <http://www.coasttocoastam.com/show/2013/09/19>

<sup>954</sup> Robbie Graham, “*Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movies*”, White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 175)

<sup>955</sup> Jon Povill interview, “*Earth Prime*” - <http://earthprime.com/interviews/jon-povill-part-1.html>

was entitled *"The Star Trek Conspiracy"*. Here is the section from part one of the blog series that seemingly prompted the response: ***"Curiously (and as a postscript to the "Nine" narrative), I recently sat up and paid attention to some strange factors highlighted in the book "Alien Interview", which is built around the accounts of Matilda O'Donnell MacElroy – who claimed to have interviewed an alien during the Roswell Incident of 1947. The book has several references to the concept of the "Council of Nine" and mention of a symbol that was 'shown' to her by the creature. The symbol is used throughout the design of the book and is eerily identical to the Starfleet insignia. Was it inspired by "The Nine" or was the Starfleet logo simply used to embellish MacElroy's account?"***<sup>956</sup>

Published less than a year after the blog series, I wrote something similar in the 2013 edition of *"Science Fiction and the Hidden Global Agenda"*: ***"When I read the book "Alien Interview"***<sup>957</sup> ***- which is built around the accounts of Matilda O'Donnell MacElroy (MacElroy claimed to have communicated with an extra-terrestrial during the Roswell Incident of 1947) – I noticed several references to the concept of a "Council of Nine" and mention of a symbol***<sup>958</sup> ***that was 'shown' to her by the creature. The symbol is allegedly indicative of something called "The Domain"***<sup>959</sup> ***and is remarkably similar to "Star Trek's" Starfleet insignia.***<sup>960</sup> ***Was it inspired by "The Nine" or was the Starfleet logo simply used to embellish MacElroy's account?"***

The original 2012 article prompted a response (in the comments section of the article) from Lawrence R. Spencer (the editor and publisher of *"Alien Interview"*.) He said: ***"Your reference to the book ALIEN INTERVIEW says that it mentions a "Council of Nine". This is FALSE. There is no such reference in the interview transcripts with the Roswell UFO pilot, or by Nurse MacElroy who conducted the interviews. Further the "symbol" published in the book is a common symbol used the atheists. The original document I received from Nurse MacElroy did not include a drawing of the symbol of "The Domain". She provided only a verbal description. I arbitrarily used the symbol in the book as my sole and single addition to the text. Lawrence R. Spencer. Editor and Publisher of Alien Interview"***

Although there were one or two aspects that probably did need slightly amending (as you will read in a moment), I felt that there was a "tone" to the comment that warranted a response. For the purposes of documentation and clarity, I have included my response below. I have also highlighted the section in the 2012 article and included a reference to my

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<sup>956</sup> Carl James, "The Star Trek Conspiracy - Part One" (2012) - <http://thetruthseekersguide.blogspot.co.uk/2012/06/star-trek-conspiracy-part-one.html>

<sup>957</sup> Lawrence R. Spencer, "Alien Interview", Lawrence R. Spencer (28 May 2008) ISBN-13: 978-0615204604

<sup>958</sup> "Alien Interview - Matilda O Donell MacElroy and Lawrence Spencer, 27 April 2012 - <http://theearthplan.blogspot.co.uk/2012/04/alien-interview-matilda-o-donell.html>

<sup>959</sup> "The Next 5,000 Years", July 21, 2010 - <http://alieninterview.org/blog/2010/07/the-next-5000-years/>

<sup>960</sup> "What does the Starfleet insignia represent?" - <http://scifi.stackexchange.com/questions/28859/what-does-the-starfleet-insignia-represent>



response and a new article I published which fully documents the conversation and the aforementioned article. Here is my full response to Mr Spencer:

*“Thank you for taking the time to comment. This article was written three years ago at a time when I had not researched this subject as fully as I have now. I have not the opportunity (despite the amount of time) to redress the wording of this article. This does not constitute an “excuse” for not updating the article. I will address the points you have raised here and highlight the section in the article to refer the reader to these comments. I will also include a corrected addendum immediately after the section in question. I do not wish to alter the original section of the article as I believe in allowing the reader to view the article in its unrevised state. If I delete and alter this original article it looks like I am trying to “cover my tracks” and I will not do that. I believe in honesty and I wish people to see when I am in error. The “false” information that you refer to was due to a pdf version of your book which had been re-edited by an anonymous writer who had included their own “information”. Unfortunately, I took this to be part of your original book. Since then, I have obviously discarded this version and obtained the original version of your book.*

*As you point out, there are no references made to a “Council of Nine” in your book. Nevertheless, I do believe that there are some comparable themes/synchronicities in the material you published relating to MacElroy and other material published with accounts from those who have claimed communication with “entities” associated with “The Nine” (the “Nine” discussed by the likes of Andrija Puharich, Phyllis Schlemmer, and the like.) A number of “Nine” devotees have described communication with artificial/machine-like entities. In chapter one of your book, Matilda O’Donnell MacElroy describes an entity as “like the body of a “doll” or “robot”. There were no internal “organs”, as the body was not constructed of biological cells. It did have a kind of “circuit” system or electrical nervous that ran throughout the body, but I could not understand how it worked.” She also says, “There was no verbal communication possible with the alien.” The ‘Official Transcript of Interview’ describes communication “THROUGH MIND /THOUGHT.” Alleged communication with entities claiming to be “The Nine” has been conducted in a seemingly “thought/mind” manner – via intermediaries and so forth. On occasion, these communications may have been conducted via electronic devices (i.e.: the telephone, etc.) The inclusion of “a psychic research scientist” during the interview is comparable as psychics were heavily involved with alleged “Nine” communications AND the associated SRI research into psychic phenomenon.*

*The following sections are also comparable “Airl told me her reasons for coming to Earth and for being in the area of the 509th Bomber Squadron. She was sent by her superior officers to investigate the explosions of nuclear weapons which have been tested in New Mexico. Her superiors ordered her to gather information from the atmosphere that could be used to determine the extent of radiation and potential harm this might cause to the environment.” On page 139 of “The Only Planet of Choice”, the entity Tom (an alleged ‘Nine’ representative) expressed concern over the use of nuclear weapons and their effect on the environment. To be honest these latter commonalities (thought communication,*

*nuclear weapons, etc.) are inherent to many recalled accounts of alleged “extra-terrestrial” contact.*

*In your original comment you said “The original document I received from Nurse MacElroy did not include a drawing of the symbol of ‘The Domain.’” In the section of your book “The Letter from Mrs. MacElroy”, “This is the symbol of ‘The Domain’” The symbol I have referred to in my article – and the one you have used throughout the book – is shown on the same line directly after the word “Domain.” As you pointed out, “She provided only a verbal description. I arbitrarily used the symbol in the book as my sole and single addition to the text.” I accept your word that this was an arbitrary choice. Yet it is unfortunate that it does infer that this is the symbol associated with “The Domain” referred to in the account. For the purpose of clarification, did this arbitrary symbol in any way match the description given to you by Nurse MacElroy? In any case the symbol is significant in the context of my article. Whilst it may be a “common symbol used the atheists”, it is highly comparable with versions of the Star Trek/Starfleet logo. In fact, I would argue that if you showed the symbol included in your book to people (out of context, of course) there are a great many who would firstly mistake it for the Starfleet logo.*

*Whilst I am not trying to attach Star Trek to Nurse MacElroy’s account or your book, I can EVIDENTIALLY connect Star Trek to the Lab Nine phenomenon. In fact, despite the evidential trail beginning in 1974, there is a circumstantial trail that dates back to the very conception of the Star Trek franchise. It can also be demonstrated that those with a belief in “The Nine” had an influence over people like Gene Roddenberry and also over the shape of the Star Trek franchise. These are the points that I should have made in this early article. The error here is that I should have said that I believe there is a commonality between some of the material in your book, Star Trek and (by extension) the Lab Nine phenomenon – even if it is purely circumstantial. For that oversight, I apologize. Fortunately, I have subsequently made these points in great detail in public talks and in my book ‘Science Fiction and the Hidden Global Agenda.’”<sup>961</sup>*

One other point that I have not raised until now, is the slight similarity between the terms “The Domain” and “The Dominion”. The latter is the name of the uber-baddie aliens who dominate and drive a huge part of the over-arching series narrative in the television series “Star Trek: Deep Space Nine”. As I pointed out in the previous chapter, “Deep Space Nine” has some serious metaphorical allusions toward the whole “Nine” phenomenon.

Regarding my interaction with Lawrence R. Spencer, I just want to stress that I have no hostile feelings toward this gentleman. In private, one or two people have suggested to me that my response to Lawrence Spencer was argumentative and perhaps hostile. This couldn’t be further from the truth – as you will hopefully recognise in my accounting of our

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<sup>961</sup> Carl James, Comments by Lawrence R Spencer - Editor and Publisher of "Alien Interview" (Saturday, 5 September 2015) - <http://thetruthseekersguide.blogspot.co.uk/2015/09/comments-by-lawrence-r-spencer-editor.html>

discourse in this book. I respect the work that Mr Spencer put into his book *“Alien Interview”* – which I find fascinating, well-researched and very informative. I also completely understand the possible motivations behind his response to my initial 2012 articles that touched on the subject of his book. No doubt, he is protecting the integrity, context and accuracy of his work - and, by extension, Matilda O'Donnell MacElroy's account. I completely understand this response, as it is something that I also do with much of my own work.

Moving on entirely from my communication with Lawrence R. Spencer, I just want to briefly touch on the claims of one Sean David Morton. In the article *“The Shameless Psychic and his Prophecy of Lies”*, the author Royce Myers III discussed Morton's assertion that: ***“(He) worked with Gene Roddenberry in the early 1980's in bringing STAR TREK back to TV. This work later became the basis for the STAR TREK motion pictures and STAR TREK: THE NEXT GENERATION.”***<sup>962</sup> Royce believed that Morton's claim was a lie.

I am slightly mystified by Royce's sizeable reference to Roddenberry biographer David Alexander. Although Alexander assembled a huge amount of valuable information about Roddenberry in his book *“Star Trek Creator”* (I have read the book on many occasions and referenced it a number of times in this book), Alexander said very little about John Whitmore, Lab Nine, *“The Nine”* script (apart from a half-dozen words in the back of the book<sup>963</sup>), Roddenberry's visits to SRI and Ossining, Puharich's connections, and so on. Alexander believes that Morton had nothing to do with Roddenberry. It is fair to say that Morton is a highly suspicious and controversial character.<sup>964</sup> When recalling his alleged *“time with Roddenberry”*, Morton's recounting of the chronology of Star Trek production is way off. However I must note that Morton has discussed Roddenberry in relation to Roswell – something to the effect of Roddenberry having seen an artefact from the Roswell crash. Morton also claims to have been associated with ‘Dulce’/Area 51 and maintains that: ***“(He was) a trained Remote Viewer, psychic (with) contacts in the aerospace industry, space program, US intelligence and scientific community.”***<sup>965</sup>

I'm going to speculate at this point. If (and it is a very big **‘IF’**) there was a substantiated association between Roddenberry and Morton, and the latter did have the aforementioned contacts and background in remote viewing, it is entirely possible that he has been quietly airbrushed out of all of Roddenberry's biographical information. It may also explain why so many people jump to dismiss Morton's overall personae and credibility – although, in that regard, he hasn't exactly helped himself! I very much doubt that this speculated scenario is the case... I'm merely suggesting that it is at least possible.

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<sup>962</sup> Royce Myers III, *“The Shameless Psychic and his Prophecy of Lies”*, A classic UFO Watchdog article - [http://www.ufowatchdog.com/sean\\_morton\\_files\\_3.htm](http://www.ufowatchdog.com/sean_morton_files_3.htm)

<sup>963</sup> *“The Nine”* (1975) is listed in Appendix I of Alexander's book as an *“unsold script for a psi lab drama”*. See: David Alexander, *“Star Trek Creator”* (pg. 566)

<sup>964</sup> [http://en.wikipedia.org/wiki/Sean\\_David\\_Morton](http://en.wikipedia.org/wiki/Sean_David_Morton)

<sup>965</sup> Sean David Morton, *About the Author* - [http://www.bibliotecapleyades.net/esp\\_autor\\_morton\\_a.htm](http://www.bibliotecapleyades.net/esp_autor_morton_a.htm)

## It's 'High Strangeness', Jim!

The main contention of Lynn Picknett and Clive Prince's book *"The Stargate Conspiracy"* is that there appears to be an agenda (involving the likes of the U.S. military industrial complex, the scientific / academic establishment, and the intelligence community) to promote/usurp/distort certain belief systems. For example, with regard to the CIA, they note that: **"One of the main purposes of the intelligence community is specifically to investigate the origins, structure and spread of belief systems."**<sup>966</sup> Picknett and Prince largely maintain that the promotion of the extra-terrestrial phenomenon is designed as a disinformation "front" to propagate secret society beliefs and doctrines. Whilst I don't go along with this conviction to the extent they do (as I am convinced that there is a level of legitimacy to some, although far from all, accounts of extra-terrestrial phenomenon), some of their evidence is very important and requires attention. For example, in their book *"The Stargate Conspiracy"*, Picknett and Prince demonstrate the multiple connections between Egyptian mythology (readily associated with masonic and secret society belief systems) and "The Nine".<sup>967</sup> Such beliefs and mythology were considered very important to the likes of Andrija Puharich and his cohorts and espoused during gatherings of his Round Table Group (in the 50s) and Lab 9 (in the 70s) - where "The Nine" were allegedly "channelled".

Specifically, Picknett and Prince cite the December 1952 meeting of the Round Table Group which hosted (amongst others) the channellings of Indian mystic Dr. D. G. Vinod.<sup>968</sup> Vinod's channelling of The Nine contained the message: **"God is nobody else than we together, the Nine Principles of God."**<sup>969</sup> Picknett and Prince also cite a period in 1954 when Puharich seemingly tested the psychic abilities of Dutch sculptor Harry Stone for the Round Table Group. Stone's channelled messages had distinct Egyptian overtones. Picknett and Prince note that **"the communicator had identified himself as Rahotep (which Puharich rendered as Ra Ho Tep), naming his wife as Nefert. He also claimed to be speaking with the voice of Tehuti (the wisdom of god Thoth), and mentioned the name Khufu."**<sup>970</sup> Picknett and Prince also note similar themes during channelling sessions at Lab 9, Ossining, during the 1970s – specifically, the now infamous September 1974 encounter when The Nine were being seemingly channelled by one Phyllis Schlemmer in the presence of Gene Roddenberry. Roddenberry asked one representative of The Nine (via Schlemmer) if it had a name. It

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<sup>966</sup> Lynn Picknett and Clive Prince, *"The Stargate Conspiracy"*, Sphere; New Ed edition (7 Dec. 2000) ISBN-10: 0751529966 / ISBN-13: 978-0751529968 (pg. 221)

<sup>967</sup> Lynn Picknett and Clive Prince, *"The Stargate Conspiracy"* (pg. 181 - 188)

<sup>968</sup> Lynn Picknett and Clive Prince, *"The Stargate Conspiracy"* (pg. 167)

<sup>969</sup> Andrija Puharich, *"URI: A Journal of the Mystery of Uri Geller"* (pg 254)

<sup>970</sup> Lynn Picknett and Clive Prince, *"The Stargate Conspiracy"*, Sphere; New Ed edition (7 Dec. 2000) ISBN-10: 0751529966 / ISBN-13: 978-0751529968 (pg. 185)

replied: ***“I am Tom, but I am also Harmarchis, I am also Harenkur, I am also known as Tum and I am known as Atum.”***<sup>971</sup>

In their book *“The Stargate Conspiracy”*, Picknett and Prince write, ***“Tom’ claims to be Atum, the ancient Egyptian creator god of whom the Sphinx was created as a living image (Sheshep-ankh Atum), the head of the Great Ennead of Nine gods, which the ancient Egyptians regarded as ‘Nine that are One’. [...] The major clue was in the Nine’s name from the start: the English word Ennead – group of nine – is used as a translation of the ancient Egyptian ‘psit’, which literally means the number ‘nine’. The Egyptians themselves actually referred to the Heliopolitan gods as ‘the Nine’.”***

Picknett and Prince have noted a number of researchers – with loose connections to *“Star Trek”* and Lab Nine - who have promoted both extra-terrestrial and ancient Egyptian paradigms. Some of these researchers have, for example, studied the connection between the Egyptian Pyramids and some of the anomalies (allegedly photographed by NASA) in the Cydonia region of Mars. According to Picknett and Prince, alternative knowledge researcher David Percy was asked about the source of certain information he had acquired regarding the *“Message of Cydonia”* at his lecture to the British UFO Research Association (BUFORA) in 1995. Allegedly, (as documented in *“The Stargate Conspiracy”*) he responded ***“that it was, in fact, partly derived from telepathic contact with ‘The Nine’.”***<sup>972</sup> In 1992, transcripts of some of Phyllis Schlemmer’s channellings of The Nine formed the basis of the book *“The Only Planet of Choice: Essential Briefings from Deep Space”*. Some of those who spoke to The Nine, including David Percy and Gene Roddenberry, were included in the book. Percy’s long-time collaborator Mary Bennett re-edited a later edition of the book.<sup>973</sup>

A number of individuals have stated that Richard Hoagland visited Lab Nine in Ossining. He was a close friend of Gene Roddenberry, worked for several scientific organisations (including NASA and SRI) and was a key figure in the campaign to name the first NASA space shuttle *“Enterprise”*. The following is taken from the Enterprise Mission website article ***“Why “ENTERPRISE?”: “Roddenberry and Enterprise principal investigator Richard C. Hoagland had known each other for years before Hoagland had assisted (actually spearheaded) Roddenberry in a campaign to have the first Space Shuttle named for Star***

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<sup>971</sup> Stuart Holroyd and Phyllis V. Schlemmer, *“The Nine: Briefing from Deep Space: The Controversial Record of a Unique ‘Encounter’ and a Message of Hope for All Mankind”*, ISBN-13: 978-1880941980 (pg. 138)

<sup>972</sup> Lynn Picknett and Clive Prince, *“The Stargate Conspiracy”*, Sphere; New Ed edition (7 Dec. 2000) ISBN-10: 0751529966 / ISBN-13: 978-0751529968 (pg. 163) See also: Mary Bennett and David S. Percy, *“Dark Moon: Apollo and the Whistle Blowers”*, Aulis Publishers, London, 1999 (pg. 486)

<sup>973</sup> *“The Only Planet of Choice: Essential Briefings from Deep Space”*, Mary Bennett (Editor), Gateway Books; 2 Sub edition (September 1994) ISBN-10: 1858600235 / ISBN-13: 978-1858600239 See: <http://www.amazon.com/The-Only-Planet-Choice-Essential/dp/1858600235>

**Trek's USS Enterprise.**<sup>974</sup> He also renamed his "Mars Mission" project: "Enterprise Mission" after the Federation starship.<sup>975</sup>

According to Picknett and Prince (in *"The Stargate Conspiracy"*), in the summer of 1983: **"Hoagland was working on a project concerning the rings of Saturn at SRI International at their headquarters in Menlo Park in California."**<sup>976</sup> In October 1983, he approached SRI to set up a project to study possible connections between the topography of the Cydonia region on Mars and the features of the Giza plateau in Egypt. In December of the same year, the project was approved (christened "Mars Mission" / later "Enterprise Mission") and bankrolled \$50,000 from SRI's "President's Fund". The study lasted for seven months.<sup>977</sup> According to the 1999 Fortean Times article *"Plan 9 from Outer Space"*, **"David Myers and David Percy were, respectively, American and European Director of Operations for Hoagland's Mars Mission."**<sup>978</sup> Quoted in Richard C. Hoagland's 2002 book *"The Monuments of Mars: A City on the Edge of Forever"*, Social scientist Tom Rautenberg recalled joining the project and his initial (quite telling) reaction to the work: **"At first I thought it was some kind of a joke, or maybe a complex social experiment being conducted by the CIA – to study psychological reactions to such a hypothetical discovery. I mean – SRI involvement, 'Faces' on Mars...? What would you think? Was this an elaborate psychological experiment, sponsored by the defence community?"**<sup>979</sup>

In an untitled article from his Enterprise Mission website, Richard Hoagland himself added a further twist to these aspects. **"In the early 1980's, after the initial work done at SRI by the Independent Mars Investigation, Hoagland had approached Roddenberry (and others) in an attempt to secure funding to conduct further research. After several briefings and serious consideration, Roddenberry declined. What was peculiar about this was not so much that a man with such intense curiosity about the universe and man's place in it would decline, but rather the reason he cited for it. 'I'm sorry, Dick.' He said at the time, 'But that would really make things complicated for me.' Just what, or who those 'complications' were he did not reveal."**<sup>980</sup>

Before I go any further, I just want to note that I personally believe that there is something important to be gleaned from studying the Cydonian anomalies. Moreover, I have a great deal of respect for the work of researchers like David Percy and Mary Bennett – particularly

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<sup>974</sup> Why "ENTERPRISE?" - <http://www.enterprisemission.com/enterpri.html>

<sup>975</sup> Richard C. Hoagland, *"The Monuments of Mars: A City on the Edge of Forever"*, Frog Books; 5 edition (January 31, 2002) ISBN-13: 978-1583940549 (pg. 472)

<sup>976</sup> Lynn Picknett and Clive Prince, *"The Stargate Conspiracy"*, Sphere (pg. 122) See also: Ibid pg. 136)

<sup>977</sup> Ibid. (pg. 123)

<sup>978</sup> "Plan 9 From Outer Space", 8/14/99 - <http://www.forteantimes.com/artic/126/nine.html> See also: <http://www.rense.com/ufo4/plan9.htm>

<sup>979</sup> Richard C. Hoagland, *"The Monuments of Mars: A City on the Edge of Forever"*, Frog Books; 5 edition (January 31, 2002) ISBN-13: 978-1583940549 (pg. 160)

<sup>980</sup> Richard C. Hoagland, Untitled Article, Enterprise Mission - <http://www.enterprisemission.com/x.htm>

with regards to the NASA/Apollo cover-up. My highlighting of the names of certain researchers who have associations that loosely connect to aspects of the agenda in no way serves as an indictment of them. To use an old adage, it is important to not blindly “shoot the messenger.” I also accept that we can’t always be certain how knowingly complicit certain researchers may be in a possible agenda-orchestrated psy-op. Indeed, Picknett and Prince made a similar observation in their research. **“The work of these people provides the raw material for the emerging belief system, although they may not be conscious of the part they play. It is possible that their ideas are simply being used.”**<sup>981</sup>

In the context of an agenda to promote secret society belief systems, the recurrence of SRI in the Lab Nine/Star Trek story (via the likes of Andrija Puharich and Uri Geller) has a much deeper significance. The infamous 1973 document ‘*Changing Images of Man*’ was based on a study by SRI. At the time of the report, SRI International was heavily involved with the CIA and the U.S. Department of Defence (although that has pretty much always been the case!) One notable signature on the document was SRI’s Willis W. Harman. Harman co-edited the report. He was also the president of the Institute of Noetic Sciences.<sup>982</sup> The report is considered one of the key “blueprint” documents to espouse the principles of the hidden global agenda – promoting **“spiritual and ecological awareness and self-realisation movements.”** The report is, for all intents and purposes, a social engineering mandate. Notably, the report recommended **“the tradition of Freemasonry”** as one of the best options available to create a social change that would benefit the agenda players. **“Restorative strategies can play an important role in the present transformation because of the fact that the new, emerging image is essentially that of the Freemasonry influence which was of such importance in the shaping of the nation’s foundations.”**<sup>983</sup>

There are also other suggested lines of connection, between “The Nine” and secret societies. James Hurtak, author of *“The Keys of Enoch”*, played a significant role in the early days of Lab Nine.<sup>984</sup> His research and writings were heavily influenced by Alice Bailey and the precepts of Theosophy. One of the pioneers of Theosophical doctrine was Schwaller de Lubicz. Lubicz was interested in the occult, psychic phenomena, Hermeticism, and alchemy.<sup>985</sup> Picknett and Prince, in *“The Stargate Conspiracy”*, noted that Lubicz (whilst living in Paris) belonged to a group called The Brotherhood of Heliopolis (a group that studied, amongst other things, alchemy) and (in 1918) formed ‘Les Veilleurs’ (The

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<sup>981</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy”, Sphere; New Ed edition (7 Dec. 2000) ISBN-10: 0751529966 / ISBN-13: 978-0751529968 (pg. 315)

<sup>982</sup> <http://www.noetic.org/directory/person/willis-harman/>

<sup>983</sup> URH (489)-2150-Policy Research Report No. 4/4/74. The Policy Report was prepared by SRI Centre for the study of Social Policy, directed by Professor Willis Harmon. (Pg. 188) - [http://ce399.typepad.com/files/changing\\_images.pdf](http://ce399.typepad.com/files/changing_images.pdf)

<sup>984</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pgs. 290 – 291)

<sup>985</sup> Andre VandenBroeck, “Al-Kemi: Hermetic, Occult, Political and Private Aspects of R.A. Schwaller de Lubicz”, Lindisfarne Press, Hudson, 1987 (pg. 125)

Watchers), which inspired the Synarchist movement. All of these paradigms gained significant political and philosophical influence in early twentieth century France.<sup>986</sup>

Picknett and Prince offer the following associated details in their book.<sup>987</sup> A key aspect of Synarchy is the belief in nine powerful leaders – derived from certain Buddhist beliefs and accounts of the Knights Templar – and their “secret order”. The Templers allegedly formed after the First Crusade by nine French knights. The Fraternitas Rosae Crucis were also allegedly steered by a French secret order called, amazingly, “The Council of Nine”!<sup>988</sup> Noted 32<sup>nd</sup> degree freemason, Reuben Swinburne Clymer (associated with the Fraternitas Rosae Crucis) claimed that the Council of Nine were also known as “The Secret School” and that its teachings had been handed down to them from the Knights Templar.<sup>989</sup> The “Nine” associations equally apply to the Quatuor Coronati Lodge (United Grand Lodge of England). ***“The Lodge was founded in 1884 (consecrated 1886) by nine brethren.”***<sup>990</sup> In a bizarre twist, one of these “nine brethren” was Sir Walter Besant<sup>991</sup> – a close relative of Theosophical pioneer Annie Besant.<sup>992</sup>

## A Masonic Trek

There are copious metaphorical nods to the mystery school teachings and secret society practices littered throughout “*Star Trek*”. Some researchers often claim (sometimes even state) that Gene Roddenberry was a freemason - possibly a 33<sup>rd</sup> degree of the Scottish rite. Even if the claim is true, there appears to be no quantifiable evidence to support it. However, this doesn’t entirely rule out the possibility that he (or somebody involved with the production of the show) had an interest in masonry and perhaps allowed this interest to influence *Star Trek*. There are also some interesting circumstantial factors in connection with Roddenberry – such as his work as an officer in the Los Angeles Police Department before becoming a writer. His father had a similar career in law enforcement. It is well known that Western law enforcement organisations are a hotbed of freemasonic membership. Other interesting synchronicities include the nickname of the Los Angeles City College Police Club – nicknamed “The Archons” – of which Roddenberry claimed to have been president and from which he was allegedly given a service award in 1940.<sup>993</sup>

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<sup>986</sup> Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pgs. 259 – 264)

<sup>987</sup> Ibid. (pgs. 287 – 289)

<sup>988</sup> Christina Stoddard, “The Trail of the Serpent”, 1936 (pg. 316) A facsimile version of this book was made available by “Inquire Within” through Kessinger Publishing, LLC (September 10, 2010) ISBN-13: 978-1162631189

<sup>989</sup> Ibid. (pg. 298)

<sup>990</sup> Welcome to the website of Quatuor Coronati Lodge, No. 2076 - <http://www.quatuorcoronati.com/>

<sup>991</sup> The Founders of the Lodge - <http://www.quatuorcoronati.com/founders.html>

<sup>992</sup> [http://en.wikipedia.org/wiki/Walter\\_Besant](http://en.wikipedia.org/wiki/Walter_Besant)

<sup>993</sup> David Alexander, “Star Trek Creator” (pg. 44) See also: Joel Engel “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 45)



David Alexander also alluded to these factors in his book *“Star Trek Creator”*, when he described Roddenberry’s claim that the inspiration for the *“Star Trek”* episode, *“The Return of the Archons”* **“came from his involvement with the Los Angeles City College Police Club.”**<sup>994</sup> Alexander further notes that the episode features **“a seemingly peaceful world controlled by an unseen religious leader, but discovers that the end of social evils has removed everyone’s individuality.”**<sup>995</sup> The episode was a reworking of a story called *“Landru’s Paradise”* (one of the three proposed pilot episodes for *“Star Trek”* – along with *“Mudd’s Women”* and *“The Cage”*.) As Roddenberry biographer Joel Engel put it (in his book *“Gene Roddenberry: The Myth and the Man Behind Star Trek”*), **“This was the first of what would be several Star Trek episodes in which man searches for God, finds Him, debunks Him, and lives more happily afterward – or kills him off metaphorically, thus improving mankind’s well-being.”**<sup>996</sup> The Archon paradigm is known to be associated with the occult and secret societies.

Masonic themes and imagery in Star Trek have been widely documented by alternative knowledge enthusiasts and researchers all over the internet – from web articles to YouTube videos. Some of the most noted themes include Star Trek’s first captain Christopher Pike (researchers allude to the notorious Albert Pike and his connections to freemasonry), the character of “Redjac” (aka Jack the Ripper - masonic undercurrents) in the episode *“Wolf in the Fold”*, the names “Kirk” (researchers have noted that this translates as “church” in several languages such as Scottish and Scandinavian<sup>997</sup>) and “Scotty” (as in Scottish rite masonry perhaps). David Alexander, in *“Star Trek Creator”*, quotes Roddenberry as stating that “Scotty” was inspired by his B-17 crewmate Harry Scotidas and the seafaring tradition of Scots as engineers. This, in itself, throws up another interesting angle, given that there is a tradition of freemasonry in seafaring history. Roddenberry was determined to name Star Trek’s central starship “Constitution”. He also wanted to call it the “Yorktown”<sup>998</sup>. Those who have looked into masonic history will know that on March 17<sup>th</sup>, 1926, Major General Henry Knox lodge was constituted on the gun deck of the U.S. Navy ship “USS Constitution”.<sup>999</sup> This was the only masonic lodge in the world ever to be instituted on an active ship of war. Although the starship name eventually became “Enterprise” (once again, another term with masonic connotations<sup>1000</sup>), the ship remained a “constitution class starship”.

In an attempt to conceive a “science fiction as opposed to fantasy” look for the Starship Enterprise, Roddenberry scrutinized Samuel Peeples massive collection of science fiction

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<sup>994</sup> Ibid (pg. 246)

<sup>995</sup> [http://en.wikipedia.org/wiki/The\\_Return\\_of\\_the\\_Archons](http://en.wikipedia.org/wiki/The_Return_of_the_Archons)

<sup>996</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 47)

<sup>997</sup> Church Untold Truth - Origin of The Word Church - <http://macquirelatory.com/Church%20Untold%20Truth.htm>

<sup>998</sup> More masonry! Yorktown Masonic Lodge #1154 - <http://www.yorktownmasons.com/>

<sup>999</sup> U.S.S. Constitution by Sebastian Miniatures, History of the U.S.S. Constitution -

[http://www.phoenixmasonry.org/masonicmuseum/USS\\_Constitution\\_Sebastian\\_Minature.htm](http://www.phoenixmasonry.org/masonicmuseum/USS_Constitution_Sebastian_Minature.htm)

<sup>1000</sup> For example: Enterprise Lodge, Yuba City, California - <http://www.enterprise70.com/index.html>

magazines. ***“He took photos of the covers to get ideas for the space ship.”***<sup>1001</sup> David Alexander also discussed this in *“Star Trek Creator”*. ***“Richard Kyle, writer, publisher, bookseller, and expert on the pulps and science fiction, has always held the opinion that the Enterprise looks like a spaceship of the 1930’s designed by Hugo Gernsback’s favourite illustrator, Frank R. Paul. (...) Gene could not have missed Paul’s work, as he had done all the cover and interior art for Amazing Stories between 1926 and 1929. Paul became Gernsback’s chief illustrator on Science Wonder Stories and Air Wonder Stories, painting more than 150 covers in all.”***<sup>1002</sup> It is significant that Richard Kyle believed Roddenberry was inspired by Frank R. Paul. Paul’s artwork was (again) full of occult, masonic and esoteric imagery. One of his most famous paintings, *“Tetrahedra of Space”* (Wonder Stories cover, November 1931), depicts several enormous pyramid-shaped space craft (complete with an all-seeing eye) raining down beams of fire on the hordes of fleeing people below.<sup>1003</sup>

Continuing the subject of notable masonic and secret society imagery in Star Trek, one example readily cited by researchers who have looked at this subject is Mr Spock’s infamous Vulcan ‘Live Long & Prosper’ hand salute. Some researchers claim that it is indicative of the gesture of recognition of a third degree Master Mason (Blue Lodge). The actor Leonard Nimoy (who played Mr Spock) always maintained that he originated the gesture in relation to his Jewish heritage. Geoff Boucher, in his article *“Leonard Nimoy: ‘Star Trek’ fans can be scary”*, quotes Nimoy as once saying, ***“It’s the shape of the letter Shin in Hebrew, which is the first letter in the word Shaddai, a word for God, and shalom, the word for peace. It came back to me years later when we made a “Star Trek” episode “Amok Time” when Spock returns to his home planet for the first time and we see him interact with Vulcans.”***<sup>1004</sup>

Other imagery associated with Mr Spock and Star Trek’s fictitious Vulcan species may indicate masonic connotations. The Vulcan IDIC (infinite diversity in infinite combinations) is very similar to the Egyptian/masonic pyramid and ‘all-seeing eye’. Indeed, the origin of the IDIC is explained in the *“Star Trek: Enterprise”* episode, *“The Forge”*, as an attainment of heightened knowledge upon reaching the summit of Mount Seleya on Vulcan. ***“Surak tells us that the story of the IDIC has no end. But it begins here, at Mount Seleya.”***<sup>1005</sup> The pyramid/triangle is also witnessed as a hand gesture in the original Star Trek episode *“The Way to Eden”*. Although the gesture is described as an “oval”, Spock clearly makes a triangular-shaped gesture.<sup>1006</sup> Many celebrities are seen making this gesture in videos,

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<sup>1001</sup> Samuel Peeples interviewed by Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (Pg. 43)

<sup>1002</sup> David Alexander, “Star Trek Creator” (pg. 204 & footnote 20)

<sup>1003</sup> “Tetrahedra of Space,” Wonder Stories cover, November 1931 - <http://50watts.com/Tetrahedra-of-Space>

<sup>1004</sup> Geoff Boucher, “Leonard Nimoy: ‘Star Trek’ fans can be scary”, May 11, 2009 -

<http://herocomplex.latimes.com/uncategorized/leonard-nimoy-star-trek-fans-can-be-scary/#more>

<sup>1005</sup> “The Forge” (Original Airdate: Nov 19, 2004) transcript- <http://www.chakoteya.net/enterprise/83.htm>

<sup>1006</sup> “Space Hippies!?”, October 18, 2011 - <http://spacehippieworldwideministries.wordpress.com/2011/10/18/space-hippies/> See also: <http://www.youtube.com/watch?v=MReWCZEMb8>

onstage and in photographs.<sup>1007</sup> Overall, this is seen to be indicative of occultism, rituals, secret societies or some more generic part of the global agenda. If nothing else, it clearly points to something subversive.

Those people involved in the production of Star Trek, over the years, have also shared some masonic/secret society/occult synchronicities. Star Trek creator Gene Roddenberry gained the moniker “*The Great Bird of the Galaxy*”. The “Great Bird” is an important aspect of masonic imagery (the eagle, the owl, etc.) as the great carrier of knowledge. Roddenberry is often accredited an all-encompassing, “all-seeing” position in Trek lore. Robert H. Justman allegedly gave him the nickname in reference to a throwaway line featured in the Trek episode “*The Man Trap*”.<sup>1008</sup>

Harve Bennett, a key figure in the 1980s/early-1990s movie production era of the Star Trek franchise, used some interesting “mystery school” archetypes when describing the core character dynamics of the “*Star Trek*” movies for a documentary entitled “*The Captain’s Logs*” – which featured on the Region 2 DVD set for “*Star Trek 2: The Wrath of Khan: Director’s Edition*”. Bennet called the character dynamics: “**A trinity... a triangle... logic from Spock, passion from Bones and there’s Kirk, who has to say: ‘we have to do it this way.’**”<sup>1009</sup> Providing you can endure the dogmatic religious aspects, there is an interesting article by Rev. J.K. Cloland, called “*The Masonic Trinity and Way of the Cross*” that covers the significance of the “Trinity” in masonry.<sup>1010</sup>

There is also an uncanny similarity between the “movie era” uniform rank insignia pins and some examples of masonic regalia. Check out the shape and design of the various Admiral rank pins (Rear Admiral, Admiral, Admiral of the Fleet, etc.<sup>1011</sup>) and compare them with the Knights of Malta or Knights Templar masonic pins.<sup>1012</sup> Trek movie costume designer, Robert Fletcher, admitted to being responsible for all aspects of this eras costumes including the rank insignia. Fletcher had a background in operatic productions.<sup>1013</sup> Joe Jennings, the production designer on “*Star Trek II: The Wrath of Khan*”, was “**heavily a Navy man.**”<sup>1014</sup> Nicholas Meyer became the director of the film and used the stories of Horatio Hornblower

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<sup>1007</sup> Jay-Z and Occult Symbolism, Jay-Z’s “Run This Town” and the Occult Connections, Vigilant Citizen, August 27, 2009 - <http://vigilantcitizen.com/musicbusiness/jay-zs-run-this-town-and-the-occult-connexions/>

<sup>1008</sup> [http://en.wikipedia.org/wiki/Robert\\_H.\\_Justman](http://en.wikipedia.org/wiki/Robert_H._Justman)

<sup>1009</sup> Harve Bennett, “The Captain’s Log”, Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

<sup>1010</sup> W. Bro. The Rev. J.K. Cloland, M.A., D.D., “The Masonic Trinity And Way Of The Cross” - <http://www.masonicworld.com/education/files/oct06/MASONIC%20TRINITY%20AND%20WAY%20OF%20THE%20CROSS.htm>

<sup>1011</sup> Starfleet Ranks, “Late 23rd - Mid 24th century” - [http://en.memory-alpha.org/wiki/Starfleet\\_ranks](http://en.memory-alpha.org/wiki/Starfleet_ranks) See also: Star Trek Replica 1/1 Rank Pin Rear Admiral - <http://www.moviestore.nl/en/star-trek-replica-1-1-rank-pin-rear-admiral.html>

<sup>1012</sup> [http://letchworthshop.co.uk/cat/product\\_catalog.php?c=28&page=3](http://letchworthshop.co.uk/cat/product_catalog.php?c=28&page=3)

<sup>1013</sup> Robert Fletcher, “Designing Khan”, Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

<sup>1014</sup> Lee Cole. Ibid.

(by C. S. Forester) and the Napoleonic era to inform the creative direction of the film. Napoleon and Freemasonry (as a subject) go hand in hand.<sup>1015</sup> In the documentary "Designing Khan", featured on the Region 2 DVD for "Star Trek 2: The Wrath of Khan: Director's Edition", Meyer says **"I changed everything about the look of Star Trek that I could afford to change to be like the Navy."**<sup>1016</sup> At the time of the film, Nicholas Meyer was living in the infamous Laurel Canyon.<sup>1017</sup>

Gene Roddenberry had a direct occult writing experience when he co-wrote (alongside Sam Peeples) a TV-movie thriller (called "Spectre") in the early 1970s. "Spectre" was shot (under Roddenberry's aegis) in the UK in 1976 and released in 1977. The film is replete with references to the "Hellfire Club" secret society<sup>1018</sup> and a (for the time) graphic and ritualistic orgy / sacrifice scene. The latter was omitted from the NBC Television broadcast in May 1977.<sup>1019</sup> In the article "Gene Roddenberry in the 1970s - Questor & Spectre", Billy Ingram noted the graphic nature of "Spectre". **"I recently found something interesting about this film which I and several other film historians I know never knew. There was a European version of this film with extra footage and, in particular, nudity. [...] I hadn't seen the film for years and was surprised when I found that the print they were airing must have been the overseas version because of the several nude women that appeared in the black mass scene at the end of the film... not just in the background but in full topless and bottomless (from the back) close-up."**<sup>1020</sup>

With all these factors in mind, is it possible that there is an undercurrent secret society belief system (or multiples thereof) being subtly pushed by the "Star Trek" franchise? Researcher Phillip D. Collins, in the 2014 article "Fiction as a Precursor to Fact: Sci-fi 'Predictive Programming' and the Emergent World Religion", maintains that **"In addition to espousing this core precept of the humanist-Masonic religion, Roddenberry's Star Trek presented a technocratic world government under the appellation of the 'Federation.' Of course, one could argue that such concepts are simply part of an innocuous fiction concocted for entertainment. According to Bainbridge, however... (William Sims Bainbridge, sociologist and member of the National Science Foundation) There is 'government-encouraged research' devoted to the realization of 'the Star Trek prophecies'. Apparently, the demarcations between fact and fiction are becoming increasingly**

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<sup>1015</sup> Napoleon I. and Freemasonry, Grand Lodge of British Columbia and Yukon - <http://freemasonry.bcy.ca/aqc/napoleon.html>

<sup>1016</sup> Nicholas Meyer, "Designing Khan", Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

<sup>1017</sup> Quote from Nicholas Meyer: "Karen was up at my home in Laurel Canyon one night." William Shatner, "Star Trek Movie Memories" (pg. 112)

<sup>1018</sup> Evelyn Lord, "The Hell-Fire Clubs: Sex, Satanism and Secret Societies", Yale University Press (15 Jan 2010) ISBN-13: 978-0300164022

<sup>1019</sup> [http://en.wikipedia.org/wiki/Spectre\\_\(film\)](http://en.wikipedia.org/wiki/Spectre_(film))

<sup>1020</sup> Billy Ingram, "Gene Roddenberry in the 1970s - Questor & Spectre" - <http://www.tvparty.com/70roddenberry3.html>

*indiscernible.*<sup>1021</sup> Alarmingly, Bainbridge's assertion is seemingly confirmed in documentation published by the Organisation for Economic Co-Operation and Development.<sup>1022</sup>

## Strange New World... Order

Many of the political and social paradigms inherent to the global agenda appear to be reflected in *“Star Trek”*. There is a remarkable similarity between the flags of the United Nations and Trek’s United Federation of Planets.<sup>1023</sup> The “Federation Headquarters” and “Starfleet Academy” were also located in San Francisco. The following is taken from Ted Trautman’s 2013 article *“Why Star Trek Made San Francisco the Center of Its Futuristic Utopia”*: ***“The Federation fleet’s central mission is not one of conquest, but of scientific exploration: ‘to explore strange new worlds, to seek out new life and new civilizations.’ It makes sense that Roddenberry would be similarly drawn to the optimistic, progressive culture of San Francisco, the city where the founding charter of the United Nation was signed.”***<sup>1024</sup> ***“Roddenberry also chose to make the symbol for the United Federation of Planets to emulate that of the United Nations, in order to further show his progressive thinking. The Federation’s charter also mirrors that of the United Nations.”***<sup>1025</sup> The Federation's governing document is called a constitution with various bill of rights called guarantees. The 7th corresponds to the U.S. Fifth Amendment’s ban on self-incrimination.

A number of alternative researchers have highlighted other “global agenda” indicators throughout *“Star Trek”* – such as a world of GM style food replication, transhumanism, genetic engineering, no currency, etc. These factors aren’t as clear cut as certain researchers would have you believe though. For example, it could easily be argued that *“Star Trek”* has largely vilified genetic engineering, rather than promoting it – although this could be, oddly, argued as being the case for much of cinematic and televisual science fiction for a good part of the last 50 – 60 years. In one episode of *“Star Trek: Deep Space Nine,”* the character Dr. Julian Bashir is revealed to be genetically enhanced resulting in his father going to prison as punishment for initiating and covering up his son’s modifications. The same is generally true of the transhumanism paradigm in Trek – which has largely always been portrayed in a negative way. A major exception was made in *“Star Trek: Voyager”* with the character of “Seven of Nine”. The character begins life as a member of the ruthless and unstoppable

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<sup>1021</sup> Phillip D. Collins, "Fiction as a Precursor to Fact: Sci-fi 'Predictive Programming' and the Emergent World Religion", 2 Jan, 2014 - <http://www.conspiracyarchive.com/2014/01/02/fiction-as-a-precursor-to-fact-sci-fi-predictive-programming-and-the-emergent-world-religion/>

<sup>1022</sup> “Memorials.” Excerpted from Social Sciences for a Digital World. Edited by Marc Renaud. Paris: Organisation for Economic Co-Operation and Development, 2000.

<sup>1023</sup> Ted Trautman, "Why Star Trek Made San Francisco the Center of Its Futuristic Utopia", May 21, 2013 - <http://www.wired.com/2013/05/star-trek-san-francisco/?%2520cid=8173514>

<sup>1024</sup> Ibid.

<sup>1025</sup> Kevin Carr, The Movie Watcher's Guide to Star Trek, May 7, 2009 - <http://filmschoolrejects.com/features/the-movie-watchers-guide-to-star-trek.php>

Borg species. Once rescued from the Borg, the character becomes one of the “good guys” and ultimately grows into a valued member of the crew of the USS Voyager. “Seven of Nine” was portrayed by actress Jeri Ryan.

This brings us to an odd synchronicity that was first revealed to me in a 2008 article entitled *“Star Trek: Sisk-O-Bama and the Council of Nine”*<sup>1026</sup> by Christopher Knowles – author of the excellent Secret Sun blog website. The article notes that Jeri Ryan was once married to Republican political candidate Jack Ryan. Without going into the legal specifics, certain allegations were made about Jack Ryan, some of which related to Jeri Ryan. This is what Wikipedia has to say on the subject: ***“Jeri had accused Jack Ryan of asking her to perform sexual acts with him in public, and in sex clubs in New York, New Orleans, and Paris. Jeri Ryan described one as ‘a bizarre club with cages, whips and other apparatus hanging from the ceiling.’ Jack Ryan denied these allegations. Although Jeri Ryan only made a brief statement, and she refused to comment on the matter during the campaign, the document disclosure led Jack Ryan to withdraw his candidacy; his main opponent, Barack Obama, then won the 2004 United States Senate election in Illinois.”***<sup>1027</sup> I have often wondered whether or not these events may have affected Barack Obama’s chances of becoming US President had they not taken place and Jack Ryan had remained in the political race - beating Obama to the senate seat.

Christopher Knowles also connected other synchronicities with Barack Obama in the aforementioned 2008 article. Perhaps the most interesting aspect here is the parallels between Obama and Avery Brooks lead character of Benjamin Sisko in the television series *“Star Trek: Deep Space Nine”*. Naturally, there is the most obvious parallel with the colour of their skin and their respective roles as leaders who bring about “change” (the difference, however, being that Sisko really did bring change to his corner of the fictional Trek universe whereas Obama used “change” as a campaign slogan and ended up being pretty much “[...] the new boss, same as the old boss”!)

But the parallels don’t end there and become a little uncanny as you look deeper. Sisko was a human who eventually turned out to be “not born of human” (part “prophet”). The Obama birth certificate debacle also raised question about his particular origins.<sup>1028</sup> For a more in-depth look at these parallels and some further insight into the overall Sisko

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<sup>1026</sup> Christopher Knowles, “Star Trek: Sisk-O-Bama and the Council of Nine” - <http://secretsun.blogspot.co.uk/2008/06/star-trek-sisk-o-bama-and-council-of-nine.html> PLEASE NOTE: This article no longer appears on the Secret Sun blog website. However the original article has been archived here: <https://archive.fo/RgfCx> Follow-up Secret Sun articles on the Sisko/Obama subject can be found here: Christopher Knowles. “The Second Coming of Sisk-O-Bama”, Dec 21, 2009 - <https://secretsun.blogspot.com/2009/12/second-coming-of-sisk-o-bama.html> & “Obama, Hanuman and the Unknown Nine”, Nov 27, 2010 - <https://secretsun.blogspot.com/2010/11/obama-hanuman-and-unknown-nine.html>

<sup>1027</sup> [http://en.wikipedia.org/wiki/Jeri\\_Ryan](http://en.wikipedia.org/wiki/Jeri_Ryan) See also: Kate Zernike, “What Some Politicians Fear Most: The Ex-Wife”, The New York Time Online, November 13, 2005 - [http://www.nytimes.com/2005/11/13/weekinreview/13zern.html?\\_r=0](http://www.nytimes.com/2005/11/13/weekinreview/13zern.html?_r=0)

<sup>1028</sup> 10 Facts That Suggest Obama’s Birth Certificate Is Fake - <http://www.mrconservative.com/2013/07/21971-10-facts-that-suggest-obamas-birth-certificate-is-fake/> See also: <http://iforgedobamasbirthcertificates.com/>

character, please check out Christopher Knowles fascinating 2008 article “*Star Trek: Sisk-O-Bama and the Council of Nine*”, his 2009 article “*The Second Coming of Sisk-O-Bama*”, and the 2010 article “*Obama, Hanuman and the Unknown Nine*”.<sup>1029</sup>

## The 47 Conspiracy

Researching Trek in relation to the hidden global agenda has often led me to some real oddities. One such area has humorously gained the moniker “*The 47 Conspiracy*”. From “*Star Trek: The Next Generation*” onwards<sup>1030</sup>, came a number of visual and verbal references to the number 47 (or 4 then 7) and this phenomenon increased to a ridiculous degree throughout the run of “*Star Trek: Voyager*”. It has been claimed that it was a bit of harmless fun on the part of the production team – an in-joke, a way to pass the time, etc. Several staff members took credit for originating it, but it has never been clearly established who exactly kicked it off and why. However, those who study numerology (and the occult/esoteric angles to numerical symbolism) will recognise the deeper implications of the number ‘47’.

It also appears that an entire “society” has been built around the number ‘47’ – at least in scientific and mathematical terms. This movement stemmed from a group of academics at Pomona College, California who (in the 1960s) became fascinated with the number 47.<sup>1031</sup> From Wikipedia: “***They explore the belief that ‘47’ occurs in nature more frequently than other numbers and share their personal sightings in consideration of ‘47’ being ‘the quintessential random number.’***”<sup>1032</sup> There may actually be something to the ‘47’ phenomenon as the number does seem to uncannily appear all over the place. From the Pomona College website: “***Scientists and mathematicians have not hesitated to take special note of those occasions when the number 47 arises from nature itself. The claims include these: It takes 47 divisions of one cell to produce the number of cells in the human body. There are 50,847,478 prime numbers less than one billion. The element with the highest conductivity is silver; whose atomic number is 47. A pint is 0.47 litres. The Pythagorean Theorem is Proposition 47 of Euclid’s Elements. The tropics of Cancer and Capricorn are located 47 degrees apart.***”<sup>1033</sup>

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<sup>1029</sup> Christopher Knowles, “Star Trek: Sisk-O-Bama and the Council of Nine” - <http://secretsun.blogspot.co.uk/2008/06/star-trek-sisk-o-bama-and-council-of.html> PLEASE NOTE: This article no longer appears on the Secret Sun blog website. However the original article has been archived here: <https://archive.fo/RgfCx> Follow-up Secret Sun articles on the Sisko/Obama subject can be found here: Christopher Knowles. “The Second Coming of Sisk-O-Bama”, Dec 21, 2009 - <https://secretsun.blogspot.com/2009/12/second-coming-of-sisk-o-bama.html> & “Obama, Hanuman and the Unknown Nine”, Nov 27, 2010 - <https://secretsun.blogspot.com/2010/11/obama-hanuman-and-unknown-nine.html>

<sup>1030</sup> Star Trek The Next Generation: The 47 Conspiracy -

<http://www.youtube.com/watch?v=V8HqRp8MdNs&feature=youtu.be>

<sup>1031</sup> Pomona College, The Complete Story of 47 - <http://www.pomona.edu/about/47/the-story.aspx>

<sup>1032</sup> [http://en.wikipedia.org/wiki/47\\_\(number\)?action=render](http://en.wikipedia.org/wiki/47_(number)?action=render)

<sup>1033</sup> Pomona College, The Complete Story of 47 - <http://www.pomona.edu/about/47/the-story.aspx>

Joe Menosky graduated from Pomona College in 1979 and went on to become one of the story writers on *“Star Trek: The Next Generation”*. It has been suggested that Menosky “infected” other Trek staff members with the ‘47’ bug. Many of those involved with latter-day Trek took ‘47’ with them onto other shows – e.g. Ron Moore’s *“Battlestar Galactica”* remake is full of references to the number. Others have been inspired by the notion and continued the trend. Projects created by the various members of the J.J. (Abrams) Brigade are littered with examples of ‘47’. Here are a number of individuals - relevant to some of the subjects discussed in this book – who attended Pomona College<sup>1034</sup>: Rosalind Chao (class of 1978 – played Keiko O’Brien in numerous episodes of Trek), Anthony Zerbe (class of 1958 – played Admiral Dougherty in *“Star Trek: Insurrection”*), Robert Blalack (class of 1970 – Academy Award Visual Effects for *“Star Wars”* and Emmy Visual Effects for *“The Day After”*), Kris Kristofferson (class of 1958 – starred in the film *“Millennium”* and is alleged by Cathy O’Brien to be associated with trauma-based mind control), Roy E. Disney (class of 1951 – executive at The Walt Disney Company, nephew of Walt Disney), Frank Wells (class of 1952 – president, The Walt Disney Company), Frank Zappa (connections to Laurel Canyon, The Manson Family, the military industrial complex, etc. Note: he attended the college but did not graduate.) And a couple of elite family figures: Lynn Forester de Rothschild (CEO of E.L. Rothschild, Council on Foreign Relations, etc.) and Richard Fairbank (class of 1972 - founder and chairman of Capital One.)

## Battleship Enterprise

During Trek's run, Gene Roddenberry and his production team extensively collaborated with all branches of the military and scientific establishment. One of Roddenberry's early advisors was an Air Force Colonel named Donald Prickett, who he consulted in 1964.<sup>1035</sup> The following is taken from Joel Engel's *“Gene Roddenberry: The Myth and the Man Behind Star Trek”*: ***“Roddenberry was consulting so-called experts who might be able to speculate intelligently about what space travel might look like in the as yet undated future. Through his Pentagon and Marine contacts, he located a colonel at the air force's Weapons Effects and Test Group in Albuquerque, New Mexico. Through him he found another air force colonel and a scientist at the RAND Corporation. (...) Through him Roddenberry contacted a physicist, who agreed to participate.”***<sup>1036</sup>

The original 60s Enterprise bridge design attracted the attention of the U.S. Navy, who dispatched three officers to the Star Trek soundstages. Matt Jefferies – Trek's legendary designer and art director - had extensive documents and design blueprints, procured from NASA, JPL, Douglas and Boeing. These documents, along with his own design notes, were shared with the visitors from the Navy. A year later, Jefferies was contacted by the U.S. Navy to thank him for his help. It appears that those original design notes became the touchstone

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<sup>1034</sup> [http://en.wikipedia.org/wiki/List\\_of\\_Pomona\\_College\\_people](http://en.wikipedia.org/wiki/List_of_Pomona_College_people)

<sup>1035</sup> Joel Engel, *“Gene Roddenberry: The Myth and the Man Behind Star Trek”* (pg. 60)

<sup>1036</sup> *Ibid.* (pg. 54)



for the creation of the then classified Naval Communications Centre in San Diego. Unfortunately, Jefferies was not able to see it at the time as it was still a classified installation.<sup>1037</sup> Jefferies was, like Gene Roddenberry, an Air Corps veteran.<sup>1038</sup> He was also a member of the Aviation Space Writers Association and a professional aviation illustrator.<sup>1039</sup> In early January 1968, an Air Force Colonel and base commander invited Roddenberry, William Shatner and Leonard Nimoy to visit his facility, to attend a graduation ceremony and presentation of awards.<sup>1040</sup> David L. Robb, in his book *“Operation Hollywood”*, described how the producers of *“Star Trek IV: The Voyage Home”* were allowed to film a portion of the feature film on the aircraft carrier USS Ranger (which doubled for the carrier USS Enterprise) in exchange for extensive Pentagon rewrites to the script.<sup>1041</sup> Three naval officers from the actual aircraft carrier USS Enterprise (CVN-65) - Robert S. Pickering<sup>1042</sup>, Sara Elizabeth Pizzo<sup>1043</sup> and Timothy J. Whittington<sup>1044</sup> - visited the *“Star Trek: Enterprise”* soundstages and were presented with a plaque by the producers. They were also given cameo roles in the episode *“Desert Crossing”* (as engineering officers.)

In 1990, *“Star Trek: The Next Generation”* character Wesley Crusher (played by Wil Wheaton) was promoted to full ensign. Roddenberry was joined on set by General Colin Powell (then Chairman of the Joint Chiefs of Staff) to present Wheaton with Roddenberry's own military ensign bars.<sup>1045</sup> On February 5th, 2003, Colin Powell sat in front of the United Nations and lied to the world that Iraq had weapons of mass destruction.<sup>1046</sup> Powell's Neocon cohort, Ronald Reagan, also visited the set of *“Star Trek: The Next Generation”* in April 1991.<sup>1047</sup> Curiously, those Neocon figures who became George W. Bush Jr's foreign policy advisory team prior to his 2000 election (Condoleezza Rice, Richard Armitage, Robert Blackwill, Stephen Hadley, Richard Perle, Dov S. Zakheim, Robert Zoellick, Paul Wolfowitz, and Scooter Libby) subsequently took positions of power in the Bush administration and, strangely, referred to themselves as *“The Vulcans”*.<sup>1048</sup> Although the naming seems to have been in reference to the Roman mythological god of fire, it is also believed that it referred to Mr Spock's logical Vulcans in *“Star Trek”*. Many of those people involved with the

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<sup>1037</sup> [http://en.wikipedia.org/wiki/Matt\\_Jefferies#Star\\_Trek](http://en.wikipedia.org/wiki/Matt_Jefferies#Star_Trek)

<sup>1038</sup> Ted Trautman, "Why Star Trek Made San Francisco the Center of Its Futuristic Utopia", May 21, 2013 - <http://www.wired.com/2013/05/star-trek-san-francisco/?%2520cid=8173514>

<sup>1039</sup> Joel Engel, "Gene Roddenberry: The Myth and the Man Behind Star Trek" (pgs. 53 - 54)

<sup>1040</sup> David Alexander, "Star Trek Creator" (pg. 308)

<sup>1041</sup> David L. Robb, "Operation Hollywood" (Chapter 22)

<sup>1042</sup> [http://en.memory-alpha.org/wiki/Robert\\_S.\\_Pickering](http://en.memory-alpha.org/wiki/Robert_S._Pickering)

<sup>1043</sup> [http://en.memory-alpha.org/wiki/Sara\\_Elizabeth\\_Pizzo](http://en.memory-alpha.org/wiki/Sara_Elizabeth_Pizzo)

<sup>1044</sup> [http://en.memory-alpha.org/wiki/Timothy\\_J.\\_Whittington](http://en.memory-alpha.org/wiki/Timothy_J._Whittington)

<sup>1045</sup> Episode Production: Ménage à Troi - [http://en.memory-alpha.org/wiki/M%C3%A9nage\\_%C3%A0\\_Troi\\_\(episode\)](http://en.memory-alpha.org/wiki/M%C3%A9nage_%C3%A0_Troi_(episode))

<sup>1046</sup> Charles Lewis & Mark Reading-Smith, "False Pretences: Following 9/11, President Bush and seven top officials of his administration waged a carefully orchestrated campaign of misinformation about Saddam Hussein's Iraq", January 23, 2008 - <http://www.publicintegrity.org/2008/01/23/5641/false-pretences>

<sup>1047</sup> Episode Production: Redemption - [http://en.memory-alpha.org/wiki/Redemption\\_\(episode\)](http://en.memory-alpha.org/wiki/Redemption_(episode))

<sup>1048</sup> [https://en.wikipedia.org/wiki/The\\_Vulcans](https://en.wikipedia.org/wiki/The_Vulcans) See also: James Mann, „Rise of the Vulcans: The History of Bush's War Cabinet“ (Viking, 2004) ISBN 0-670-03299-9

production of “*Star Trek*” also came from military-industrial-complex backgrounds. From the official Roddenberry.com website: ***“(Roddenberry) volunteered for the U.S. Army Air Corps in the fall of 1941 and was ordered into training as a flying cadet when the United States entered World War II. As a Second Lieutenant, Roddenberry was sent to the South Pacific where he entered combat at Guadalcanal, flying B-17 bombers out of the newly captured Japanese airstrip, which became Henderson Field. He flew missions against enemy strongholds at Bougainville and participated in the Munda invasion. He was decorated with the Distinguished flying Cross and the Air Medal.”***<sup>1049</sup>

During the 50s, Roddenberry largely wrote television shows based on law enforcement agencies or military propaganda. In January 1956, he submitted stories for the popular series “*I Led Three Lives*” – a heavy political propaganda show that hyped the threat of communist subversion.<sup>1050</sup> Roddenberry eventually became a writer on the series “*West Point*” (aka “*The West Point Story*”). He wrote numerous scripts during his time on the show. “*West Point*” relied heavily on U.S. military support, securing an exclusive rights contract with the DOD to film the show at the U.S. Army Military Academy at West Point, New York. Everything about the show (including scripts) required military approval before being given the go-ahead. The production team (including Roddenberry) were required to attend orientation training at the Pentagon. In March 1956, they were given VIP access to the West Point military academy.<sup>1051</sup>

It was a similar situation on the Roddenberry-created, 1963–1964 series “*The Lieutenant*”. The following is from Joel Engel’s “*Gene Roddenberry: The Myth and the Man behind Star Trek*”: ***“As written by Roddenberry and budgeted by (Norman) Felton, ‘The Lieutenant’ appeared to be prohibitively expensive. The only way to bring the show in, Felton believed, was with the help of the Marines at Camp Pendleton, located on the southern California coast between Los Angeles and San Diego. In exchange for supplies, uniforms, and even Marine extras, the Marines got veto power over scripts.”***<sup>1052</sup> ***“Roddenberry, Felton, and Camp Pendleton’s liaison, Colonel Stadler, travelled to the Department of Defence in Washington D.C., to work out details about Marine life. (...) Army Colonel Joseph Daugherty, the Pentagon’s final arbiter, presented the producers with a long list of objectionable material. In essence, if ‘The Lieutenant’ wanted to use the facilities and personnel of the Corps – and to re-create the Marine seal at the end of the show – almost anything that portrayed the Corps as less than a military utopia was to be avoided.”***<sup>1053</sup>

The series featured *Star Trek* actors Nichelle Nichols, Leonard Nimoy and Majel Barrett. Several scripts were worked on by future *Trek* writer/producer Gene L. Coon (using the

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<sup>1049</sup> Gene Roddenberry, Bios - <http://www.rodtenberry.com/corporate-gene-biography>

<sup>1050</sup> David Alexander, “*Star Trek Creator*” (pg. 137)

<sup>1051</sup> Ibid. Pgs. 146–148 See also: [http://en.wikipedia.org/wiki/The\\_West\\_Point\\_Story\\_\(TV\\_series\)](http://en.wikipedia.org/wiki/The_West_Point_Story_(TV_series))

<sup>1052</sup> Joel Engel, “*Gene Roddenberry: The Myth and the Man Behind Star Trek*” (pg. 20)

<sup>1053</sup> Ibid. Pgs. 22 - 23

moniker Lee Cronin.)<sup>1054</sup> Andrew Probert, who designed the USS Enterprise for “*Star Trek: The Motion Picture*” and the Enterprise-D for “*Star Trek: The Next Generation*”, was in the U.S. Navy. From Wikipedia: **“He also worked four years as a Show Designer at Walt Disney Imagineering.”**<sup>1055</sup>

From 1953, Harve Bennett served the U.S. Army during the Korean War. From the *Veterans Park Conservancy* website: **“Throughout his career in television and film, Mr. Bennett maintained his ties with his military roots. In 1984, due to several TV and film projects he had done with Pentagon cooperation, the US Army named him Civilian Aide to the Secretary of the Army for California with a protocol rank of Lt. General (3 stars). He served as liaison between the Army and the entertainment industry until 1992, traveling frequently and visiting every important Army outpost from West Point to the National Training Center in Barstow, and establishing friendships with the great soldiers of the time, including Generals Colin Powell, Norman Schwarzkopf and Wesley Clark. For his work in helping produce the world wide celebrations of the 50th anniversary of D-Day, he received the Distinguished Civilian Service Medal from the Department of Defence.”**<sup>1056</sup>

The Distinguished Civilian Service Medal is the Department of Defence’s second-highest civilian decoration.

Throughout the 1960s and early 1970s, Gene Roddenberry appeared to have no concerns about the military association with “*Star Trek*”. Yet, following “*Star Trek: The Motion Picture*”, this view appeared to change somewhat. According to David Alexander (in “*Star Trek Creator*”), during the production of “*Star Trek: The Motion Picture*”, Gene Roddenberry began to express concern about the design of the character’s uniforms: **“I considered the new uniforms a bit too ‘militaristic’ and, indeed, talked Bob Wise out of using a lot of the highly military uniforms that had been prepared. The short-sleeved white top and some others were invented after I had complained that the whole thing was getting to look a bit Prussian.”**<sup>1057</sup> Alexander noted (regarding the overall *Star Trek* franchise), **“There seemed to be a continuous battle on the part of some authors to make Starfleet a military organisation rather than an organisation loosely based on military lines, or ‘paramilitary’, as Gene often said.”**<sup>1058</sup> It certainly appears to have been the case that around the time of Roddenberry’s contact with the likes of Lab Nine (some would argue that this was coincidental but I don’t), Roddenberry’s view of the *Star Trek* “universe” began to shift – becoming (at least overtly) less aligned with militaristic connotations and more aligned with a combination of “New Age” and NASA paradigms. Although this shift did soften the edges of those *Star Trek* projects that were spearheaded by Roddenberry in the post “*Star Trek: The Motion Picture*” era, we should not forget that NASA and the likes of JPL, Lockheed,

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<sup>1054</sup> David Alexander, “*Star Trek Creator*” (pg. 186)

<sup>1055</sup> [http://en.wikipedia.org/wiki/Andrew\\_Probert](http://en.wikipedia.org/wiki/Andrew_Probert)

<sup>1056</sup> [http://www.veteransparkconservancy.org/PDF/Harve\\_Bennett.pdf](http://www.veteransparkconservancy.org/PDF/Harve_Bennett.pdf)

<sup>1057</sup> David Alexander, “*Star Trek Creator*” (pg. 459)

<sup>1058</sup> David Alexander, “*Star Trek Creator*” (pg. 490)

etc., (all of whom came to have a massive influence over the Trek franchise for the next 30+ years) have always been just another branch/off-shoot of the military industrial complex.

## NASA and Trek

During the 1960s, whilst envisioning the original 'Starfleet' technology, the *"Star Trek"* production team extensively consulted JPL scientists, Douglas and Lockheed engineers, USAF and RAND experts, and the engineers who worked on NASA's unmanned space probe programme. In early 1964, Roddenberry consulted **"books, magazines, members of think tanks such as the Rand Corporation."** His association with RAND was confirmed in a letter to Sam Peeples, dated August 25, 1964.<sup>1059</sup> In a letter to close friend Isaac Asimov (responding to an article written by Asimov in TV Guide in November 1966) Roddenberry stated that (quoted from David Alexander's *"Star Trek Creator"*): **"A Rand Corporation physicist (was) hired by us to review all of our stories and scripts. (...) Kellum deforest Research (was) also hired to do the same job."**<sup>1060</sup> When *"Star Trek"* was first faced with cancellation, Roddenberry contacted Fred Durant III – then the Assistant Director of Astronautics at the Smithsonian - to rally support within the aerospace industry. Durant had an extensive career with NASA and the military industrial complex.<sup>1061</sup> According to David Alexander, in *"Star Trek Creator"*, Sci-fi writer G. Harry Stine, **"Spoke with Trekker Bob Amos, account executive for Chevrolet who 'moves among the rarefied altitudes of 30 Rockefeller Plaza, and will lend a hand.'"**<sup>1062</sup>

The show became popular within the university campus scene. On January 8, 1969, a torchlight rally of nearly a thousand students assembled at NBC Studios in Burbank to protest the potential cancellation of the show. Those involved included students from Cal Tech, UCLA, Irvine, Pasadena, USC, University of Arizona, University of Nevada, and so on.<sup>1063</sup> It is worth mentioning UCLA - some of whose students were key players in the "Save Star Trek" campaign. **"(UCLA) has had a long and shameful history of mind control research, much of it perpetrated under the direction of the late Dr. Jolyon West."**<sup>1064</sup> According to the official Gene Roddenberry website, **"While making Star Trek, Roddenberry's reputation as a futurist began to grow. His papers and lectures earned him high professional regard as a visionary. He spoke on the subject at NASA meetings, the Smithsonian Institution, Library of Congress gatherings, and top universities."**<sup>1065</sup> One of the first dedicated *"Star Trek"* conventions was held in New York in 1972. NASA became

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<sup>1059</sup> Ibid. (pg. 203)

<sup>1060</sup> Ibid. pg. 266

<sup>1061</sup> Durant, Frederick C. - [http://www.lehigh.edu/engineering/about/alumni/bio\\_durant\\_f.html](http://www.lehigh.edu/engineering/about/alumni/bio_durant_f.html)

<sup>1062</sup> David Alexander, "Star Trek Creator" (pg. 302)

<sup>1063</sup> Ibid. pg. 303

<sup>1064</sup> Brian Desborough, "Stop Exploiting the Indigo Children", February 21st, 2004 (footnote #7) - [http://www.bibliotecapleyades.net/ciencia/ciencia\\_indigo11.htm](http://www.bibliotecapleyades.net/ciencia/ciencia_indigo11.htm)

<sup>1065</sup> <http://www.roddenberry.com/corporate-gene-biography>

involved in the event – providing a one-third-size mock-up of the Apollo Lunar Excursion Module and a full-size space suit. Over the course of three days, several thousand fans attended. In 1976, The White House received numerous letters from Trek fans requesting that NASA name the prototype space shuttle “Enterprise”. Ironically, some sources claim that the provisional name was “Constitution”. On September 17, 1976, at Edwards Air Force Base, the shuttle was revealed in a ceremony that included Gene Roddenberry and the entire cast of the show.<sup>1066</sup> Joel Engel, in *“Gene Roddenberry: The Myth and the Man behind Star Trek”*, notes that during the early production of the aborted *“Star Trek: Phase II”* series, **“genuine NASA surplus was integrated into our ship’s controls, replacing the hastily glued, cheap plastic doodads of the past.”**<sup>1067</sup>

Isaac Asimov was a special science consultant to the producers of *“Star Trek: The Motion Picture”*.<sup>1068</sup> Asimov served in both the U.S. Navy and Army during the 1940s. He gained many connections to the military-industrial-scientific complex throughout his life. Jesco von Puttkamer was a key technical advisor on *“Star Trek: The Motion Picture”*.<sup>1069</sup> Puttkamer was part of Wernher von Braun’s rocket team at the NASA Marshall Space Flight Center in Huntsville, Alabama, during the Apollo Programme.<sup>1070</sup> According to Wikipedia: **“From 1974, he was NASA program manager in charge of long-range planning of deep space manned activities.”**<sup>1071</sup> Following completion of the first Trek film, Roddenberry was honoured by NASA at the National Space Club in Washington D.C. on March 30, 1979.<sup>1072</sup> Interestingly, the climax of *“Star Trek: The Motion Picture”* featured the NASA probe Voyager 6 sitting at the heart of an almost megalithic structure.<sup>1073</sup> The similarity between this imagery and the early designs for the Apollo 17 mission patches (designed circa 1971/1972) are bizarre to say the least!<sup>1074</sup> **“Jack Schmitt was the geologist astronaut on that mission, and he thought Stonehenge would be a wonderful image to include.”**<sup>1075</sup>

The principle Art Director on the *“Star Trek II: The Wrath of Khan”* (although she did work on *“Star Trek: The Motion Picture”*) was Lee Cole. In *“Designing Khan”*, (featured on the Region 2 DVD of *“Star Trek 2: The Wrath of Khan - Directors Edition”*), Lee Cole said **“The first few weeks that I was on the picture... I had been in Aerospace working for Rockwell just prior to that, then I’d gotten a call (while I was off) to come over and help Paramount as kind of**

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<sup>1066</sup> [http://en.wikipedia.org/wiki/Space\\_Shuttle\\_Enterprise#Service](http://en.wikipedia.org/wiki/Space_Shuttle_Enterprise#Service)

<sup>1067</sup> William Shatner, “Star Trek Movie Memories” (pg. 50)

<sup>1068</sup> [http://en.memory-alpha.org/wiki/Isaac\\_Asimov](http://en.memory-alpha.org/wiki/Isaac_Asimov)

<sup>1069</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 195)

<sup>1070</sup> Kathleen Harris, “World prepares for 40th anniversary of Apollo 11”, Sun Media, Jul 11, 2009 - <http://cnews.canoe.ca/CNEWS/World/2009/07/11/10102621-sun.html>

<sup>1071</sup> [http://en.wikipedia.org/wiki/Jesco\\_von\\_Puttkamer#History](http://en.wikipedia.org/wiki/Jesco_von_Puttkamer#History)

<sup>1072</sup> Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek” (pg. 199)

<sup>1073</sup> <http://www.youtube.com/watch?v=U9zqmFpfkGg>

<sup>1074</sup> “What does Stonehenge have to do with NASA and the Apollo missions to the Moon?” See: “Never a Straight Answer”, July 16th, 2011 - <http://www.secretsinplainsight.com/2011/07/16/never-a-straight-answer/>

<sup>1075</sup> Apollo 17 - <http://genedorr.com/patches/Apollo/Ap17.html>

**an 'illustrator of space' consultant.**<sup>1076</sup> The NASA/Trek association continued heavily throughout the latter years of the franchise. Rick Berman, who eventually played the leading role in steering *"Star Trek: The Next Generation"* and subsequent Trek shows, worked on a documentary with planetary geologist Farouk El-Baz during his NASA days.<sup>1077</sup> The 1990s Star Trek series had a number of scientific advisors who came to have extensive connections with the various branches of the establishment. In Larry Nemecek's *"The Next Generation Companion"*, Andre Bormanis is described as **"computer manual author, onetime astronomy doctoral candidate with ties to both NASA and the needs of Hollywood."**<sup>1078</sup>**"In 1994, following a NASA Space Grant Fellowship, he gained a Master's degree in science, technology and public policy from George Washington University. In addition to his television work, he has worked as a consultant to the San Juan Institute and the Planetary Society in Pasadena, California."**<sup>1079</sup> Another scientific advisor was Naren Shankar who (according to Wikipedia) received **"B.Sc., M.S. and Ph.D. degrees in Engineering, Physics and Electrical Engineering from Cornell University, where he was a member of The Kappa Alpha Society."**<sup>1080</sup>

*"Star Trek: The Next Generation"* played host to the likes of Dr. Stephen Hawking and Dr. Mae Jemison (former NASA astronaut). Hawking played himself in the episode *"Descent"* and Jemison played a transporter operator in *"Second Chances"*. Jemison was invited onto the show by Levar Burton.<sup>1081</sup> NASA astronauts Colonel Edward Michael "Mike" Fincke and Colonel Terry W Virts Jr. appeared in the final episode of *"Star Trek: Enterprise"* - entitled *"These Are the Voyages..."*<sup>1082</sup> Many of the Starfleet shuttlecraft vehicles were named after prominent figures within the establishment: the "Goddard" (for rocket scientist Robert H. Goddard), the "El-Baz" (for planetary geologist Farouk El-Baz), the "Hawking" (for Stephen Hawking), and so on. A prominent writer on the show was (son of scientific legend Carl) Nicholas Sagan, whose father was name-checked throughout the history of Trek.

It is strange how the Trek chevron logo seems to have become the de facto symbolism within those agencies with a connection to space exploration. The various branches of NASA, JPL, Aerospace, Space Defence, and so forth, all incorporate the chevron aspect to their logos. This is also true of the space agencies of numerous nations across the world, such as a number of Chinese agencies, Russia's Roscosmos, Mexico's AEXA, Malaysia's Angkasa, Japan's JAXA, Taiwan's NSPO, The European Aeronautic Defence and Space

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<sup>1076</sup> Lee Cole, "Designing Khan", *Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD]*, ASIN: B00005UPO7

<sup>1077</sup> Larry Nemecek, *"The Next Generation Companion: Star Trek The Next Generation"*, Simon & Schuster UK (25 Sep 2012) ASIN: B00804WZ5C

<sup>1078</sup> Ibid.

<sup>1079</sup> [http://en.wikipedia.org/wiki/Andr%C3%A9\\_Bormanis](http://en.wikipedia.org/wiki/Andr%C3%A9_Bormanis)

<sup>1080</sup> [http://en.wikipedia.org/wiki/Naren\\_Shankar](http://en.wikipedia.org/wiki/Naren_Shankar)

<sup>1081</sup> [http://en.wikipedia.org/wiki/Mae\\_Jemison#Television\\_appearances](http://en.wikipedia.org/wiki/Mae_Jemison#Television_appearances)

<sup>1082</sup> <http://en.memory-alpha.org/wiki/Astronaut>

Company (EADS), The South Korean Aerospace Research Institute, even The Iranian Remote Sensing Centre!<sup>1083</sup>

On September 24, 1992, Roddenberry was recommended for a posthumous NASA Medal for Distinguished Public Service. His widow Majel Barrett-Roddenberry accepted the award on January 30, 1993 at the Smithsonian National Air and Space Museum in Washington D.C. I imagine there were many there who considered the solidified connection between “*Star Trek*” and NASA as a “*job well done.*” I very much believe that one of the agenda purposes of “*Star Trek*” has been to act as a kind of public relations / limited-hangout for the likes of NASA and JPL. For decades, “*Star Trek*” has glorified and supported the “official” and public façade of these agencies.

It is notable that one of the most popular science fiction magazines of the last 40 years, *Starlog* (first published in 1976), began life as a “*Star Trek*” fanzine. Throughout its first ten years in publication, the magazine covered all manner of science fiction yet two things remained consistently apparent in every edition. The first was its continued coverage of all things “*Star Trek*” – with the magazine’s staff having inside access to the actors and production teams involved with the original sixties show and those who worked throughout the several-year production of “*Star Trek: The Motion Picture*”. Secondly, the magazine had a close relationship with NASA and JPL. It regularly featured offers for readers to purchase exclusive NASA collectible memorabilia, hints and tips on how to get involved with (even start a career within) NASA, and detailed articles about NASA’s unmanned space program, Space Shuttle program, Skylab missions, and so on. Articles also gave detailed mathematical and scientific data about the planets and moons in our solar system. Most of the authors of these articles worked for NASA or JPL!<sup>1084</sup> The various incarnations of the “*Star Trek*” franchise have acclimatized people to certain types of technology (with the origin of these technologies “accredited” to NASA and JPL innovation) such as communicators becoming cell phones, PADDs becoming Kindles, smart phones and iPads, the list goes on. Simultaneously, the franchise has continued to muddle and mislead the public about the kind of technology and programs that NASA and JPL have really been involved with by perpetuating their “official” history and limited (at least those allowed to be known by the public - i.e.: rocket-based) technological “advances”.

## The Stars Join In

Several of the *Star Trek* cast members went on to have extensive involvement with the likes of NASA and JPL. Nichelle Nichols (Lt. Uhura) became an advocate of women and ethnic minorities in NASA. Nichols was undoubtedly spurred on by an encounter with Dr. Martin Luther King Jr. (who encouraged her to remain involved with the show when she had

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<sup>1083</sup> <http://3.bp.blogspot.com/-0nUBtje9EVY/T-SwKnBvFrI/AAAAAAAAAwE/OQXkysJNYLo/s1600/NASA+Vector.jpg>

<sup>1084</sup> You can check out the first several years’ worth of *Starlog* magazines in pdf form at the *Starlog* Magazine Collection Archive - <https://archive.org/details/starlogmagazine?and%5B%5D=subject%3A%22NASA%22>

considered leaving), and certainly by the presence of Dr. Jesco von Puttkamer (NASA) as a featured speaker at a convention in Chicago during 1975 – which Nichols also attended. Puttkamer’s presentation about the space programme represented the first time that NASA had an official presence at a Trek convention. In her 1994 autobiography, Nichols described how she was *“inspired”* by his presentation and decided to address *“the space agency’s poor record of inclusion.”*<sup>1085</sup> Eventually, Nichols was appointed to the Board of Directors of the National Space Institute (NSI) and was hired to head up an “outreach” programme of recruitment into NASA. At the New York Bi-Centennial-10 Convention in 1976, Nichols said, *“NASA has put its official stamp of approval on Star Trek.”*<sup>1086</sup> In more recent years, she has moved in much higher political circles – most notably schmoozing with Barack Obama in 2012.<sup>1087</sup> A couple of other curious points of note about Nichols: She is an honorary member of Alpha Kappa Alpha Sorority.<sup>1088</sup> Her brother Thomas Nichols was one of the participants in the Heaven’s Gate mass “suicide” of 26 March 1997. The Heaven’s Gate devotees were allegedly big fans of science fiction – particularly 1990s Star Trek serials. Thomas Nichols was 58 years old at the time of his death.<sup>1089</sup>

In 1986, DeForest Kelley (Dr. Leonard “Bones” McCoy) was a guest on Bill Jenkins “*Open Minds*” radio show. Whilst discussing a UFO encounter he once had (as well as being witness to the 1942 “*Battle of Los Angeles*” event), he talked about the intimate relationship between NASA and Trek. *“We have perhaps the biggest university audience in the country. NASA works with us... there is always somebody there from NASA, because they feel that we have lassoed the youth so to speak and they’re there to sell them on their program... (many enter) into all fields of the sciences as a result of the show.”*<sup>1090</sup>

James Doohan (Chief Engineer Montgomery “Scotty” Scott) also had an association with NASA. He is documented as having visited their Dryden Flight Research Centre in 1967<sup>1091</sup> and was once praised by Neil Armstrong (an engineer before he participated in NASA’s “Apollo” programme), who told him on stage at Doohan’s last public appearance, *“From one old engineer to another, thanks, mate.”*<sup>1092</sup> In Doohan’s defence, I should note he also

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<sup>1085</sup> Nichelle Nichols, “Beyond Uhura: Star Trek and Other Memories”, Putnam Pub Group (T); 1st Edition (Nov 1994) ISBN-13: 978-0399139932 (pgs. 210-211)

<sup>1086</sup> Nichelle Nichols, Bi-Centennial-10 Convention – documented in Starlog Magazine (Issue 3, pg. 26)

<sup>1087</sup> Natalie Jennings, “Obama gives ‘Vulcan salute’ in photo with Nichelle Nichols of ‘Star Trek’”, The Washington Post, 04/04/2012 - [http://www.washingtonpost.com/blogs/44/post/obama-gives-vulcan-salute-in-photo-with-nichelle-nichols-of-star-trek/2012/04/04/gIQAzYInvS\\_blog.html](http://www.washingtonpost.com/blogs/44/post/obama-gives-vulcan-salute-in-photo-with-nichelle-nichols-of-star-trek/2012/04/04/gIQAzYInvS_blog.html)

<sup>1088</sup> [http://en.wikipedia.org/wiki/Nichelle\\_Nichols](http://en.wikipedia.org/wiki/Nichelle_Nichols)

<sup>1089</sup> David Sutton, “From Deep Space to the Nine” - [http://www.forteantimes.com/specials/star-trek/1661/from\\_deep\\_space\\_to\\_the\\_nine.html](http://www.forteantimes.com/specials/star-trek/1661/from_deep_space_to_the_nine.html) See also: Fortean Times #99:4, 32; 100:4, 35-41

<sup>1090</sup> Bill Jenkins talks with DeForest Kelley [1986] - <http://www.youtube.com/watch?v=V-ER0aaxsHg>

<sup>1091</sup> Doohan visiting NASA’s Dryden Flight Research Center with pilot Bruce Peterson April 13, 1967 in front of the Northrop M2-F2 - [http://en.wikipedia.org/wiki/File:Doohan\\_James\\_NASA\\_19670413.jpg](http://en.wikipedia.org/wiki/File:Doohan_James_NASA_19670413.jpg)

<sup>1092</sup> Neil Armstrong’s Secret Star Trek Wish - <http://www.youtube.com/watch?v=5rEhvlUmd-o>



narrated an eye-opening documentary that addressed (in depth) the larger truths about Cold Fusion, entitled: "*Cold Fusion: Fire from Water*".<sup>1093</sup>

**"On Feb 19th 2004, a special event was held in Los Angeles to launch the DVD release of *Star Trek: Voyager* and honour the efforts of NASA, JPL and those involved with furthering exploration of space.**"<sup>1094</sup> The event at California's "ScienCenter – ExploraStore Satellite" featured several "*Star Trek: Voyager*" cast members - Tim Russ, Garrett Wang, Ethan Phillips and Robert Picardo – who presented a plaque to NASA's Dr Janice Voss. JPL research scientist Dr. Michael Kobrick was also in attendance. In publicity interviews filmed after the ceremony, Garrett Wang said, "***We've had NASA astronauts come over to the Voyager set to take photos... we've gotten invitations to come over to certain shuttle launches so it is sort of a hand in hand thing you know... Hollywood – Real Life.***"<sup>1095</sup> Picardo said, "***It's a pleasure for me to meet people who work in NASA particularly Jet Propulsion Laboratory because that's where I... that is where I'm... to and I've visited there many times, who grew up watching Star Trek***"<sup>1096</sup> I actually found Picardo's comments quite interesting as his stilted remarks and body language seemed to suggest that he was trying to avoid saying that he had a vested interest in NASA and JPL.

Robert Picardo (*Voyager's* 'Emergency Medical Hologram') has been extensively involved with the agencies and served on the advisory board of The Planetary Society from (to my knowledge) approximately 2000/2001 onwards.<sup>1097</sup> The Planetary Society is an interesting curiosity. Despite being dedicated to promoting mainstream scientific notions of space explorations (i.e.: Mars is red... even though it clearly isn't JUST red!), it is interesting to note that The Planetary Society is (by its own admission) sponsored by the likes of Underwriters Laboratories<sup>1098</sup> ... so a huge number of questions should be asked, especially given the connection between Underwriters Labs, NIST and the 9/11 cover story.<sup>1099</sup> Picardo is also good friends with the mainstream media "scientist" shill Bill Nye - "The Science Guy".<sup>1100</sup> Nye is the current CEO of The Planetary Society. Coincidentally, one of the Society's current

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<sup>1093</sup> Cold fusion - Fire from water - Documentary - Full length - <http://www.youtube.com/watch?v=LicdsGRVW04>

<sup>1094</sup> Star Trek Honors NASA With Voyager Award, 02.23.04 - [http://www.nasa.gov/vision/earth/everydaylife/star\\_trek.html](http://www.nasa.gov/vision/earth/everydaylife/star_trek.html) See also: Star Trek Voyager - Season 2 (Slimline Edition) [DVD] ASIN: B000RJVTTK (Disc 7 – Bonus Features)

<sup>1095</sup> Star Trek Voyager - Season 2 (Slimline Edition) [DVD] ASIN: B000RJVTTK (Disc 7 – Bonus Features)

<sup>1096</sup> Ibid.

<sup>1097</sup> [http://en.wikipedia.org/wiki/Robert\\_Picardo](http://en.wikipedia.org/wiki/Robert_Picardo)

<sup>1098</sup> From the mouth of Bill Nye, the current CEO of The Planetary Society, "*I'd like to again thank our sponsors, Joseph and Kathy Ryan, Toshiba America, Bamag Industries, NASA's Jet Propulsion Laboratory, Stellar Exploration, and Underwriters Laboratories, Inc. and the many members and friends who represent 30 years of the Planetary Society and our myriad projects.*" See: Bill Nye, "We Roasted and We Toasted..." - 2011/05/05 - <http://www.planetary.org/blogs/bill-nye/3023.html>

<sup>1099</sup> For more on this subject, I suggest looking at the work of Dr. Judy Wood – particularly her Request for Correction (RFC) to the NIST WTC reports and her Qui Tam case versus a number of defendants including Underwriters Laboratories, Inc. - [http://drjudywood.com/articles/NIST/NIST\\_RFC.html](http://drjudywood.com/articles/NIST/NIST_RFC.html) & [http://drjudywood.com/articles/NIST/Qui\\_Tam\\_Wood.html](http://drjudywood.com/articles/NIST/Qui_Tam_Wood.html)

<sup>1100</sup> Join the Rover Party With Bill Nye and Robert Picardo - <http://www.planetary.org/multimedia/video/20131231-bill-nye-robert-picardo-rover-party-invitation.html>

Board of Directors is Neil deGrasse Tyson.<sup>1101</sup> Tyson is an arch-sceptic and “disinformationist” whenever the words “cover-up” or “conspiracy” are raised. He has seized every opportunity to unapologetically reinforce the “official” story of 9/11 and was even allowed to post an article on The Planetary Society’s website about his so-called “eye-witness” account of the events of September 11, 2001.<sup>1102</sup> Why would The Planetary Society allow such a farcical article to be published on the website of their organisation - an organisation that claims to be dedicated almost entirely to space “science”, “technology” and “exploration”? Those who understand the true nature of the events of 9/11 will probably realise that such a question answers itself...

## A Trek through 9/11

Strangely, the decline of the proverbial “golden era” of the “*Star Trek*” television franchise seemed to coincide with “*Star Trek: Enterprise*” and its third season “Xindi” storyline. The story was analogous with the state of post-9/11 America, the “War on Terror”, effects on civil liberties, and “national pride”. In the storyline, the “Xindi” use an experimental directed energy weapon to attack the east coast of America. The attack prompts Starfleet to hunt down The Xindi and “make them pay”. Eventually, it turns out that the Xindi are being misled by the true architects of the attack - a non-corporeal group of extra-dimensional beings with a lot of inside knowledge. The climax of the “*Enterprise*” Xindi/Temporal Cold War story arc involves a time traveller who removes Captain Archer from time as the chronological history of humanity re-aligns itself to “accuracy”. Images from major historical events flash past in the background. The last of these, is an image of the so-called “plane impacts” on 9/11. At which point the time traveller says “*It’s almost ready.*” What this means is open to interpretation. Allegedly, the season-long Xindi plot damaged the health of the show’s viewing figures and created something of a critical backlash amongst media pundits. It is possible that the “9/11” aspects were part of the reason why “*Enterprise*” was ultimately cancelled, although this is somewhat speculative.<sup>1103</sup> “*Enterprise*” did not mark the first occasion that such quasi-9/11 themes had appeared in Trek. Long before 9/11, “*Star Trek: Deep Space Nine*” aired a two part story in its fourth season (“*Paradise Lost*”/“*Homefront*”) which told of a set of false-flag events on Earth (falsely blamed on the shape-shifting Founders), orchestrated by Starfleet itself in an attempt to militarise Earth (martial law), and all done under the guise of “saving humanity”.<sup>1104</sup> The plot involved seemingly “invisible craft” opening the Bajoran wormhole at random, an embassy bombing and a global power blackout. It also involved people having to submit to blood tests to

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<sup>1101</sup> Neil deGrasse Tyson - <http://www.planetary.org/about/board-of-directors/neil-tyson.html>

<sup>1102</sup> An Eye-Witness Account of the World Trade Center Attacks from Neil deGrasse Tyson - [http://911research.wtc7.net/cache/wtc/evidence/sept11account\\_degrasse.htm](http://911research.wtc7.net/cache/wtc/evidence/sept11account_degrasse.htm)

<sup>1103</sup> Nathalie Caron, “That infamous Enterprise Xindi arc? Bakula explains why it happened”, March 27, 2013 - <http://www.blastr.com/2013-3-27/infamous-enterprise-xindi-arc-bakula-explains-why-it-happened>

<sup>1104</sup> Robert Burke Richardson, ‘Homefront’ & ‘Paradise Lost’: DS9 In The Post-9/11 World, March 8, 2003 - [http://www.trektoday.com/articles/homefront\\_and\\_paradise\\_lost.shtml](http://www.trektoday.com/articles/homefront_and_paradise_lost.shtml)

“prove” that they weren’t the “enemy”. The opening of the story replayed the “embassy bombing” recording (an event which initiates the entire series of events in the story) at **“time index 5-9-11.”** A little spooky to say the least!

Following the demise of “*Star Trek: Enterprise*”, the franchise did not return in any mainstream form until 2009 - when it was helmed by contemporary Hollywood director, producer and screenwriter J.J. Abrams and his long-time associates (a collective band that I often refer to as “The J.J. Brigade”). Their efforts, in the form of the Trek “reboot” movie “*Star Trek*”, came complete with a myriad of occult and esoteric symbolism.<sup>1105</sup> The 2013 sequel “*Star Trek: Into Darkness*” was a blitz of dark foreboding imagery, dialogue about “*fear and sacrifice*”, and a blatant metaphorical re-tread of the “official” narrative of 9/11. The plot involved the genetically engineered super soldier Khan (labelled in the film as “**the ultimate weapon of mass destruction**”), recruited by the powers that be to develop more effective ways to wage war. Various internet articles discussed the “War on Terror” analogy. One such example, Darren Franich’s 2013 piece “*Star Trek: Into Darkness’: Let’s talk about that ending (and Benedict Cumberbatch)*”, described the Khan character as “**a Bin Laden/Hussein figure: A man who was armed by one government to fight another government, who wound up turning on his former allies.**”<sup>1106</sup> This Khan was only loosely based on the original series episode “*Space Seed*” and the movie “*Star Trek II: The Wrath of Khan*”. In “*Space Seed*”, the original Khan is heard to utter the words, “**we offered the world order!**”<sup>1107</sup> Harve Bennett also described the original Khan as “**like Osama bin Laden. (...) Where is he? What do you do with him? So they decide to exile him to some far place.**”<sup>1108</sup>

“*Star Trek: Into Darkness*” was an analogous reinforcement of the “official” version of the 9/11 narrative. The ultimate insult came in the climax of the film when carnage struck San Francisco, the manufactured aspects of the “war on terror” paradigm were “justified”, and a dedication “**to the post 9/11 veterans**” was included in the closing credits of the cinematic release of the film. Curiously, since the release of the first edition of this book in 2013, it has come to my attention that the dedication “**to the post 9/11 veterans**” has been removed from the closing credits of the European DVD and Blu-ray releases, as well as from those versions aired on UK television. We really should ask the question why? I have yet to confirm if the dedication remains in any DVD / Blu-ray releases of the film sold outside of the European coding region. None of the online/streaming versions of the film that I have watched include the dedication. On the subject of the film’s closing credits (and as a substantial connection between the film and the 9/11 / free energy technology cover-up), the producers of the film used the credits to thank “**Lawrence Livermore National Laboratories, Operated by Lawrence Livermore National Security, LLC, for the US**

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<sup>1105</sup> [http://4.bp.blogspot.com/-TM2P\\_XxCF9Q/T-b4W8HkgKI/AAAAAAAAAYo/d8nrviLLIXA/s1600/scotty2.jpg](http://4.bp.blogspot.com/-TM2P_XxCF9Q/T-b4W8HkgKI/AAAAAAAAAYo/d8nrviLLIXA/s1600/scotty2.jpg)

<sup>1106</sup> Darren Franich, 'Star Trek Into Darkness': Let's talk about that ending (and Benedict Cumberbatch), May 18, 2013 - <http://popwatch.ew.com/2013/05/18/star-trek-into-darkness-khan-ending-cumberbatch/>

<sup>1107</sup> In *Star Trek Space Seed* Khan offered the world order - <http://www.youtube.com/watch?v=tlrBVjVfjNY>

<sup>1108</sup> Harve Bennett, *The Captain's Log, Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD]*, ASIN: B00005UPO7

**Department of Energy's National Nuclear Security Administration**" – who were consulted (in what capacity I am unsure) during production of the film. The true nature of 9/11 indicates perhaps the biggest cover-up of any hidden global agenda, with huge implications for all of humanity. I will return to the subject of 9/11, at length, later in this book. For those researchers with an interest in the whole Nibiru/Planet X stuff, *"Into Darkness"* opens on a planet called "Nibiru", where the crew of the Enterprise save a primitive civilisation – becoming metaphorically "deified" in the process. The film's fictional locale was actually named after the "Planet X" paradigm.<sup>1109</sup>

In late 2015, it was revealed that associates of the J.J. Brigade had further sunk their claws into the Trek franchise with the announcement of a new *"Star Trek"* television series to be aired in 2017 [Author's Notes: What later became *"Star Trek: Discovery"*.] The following is taken from the 2015 *startrek.com* article *"New Star Trek Series Premieres January 2017"*: ***"Alex Kurtzman will serve as executive producer for the new Star Trek TV series. Kurtzman co-wrote and produced the blockbuster films Star Trek (2009) with Roberto Orci, and Star Trek into Darkness (2013) with Orci and Damon Lindelof (...) the new series will be produced by CBS Television Studios in association with Kurtzman's Secret Hideout. Kurtzman and Heather Kadin will serve as executive producers."***<sup>1110</sup> Kurtzman's involvement was further reiterated in a February 2016 news article - which also confirmed the commitment of former *"Star Trek: Deep Space Nine" / "Voyager"* writer Bryan Fuller as executive producer on the project.<sup>1111</sup>

It is difficult to know with absolute certainty what Gene Roddenberry's motives were with *"Star Trek"*. Was he trying to reveal something profound or was he simply steering the franchise to meet the needs of the global agenda. One thing is certain: the road subsequently taken by the franchise has deviated far from what Roddenberry intended. Roddenberry was aware of this shift toward the end of his life and, for whatever reasons, he wasn't happy about it. Some of Roddenberry's ashes were launched into space after his death and, in the years following, his widow (Majel Barrett Roddenberry) often spoke of his final resting place. In almost every interview, she said; (as quoted in the BBC Online article *"Burying Gene in Space"*) ***"He's up there now going around every 90 minutes looking down saying, 'What have you done to my show?'"***<sup>1112</sup> I have often wondered what she really meant by this... What did she know? Sadly, with the subsequent passing of Majel Barrett Roddenberry, I suspect we will never know the answer.

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<sup>1109</sup> <http://en.memory-alpha.org/wiki/Nibiru>

<sup>1110</sup> "New Star Trek Series Premieres January 2017", StarTrek.com Staff - November 02, 2015 - <http://www.startrek.com/article/new-star-trek-series-premieres-january-2017>

<sup>1111</sup> "Hannibal creator Bryan Fuller is boldly going to the Star Trek TV reboot", Sarah Deen, 9<sup>th</sup> Feb, 2016 - <http://metro.co.uk/2016/02/09/hannibal-creator-bryan-fuller-is-boldly-going-to-the-star-trek-tv-reboot-5672674/#mv-b>

<sup>1112</sup> Majel Barrett, "Burying Gene in space" - <http://www.bbc.co.uk/cult/st/interviews/barrett/page4.shtml>

## Chapter Twelve: “House of Mouse”

***“TV and films present a codified and constructed version of reality; presented to us as a true depiction of the real world... we suspend our disbelief enough to empathise with the emotions of the characters portrayed. We have learnt to deconstruct, understand and accept these symbolic representations.”***

(Neil Sanders, “Your Thoughts Are Not Your Own – Volume 2”)

***“It is not fashionable to cite Disney versions when applying fairy tales to clinical questions. However, it seems likely that the people in the Disney Studios possess an unconscious, too. It seems possible that the Disney unconscious may be closer to our own than those of the storytellers who spoke with the brothers Grimm.”***

(Jean Goodwin, “Snow White and the Seven Diagnoses”)

***“Control of commodities [such as entertainment] and access to commodities translates into control over people. The postmodern US is a massive rush of disconnected commodities, each seeking a moment of our attention... The world of commodities is our ‘soma’ and entertainment is the current form of public discourse.”***

(The World Future Society in a book review in their publication Future Survey Annual, 1993, describing Disney. Michael Marien, Bethesda, MD: World Future Society, p. 91)

# Disney Agenda

In the American mainstream media, you can count on one hand how many groups control the vast majority of the industry. Their scope and influence is transnational - practically “global” in every sense of the word. In alternative knowledge research, the study of the connections between the mainstream media and the elite global agenda repeatedly brings up one name: Disney. At one time or another, The Disney Corporation has had ownership of a dozen Hollywood outlets (including Touchstone Pictures and Miramax Films), numerous newspapers (including The Kansas City Star, Fort Worth Star-Telegram, The Wilkes Barre Times Leader and The Belleville News-Democrat), a dozen or so assorted publishing houses, a chain of Disneyland resorts, several record companies, roughly fifty TV stations and broadcasters (including ABC and ESPN) and 40-odd radio stations. They have also branched into other areas including: clothing, food, education, and mobile/internet based communication.<sup>1113</sup> Disney is now also the U.S. biggest purveyor of mainstream media sci-fi/fantasy genre output.

In WWII, Disney was co-opted by the U.S. Department of Defence, and employed in military propaganda. According to Wikipedia: ***“Shortly after the release of Dumbo in October 1941, the US entered World War II. The US Army and Navy Bureau of Aeronautics contracted most of the Disney studio's facilities where the staff created training and instruction films for the military, home-front morale-boosting shorts such as “Der Fuehrer's Face” and the 1943 feature film “Victory through Air Power.”***<sup>1114</sup> Disney was the only Hollywood studio to be fully converted into a military post. Film equipment was replaced with anti-aircraft weaponry. Parking lots were filled with crates of ammunition and jeeps. In 1941, the Burbank Studios became a primary defence station to guard the nearby Lockheed plant against a possible airstrike. During WWII, 90% of production took the form of government training films, education and propaganda. Their techniques were so effective that the Nazis adopted their methods to make propaganda cartoons of their own. Disney's techniques were no more obvious than in their 1943 animated version of *“Chicken Little”* – particularly the character of Sly Fox, who uses a psychology book to capture the chickens. The scene includes the line: ***“If you tell ‘em a lie, don’t tell ‘em a little one... tell ‘em a big one!”***<sup>1115</sup>

With so much emphasis placed on Disney's “patriotic tendencies”, it is surprising to learn that Walt Disney himself was somewhat sympathetic to certain Nazi doctrines. He was a close friend of German filmmaker and Nazi propagandist Leni Riefenstahl and former Nazi Wernher von Braun. Walt Disney collaborated with the latter on a number of Disney projects. Von Braun was one of the key figures to be extricated from Germany as part of the infamous Operation Paperclip – the project that gave blanket, post-WWII amnesty to former

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<sup>1113</sup> [http://en.wikipedia.org/wiki/List\\_of\\_assets\\_owned\\_by\\_Disney](http://en.wikipedia.org/wiki/List_of_assets_owned_by_Disney)

<sup>1114</sup> [http://en.wikipedia.org/wiki/Walt\\_Disney](http://en.wikipedia.org/wiki/Walt_Disney)

<sup>1115</sup> Robert Reynolds, “Atypical Disney short, in more ways than one”, 22 May 2004 - <http://www.imdb.com/title/tt0035733/reviews>

Nazi scientists and engineers (usually war criminals) in exchange for the use of their expertise and knowledge by the British and Americans. During WWII, Von Braun was head of development on the V-2 rocket programme. In America, he was the first director of the Marshall Space Flight Centre and a guiding force in NASA's Apollo programme.

According to Linda Hunt, author of *"Secret Agenda"*, ***"Just two weeks after the moon landing, von Braun confessed in a letter to an Army general that he had been a member of the SS. The letter to retired Major General Julius Klein discussed columnist Drew Pearson, who had revealed von Braun's SS membership decades earlier. It was written on von Braun's official stationery as director of Marshall and was marked 'personal and sensitive' (...) 'it's true that I was a member of Hitler's elite SS. The columnist was correct,' von Braun wrote to Klein. Then he admonished: 'I would appreciate it if you would keep the information to yourself as any publicity would harm my work with NASA.'"***<sup>1116</sup>

In 1941, the U.S. State Department sent Walt Disney and a group of animators to South America - as part of its "Good Neighbour" policy.<sup>1117</sup> Disney was contracted by the U.S. Government to produce "educational" and "informational" films on their behalf, including (a collaboration with von Braun) *"Man in Space"* (animated by Ward Kimball), *"Man and the Moon"* (1955), and *"Mars and Beyond"* (1957).<sup>1118</sup> One of von Braun's fellow Paperclip and NASA cohorts, Dr. Heinz Haber became the chief scientific consultant to Walt Disney productions - he co-hosted *"Man in Space"* with von Braun. A close friend of Haber and von Braun was Dr. Siegfried Gerathewohl – chief of the Psychological Testing Centre for the German Airforce during WWII. Gerathewohl also went on to work for NASA.

Walt Disney's larger association with the U.S. military and political establishment is also widely documented: (From Wikipedia) ***"In 1947, Walt Disney testified before the House Un-American Activities Committee (HUAC), where he branded Herbert Sorrell, David Hilberman and William Pomerance, former animators and labour union organizers as Communist agitators. All three men denied the allegations and Sorrell went on to testify before the HUAC in 1946 when insufficient evidence was found to link him to the Communist Party. He also accused the Screen Cartoonists Guild of being a Communist front, and charged that the 1941 strike was part of an organized Communist effort to gain influence in Hollywood."***<sup>1119</sup>

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<sup>1116</sup> Linda Hunt, "Secret Agenda: The United States Government, Nazi Scientists, and Project Paperclip, 1945 to 1990", St Martins Pr (April 1991 - pg. 149) The letter was dated 2nd August 1969. Von Braun's SS membership: in Berlin Document Centre reports and JIOA memo 691, 3 March 1947, in the Wernher von Braun INSCOM dossier. See also Wernher von Braun's FBI dossier. Von Braun's JIOA dossier is "missing" from the RG 330 files at the NARS.

<sup>1117</sup> Fredrick B. Pike, "FDR's Good Neighbor Policy: Sixty Years of Generally Gentle Chaos", University of Texas Press (July 22, 2010) ASIN: B00EENPH84

<sup>1118</sup> David Meerman Scott, "Marketing the Moon: The Selling of the Apollo Lunar Program", MIT Press (April 2014) ISBN-10: 0262026961 / ISBN-13: 978-0262026963 (pg. 11)

<sup>1119</sup> [http://en.wikipedia.org/wiki/Walt\\_Disney](http://en.wikipedia.org/wiki/Walt_Disney)

Disney was a founding member of the anti-communist group Motion Picture Alliance for the Preservation of American Ideals. The FBI files on Disney make for interesting reading. According to researchers Fritz Springmeier and Cisco Wheeler, in their book *“The 13 Illuminati Bloodlines”*: **“Just prior to W.W. II, the FBI recruited Walt Disney. His job was to spy on Hollywood or anything else that looked suspicious. Documents obtained from the Freedom of Information Act, in spite of heavy censoring, clearly show that Walt Disney became a paid Special Correspondent asset of the FBI. He reported to FBI agent E.E. Conroy. In 1954, Walt was promoted to Special Agent in Charge (SAC) which means others reported to him. After “leaving” the CIA, ex-DCI (ex-head) of the CIA William Hedgcock Webster became a lawyer for the Washington D.C. based firm of Milbank, Tweed, Hadley and McCloy. In 1993, when news broke about Walt Disney’s FBI membership, ex-CIA head Webster worked with the Disney family to cover up to the public that Walt Disney was an FBI agent. Webster went on TV and had interviews to spread the fabrication that Walt was not connected to the FBI. Why?”**<sup>1120</sup> **“In 1961, (J. Edgar) Hoover saw a script of a Disney comedy, “Moon Pilot”, and found that it depicted bureau agents in an “uncomplimentary manner.” He ordered the Los Angeles bureau chief to tell Disney personally “that the Bureau will strongly object to any portrayal of the F.B.I. in this film.” Disney replied that he would never portray the bureau “other than in a favourable light due to his esteem for the Director and the Bureau.” The script was changed so that the actor Edmund O’Brien, who had been playing an F.B.I. agent, became a generic security agent instead.”**<sup>1121</sup>

Finally, I should point out that Walt Disney was a documented member of the quasi-secret society: The Order of DeMolay – he was initiated into the original Mother Chapter of the Order of DeMolay, Kansas City, Missouri. The cartoon character Mickey Mouse was also made an honorary DeMolay. Despite fervent denials that he was a Freemason, a First Day Cover commemorated *“the DeMolay membership of ‘Brother Walt Disney.’”* (From the DeMolay Hall of Fame website): **“It was sponsored by the Masonic Stamp Club of NY and cancelled in Marceline, Missouri on September 11, 1968. It is listed in the Scott Catalog #1355 - 499,505 were produced.”**<sup>1122</sup>

DeMolay was also funded by freemasonry. Other notable initiates of the Order of DeMolay include: cartoon voice artist Mel Blanc (who amongst other things voiced the robot Twiki in *“Buck Rogers in the 25th Century”*), actor Gary Collins (notable as the parapsychologist and ESP-gifted Dr. Michael Rhodes in Rod Serling’s *“Night Gallery”*), Western legend John Wayne, and any number of businessmen, politicians, scientists and astronauts.<sup>1123</sup>

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<sup>1120</sup> Fritz Springmeier & Cisco Wheeler, *“The 13 Illuminati Bloodlines”*, Ambassador House; 3rd edition (2002 - Pg. 244) - <http://fritz-springmeier.dbs2000ad.com/>

<sup>1121</sup> Herbert Mitgang, “Disney Link to the F.B.I. and Hoover is disclosed”, NY Times, May 6, 1993 - <http://www.nytimes.com/1993/05/06/movies/disney-link-to-the-fbi-and-hoover-is-disclosed.html>

<sup>1122</sup> [http://www.phoenixmasonry.org/masonicmuseum/walt\\_disney\\_fdc.htm](http://www.phoenixmasonry.org/masonicmuseum/walt_disney_fdc.htm)

<sup>1123</sup> DeMolay Hall of Fame - <http://www.demolay.org/aboutdemolay/halloffame.php>



## Disney Mind Control

What is actually quite startling about the Disney Empire as a whole is the darker nature of their holiday resorts – such as Walt Disney World. It seems that the Florida Governor at the time gave “Disney World” virtual self-determination and autocracy in every legal sense. The property in Florida was totally under Disney’s jurisdiction, they had their own laws, their own police force, their own hospitals, and their own tax rate. No outside authority would interfere with their jurisdiction. Walt Disney World became (effectively) an independent state within a state. Walt Disney, Inc. teamed up with Los Alamos and Sandia Labs to develop body scanners, branding and access codes for the visitors to Disney’s theme parks. This association with Los Alamos, etc. (combined with the bizarre stories relating to the huge labyrinthine network of tunnels underneath Disney World), perhaps ties into the larger phenomenon of trauma-based mind control.<sup>1124</sup>

There are numerous personal accounts, from alleged mind control victims, citing the Disney Empire as a complicit party in the practice. The first time I came across any of these allegations was when I read Cathy O’Brien’s harrowing life story – *“Trance: Formation of America”*. Her account of ritual, sexual and occult-based abuse and torture (as part of her “Presidential model” mind control programming) is disturbing enough. Yet within her story is a claim that many mind control victims have been conditioned at Disney associated locations, with further programme “triggering” caused by underlying imagery and archetypes seen in numerous, world famous Disney films. In her book, she elaborates: ***“My father...took us to see Walt Disney’s Pinocchio, explaining that my brother and I were his puppets still in the carving stage. The distortions of reality that these and other Disney theme movies provided when coupled with my father’s government trained conscious and subconscious controlling influence, began to further erode our ability to discern fantasy from reality.”***<sup>1125</sup> ***“During Christmas vacation, 1974, my father flew us all to Disney World by route of Tampa, Florida. Ignorant of geography, it did not occur to me that Tampa was out of the way to Disney World until my father drove the rented van to the gates of MacDill Air Force Base. Military personnel met me there and escorted me into the base TOP SECRET high tech mind-control conditioning facility for ‘behavioural modification’ programming. This was the first in what became a routine series of mind-control testing and/or programming sessions on government installations that I would endure throughout my Project Monarch victimization.”***<sup>1126</sup> She also says that at this point in her

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<sup>1124</sup> “Disneyland’s Secret Underground Tunnels And Mind Control—Are Britney Spears, Paris Hilton And Madonna Part Of Mind Control Cult?”, June 28, 2013 - <http://beforeitsnews.com/alternative/2013/06/disneylands-secret-underground-tunnels-and-mind-control-are-britney-spears-paris-hilton-and-madonna-part-of-mind-control-cult-2695872.htm>

<sup>1125</sup> Cathy O’Brien & Mark Phillips, “Trance: Formation of America”, Reality Marketing Inc. - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm> & <http://www.trance-formation.com/index.htm>

<sup>1126</sup> Ibid. (pg. 100) - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm>

life: ***“So far, I had only been to MacDill and Disney World for government/military programming.”***<sup>1127</sup>

Further claims of this association have been made by Brice Taylor. In her book *“Thanks for the Memories ... The Truth Has Set Me Free!”* she says: ***“Walt (Disney) took me to an office... and told me that he was my real father. He said the Mickey Mouse Club was my real family--where I really belonged. Everyone was always telling me I belonged to a different family than my parents and I didn't understand... it was all very confusing. Walt Disney seemed nice but I wasn't with him very long. He called another man in and that man took me by the hand and led me away. This man was a very bad man and he really scared me. He took me into another room and gave me those view master box glasses to look into. He showed me pictures in them that were so scary that other parts of me had to come to see them. It was too much for a little girl to see. Dead things—cut up bodies, dead cats skinned with big eyeballs and their tails cut off, people cut up, etc... This event involved several of my personalities.”***<sup>1128</sup> I should point out that her book (also known as *“Starshine: One woman's valiant escape from mind control”*) is to some degree a “distorted” account of her life. It was later revealed that ‘Brice Taylor’ was a pseudonym adopted by Susan Ford. In an interview with Wayne Morris, she described it as a name ***“that I chose to protect myself and my children when I first started writing my book and putting it out.”***<sup>1129</sup>

Mary Lewis (LCSW), in *“Awakening to the Realities of Mind Control”*, also references Disney mind control: ***“Certain themes have surfaced throughout the years, which to this day continue to amaze me as I hear them over and over. The Disney Parks, MGM Studios, Disney Movies, Disney characters, and Disney songs have been used in conjunction with the programming. My understanding of this is that using such a familiar and popular theme assures that the program will be triggered easily. To anyone who is a Disney fan (and who is not), this is probably one of the hardest things to believe. However, sitting where I sit, hearing what I hear, and seeing what I see, I cannot refute this truth anymore.”***<sup>1130</sup> In his book *“Project Monarch...”* Ron Patton wrote: ***“Programming is updated periodically and reinforced through visual, auditory and written mediums. Some of the first programming themes included the ‘Wizard of Oz’ and ‘Alice in Wonderland’, both heavily saturated with occult symbolism. Many of the recent Disney movies and cartoons are used in a two-fold manner: desensitizing the majority of the population, using subliminals and neurolinguistic programming, and deliberately constructing specific***

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<sup>1127</sup> Ibid.

<sup>1128</sup> Brice Taylor, “Thanks For the Memories ... The Truth Has Set Me Free! The Memoirs of Bob Hope's and Henry Kissinger's Mind-Controlled Slave”, Brice Taylor Trust (March 15, 1999) - <http://educate-yourself.org/mc/nwombcturireview.shtml>

<sup>1129</sup> CKLN-FM Mind Control Series - Part 23 - Brice Taylor Interview - <http://www.whale.to/b/taylor1.html>

<sup>1130</sup> Mary Lewis, “LCSW: Awakening To The Realities Of Mind Control” - [http://www.e-reading.co.uk/chapter.php/89504/21/Taylor - Thanks For The Memories.html](http://www.e-reading.co.uk/chapter.php/89504/21/Taylor_-_Thanks_For_The_Memories.html)

**triggers and keys for base programming of highly-impressionable MONARCH children.”<sup>1131</sup>**

In a similar vein, in *“The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave,”* it has been suggested by Cisco Wheeler and Fritz Springmeier: **“This is why the Disney movies and the other shows are so important to the programmers. They are the perfect hypnotic tool to get the child’s mind to dissociate in the right direction. The programmers have been using movies since almost day one to help children learn the hypnotic scripts.”<sup>1132</sup>**

When examining the role of children in this phenomenon, it is worth noting that *“America’s Most Wanted”* documented numerous cases of children being kidnapped at Disney Amusement Parks. Fritz Springmeier & Cisco Wheeler write, in their book *“The Illuminati Formula to Create an Undetectable Total Mind Control Slave”*, **“One mother, who got separated from her child when getting off a train, frantically, told a guard her child was missing. The guard took her to the monitor room, where they saw the kidnapper carrying the child out of the park with the boy slumped over his shoulder. In that short of a time, the kidnapper had drugged the child, cut his hair different, and put a different shirt on him. This mother was one of the fortunate few who did manage to find their kidnapped children.”<sup>1133</sup>**

These days, I find even the most innocuous aspects of Disney a little unsettling – mainly in light of the research I have done on this subject. This is particularly the case when examining the nature and general ambience of their vacation resorts. Interestingly, this was brought home to me about a year ago when I was pointed to a reference made in the famous U.S. sitcom *“Roseanne”*. The season 8 episode, *“Spring Time for David”*, involves the son-in-law (David) getting a job at a theme park, staffed by eerie, hyperactive employees. The park is not Disneyworld, but it is curious that the episode immediately follows on from a multi-part story set in (and filmed at) Disneyworld. There is a telling line when David says, **“It says right on the brochure ‘this is not a brainwashing camp’.”** To which Roseanne replies, **“Yeah and I put my correct weight on my driver’s license!”<sup>1134</sup>** There is perhaps a lot more significance to this when you consider that comedian and actress Roseanne Barr has stated that she believes herself to be a trauma-based mind control victim. In 2012, Roseanne Barr joined politics as the Peace and Freedom Party, U.S. Presidential candidate. As part of her campaign, she appeared on various news programmes where she addressed the practice of mind control. In an interview on RT News in 2013, she said: **“I go to Hollywood parties or occasionally go to Oscar parties and things like that and people, big stars, people will grab**

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<sup>1131</sup> Ron Patton, "Project Monarch", PARANOIA: The Conspiracy Reader, Citadel Press, 1999 - See: [http://www.bibliotecalevades.net/sociopolitica/esp\\_sociopol\\_mindcon02.htm](http://www.bibliotecalevades.net/sociopolitica/esp_sociopol_mindcon02.htm)

<sup>1132</sup> Fritz Springmeier & Cisco Wheeler, "The Illuminati Formula to Create an Undetectable Total Mind Control Slave", Springmeier & Wheeler (1996) ASIN: B0006QXVU4 (Chapter 4a - Hypnosis Can Boost The Creativity...) - <http://educate-yourself.org/mc/illumformula4chap.shtml>

<sup>1133</sup> Fritz Springmeier, "13 Bloodlines of the Illuminati" - The Disney Bloodline, Spring Arbor Distributors, November 1, 1998 - <http://fritz-springmeier.dbs2000ad.com/> & <http://www.bibliotecalevades.net/bloodlines/disney2.htm>

<sup>1134</sup> Springtime for David, Roseanne: Season 8, Episode 19, (first broadcast 12 March, 1996) - <http://www.imdb.com/title/tt0688882/>

*me by the arm and take me aside and say (whispering) 'I just wanna thank you for the things you say'... and it blows my mind, but that's the culture, it's a culture of fear for sure (...) and it's a big culture of mind control too. MKUltra mind control rules in Hollywood.*"<sup>1135</sup> I do have some reservations about Roseanne Barr's involvement with alternative knowledge matters. Certainly, some of the individuals she has allied herself with in the past have highly questionable motivations and "agenda" connections. Additionally, she displays (to this day) some characteristics that are indicative of the phenomenon she speaks out about. However, credit where credit is due, she is one of the few Hollywood figures to openly speak about trauma-based mind control as a reality.<sup>1136</sup>

## Mouseketeers

The Mickey Mouse Club was created by Disney in the 1950s. The television show lasted for decades and spawned many actors and singers from its ranks of "Mouseketeers" – the group of "squeaky clean, wholesome-valued" child actors who presented the shows. It is curious that the early years of The Mickey Mouse Club contained a huge dose of military propaganda. The infamous *"Mouse Reels"* featured military storylines that were pre-screened and approved by the Pentagon before being aired. One *"Mouse Reel"* that aired on January 7th 1956 was shot aboard the world's first nuclear submarine, the USS Nautilus. The Nautilus official insignia was also created by Walt Disney himself<sup>1137</sup>, as was the "choo - choo train" logo for the U.S. Marine Corps' "Toys for Tots" programme.<sup>1138</sup> The show's newsreel editor, William C. Park – a former navy reserve commander, sent a letter to the U.S. Department of Defence in 1957 which described the extent of The Mickey Mouse Club's involvement with the military. The letter is quoted in David L. Robb's 2004 book *"Operation Hollywood: How the Pentagon Shapes and Censors the Movies"*: **"We have worked with all of the Armed Services at one time or another since we began operations. We have enjoyed wide acceptance from an estimated 15 million youngsters."**<sup>1139</sup> As a potential recruitment tool, it worked perfectly. The Pentagon's own guidelines stipulated that the military would only extend co-operation to films and TV shows that would: (From Robb's *"Operation Hollywood"*) **"Enhance the U.S. Armed Forces' recruiting and retention programme."**<sup>1140</sup> Much of the literature on the Disney/mind control subject suggests that the U.S. military

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<sup>1135</sup> Roseanne's America, Interview with Roseanne Barr, Breaking the Set, RT, March 2013 - <http://www.youtube.com/watch?v=HLTsdCOLasc#t=273>

<sup>1136</sup> Several interesting sources relating to Roseanne Barr have been collected in this article on the Vigilant Citizen website: Roseanne Barr: "MK ULTRA Mind Control Rules in Hollywood", Apr 1st, 2013 - <http://vigilantcitizen.com/latestnews/roseanne-barr-mk-ultra-mind-control-rules-in-hollywood/>

<sup>1137</sup> Lt. Cmdr. Jennifer Cragg, "USS Nautilus Crew Members Reflect on Launching Anniversary of the Navy's First Nuclear Powered Submarine", Story Number: NNS120120-17, 1/20/2012 - [http://www.navy.mil/submit/display.asp?story\\_id=64798](http://www.navy.mil/submit/display.asp?story_id=64798)

<sup>1138</sup> Chronological History of The Toys for Tots Programs - [http://www.toysfortots.org/about\\_toys\\_for\\_tots/toys\\_for\\_tots\\_program/chronology.aspx](http://www.toysfortots.org/about_toys_for_tots/toys_for_tots_program/chronology.aspx)

<sup>1139</sup> David L. Robb, "Operation Hollywood: How the Pentagon Shapes and Censors the Movies", Prometheus Books (April 2004) ISBN-10: 1591021820 / ISBN-13: 978-1591021827 (pg. 307)

<sup>1140</sup> Ibid.

and intelligence agencies are involved with the Disney mind-control methods in some manner.

The “Mouseketeers” programme is alleged to be the source of many Disney-conditioned, trauma-based mind control victims. It is claimed that the likes of Christina Aguilera, Britney Spears, Lindsey Lohan, Miley Cyrus, and Justin Timberlake - all former “Mouseketeers” – have been subjected to the practice. We often see bizarre situations unfolding with these “artists” in their personal lives. Many have gone through personality-fracturing “breakdowns” resulting in periods of time in rehabilitation or disturbing changes in their appearance. One of the most notable of these was when Britney Spears walked into Esther's Hair Salon and shaved-off all of her hair. One witness, who was in the beauty shop at the time, described Britney as saying: ***“(She was) tired of having things plugged into her and doesn't want anyone to touch her.”***<sup>1141</sup>

Some people argue that these “breakdowns” are nothing more than a manifestation of the stresses and strains that come with the lifestyle of a pop star. This may well be the case. However, they seem to happen with alarming regularity and under the most bizarre of circumstances. If this phenomenon is so pronounced, then why isn't there a more effective mechanism within the industry to better safeguard against it? Erich Kuersten (in the article “CinemArchetype #5: The Human Sacrifice”) provides a possible answer to this question (although the answer is a little superficial) that highlights the ritualistic sacrificial nature of the Hollywood “star” system: ***“They [Hollywood] hope for a Marilyn overdose to turn their creative property into dorm poster legend, but they'll settle for a public burning, the threat of the witch, the chthonic feminine symbolically scorched from the Earth so sexually frustrated housewives don't have to worry they're missing something while they outfit their cages in the latest gilding.”***<sup>1142</sup>

Moreover, if you consider the notion that these personalities are victims of mind control, then their “professional” image offers many subtle (and not so subtle) clues. You will often see these themes in their lyrics and music videos: such as multiple versions of the artists (multiple personality disorder?), disjointed reality, self-harm, descent into mania and insanity, cracked mirrors (fractured alters), butterflies (metamorphosis), bird cages (entrapment), etc. Many researchers consider such symbolism to be indicative of trauma-based mind control programming, that the themes used represent aspects of their initial programming, and that the abundance of such symbolism continues to serve as a form of “programme triggering”. We should also consider the mass effect that these “triggers” may be having on the perceptions of the larger viewing public.

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<sup>1141</sup> Sheila Marikar, “Bald and Broken: Inside Britney's Shaved Head”, Feb. 19, 2007 - <http://abcnews.go.com/Entertainment/Health/story?id=2885048&page=1> See also: “Anna Nicole, Britney, and Mind Control”, Freeman's Blog - <http://thefreemanperspective.blogspot.co.uk/2007/02/httpwww2bloggercomimggllinkgifanna.html>

<sup>1142</sup> Erich Kuersten, “CinemArchetype #5: The Human Sacrifice”, February 28, 2012 - <http://academic.blogspot.co.uk/2012/02/12-sacrificial-offerings.html>

## Wholesome Values

The bedrock of Disney's globally "perceived" standards and reputation is one of "wholesome family values". A little scrutiny of Disney's output alone tells us a story that contradicts these overt "values". Since their first animated films, Disney has produced (including some in partnership with other studios) a huge number of animated and live action films, shorts and television programmes. There are many common themes running through these productions – apparent since the early days of Disney. The protagonists of these narratives often find themselves on a physical and psychological journey. Usually they are lost or separated from their loved ones, perhaps trying to find a way home again or attempting to create a new life for themselves. The journey often involves a traumatic and transformative experience (e.g. a metamorphosis into a new being) involving hardship and danger, peril and heartbreak. The protagonist usually befriends some form of non-human individual or individuals. These are often animals, but have also included supernatural entities, aliens, robots, even figments of the imagination. Most people would describe these tropes as normal for a children's story. However, the specifics of the journey are quite interesting and decidedly dark.

*"Snow White and the Seven Dwarfs"* (1937), probably above and beyond even the likes of Mickey Mouse and Donald Duck, was the medium that made Disney a household name. I know that *"Snow White"* is perhaps a contentious inclusion here – given that Disney did not originate the story – however pretty much everything that people today associate with the story refers to the Disney version. The 1937 film begins with Snow White's jealous stepmother Queen ordering a reluctant huntsman to take Snow White into the woods and kill her. Further on, Snow White escapes and befriends various woodland creatures, as well as seven adult dwarfs. The Queen creates a poisoned apple to put Snow White into a "Sleeping Death". The Queen even cackles at one point about taking Snow White and "burying her alive!" It is worth pointing out that when the film was released in England, ***"it was originally passed A (so more suitable for adult audiences)."***<sup>1143</sup> Picture houses forbade any child under the age of sixteen from seeing the film due to the scary content. Most people will argue that children have always loved a little fear, peril and gruesomeness in their stories. This may be true, but a case could be made for the concept of overkill in Disney films. Here are a few examples:

- *"Pinocchio"* (1940) - Stromboli turns brutal and locks Pinocchio in a birdcage to prevent him from leaving, warning him that if he grows too old he will chop him into firewood.
- *"Bambi"* (1942) - his mother is shot and killed by a deer hunter while helping her son to find food.

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<sup>1143</sup> "The early years at the BBFC" - <http://www.bbfc.co.uk/education-resources/student-guide/bbfc-history/1912-1949>

- “Alice in Wonderland”<sup>1144</sup> (1957) - the Queen of Hearts orders Alice executed by decapitation.

In a 1968 interview with Charlie Kohler for *The East Village Eye*, Stanley Kubrick once said, **“Children’s films are an area that should not just be left to the Disney Studios, who I don’t think really make very good children’s films. I’m talking about his cartoon features, which always seemed to me to have shocking and brutal elements in them that really upset children. I could never understand why they were thought to be so suitable. When Bambi’s mother dies this has got to be one of the most traumatic experiences a five-year-old could encounter. [...] I think that there should be censorship for children on films of violence. I mean, if I didn’t know what Psycho was, and my children went to see it when they were six or seven, thinking they were going to see a mystery story, I would have been very angry, and I think they’d have been terribly upset. I don’t see how this would interfere with freedom of artistic expression. If films are overly violent or shocking, children under 12 should not be allowed to see them. I think that would be a very useful form of censorship.”**

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If we consider Disney’s wholesome family values (a family unit, a loving environment, etc.) there appears to be a slight discontinuity within their films. I don’t wish to get into the argument regarding what constitutes a so-called “family unit”, yet Disney’s view of this is a somewhat fractured and disjointed one. The majority of their films involve central characters that are orphaned, fostered, adopted, abandoned, have no family at all, suffered the loss of one or both parents, etc. Having an adopted, foster or step-parent stepping into an absent role is absolutely fine in my opinion. However, Disney regularly portrays these figures as having contempt for their charges; simultaneously displaying psychotic, if not homicidal, tendencies! Hardly a loving and nurturing environment!

Another Disney trait is a predilection toward the occult. In the early Disney film “*Fantasia*” (1940), the finale of the film (“*Night on Bald Mountain*”) treats the viewer to a ritual wherein the devil Chernabog summons evil spirits and restless souls from their graves. The spirits dance and fly through the air until driven back by the sound of an Angelus bell as night fades into dawn. Such rituals would have been the antithesis of accepted mainstream

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<sup>1144</sup> An investigation into “Alice in Wonderland” creator Lewis Carroll has recently revealed that the author was actually a paedophile. In order to preserve the legacy of his work, the mainstream media have created a new way to protect such figures. Carroll is now labelled a “repressed paedophile” and it is maintained that he never sexually abused a minor. For an example see: Hannah Furness, “BBC investigates whether Lewis Carroll was ‘repressed paedophile’ after nude photo discovery”, Telegraph Online, 26 Jan. 2015 - <http://www.telegraph.co.uk/news/bbc/11368772/BBC-investigates-whether-Lewis-Carroll-was-repressed-paedophile-after-nude-photo-discovery.html> “Occultist Aleister Crowley identified Lewis Carroll as a holy man of the occult art whose famous children’s stories Alice in Wonderland and Through the Looking Glass held profound magical secrets. Crowley made Carroll’s books required reading in his school for magicians” - See: <http://sapphyra.blogspot.co.uk/2013/02/so-i-guess-i-am-not-done-gathering.html> & [http://carolineletkeman.org/sp/index2.php?option=com\\_content&do\\_pdf=1&id=1728](http://carolineletkeman.org/sp/index2.php?option=com_content&do_pdf=1&id=1728)

<sup>1145</sup> Stanley Kubrick interviewed by Charlie Kohler in *The East Village Eye*, 1968, a few days after 2001: A Space Odyssey opened. See also: Nick Wrigley, “Stanley Kubrick, Cinephile”, 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

religious beliefs at the time. Disney has returned many times to the notion of ‘selling your soul’ (e.g. *“The Devil and Max Devlin”*), magick / occult aspects (*“Summer Magic”*, *“Mary Poppins”*, *“Bedknobs and Broomsticks”*, *“The Black Cauldron”*, *“Hocus Pocus”*) and the beliefs / symbolism of secret societies (*“Alice in Wonderland”*, *“Something Wicked This Way Comes”*, *“The Three Musketeers”*, *“National Treasure”*, *“The Prestige”*). The studio has also had a preoccupation with narrative devices such as mind experimentation (*“The Adventures of Merlin Jones”*, *“The Computer Wore Tennis Shoes”*), advanced technology (*“The Absent Minded Professor”*, *“Moon Pilot”*, *“Tron”*, *“Surrogates”*) and the extra-terrestrial phenomenon (*“Escape to Witch Mountain”*, *“Flight of the Navigator”*, *“Mission to Mars”* and *“Signs”*).

## Adult Messages

At this point it feels appropriate to briefly discuss some content that really shouldn’t appear in Disney productions aimed at younger viewers – overt over-sexualisation. Remember that the bulk of Disney’s media productions are predominantly crafted to appeal to viewers in the pre-teen age bracket. In order to diversify their audience demographic Disney created a public visage to produce more adult productions – in the form of Touchstone Pictures. Established in 1983, Touchstone (according to Wikipedia) **“typically releases films targeted to adult audiences with more mature themes and darker tones than those released under the flagship Walt Disney Pictures label.”**<sup>1146</sup> Touchstone was not a separate company or distinct business operation; merely a brand or label of Disney. Seasoned researchers will recognize the agenda significance of many Touchstone films – such as *“Beaches”*, *“Splash”*, *“Adventures in Babysitting”*, *“Good Morning, Vietnam”*, *“Who Framed Roger Rabbit”*, *“Dead Poets Society”*, *“Pretty Woman”*, *“Dick Tracy”*, *“Sister Act”*, *“The Prestige”*, *“War Horse”*, *“Lincoln”*, *“Con Air”*, *“Enemy of the State”*, *“Armageddon”* and *“Pearl Harbor.”* Those Touchstone films that lacked an obvious sexual orientation are interesting in and of themselves. However, it is worth remembering that Touchstone did indeed produce more overtly sexual films – such as *“Consenting Adults”*. Disney has actually ventured into soft porn content via cable access in the past.<sup>1147</sup> You could perhaps forgive such content if it was clearly labelled as targeting an adult audience, but let us look at some of those films crafted purely with a child viewer in mind.

To begin with – and on a purely superficial level – let’s consider an example such as the animated film *“Bambi”*. One of Disney’s earlier cinematic success stories, it is generally considered an innocent enough tale suitable for all the family. Perhaps less known is that the film was based upon a book written by a porn photographer named Felix Salten. Salten worked in a Viennese sex salon owned by the elite Hapsburg bloodline. Beyond the superficial, we should consider the subliminal sexual themes and imagery inserted into

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<sup>1146</sup> [https://en.wikipedia.org/wiki/Touchstone\\_Pictures](https://en.wikipedia.org/wiki/Touchstone_Pictures)

<sup>1147</sup> Disney’s Not So Disney Interests - <http://www.anomalies-unlimited.com/Disney/Interests.html>



various Disney features. Here are a number of examples. It appears that there are castles made of male sexual organs in some of the promotional material for *"The Little Mermaid"*<sup>1148</sup>, as well as a minister conducting a wedding who appears to have an erection.<sup>1149</sup> In *"Who Framed Roger Rabbit?"*, Jessica Rabbit is thrown from an animated taxi which results in her flying through the air with her legs akimbo and revealing (for four frames of film, at least) that she is indeed a member of the infamous 'anti-panty' brigade!<sup>1150</sup> The film also appears to show Daffy Duck sprouting an erection during the 'piano duelling' scene.<sup>1151</sup> In the VHS version of *"Aladdin"*, there is a scene where the Genie flies up to Jasmine's balcony and seemingly whispers **"Take off your clothes."**<sup>1152</sup> There are some claims that the full line is **"all good teenagers take off your clothes."** Disney insists it's really **"Take off and go"**, spoken to Jasmine's tiger. I'll leave it for you decide. During airing of *"The Clock Cleaner"* animated short, WDIV-TV discovered that Daffy Duck was clearly heard to say **"f\*\*\* you."** When discovered, Wal-Mart pulled the video from the shelves. Disney edited and re-released the video, despite insisting that the expletive really wasn't there!<sup>1153</sup> A bare breasted woman can be clearly seen in the background of a scene from the animated film *"The Rescuers"*<sup>1154</sup> and the word SEX is clearly visible after a cloud of dust is kicked into the air during a scene from *"The Lion King."*<sup>1155</sup> Disney once produced an animated film entitled *"The Story of Menstruation."*<sup>1156</sup>

There have been claims from Disney animators who tell stories of sexual themes and imagery being purposely incorporated into the actual animated characters and scenes of Disney's output. Some detractors of the Disney sexual-subliminals concept maintain that the practice is probably little more than japey on the part of animators – motivated more by the fact that they can get away with doing it as opposed to any sinister agenda. In the cases of more extreme accounts, detractors dismiss these as the rants of disgruntled employees. If nothing else, there have been several videos posted on YouTube (by quite talented artists) with demonstrations of sexual imagery being effectively hidden in seemingly innocent cartoon images and animation.<sup>1157</sup> Based on my research, I am convinced that Disney does indeed practice subliminal messaging and imagery in much of its output. On a purely instinctive level, I believe that Disney has honed its abilities to embed concepts and themes into a fine art. If Disney was able to effectively convince large numbers of the populace that Lemmings periodically engage in mass suicide attempts by jumping off cliffs (which is

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<sup>1148</sup> The Little Mermaid Penis - <http://www.anomalies-unlimited.com/Disney/Mermaid.html>

<sup>1149</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

<sup>1150</sup> Naked Jessica Rabbit - <http://www.anomalies-unlimited.com/Disney/Jessica.html>

<sup>1151</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

<sup>1152</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

<sup>1153</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

<sup>1154</sup> The Rescuers Naked Woman in Window - <http://www.anomalies-unlimited.com/Disney/Rescuers.html>

<sup>1155</sup> The Lion King Sex in the Dust - <http://www.anomalies-unlimited.com/Disney/Lion.html>

<sup>1156</sup> Walt Disney - The Story of Menstruation (1946) - <https://www.youtube.com/watch?v=bjIJZyokRlg>

<sup>1157</sup> PENIS DRAWINGS...OR ARE THEY?? - <https://www.youtube.com/watch?v=j19Aoe9EUUY>

actually untrue of Lemmings, but was successfully portrayed in the 1953 Disney nature documentary “*White Wilderness*”<sup>1158</sup>) then what else are they capable of conveying? I believe that the practice of subliminal insertion in Disney’s output is sometimes much more than employee japey. In alternative knowledge research, there are deeper concerns regarding the Disney imagery and subliminals that reflect occult, secret society and the so-called “Illuminati” paradigms. One notable example appears in the “*Disney’s Ducktales*” episode “*Yuppy Ducks*” – where an eye chart in the background reads “**Ask about Illuminati.**”<sup>1159</sup> I would ask why Disney feels the need to hide such concepts in children’s cartoons.

## LOST...

Since the beginning of the 21<sup>st</sup> century, Disney/ABC has spearheaded some of the most popular science fiction / fantasy television shows to come out of the U.S. (“*LOST*”, “*Fringe*”, “*Once Upon a Time*”, etc.) Other popular shows, like NBC’s “*Heroes*”, became successful by emulating many of the themes from “*LOST*”. “*LOST*” was a global hit and revolutionised the way television sci-fi and drama was produced. The pilot episode broadcast broke records for viewing figures, the show was picked up in dozens of countries, and many of the actors (Mathew Fox, Evangeline Lily, etc.) became overnight stars. “*LOST*” had a simple and hardly original central premise. A plane crashes on a desert island and the surviving passengers have to rally together to stay alive. Initially, the show appeared fantasy in nature: vicious natives, visions of dead people, a radio signal broadcasting for 17 years, polar bears running wild in the jungle and a human-mangling monster that took the form of a column of black smoke. However, eventually the series became fully science fiction – utilising themes such as energy portals and time travel.

The show also displayed many of the mind control themes typically alluded to in Disney productions. The characters on “*LOST*” are literally and figuratively “lost”, have almost hallucinatory “flashes” back and forth throughout their lives, and often describe themselves as “damaged goods”. The character of Libby (a psychologist, but formerly a psychiatric patient) is witnessed assisting the character of Claire to uncover repressed memories (memories that were traumatically suppressed by the ‘bad guys’ of the show – ‘The Others’) and makes a claim that will be familiar to anybody with a passing knowledge of the mind control subject: “***Sometimes, when something terrible happens to us, there’s a little switch in your head that flicks on to protect us from having to deal with it. Maybe your memories aren’t gone. Maybe you’re just blocking them.***”<sup>1160</sup> Cathy O’Brien (in her book “*Trance: Formation of America*”) describes the Dissociative Identity Disorder (DTD) phenomenon of trauma-based mind control in a similar manner: “***It is the mind’s sane defence to an insane***

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<sup>1158</sup> White Wilderness - <http://www.snopes.com/disney/films/lemmings.asp>

<sup>1159</sup> Disney’s Ducktales Says “Ask About Illuminati” - [https://www.youtube.com/watch?v=E0NAheMXhAk&feature=player\\_embedded](https://www.youtube.com/watch?v=E0NAheMXhAk&feature=player_embedded)

<sup>1160</sup> Lost: Maternity Leave - <http://www.tvrage.com/Lost/episodes/314142>

**situation. It is a way of dealing with trauma that is literally too horrible to comprehend.(...) By compartmentalizing the memory of such horrendous abuse, the rest of the mind can function "normally" as though nothing had happened. This compartmentalization is created by the brain actually shutting down neuron pathways to a specific part of the brain. These neuron pathways are triggered open again when the abuse recurs. The same part of the brain that is already conditioned to the trauma deals with it again and again as needed.**"<sup>1161</sup>

Interestingly, many of the characters (in "LOST") were established with "alters" (compartmentalised personalities), secrets kept, hidden lives, etc. The character of Kate Austin used numerous aliases throughout her "flashbacks". She appeared with false names, hair colour and car license plate numbers. This is not an uncommon character template in more contemporary U.S. science fiction output. A similar theme was clearly visible in NBC's "Heroes". An entire character (in the form of "Niki Sanders", played by Ali Larter) suffered multiple personality disorder, childhood trauma and abuse, and had a "secret" twin (similar to the alleged Monarch "twin programming".) The character even interacted (and flipped places with – "switches") with her violent and sexually aggressive alter-ego (called "Jessica") via her image in the mirror or other reflected surfaces. The character also experienced disorientation and memory loss after spending time as the "Jessica" personae. Mind control researcher Neil Sanders (in his book "Your Thoughts Are Not Your Own – Volume 2 : Marketing, Movies and Music") has noted these traits in celebrities who may be possible victims of similar programming: **"Recent artists have also dallied with alter egos who depict a darker or more sexual side to their personalities. Britney Spears has an alter-ego named 'Mona Lisa' and artist Shakira has claimed to become 'She-Wolf' when performing. Mariah Carey, who famously had a total mental breakdown and refused to enter the Sony offices for fear of ghosts, becomes alternate personality 'Mimi'. Soul singer Mary J Blige is also 'Brook-Lynn' and Christina Aguilera morphs into the, even more, raunchy 'X-Tina'.**"<sup>1162</sup>

Sydney Bristow, the central character of the show "Alias" (which was also produced by many of the same people involved with "LOST"), was an undercover agent who continuously used false personas - hence the name of the show! The sci-fi, parallel universe, time travel, mind-bender "Fringe" featured multiple versions of the same core characters - such as parallel universe doppelgangers. The main protagonist, Olivia Dunham, unwittingly switched lives with her red-haired (scarlet woman?) alter-ego during season three of the show. "Fringe" also harked back to the height of the MKUltra mind control era and the bizarre research and experimentation carried out in places like Stanford Research Institute. The show portrayed characters like Walter Bishop and William Bell as seemingly eccentric

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<sup>1161</sup> Cathy O'Brien & Mark Phillips, "Trance: Formation of America" (pg. 88) - <http://www.trance-formation.com/index.htm>

<sup>1162</sup> Neil Sanders, "Your Thoughts Are Not Your Own – Volume 2 : Marketing, Movies and Music", Numbersixdance Publishing; 1 edition (2012 - pg. 221) ASIN: B0011L7V7U - <http://www.neilsandersmindcontrol.com/index.php/2014-01-02-21-10-30/volume-two>

scientists whose past and present work involves the military/intelligence establishment, experiments with hallucinogenic substances, psychotronics, sensory deprivation tanks, ESP, astral projection, teleportation, you name it.

Another show with similar themes (and a tenuous connection to Disney) was the joint Australian/American hit sci-fi series *"Farscape"*. The show included parallel universes, wormhole ("portal") travel and the head-scratching concept of "unrealised realities". Most of the characters were typically tortured and psychologically dysfunctional. The main character, John Crichton, even underwent literal trauma-based mind control indoctrination – receiving an implanted chip in his brain that caused him to hallucinate, suffer memory loss, switch to other personalities, and so on. *"Farscape"* was partly produced by Henson, who created *"The Muppet Show"*. The Muppets have always had a historical connection with both Disney and the mind control subject – many of the celebrities who appeared on the 1970's show are alleged to have been programmed in some fashion (Loretta Lynn, for example<sup>1163</sup>) or actively involved in the cover-up (allegedly Kris Kristofferson – who Cathy O'Brien cites as a "handler" in her book<sup>1164</sup>). Kristofferson also starred in the bizarre 1989 film *"Millennium"* – a non-linear narrative, involving time travellers from the future carrying out mass-abductions of passengers from doomed airliners! Disney eventually wholly acquired *"The Muppets"* franchise.<sup>1165</sup> The two leading actors involved with *"Farscape"* (Ben Browder and Claudia Black) went on to become principles in the latter years of *"Stargate SG1"*. The *"Stargate"* television franchise was conceived by MGM, who also have an historical association with Disney.

There were a disproportionately large number of references to *"The Wizard of Oz"* and *"Alice in Wonderland"* throughout both *"Farscape"* and *"Stargate SG1"*.<sup>1166</sup> The same is true of ABC's *"LOST"*.<sup>1167</sup> It is believed that these two children's stories (amongst others) have a significant connection to mind control - as part of a victim's initial programming and as a generic source of symbolism and programme "triggers". *"LOST"* included a recurrent theme of child kidnapping, ritual initiation and indoctrination. Research shows that almost all alleged trauma-based mind control programming begins at a very early age - usually running concurrent with a traumatic event/continuing events in their lives. The character of Walt is abducted (and experimented on) by the island's populace - *"The Others"*. This group are also responsible for abducting the children who survived the crash of the plane's tail section

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<sup>1163</sup> Aaron Franz, "Alchemy in Popular Music - Loretta Lynn's Van Lear Rose and mind control", 17 February 2012 - <http://www.theageoftransitions.com/index.php/articlesbutton/218-alchemy-in-popular-music-loretta-lynn-van-lear-rose-and-mind-control>

<sup>1164</sup> Cathy O'Brien & Mark Phillips, "Trance: Formation of America" - <http://www.trance-formation.com/index.htm>  
Cathy O'Brien alleges that Kris Kristofferson was/is a Project Monarch slave runner (pg. 119) "A good friend of mine who remains a victim to date was "married" to Kristofferson on the night she wed her mind-control handler-much the way I had "married" Byrd when I wed Houston." (Footnote 4, pg. 122)

<sup>1165</sup> [http://en.wikipedia.org/wiki/The\\_Muppets#Disney\\_era](http://en.wikipedia.org/wiki/The_Muppets#Disney_era)

<sup>1166</sup> [http://stargate.wikia.com/wiki/The\\_Wizard\\_of\\_Oz](http://stargate.wikia.com/wiki/The_Wizard_of_Oz)

<sup>1167</sup> [http://lostpedia.wikia.com/wiki/The\\_Wonderful\\_Wizard\\_of\\_Oz](http://lostpedia.wikia.com/wiki/The_Wonderful_Wizard_of_Oz) & [http://lostpedia.wikia.com/wiki/Alice%27s\\_Adventures\\_in\\_Wonderland](http://lostpedia.wikia.com/wiki/Alice%27s_Adventures_in_Wonderland)

as well as Danielle Rousseau's baby daughter, Alex. Rousseau, in turn, kidnaps Claire's baby boy, Aaron. When Claire subsequently sees her dead father in the jungle, she abandons baby Aaron (all alone) to follow her father. The leader of "The Others", Benjamin Linus, appears to have also had a traumatic upbringing. His mother dies immediately after giving birth to him. As a result, his father states that Ben "killed his mother". In flashback, he is shown to have had an abusive upbringing at the hands of his father. His only friend is a young girl, whom he shares "wooden dolls" with – Pinocchio anyone!? Ben ultimately ends up murdering his own father using nerve gas and joins "The Others". When Ben is first initiated as an "Other", Richard Alpert says that he must "*sacrifice his innocence*" and will "*never be the same again.*" Ben has his memories erased and cannot remember the events that triggered and preceded his initiation. One of the more curious moments in "LOST" is a scene where we witness the technology created by The Dharma Initiative - used to carry out experiments in mind control and subliminal messaging. The technology is held in a section of a building called "Room 23". The scene where Karl is strapped to the chair is eerily reminiscent of Alex's conditioning in Kubrick's "A Clockwork Orange". Note also that Room 23 is only one digit absent the label of Kubrick's Room 237 in "The Shining".

In Room 23, images are flashed rapidly across a large screen and are telling, to say the least. They include the likes of a masonic square and compass, black and white piano keys, one eye and a pair of red lips, several images of dolls, images of stars and galaxies, a partially eclipsed moon, and a totem with eyes shaped like an owl.<sup>1168</sup> "LOST" is littered with references to masonic (and by extension Egyptian mythological), occult and numerological themes and iconography. There are far too many examples to list here. However, I have carefully documented an extensive (but by no means exhaustive) number of examples on my website in a three-part blog series entitled "The LOST Conspiracy."<sup>1169</sup> To sum up this particular paradigm, Michelle Rodriguez (who played Ana Lucia Cortez in "LOST") was interviewed about the use of symbols in the show and her remarks are telling: "**You know... numbers are interesting. Alchemy could have something to do with it too. I think they use a lot of alchemy in the show. They hint at it... they hint at stars and signs and masonry. A lot of that stuff is in there**"<sup>1170</sup>

## Oceanic 9/11

Before I move on from "LOST", I feel it is worth briefly looking at the way the show's producers utilized the internet to promote the show. Viral videos and commercials advertised the show's fictional companies – such as "Oceanic Airlines". The producers also took advantage of the "mystery" angle within the show, creating clues that led to exclusive websites and footage. Most notable was a wealth of internet material revealing information

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<sup>1168</sup> [http://lostopedia.wikia.com/wiki/Room\\_23](http://lostopedia.wikia.com/wiki/Room_23)

<sup>1169</sup> Carl James, "The Lost Conspiracy", 29 April, 2013 - <http://thetruthseekersguide.blogspot.co.uk/2013/04/the-lost-conspiracy-part-1.html>

<sup>1170</sup> <http://lostopedia.wikia.com/wiki/Alchemy>

about the mysterious “Dharma Initiative” (a scientific research community that once existed on the island) and its abandoned secret research facilities - known as “hatches” or “stations”. To promote this, the producers actually studied the online alternative knowledge “community” and so-called “conspiracy forums” as a model for the websites that promoted the “mysteries” and “cover-up” of the Dharma Initiative. This angle truly captured the imagination of online fans. Documents relating to The Dharma Initiative were “leaked” online (actually as part of an RPG-type game) in a realistic manner. The “previously undiscovered footage” phenomenon was used to create further online viral videos. A “conspiracy of silence” regarding the island, the plane crash, the survivors, etc., was perpetuated across the internet. Fans of the show researched meticulously and uncovered clues as to the true nature of “The Island.” This in turn led to further “revelations”. Realistic looking business websites advertising jobs for The Dharma Initiative, The Hanso Foundation, Mittelos Biosciences, Oceanic and Ajira Airways, and so on, were created by those involved with marketing and producing the show. The reaction cemented a huge internet-based following dedicated to the mysteries on offer. Latching onto the positive reaction to this “conspiracy theory” motif, the producers decided to go even further by creating the complex narrative of *“The Oceanic Six: A Conspiracy of Lies”*.

Before I look at this narrative, let’s first get a little context by looking at those individuals behind this “conspiracy” narrative. “*LOST*” was originated by a group of writers, producers and directors that I collectively call “The J.J. Brigade”. These include the likes of J.J. Abrams, Damon Lindelof, Carlton Cuse, Bryan Burk, Robert Orci and Alex Kurtzman. Many of those in or associated with “The J.J. Brigade” have a degree of connection with Disney – having finely-tuned their writing and production skills during their tenure working on ABC shows. “*LOST*” co-creator/ executive producer Damon Lindelof, has a large degree of insight into the notion of “conspiracies”. In a February /March 2008 interview with *“American Jewish Life Magazine”* (Lindelof is Jewish by the way), he explained ***“My father was into the Illuminati and the number 23, so he was a big reader of Robert Anton Wilson. There was some intentionality behind using 23, but we had no idea, no grand design behind the numbers. But suddenly, the number one question stopped being ‘What is the monster?’ and went to being ‘What do the numbers mean?’ The number also has a great cosmic importance according to some science fiction circles. So 23 is a number in Hurley’s string of lucky numbers and 815 appears often in the show as well, which is a derivation of 23 minus 15 plus 8 so all of the numbers are derivations of 23 in some way or another.”***<sup>1171</sup>

This insight has been confirmed by a close friend of the Lindelof family, Robert Goodman in his correspondence with Damon Lindelof. (Quoted from Goodman’s July 2005 article *“Get’*

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<sup>1171</sup> Damon Lindelof, “‘Lost’ and Found”, Feb 21, 2008, American Jewish Life Magazine - <http://www.ajlmagazine.com/archivesblog/2008/02/lost-and-found.html> The interview was part of the Feb/Mar 2008 issue - <http://www.ajlmagazine.com/archives/2008/febmar.html>

***Lost — entry #1”) “Masks of the Illuminati, which I read from your father's library and which I suspect you've read and were inspired by.”<sup>1172</sup>***

Robert Goodman has published a plethora of articles examining the deeper meaning in “LOST”. These articles often take the form of letters and transcripts of emails to Damon Lindelof and include a number of notable agenda/conspiracy-associated observations. In his December 2009 piece “Get Lost” - Entry #14, Goodman muses about the death of character John Locke in the episode “The Life and Death of Jeremy Bentham”. ***“The death and “resurrection” of Jeremy Bentham deserve special treatment. I didn't notice the allusions to the death of P2 conspirator Roberto Calvi until they were pointed out, and neither did John P., whom I'd've thought might've caught them without prompting. Calvi was found hanged by an orange rope under circumstances that caused it to initially be ruled a suicide but quickly determined not to be, so you had Bentham use an orange power cord. The white shmatte he wore and the absence of a pant leg over Bentham's cast are said to be typical of Masonic rites, and his “There is no help for me” was a fair parody of a Mason initiation pledge. He also made what I take to be a Masonic hand signal by extending his right arm sideways and making a “pistol” or “square” sign with his hand. At the beginning of the episode, the “resurrected” Locke was hooded in black, something like a friar, reflecting the Blackfriar Bridge that Calvi was hanged from. A fake death and resurrection is a common theme of Masonic and other initiation rites, and a black robe and hood is also frequent garb of initiates.”<sup>1173</sup>***

In emails with Lindelof, Goodman also discussed the Priory of Sion and the book “Holy Blood, Holy Grail” by Henry Lincoln, Michael Baigent, and Richard Leigh. The following is taken from Goodman's December 2008 piece “Get Lost - Entry #12”: ***“When I started to read Holy Blood, I was sincere when I e-mailed you the question, “What if de Sède planted the evidence?” I was unaware then of what came out some years later, that a conspiracy of that author and a few others had done just that, but it seemed obvious enough to me as the weak point of the whole investigation by Baigent, Leigh, and Lincoln. The Lost hoaxers could be presumed to have been aware of the transparency and revelation of the Priory hoax, and therefore to have taken measures to make the evidence they manufactured not appear to have been easily rigged, as well as to prevent any leaks via a Chaumeil or junior Plantard. They succeeded well enough (in material shown thru season 4) that even most viewers of Lost haven't recognized the evidence's being manufactured right before their eyes, in color and HD. Yet when I started reading Holy Blood, I had been looking only for general inspiration for Lost along the lines of “religious conspiracy”, and hadn't been expecting the very specific allusions I found.”<sup>1174</sup>***

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<sup>1172</sup> Robert Goodman, “Get” Lost — entry #1: July 8, 2005 (RMG) - <http://users.bestweb.net/~robgood/teach/GetLost.html>

<sup>1173</sup> “Get” Lost - Entry #14, Dec. 12, 2009 - <http://users.bestweb.net/~robgood/teach/GetLost14.html>

<sup>1174</sup> “Get” Lost - Entry #12 by RMG Dec. 22, 2008 - <http://users.bestweb.net/~robgood/teach/GetLost12.html>

Goodman (in the aforementioned article) expands on this citing numerous characters from “LOST” – such as Rose and Bernard. **“Rose’s [...] attachment to her necklace cross, making the coupling the Rose-Cross, representing the Rosicrucians. However, this allusion is (heh) crucial to understanding Lost because it occurs in the pilot episode. When I first realized your show’s Priory connections, one thought I had [...] establishing first the theme of a religious conspiracy-hoax, then later particularizing it to Sion — and that you might’ve produced “Pilot” before you’d do particularized it. To the contrary, the occurrence of the Rose-Cross in the premier proves you were working the Priory angle all along. Bernard represents the propagandist for the Templars of the same name.”**<sup>1175</sup>

In the show’s fourth season, “*The Oceanic Six: A Conspiracy of Lies*” narrative was introduced fully. The conspiracy was built around the show’s original concept of the “plane crash” and construction began on a fictional “cover-up” (a fictional narrative within the established series narrative) surrounding the events. A companion ‘mockumentary’ to the series, actually entitled “*The Oceanic Six: A Conspiracy of Lies*”, was released on the internet (it also appeared on the series four DVD boxset as an extra) and was billed as a controversial underground expose questioning the survivors’ stories. The show begins: **“Disclaimer: The following video was received from an anonymous source.”** The piece is presented as a “60 Minutes”-style investigation into the “Oceanic Six” narrative and presents evidence (in the form of aviation engineering and scientific “experts”, etc.) suggesting some kind of cover-up or conspiracy of misinformation on the part of the authorities, the media, the survivors, etc. It is very similar in style to several of the early alternative-knowledge investigative films that were created by certain members of the so-called 9/11 truth community. The ‘mockumentary’ concludes, **“whoever is behind this colossal hoax had to have had unimaginable financial backing and a co-operation at the highest levels of power... a level of power that could only point to the United States Federal Government, the United Nations, or an unknown organisation with unparalleled international reach.”**<sup>1176</sup>

In more recent years, these controversial synchronicities with 9/11 (or at least the limited hangout perception of the 9/11 cover-up) drew some internet attention and clearly prompted the writers/producers to downplay the connection between the piece and the television show itself – for that matter, the writers/producers have almost never commented on the mockumentary piece. It is rather telling – given that they are aware of all the content that goes into the DVD boxsets! A number of the writers/producers are documented as even owning personal copies of the boxsets themselves, so they are most definitely aware of the piece in question. The plain and simple fact of the matter is, how could they not be! The *Lostpedia* website (an official internet repository of things “LOST”) now posits that the mockumentary may be “non-canon” (non-connected to the main series, without input from the series creative production team): **“The Oceanic Six: A Conspiracy of**

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<sup>1175</sup> Ibid.

<sup>1176</sup> “The Oceanic Six: A Conspiracy of Lies” - transcript -

[http://lostpedia.wikia.com/wiki/The\\_Oceanic\\_Six:\\_A\\_Conspiracy\\_of\\_Lies\\_transcript](http://lostpedia.wikia.com/wiki/The_Oceanic_Six:_A_Conspiracy_of_Lies_transcript)



**Lies is a short mockumentary which was an extra feature for the season 4 DVD and Blu-ray. It is intentionally edited in the style of amateur and independent conspiracy documentaries such as Loose Change. It is unknown whether the contents of the documentary are to be considered part of official canon or what guidance the producers of this DVD feature may have had from the writers or creators of LOST.**<sup>1177</sup>

In the fourth season of "LOST", Jeff Fahey was cast as new character Frank Lapidus. Co-creator/ executive producer Damon Lindelof was interviewed about the character for the fourth season DVD boxset (in the short documentary "The Freighter Folk - A look at the new faces from the freighter"): **"We thought, you know, this show really needed a conspiracy buff who is basically saying 'I believe this plane, on the bottom of the ocean, is a sham and I'm going to the island to prove it because maybe there are survivors out there and I can stop feeling so guilty for not having flown the plane that day.'**"<sup>1178</sup> Lapidus discusses the Oceanic 815 "conspiracy" with Sayid in the episode "Meet Kevin Johnson". **"What if I was to tell you that the plane they found in that trench wasn't Oceanic 815... you know those nuts that think the moon landing was faked? This is like that... only real. Can you imagine what would happen if we found some of those people alive?"**<sup>1179</sup> In the same episode, Tom (aka Mr Friendly) elaborates on the subject: **"It's a phoney. A man named Widmore put it down there and he staged the whole wreck... because he doesn't want anyone else finding out where the real plane ended up, except for him. The cemetery in Thailand where Widmore dug up 300-odd corpses... the purchase order for the old 777 that he brought through a shell company, and the shipping logs for the freighter he used to drop the whole mess down a trench deep enough to guarantee that no remains will ever be identified.**"<sup>1180</sup>

Gault, Captain of the freighter sent to the island by Charles Widmore, discusses the "conspiracy" in the episode "Yi Jeon": **"Now here's a funny thing. This black box comes from Oceanic Flight 815. A salvage vessel recovered it from the bottom of the ocean... it was found with the wreckage of the plane along with all 324 dead passengers. That's not the complete story... given the fact that you (the genuine survivors of the crash) are standing here... breathing. The wreckage was obviously staged. Now can you imagine what kind of resources and manpower go into pulling off a feat of that magnitude? Faking the recovery of a plane crash? Putting 324 families through a grieving process based on a lie? But what's even more disturbing... Where exactly does one come across 324 dead bodies?"**<sup>1181</sup>

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<sup>1177</sup> "The Oceanic Six: A Conspiracy of Lies", Lostpedia -

[http://lostpedia.wikia.com/wiki/The\\_Oceanic\\_Six:\\_A\\_Conspiracy\\_of\\_Lies](http://lostpedia.wikia.com/wiki/The_Oceanic_Six:_A_Conspiracy_of_Lies)

<sup>1178</sup> Lost: The Complete Fourth Season (DVD), Disc Six - "The Freighter Folk - A look at the new faces from the freighter."

<sup>1179</sup> "Lost" - Meet Kevin Johnson (TV Episode 2008) - Quotes - IMDb - <http://www.imdb.com/title/tt0994368/quotes>

<sup>1180</sup> "Lost" - Meet Kevin Johnson (TV Episode 2008) - Quotes - IMDb - <http://www.imdb.com/title/tt0994368/quotes>

<sup>1181</sup> Ji Yeon transcript, Lostpedia - [http://lostpedia.wikia.com/wiki/Ji\\_Yeon\\_transcript](http://lostpedia.wikia.com/wiki/Ji_Yeon_transcript)

Alternative researchers may find something about this overall concept eerily familiar. It seems that the producers studied those websites where people initially appeared to be asking questions about 9/11 and transferred the subject into the fictional framework of "LOST". Why was this? It is fair to say that contemporary television and film writers steal their ideas from everywhere – no area of inspiration is off-limits to them. It is known that post-9/11, the number of people in the world taking an interest in cover-ups and conspiracies of silence has grown exponentially. Did the show's producers decide to innocently mine this subject (and, for that matter, a new potential audience demographic) or was this an attempt to further muddle the 9/11 paradigm? Regarding the fevered online reaction to the show's "mysteries" and "conspiracies", I personally find it disappointing that so many people will invest extraordinary amounts of time and effort reading about conspiracies and cover-ups in a fictional context, yet they have no time to even contemplate the genuine cover-ups that exist throughout history. Maybe it is because fictional cover-ups have an in-built "psychological safety net". If they aren't real, people don't have to acknowledge or deal with consequences and huge implications of what they learn. Yes, they are gripped and shaken to the core by the concept initially, but once done they stop holding their proverbial breath, let out a sigh of relief and say "thank goodness that isn't real!" In a nutshell, it is indicative of the denial mentally that exists in much of the world these days: "it's not real so why should I worry about it...?"

Following the success of "LOST", the "The J.J. Brigade" went on to become hugely influential in Hollywood. Their collective names are regularly recognised on the credits of the "Transformers" movie franchise, "Cloverfield", "Super 8", "Cowboys and Aliens", and Ridley Scott's "Prometheus", to name a few. The collective has called upon the services of the U.S. military and intelligence agencies extensively to produce shows and films. During production of the "Transformers" movies, the production team was allowed unprecedented access to The Pentagon and U.S. Department of Defence.<sup>1182</sup> J.J. Abrams' "Alias" television series was publicly supported by the CIA. In August 2003, the agency enlisted actress Jennifer Garner (who played Alias' central character Sydney Bristow) to appear in recruitment videos, which would be shown at fairs and college campuses. A CIA officer said: "**Jennifer and the character of Sydney Bristow both reflect a lot of the qualities we look for in new career field officers.**"<sup>1183</sup> J.J. Abrams further cemented his relationship with the CIA when they extensively assisted him on the production of "Mission Impossible III".<sup>1184</sup>

J.J. Abrams became the director of "The Force Awakens" - the first film in the new Disney-acquired "Star Wars" franchise.<sup>1185</sup> The film was produced by Abrams and Bryan Burk.

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<sup>1182</sup> Joe Davidson, "Military Unites With Hollywood on 'Transformers'", U.S. Department of Defence Website, June 23, 2009 - <http://www.defense.gov/news/newsarticle.aspx?id=54875>

<sup>1183</sup> "Alias' star Jennifer Garner to be CIA bait", USA Today, 28 August, 2003 - [http://usatoday30.usatoday.com/life/2003-08-28-alias-cia\\_x.htm](http://usatoday30.usatoday.com/life/2003-08-28-alias-cia_x.htm)

<sup>1184</sup> "Why are the Pentagon and the CIA in Hollywood?", Tom Secker, Matthew Alford, 7th March, 2017 - see: <https://onlinelibrary.wiley.com/doi/pdf/10.1111/ajes.12180>

<sup>1185</sup> [http://en.wikipedia.org/wiki/Star\\_Wars\\_Episode\\_VII](http://en.wikipedia.org/wiki/Star_Wars_Episode_VII)

Abrams and his team continued to be involved with this series of films. In 2017, Disney asked Abrams to return to the directing chair (following Rian Johnson's directing of *"The Last Jedi"* – the sequel to *"The Force Awakens"*) to helm *"Star Wars: Episode IX"*. He replaced former director Colin Trevorrow – another sci-fi/fantasy genre writer/director/producer who has (in his relatively short Hollywood career) directed and produced the time-travel drama/comedy *"Safety Not Guaranteed"*, directed and written *"Jurassic World"*, executive produced and written the sequel *"Jurassic World: Fallen Kingdom"*, and was hired by Disney to write an as-yet unmade remake of the MKUltra-tinged 1986 Disney film *"Flight of the Navigator"*. It seems that this latter project was the impetus for Disney bringing Trevorrow onboard *"Star Wars Episode IX"* - as director and co-writer (alongside his longtime collaborator Derek Connolly.) Trevorrow exited the project following *"creative differences"* with Lucasfilm/Disney over the direction that the Star Wars franchise was to be taken.<sup>1186</sup>

## Moment of Singularity

When *"Star Wars: A New Hope"* (the very first film in the Star Wars canon) was released in 1977, it was the envy of Disney and prompted an immediate attempt to capitalise on its success by creating their own thoroughly science fiction film. All the common "sci-fi/fantasy" denominators in *"Star Wars"* were apparent to Disney (given that they had traded in them for many decades) yet the studio decided not to imitate the more fantastic elements of the film (other than the theme of sentient robots) and produce a much darker science fiction movie. The result was the 1979 film *"The Black Hole"*<sup>1187</sup> which featured the tale of a deranged scientist, Dr. Reinhardt, who proceeds to wipe and re-programme the minds of his starship's human crew, whilst simultaneously grandstanding against a backdrop of a vast portal into time, space and dimension. The character spouts all manner of occult and arcane sentiments – ably aided and abetted by a demonically crazed and blade-spinning, red robot called Maximilian. Watched objectively, the film is nothing short of bonkers and hardly worlds away from the kind of occult fare produced by the likes of Kenneth Anger at the height of the Laurel Canyon scene!

*"The Black Hole"* climaxes with a journey into the eponymous singularity and seems to make no apparent sense. However, it is possible that this single section of film tells us more about the darker nature of Disney than anything else they had ever previously committed to celluloid. Many of the concepts discussed in mind control and occult research are visible in the finale of the film – particularly the occult "portal" concept. Although the film fails to mention exactly what has occurred, the novelisation of the film (as well as a number of children's audio book versions – officially sanctioned by Disney) presented the notion that

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<sup>1186</sup> "J.J. Abrams to Replace Colin Trevorrow as Director of 'Star Wars: Episode IX'", Justin Kroll, September 12, 2017 - <https://variety.com/2017/film/news/j-j-abrams-star-wars-episode-ix-director-colin-trevorrow-1202548094/>

<sup>1187</sup> Ryan Lambie, "Looking back at Disney's The Black Hole", 27 Apr 2012 - <http://www.denofgeek.com/movies/19113/looking-back-at-disney%E2%80%99s-the-black-hole>

the survivors had emerged from the portal in another dimensional space/time. Disney returned to this theme in their 1982 sci-fi film *"Tron"*, presenting a mind-bending, virtual reality world that was revisited and further cemented in a 2010 sequel *"Tron: Legacy"*. In 2013, it was announced that Disney were preparing a remake of *"The Black Hole"* and another sequel to *"Tron"*. Both films were to be directed by Joseph Kosinski - creator and director of *"Oblivion"*. *"The Black Hole"* remake was to be written by Jon Spaihts – an associate of the J.J. Brigade via his co-writer credits on Ridley Scott's *"Prometheus"*. The project has seemingly been in development since 2009 and (as of time of this writing) failed to reach the production stage.<sup>1188</sup>

Amongst the many dark aspects of *"The Black Hole"*, there is one theme that deserves closer scrutiny as it connects significantly with several facets of the hidden global agenda. The lobotomized and "reprogrammed" crew (ultimately serving as "drones" for Reinhardt) are "assimilated" in a fashion that seems to allude to the transhumanist agenda. This theme has been repeated throughout science fiction: the "Borg" of *"Star Trek"*, the "Cybermen" of *"Doctor Who"*, etc. The "ultimate" integration of the biological and artificial is often discussed by proponents of transhumanism as the "moment of singularity".<sup>1189</sup> Upon entering the black hole (another "singularity", I might add), the robot Maximilian appears to fuse with Dr. Reinhardt. This fusing of man and machine, combined with the time and reality-distorting effects of the black hole, creates an "immortal being" of sorts – left to rule eternity in a Dante-esque hell dimension. There appear to be overt transhumanist themes running throughout *"The Black Hole"*. A number of researchers maintain that Disney's overarching agenda includes promoting the transhuman paradigm.<sup>1190</sup> Many Disney associated films and television programmes include nods to the phenomenon. Disney-related pop stars (such as Britney Spears) have also utilised the theme in some of their pop videos. I will return to the transhumanism phenomenon later in this book.

The Black Hole's themes of "distorted reality" resonate with the accounts of Cathy O'Brien. She and other alleged mind control victims believe that perceptions of multiple dimensions, time travel and fractured reality are possible manifestations of their conditioning or implanted memories designed to prevent the recollection of real memories. It is claimed that such concepts in film and television sci-fi actually triggers or steers the programming of some victims. If these claims have any basis in reality, then Hollywood sci-fi / fantasy was in a far better position to convey such themes following the global success of *"Star Wars"*. Tellingly, Disney actively pursued the acquisition of the *"Star Wars"* franchise, created

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<sup>1188</sup> Jonathan Hatfull, "Black Hole remake will be just as dark, weird and violent", Scifi Now, 6 September 2013 - <http://www.scifinow.co.uk/news/49299/joseph-kosinski-the-black-hole-is-pretty-spectacular/>

<sup>1189</sup> Terry Grossman, "The Transhuman Singularity", March 27, 2001 - <http://www.kurzweilai.net/the-transhuman-singularity> Terence McKenna described this phenomenon as the "technological singularity" - a nexus through which humans could access other dimensions and contact all manner of entities and energies - <http://www.youtube.com/watch?v=zOfCgdDjip0>

<sup>1190</sup> For a bizarre science-fictionalisation of the Disney / Transhumanist paradigm, I suggest reading Cory Doctorow's "Down and Out in the Magic Kingdom", Harper Voyager (8 July 2010) - ISBN-10: 0007327935 / ISBN-13: 978-0007327935 See also: [https://openlibrary.org/works/OL5734712W/Down\\_and\\_out\\_in\\_the\\_Magic\\_Kingdom](https://openlibrary.org/works/OL5734712W/Down_and_out_in_the_Magic_Kingdom)

numerous imitations, and acquired rival-studio franchises. Disney eventually procured the likes of Pixar Animation, the Marvel Comic franchise and finally, in late 2012, the Star Wars franchise itself. George Lucas' prior announcement that he was selling the franchise prompted speculation of a fierce studio bidding war. However, there are indications that Lucas always intended to sell to Disney. According to Wikipedia, in May 2011 ***"(Lucas) met Disney CEO Bob Iger during the inauguration of the Star Tours: The Adventures Continue attraction. Lucas told Iger he was considering retirement and planned to sell the company, as well as the Star Wars franchise."***<sup>1191</sup>

Predictably, *"Star Wars: The Force Awakens"* followed many of the tried and tested staples and archetypes of a Disney film. The central character of Rey (played by Daisy Ridley) is effectively an orphan, searching for her heritage / parentage. In the film, she inherits several "father figures". Kylo Ren (Adam Driver) is the dark, robed villain – a tempestuous youth seen resisting the ***"temptation of the light"***. The central story of the original *"Star Wars"* trilogy revolves around a son who saves (or at least redeems) his father from the darkness. The journey of Anakin Skywalker seemingly culminates with his salvation (actually bringing ***"balance to the force"***) via his son Luke. In a bizarre plot reversal (typical of Disney's disdain for family units), Kylo Ren is revealed to be Han Solo's son shortly before Ren murders his own father. Disney, it seems, has taken the entire franchise's central premise of father/son redemption and metaphorically jettisoned it out of the nearest airlock! Additionally, there is something of a ritual blood sacrifice theme to the scene.

Another noteworthy (Disney-archetypal) character is that of former Stormtrooper Finn (John Boyega.) Finn's character is essentially a mind-controlled "super soldier" who breaks his programming. Much has now been written about the elite / global-agenda symbolism and narrative themes in the film. Some, such as the iconography of Ren's "red cross" (the masonic Rosy Croix) lightsabre or the "Starkiller Base" with its red, all-seeing Eye of Providence (and that it draws its energy from the sun – turning light into a "black sun"), are salient examples. Others, such as the suggestion that the mysterious character of General Snoke was modelled after the face and persona of John D Rockefeller Sr (although there is a startling resemblance!)<sup>1192</sup>, are a little more abstract.

The release date of the film has also drawn some attention<sup>1193</sup> – particularly given the themes of darkness - coming as it did on December 18<sup>th</sup> which is one day after the commencement of the week-long Saturnalia festival (the ancient Roman festival in honour of the deified Saturn god.) Saturn worship (associated with the Order of the Black Sun and practiced by, amongst others, Nazi occultists) is important in understanding certain key

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<sup>1191</sup> [http://en.wikipedia.org/wiki/Lucasfilm,\\_Ltd.#Disney\\_subsidary](http://en.wikipedia.org/wiki/Lucasfilm,_Ltd.#Disney_subsidary)

<sup>1192</sup> "Who is Supreme leader Snoke? John D. Rockefeller of course" (Dec 23, 2015) - <https://fourthdimensionalrecovery.wordpress.com/2015/12/23/who-is-supreme-leader-snoke-john-d-rockefeller-of-course/>

<sup>1193</sup> Isaac Weishaupt - Illuminati Watcher, 2016: A Preview of Illuminati and Occult Symbols in Film and Television, Jan 15, 2016 - <http://illuminatiwatcher.com/2016-a-preview-of-illuminati-and-occult-symbols-in-film-and-television/>

influences on the creation of the “*Star Wars*” franchise and a subject I will examine in the next chapter. The release date was also a few days shy of the Winter Solstice. This is the day of the year with the shortest amount of sunlight and the longest amount of darkness/night, and is another date with huge ritualistic significance in many cultures and belief systems.

“*The Force Awakens*” was true to the principles of its new owners, displaying Disney staples such as the youth searching for their past and family, a band of diverse and stalwart travellers, a final confrontation between good and evil in a dark forest or lair - involving some display of dark magic... actually, now I think about it, George Lucas already used those themes in his earlier films! In this regard, it would appear that Lucas’ and Disney’s interests have always been common ones. However, in a December 2015 interview with Charlie Rose, Lucas expressed an inexplicable and contradictory opinion about Disney. Lucas said **“These are my kids. All the *Star Wars* films [...] I love them, I created them, I’m very intimately involved in them [...] and I sold them to the white slavers that take these things and...”**<sup>1194</sup> Lucas stops by laughing nervously, and is cut off by Rose in any case. To reiterate, Lucas calls Disney **“white slavers”**! Some observers have said that Lucas’ remarks were simply **“bad blood”** prompted by Disney’s decision not to utilise Lucas’ original story for “*The Force Awakens*”. Or was there more to Lucas’ statement? Did he momentarily slip us a kernel of truth about the House of Mouse?

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<sup>1194</sup> George Lucas on 'Force Awakens': It's like a "break up" (Dec. 25, 2015) | Charlie Rose - <https://www.youtube.com/watch?v=O8hQVIRgFIU>

# Chapter Thirteen: “Dark Side of the Force”

*“You must unlearn what you have learned.”*

(Yoda, “The Empire Strikes Back”)

*“I did research to try to distill everything down into motifs that would be universal. I attribute most of the success to the psychological underpinnings which have been around for thousands of years.”*

(George Lucas)

*“‘Story’ is not Myth. Myth is the ultimate form of story, it is story that resonates in the cells of the human being. It has certain behavioural characteristics. It is not a form of storytelling anyone can do because it does not rely on the normal tropes of storytelling. Myth does not depend on characters, effects, and plot - it depends on symbols, archetypes, sacred spaces, and transformations. Normal types of story depend on ‘storytelling craft’. Myth depends on ‘invocation’. You must be able to ‘summon’ the archetype [...] Mythical intelligence elevates character into symbol and archetype.”*

(Rubadiri, “The End of Magic- Review of ‘The Force Awakens’”)

## The Force Awakens

Speculation amongst alternative knowledge researchers began pretty much as soon as Disney announced the production of *“Star Wars: Episode VII - The Force Awakens.”* One month before the release of the film, J.J. Abrams revealed some information about the new villains of the film – The First Order. In a 2015 interview, the director created some controversy when he explained his source of inspiration for the antagonists. The following is taken from Eliana Dockterman’s article, *“J.J. Abrams Says Nazis Inspired the New Star Wars Villains”*: ***“That all came out of conversations about what would have happened if the Nazis all went to Argentina but then started working together again? What could be born of that? Could The First Order exist as a group that actually admired The Empire? Could the work of The Empire be seen as unfulfilled? And could Vader be a martyr? Could there be a need to see through what didn’t get done?”***<sup>1195</sup> In an article discussing these remarks, author Brent McKnight added: ***“From Abrams’ words, it sounds like they have a reverence for the Empire, and are building on what came before them, like white supremacists trying to use the roadmap laid out by Hitler and the Nazis and take it even further.”***<sup>1196</sup>

Such themes are actually nothing new to the *“Star Wars”* universe. A number of researchers have catalogued a myriad of names and references to WWII terminology/events in the existing franchise. A particularly insightful article on this subject is Scott Warner’s *“Star Wars, Adolf Hitler and World War Two: Decoding the Hidden Allegories of George Lucas.”*<sup>1197</sup> Broadly, the imagery, military insignia, uniforms and weaponry of the franchise are modelled on similar items from WWII. Many of the Imperial Stormtrooper’s blasters were fashioned out of old German weaponry with additions such as copper tubing. The term *“Stormtrooper”* was apparently based on Hitler’s personal bodyguards of the same name. The uniforms of the Death Star officers seem to have been modelled on WWII German and Japanese officers and troops. Han Solo’s blaster was originally a Broomhandle C96 Mauser pistol with the nozzle from a fire extinguisher fitted. The logo of the Empire also appears to resemble the Black Sun symbol – associated with both the Fraternitas Saturni / Brotherhood of Saturn (a particular fascination of certain elements of the Nazi party) and the partial origins of the Nazi swastika.<sup>1198</sup> In the expanded *“Star Wars”* universe, one of the galaxy’s most powerful crime syndicates is known as the *“Black Sun”* organisation.<sup>1199</sup> I will examine the significance of Saturnian/Black Sun symbolism in later chapters of this book.

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<sup>1195</sup> Eliana Dockterman, “J.J. Abrams Says Nazis Inspired the New Star Wars Villains”, Aug. 25, 2015 - <http://time.com/4010014/j-j-abrams-star-wars-force-awakens-villain-nazi/>

<sup>1196</sup> Brent McKnight, “Star Wars: The Force Awakens’ Villains Have Connections to the Nazi Party” - <http://www.cinemablend.com/new/Star-Wars-Force-Awakens-Villains-Have-Connections-Nazi-Party-79077.html>

<sup>1197</sup> Scott Warner, “Star Wars, Adolf Hitler and World War Two: Decoding the Hidden Allegories of George Lucas” - <http://starwarstika.50webs.com/starwars.html>

<sup>1198</sup> “All Teachings of Helena Petrovna Blavatsky: About Swastika”, Esoteric Online - <http://www.esotericonline.net/group/teachings-of-helena-petrovna-blavatsky/page/about-swastika>

<sup>1199</sup> [http://starwars.wikia.com/wiki/Black\\_Sun](http://starwars.wikia.com/wiki/Black_Sun)



Suggestions have also been made about Princess Leia's dress and hair in *"Star Wars: A New Hope"* and how it imitates the style prominent amongst German women during WWII - the hair is particularly noticeable amongst those women pictured in the Nazi parades.<sup>1200</sup> There is also the synchronicity of the name of Princess Leia's home planet of Alderaan and the star Aldebaran - once popular in several Nazi esoteric treatise as it was heralded (like the Theosophical Shambhala) as the original homeland of the "Aryan" race. The following comes from Jim Nichols' *"The Aldebaran Mystery"*: ***"According to the legend of the German Vrill society, a fateful meeting was held in 1919 at an old hunting lodge near Berchtesgaden, where Maria Orsic presented to a small group assembled from the Thule, Vrill and Black Sun Societies, telepathic messages she claimed to have received from an extraterrestrial civilization existing in the distant Aldebaran solar system."***<sup>1201</sup>

Even the typeface used for the *"Star Wars"* logo, credits and poster design possibly owes its origins to the Nazis. George Lucas originally asked designer Suzy Rice to create a logo that looked ***"very fascist."*** Her recollections of the process appeared in *"The Star Wars Poster Book."* She chose the typeface 'Helvetica Black' (whatever the true origin of the font, she based her choice on the assertion made in the book she was reading: that the font had grown out of those used by Joseph Goebbels for Nazi propaganda) and subsequently modified the style to create the now iconic logo. According to Adam Clark Estes, in his 2015 article *"How the Star Wars Logo Got Confused With Nazi Typography"*, ***"Apparently she'd been reading a book about German typeface design the night before Lucas asked her to design something that would have "an intimidating impact" on the audience, and thought she remembered the book saying something about how Helvetica grew out of typefaces Joseph Goebbels had selected for Nazi propaganda. "Apparently, the book established Helvetica Black as the inevitable evolutionary product of a typeface design that Joseph Goebbels had ordered to represent the German Nationalist party on all of its signage," [Garbiella] Garcia explains."***<sup>1202</sup>

It has long been known that George Lucas was a fan of WWII history and studied the period with great interest. When *"Star Wars: A New Hope"* was being assembled, Lucas used footage of WWII dogfights as a substitute for yet-to-be completed special effects shots.<sup>1203</sup> However, costumes, names and special effects weren't the only things to be influenced by WWII. One of the most iconic scenes in *"A New Hope"* is the award ceremony finale – where Han Solo and Luke Skywalker receive their medals for the part they played in the Battle of Yavin. Bizarrely, this section of the film was seemingly modelled on the infamous scenes at the Nuremberg Nazi Party Rally Grounds. The following is taken from the *traceofevil.com*

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<sup>1200</sup> You can see some examples of the "Buns" hairstyle amongst the Nazi-supporting women in this image - <http://blog.uvm.edu/jscontom/files/2013/04/jews6.jpg>

<sup>1201</sup> Jim Nichols' "The Aldebaran Mystery" - [http://www.bibliotecapleyades.net/ciencia/ciencia\\_flyingobjects55.htm](http://www.bibliotecapleyades.net/ciencia/ciencia_flyingobjects55.htm)

<sup>1202</sup> Adam Clark Estes, "How the Star Wars Logo Got Confused With Nazi Typography", 6/22/15 - <http://gizmodo.com/how-the-star-wars-logo-got-confused-with-nazi-typograph-1713065510>

<sup>1203</sup> "From World War to Star Wars: Dogfights!" (JUNE 17, 2015) - <http://www.starwars.com/news/from-world-war-to-star-wars-dogfights>

article "Nuremberg Nazi Party Rally Grounds": ***"Inspiring the final scene of Star Wars (1977), Himmler, Hitler and Lutze at the 6th Party Congress rally with the Grandstand in the background from Riefenstahl's Triumph of the Will."***<sup>1204</sup> The 2011 thesis "Human History According To George Lucas: Models of Fascism in Star Wars' Prequels" by Amir Bogen, discusses this connection to Leni Riefenstahl further: ***"To reinforce that link, I thoroughly reviewed the narrative elements contained in the prequels which anchor the films to their historical context and suggest how they relate to the rise of the Third Reich in Germany of the 1930s. Adopting the aesthetics of Leni Riefenstahl as a dominant stylistic element reinforces the link between Star Wars films and Nazi Germany, both before and after Hitler's rise to power."***<sup>1205</sup> This is taken from Joel Meares' 2011 piece "How Führer Fav Filmmaker Inspired Depictions of Power": ***"Take Hitler's climactic speech: The camera surveys the precisely aligned crowd as Hitler, flanked by Viktor Lutze and Heinrich Himmler, walks to the podium. Lucas echoes this in Return of the Jedi, when Emperor Palpatine arrives at Death Star II, where he's flanked by Lord Vader."***<sup>1206</sup>

Leni Riefenstahl was a German film director, producer, screenwriter, editor, photographer, actress, dancer, and Nazi propagandist. Her two most famous films – the Nazi propaganda pieces "Triumph of the Will" and "Olympia" – are considered (according to Wikipedia) ***"the most effective, and technically innovative, propaganda films ever made."***<sup>1207</sup> Although history has attempted (quite successfully) to paint her out of the Nazi historical picture<sup>1208</sup>, there is no escaping the fact Riefenstahl was a consistent and loyal propagandist for the Third Reich. She also had a close friendship with Hitler himself.<sup>1209</sup> Lucas was a big fan of Riefenstahl's cinematic techniques and styles – as documented in Jürgen Trimborn's 2008 book "Leni Riefenstahl: A Life": ***"George Lucas, who once called Riefenstahl the "most modern filmmaker," freely acknowledged that he borrowed from Triumph des Willens for several scenes in his Star Wars films. In fact, the closing sequence of the first movie is clearly reminiscent of Riefenstahl: the film's heroes stride to martial music across a triumphalis of granite slabs, past block formations of uniformed masses, to mount a stone tribunal and be received in the end by an ovation from the crowd. Riefenstahl herself felt***

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<sup>1204</sup> Nuremberg Nazi Party Rally Grounds - <http://www.tracesofevil.com/>

<sup>1205</sup> Amir Bogen, supervised by Dr Boaz Hagin, "Human History According To George Lucas: Models of Fascism in Star Wars' Prequels", July 2011 - [http://www.academia.edu/3983111/Human\\_History\\_According\\_To\\_George\\_Lucas\\_Models\\_of\\_Fascism\\_in\\_Star\\_Wars\\_Prequels](http://www.academia.edu/3983111/Human_History_According_To_George_Lucas_Models_of_Fascism_in_Star_Wars_Prequels)

<sup>1206</sup> Joel Meares, "How Führer Fav Filmmaker Inspired Depictions of Power" (08.30.11) - [http://www.wired.com/2011/08/pl\\_prototype\\_leni/](http://www.wired.com/2011/08/pl_prototype_leni/)

<sup>1207</sup> [https://en.wikipedia.org/wiki/Leni\\_Riefenstahl](https://en.wikipedia.org/wiki/Leni_Riefenstahl)

<sup>1208</sup> See: JUDITH THURMAN, WHERE THERE'S A WILL - The rise of Leni Riefenstahl, The New Yorker - <http://www.newyorker.com/magazine/2007/03/19/where-theres-a-will>

<sup>1209</sup> Taylor Downing, "The Olympics on Film", History Today - <http://www.historytoday.com/taylor-downing/olympics-film> Originally published in History Today Volume 62 Issue 8 August 2012 - See: <http://www.historytoday.com/taylor-downing/olympics-film#sthash.3yLegcrp.dpuf>

**honoured by this: "When such a great director does that, it is certainly a compliment. I know that Lucas and Spielberg and whatever all their names are value me greatly."**<sup>1210</sup>

J.J. Abrams' decision to continue the Nazi/"Star Wars" thematic connection into the new era of films actually echoes a longstanding sentiment of the Disney Empire. In the previous chapter, I mentioned the political tendencies of Walt Disney – particularly his Nazi sentimentalities. In the 1930s, Walt Disney actually welcomed Leni Riefenstahl to Hollywood to promote her film *"Olympia"*. Even after the news of Kristallnacht broke in November 1938, Disney did not cancel his invitation to Riefenstahl.<sup>1211</sup> Like *"Star Wars"*, Riefenstahl's style (whether homage or otherwise) has appeared in numerous Disney films. The following is taken from Trimborn's book *"Leni Riefenstahl: A Life"*: **"American films that quoted Riefenstahl didn't get off entirely uncritically, as shown by the 1994 Disney film *The Lion King*, by Rob Minkoff. In the opening sequence, in which the "king of the lions" is filmed from below as he sits alone on his throne on a platform set high above the masses and receives their ovation, the perception of similarities to *Triumph des Willens* was unavoidable, leading the press repeatedly to mention "angles cribbed from Riefenstahl."**<sup>1212</sup> A scene, actually very reminiscent of Riefenstahl's style, appears in *"The Force Awakens"* when the amassed army of the First Order is addressed by their head General on the Starkiller planet. In many ways, it seems that J.J. Abrams' intentions (regarding "The First Order") synchronise with the one-time Nazi/fascist-sympathies of Walt Disney and some of George Lucas' artistic objectives when creating the *"Star Wars"* franchise.

## Ancient Orders

The Nazi/WWII paradigm wasn't the only subject to inspire the origins of *"Star Wars"*. Lucas had a fascination with philosophy and the origins of mythology and world religions – particularly Joseph Campbell's *"The Masks of God"* series. In fact, Campbell was so influential that he once told investigative journalist Bill Moyers that Lucas was the best student he ever had. Lucas said (according to the 2013 *Classic Closet* article *"George Lucas"*), **"I did research to try to distil everything down into motifs that would be universal. I attribute most of the success to the psychological underpinnings which have been around for thousands of years."** He described the film as a **"ritualistic coming-of-age story."**<sup>1213</sup>

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<sup>1210</sup> Jürgen Trimborn, *"Leni Riefenstahl: A Life"*, Faber & Faber; 1st edition (22 Jan. 2008) ASIN: B008S0JRSK

<sup>1211</sup> Walt Disney's grandniece backs up Meryl Streep's racism claims: "Anti-Semite? Check. Misogynist? Of Course!!!", *The Independent*, Saturday 15 February, 2014 - <http://www.independent.co.uk/news/people/news/walt-disneys-grandniece-backs-up-meryl-streeps-racism-claims-antisemite-check-misogynist-of-course-9064138.html>

<sup>1212</sup> Jürgen Trimborn, *"Leni Riefenstahl: A Life"*, Faber & Faber; 1st edition (22 Jan. 2008) ASIN: B008S0JRSK

<sup>1213</sup> "George Lucas", *Classics Closet*, Friday, 1 February 2013 - <http://www.classicscloset.com/2013/02/george-lucas.html> See also: "Joseph Campbell and the Power of Myth with Bill Moyers | Star Wars | PBS" - <http://youtu.be/2F7Wwew8X4Y>

There are deeper themes portrayed in the “*Star Wars*” franchise that may point to Lucas’ wider knowledge of the beliefs associated with secret societies, freemasonry and the occult. Regarding the origin of the Jedi concept, Lucas has claimed a number of sources – such as the Japanese Samurai stories. It has been suggested that the name “Jedi” came from the term “Jidai Geki” – meaning “period dramas” with regard to movies about the Samurai.<sup>1214</sup> However, a number of researchers believe that the concept came from the Egyptian “Dedi” (also Djedi).<sup>1215</sup> In his 2009 article, “*The Jedi Religion and the Force*”, Wayne Purdin describes something very similar to the robed order of the Jedi, their mystical powers and their “lightsabre” weapons. **“*The Djedi, an ancient order of Egyptian priests/warriors who wore hooded robes, carried a staff of power and guarded the pharaoh.*”**<sup>1216</sup> Purdin claims that secret techniques and knowledge of a real “Force” were eventually misused and ultimately **“*kept secret and only revealed to select initiates.*”**<sup>1217</sup> Researcher Paul White elaborates further and also asserts that Joseph Campbell actually helped Lucas to write “*Star Wars*”.<sup>1218</sup> The following is taken from White’s 2008 article “*Raising of The Djed: ancient ritual of earth chakra activation*”: **“*The Djedi priests and priestesses were apparently high initiates in the ancient vibrational science of light and sound. They practiced the mystical ‘Power of the Word’ and could not only heal, and activate high spiritual states in ordinary humans, but were even able to bioengineer the planetary landscape. Perhaps the world famous mythologist, Joseph Campbell, knew this when he worked on the script of ‘Star Wars’.*”**<sup>1219</sup>

There is yet another aspect of the Jedi/Djed to consider. The following observations were made by one “Fleurdamour” in the comments section of the 2015 Vigilant Citizen article “*The New ‘Star Wars’ Posters Are All About the One-Eye Sign*”: **“*The djed pillar in Ancient Egypt, which represents the backbone of Osiris, and hence the kundalini life force energy, aka the Force. And the multiple duality symbolism of the twins Luke and Leia, the princess with the two potential suitors Luke and Han before Luke discovers he is her brother, and Luke and Vader are all archetypal solar and lunar imagery. Even the two droids are gold and white, solar and lunar. The name Luke Skywalker is a solar reference, and his identity as the solar hero is made crystal clear in the scene on Tatooine where he is watching the double sunset. The two suns are the waxing and waning summer and winter sun of the two halves of the year. Luke represents the waxing one, Vader the waning one, the black*”**

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<sup>1214</sup> <http://en.wikipedia.org/wiki/Jidaigeki>

<sup>1215</sup> <http://en.wikipedia.org/wiki/Dedi>

<sup>1216</sup> Wayne Purdin, “The Jedi Religion and the Force”, September 18, 2009 - <http://www.examiner.com/article/the-jedi-religion-and-the-force>

<sup>1217</sup> Ibid.

<sup>1218</sup> Paul White, “The Matrix Key”, Paul White’s Research Paradigm -

<http://www.awarenessquest.com/images/Awarness%20Quest%20website%20Dec08/www/pwhiteedit.htm>

<sup>1219</sup> Paul White, “Raising of The Djed: ancient ritual of earth chakra activation”, Paul White’s Research Paradigm - <http://www.awarenessquest.com/images/Awarness%20Quest%20website%20Dec08/www/pwhiteedit.htm> More information can be found on the forum of The Institute for Jedi Realist Studies website -

<http://instituteforjedirealiststudies.org/forum/1-general-discussion/13307-return-of-the-djedi> & Djedet Media - Djed/Djedet/Jedi Research - Excerpts from Various Sources - <http://www.djedet.com/ladyjedi.php>

***sun setting into the underworld. Leia represents the lunar goddess, with her white robe. The Death Star even looks like a moon. The solar and lunar imagery is associated with the kundalini, the two streams of life force that flow up and down around the spine - Ida is the lunar and pingala the solar.***<sup>1220</sup> It is also salient that Leia's adopted surname is Organa – a word which resonates with Wilhelm Reich's life-force Orgone energy.<sup>1221</sup>

The Egyptian "Sun" symbolism is also prevalent in "Star Wars". An early name for the story was "The Son of the Suns".<sup>1222</sup> It is interesting that Freemasonry is regularly associated with ancient Egypt – iconography (such as the "all-seeing eye") appears in many of their lodges, literature and so on. It is believed that the origins of masonic beliefs are linked to ancient Egypt in some way. Some Freemasons agree with this; some say that these beliefs have been around since the dawn of humankind. Some place the first documented accounts of Freemasonry approximately eight hundred years ago. Here are some perspectives from the websites of two masonic lodges:

The following is taken from the article "History of Freemasonry", The Freemasons of Fort Worth, Lodge #148, Brothers of Light: ***"In general, the history may be divided into two distinct eras or parts. The first refers to the era which came before recorded or written history. The second refers to the era which runs back from the present day approximately 800 years and covers that period of which there is a definite record. There are those who believe that Freemasonry originated with the very beginning of civilization, indeed with the start of intelligent thinking man. However, there is no absolute basis for such a belief. We do know that as time and experience proved certain truths, these truths were taken and carried to the thinking people of the various tribes. We do know, also, that in several of the ancient civilizations there existed certain mystic societies; that these mystic societies had a Lodge form, with Lodge officers, all similar in character and all teaching moral living."***<sup>1223</sup> This short section appears on Oakville Lodge 400 website: ***"While many speculate that Freemasonry began at the same time civilization took root, there is no real evidence for this claim. Freemasonry, as we know it today, likely came into being about 800 years ago."***<sup>1224</sup>

Strangely, Lucas establishes the Jedi as an ancient order. In "Star Wars: A New Hope", Obi Wan Kenobi states that: ***"For over a thousand generations the Jedi Knights were the guardians of peace and justice in the Old Republic... before the dark times.... before the***

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<sup>1220</sup> These excellent observations were made by one "Fleurdamour" in the comments section of the Vigilant Citizen article "The New 'Star Wars' Posters Are All About the One-Eye Sign", November 5, 2015 - <http://vigilantcitizen.com/moviesandtv/the-new-star-wars-posters-are-all-about-the-one-eye-sign/>

<sup>1221</sup> See: What is Orgone Energy & What is an Orgone Energy Accumulator? - <http://www.orgonics.com/whatisor.htm>

<sup>1222</sup> The Adventures of Luke Starkiller - Journal of the Whills, 3:127 - <http://whills.nu/4/sw4.html>

<sup>1223</sup> "History of Freemasonry", The Freemasons of Fort Worth, Lodge #148, Brothers of Light - [http://www.fortworth148.org/About\\_History.php](http://www.fortworth148.org/About_History.php)

<sup>1224</sup> Oakville Lodge 400 - <http://www.oakvillelodge.ca/index.php/origins-of-freemasonry>

**Empire.**<sup>1225</sup> Oddly, George Lucas highlights (in *"The Empire Strikes Back"*) a specific time frame in which the oldest and most powerful Jedi Master, Yoda, has trained initiates. Yoda says, **"For eight hundred years have I trained Jedi."**<sup>1226</sup>

A purported section from Manly P. Hall's book, *"An Encyclopaedic Outline of Masonic, Hermetic, Quabballist and Rosicrucian Sumbolical Philosophy"*, adds an interesting angle to the possible inspiration for Star War's Yoda character. **"Elphas Levi, 33rd Degree Freemason, the famous British Occultist, is pictured here conducting a Demonic Conjunction Ritual, Invoking a demon (Mephistopheles, also known as "Yoda") into our spacetime."**<sup>1227</sup> The image cited in Hall's book shows this "Mephistopheles" to have a striking similarity to the Yoda character. Oddly, Lucas' "mentor" Joseph Campbell also cited Mephistopheles (from the Faustian legends) in relation the films, although in his case he compared the entity not to Yoda but rather to Darth Vader!<sup>1228</sup>

Strangely, long-time alternative knowledge researcher Jordan Maxwell once claimed that the etymology of the character name Yoda originated from a creature **"revered in freemasonry"** that he called "Jota", "Joda" or "Juta" (this entity has allegedly also been referenced as a "sloth monkey".) The following is a transcript of Maxwell speaking in Chris Everard's 2005 documentary film *"The Illuminati"*: **"According to the Masonic reference works that you can get in any library, the Freemasonic orders of Europe said that there was an ideologue, a spiritual entity, that gave knowledge to what the masons call 'our hidden masters' (referring to those who allegedly lead world masonry)...They call him Jota; and in the reference works you'll see this little creature with pointed ears."**<sup>1229</sup>

It should be noted that this claim by Maxwell has been met with much derision by researchers of the subject. Maxwell's credibility has also come into question due to his own Hollywood connections – particularly his associations with Steven Spielberg and George Lucas.<sup>1230</sup> By his own admission (as witness in the YouTube video *"Jordan Maxwell Inner World of the Occult"*), he has openly discussed being **"popular in Hollywood circles as a lecturer about the illuminati and secret ancient history."**<sup>1231</sup>

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<sup>1225</sup> Obi-Wan Kenobi, "Star Wars: A New Hope" - [http://starwars.wikia.com/wiki/Jedi\\_Order](http://starwars.wikia.com/wiki/Jedi_Order)

<sup>1226</sup> Star Wars Quotes - Episode V: Sci-fi - <http://www.moviequotesandmore.com/star-wars-quotes-5.html>

<sup>1227</sup> Manly P. Hall, "An Encyclopedic Outline of Masonic, Hermetic, Quabballist and Rosicrucian Sumbolical Philosophy." See also: "The New World Order Scam" (Chapter 6: Lest The Magician Die) - <http://www.bibliotecapleyades.net/sociopolitica/newworldorderscam/newworldorderscam06.htm>

<sup>1228</sup> Joy Dickinson, "Lucas' 'Yoda' Gave Meaning To Myth", Orlando Sentinel, Feb 9, 1997 - [http://articles.orlandosentinel.com/1997-02-09/entertainment/9702060938\\_1\\_george-lucas-luke-skywalker-monomyth](http://articles.orlandosentinel.com/1997-02-09/entertainment/9702060938_1_george-lucas-luke-skywalker-monomyth)

<sup>1229</sup> Jordan Maxwell talking in the film "The Illuminati" (2005), by Chris Everard – See: The Illuminati: Vol 1 - All Conspiracy No Theory [FULL DOCUMENTARY] - <https://www.youtube.com/watch?v=omssFm0dTGg>

<sup>1230</sup> Jordan Maxwell is pictured here with George Lucas and former Disney CEO Michael Eisner. The picture was taken at the "invite only" opening of the Raiders of the Lost Ark ride at Disneyland - [https://chaukeedaar.files.wordpress.com/2013/03/lucas\\_eisner\\_maxwell.jpg](https://chaukeedaar.files.wordpress.com/2013/03/lucas_eisner_maxwell.jpg)

<sup>1231</sup> Jordan Maxwell Inner World of the Occult - <https://www.youtube.com/watch?v=j3Z1TkVASJM>

## The Great Mystery

Over the years, several initiate-based organisations and masonic lodges have shown close ties to the “Jedi” concept. Here is one such account from an event organised by The Grand Lodge of Iowa in 2011 (quoted from *The Grand Lodge of Iowa, A.F. & A.M. - Volume 112, Number 3*): **“The Masons joined the ladies and guests at the ASCS Building for the banquet and program. Brother Matthew Peake, son of the honouree, served as Master of Ceremonies. Grand Secretary William R. Crawford gave the Invocation ahead of a delicious roast pork tenderloin dinner. During dinner, a ‘visitor from the past’ came and made the Grand Chaplain a Masonic Jedi Knight.”**<sup>1232</sup> It is often claimed that George Lucas was/is a Freemason. Such claims are even cited in some alternative knowledge literature. Unfortunately this claim is based largely on his corporate status and some occasionally odd hand gestures he has made.<sup>1233</sup> Whilst it may well be the case that he was/is a mason, there is currently no way to evidentially confirm this. There is, however, some circumstantial evidence to suggest that the history of masonry played a part in inspiring the overall “Star Wars” narrative. In order to see the parallels, we must once again consider the approximately “800 years” timeframe and a certain masonic-related secret society.

Very much like Lucas’ Jedi, the infamous Templars were not only an order of skilled warrior knights but also a band of religious and scholastic monks. Again like the Jedi, the Templars took an oath of poverty, obedience and chastity. They were forbidden from pursuing romantic or sexual relations with the opposite sex – in the case of the Templars, they weren’t even allowed casual contact with women. Both Jedi and Templar initiates had to face “trials” in their training. Like the Jedi’s allegiance to The Chancellor of the Republic (a.k.a. Sith Lord Palpatine/Darth Sidious), the Templars followed the orders of The Pope. In this regard, I find the synchronicity of the terms Palpatine and Papalcy most revealing. Amusingly, a number of websites have noted the similarity between the twisted visage of Palpatine and the face of former Pope Benedict XVI!<sup>1234</sup>

In October of 1307, the Templars were faced with their version of “Order 66” (from “*Revenge of the Sith*”) and arrested throughout France. It was decreed that all Templars were to be crushed everywhere within the Catholic empire. Those they had sworn to protect (in this case, Pope Clement V in partnership with French King Philippe le Bel) had turned against them. The Templars were hunted down, imprisoned and even executed. Again like the ill-fated Jedi, those Templars that remained went underground and hid in secret. In some fashion, the Templars are almost painted romantically by history.

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<sup>1232</sup> The Grand Lodge of Iowa, A.F. & A.M. - Volume 112, Number 3 Cedar Rapids, Iowa September 2011, Grand Lodge Bulletin, Page 65 - [http://grandlodgeofiowa.org/docs/publications/GLBv11203\\_0911.pdf](http://grandlodgeofiowa.org/docs/publications/GLBv11203_0911.pdf)

<sup>1233</sup> Eric Dubay, “Famous Freemasons Exposed: Exposing Masonry from the Vatican to Hollywood” - <http://www.scribd.com/doc/3289775/Famous-Freemasons-Exposed>

<sup>1234</sup> Pope Benedict XVI Totally Looks Like Emperor Palpatine - <http://cheezburger.com/1701045504>

The reality was somewhat different. The Templars, despite pledging allegiance to the papacy, had all manner of beliefs and loyalties to principalities far and wide. This was beneficial to those who had escaped the purge - as it afforded them a secret network of allies and ultimately allowed them to find sanctuary amongst both Christian and Muslim communities. Despite their apparent "safety", the Templars opted to protect their beliefs and values under a shroud of secrecy. Their "safe houses" became known as lodges – the same masonic lodges that we know of today. Eventually, these clandestine warriors ingratiated themselves in the political affairs of numerous nation states. Depending upon how much stock you place in the accounts, their efforts included the battles to overthrow the various kings of Bavaria and Prussia, as well as influencing the outcome of the French, American and Russian revolutions.

In the "*Star Wars*" narrative framework, we see the Order of the Jedi Knights rejected by their protectorates, hunted and then killed. We also see the remaining hidden few (Obi Wan Kenobi, Yoda and eventually Luke Skywalker) inspiring and aiding the various races, fighting alongside the rebels and ultimately inciting a galaxy-wide revolution. It is not hard to notice the similarities between a seemingly historical account and a fictional lore. I know of few "real world" (or otherwise) narratives that so closely mirror the overall "*Star Wars*" saga than that of the Templar accounts. One could make a good argument that this was Lucas' source of inspiration. The notion is given further credence if we consider the ritual magick and occult angles to both the Templar/masonic accounts and the "*Star Wars*" saga.

## Order 666

*"Star Wars - Episode III: Revenge of the Sith"* (2005) is structured around, and littered with allusions to, the "666" paradigm. The infamous "Order 66" plot device (which turns the Republic's "Clone Army" against the Jedi) is a subtle allusion to "666" – adding up the numerical value of the letters in the word "order" (O=15, R=18, D=4, E=5, R=18, adding up to a total of 60. 0 means zero or nothing, leaving "6") to the number "66" = "666". There are two sections in the movie – each separately portraying the principle character, Anakin Skywalker, as (respectively) "good" and "evil". There is a cinematic "bridge" or "grace period" between these two sections (lasting a few minutes), where Anakin looks into the distant Coruscant city skyline – searching for his love and metaphorical "moral compass", Padme. It is a brief transitory period before his decision to join the "dark side of the force". These two sections appear to be sixty-six minutes and six seconds in length (666) – based on the transitional (narrative/dialogue) markers. The first section of the film concludes when Anakin learns that Palpatine is a Sith Lord. The second section begins with Palpatine revealing his true nature to the Jedi (Mace Windu and others attempt to seize him) and Anakin makes his choice to join Palpatine. Here is the dialogue (spoken by Palpatine to Anakin) close to the conclusion of the first "half" of the film (I have emphasised key words for your consideration): ***"Anakin, if one is to understand the GREAT MYSTERY; one must***



**study ALL its aspects, not just the DOGMATIC, narrow view of the Jedi. If you wish to become a complete and WISE leader, you must EMBRACE a LARGER VIEW of the Force.**"<sup>1235</sup>

Precisely sixty minutes and sixty seconds (61 minutes, 0 seconds) into the film, Palpatine uses the words **"The Great Mystery"**. At sixty minutes and sixty-six seconds (61 minutes, 6 seconds) he says **"You must embrace a larger view."** Given the extensive allegorical allusions to secret societies, hidden knowledge and ancient beliefs in the "Star Wars" movies, I suspect that "The Great Mystery" (referred to in the dialogue) is an allusion to the Mystery School teachings often associated with Freemasonry and the Occult. Is the "666" motif there to warn the viewer that such beliefs are evil or misguided; or is it a red herring designed to mislead? Of course, the most telling line of dialogue in the film is: **"You must embrace a larger view."** Lucas would have undoubtedly overseen the inclusion of these kinds of references in the film, so you have to wonder what he was trying to convey. Many people - who have recognised the multiple "666" occurrences - have come to one of two conclusions... both equally plausible. Either it is merely an insignificant variation on the narrative theme of "making a deal with the devil" (as Anakin metaphorically does in the film), or it indicates ritualistic, even evil or "Satanic" themes. However, such notions are very often interpreted in stark black and white tones, quietly ignoring the grey areas in the middle.

From time to time, I am accused of being "soft on the occult" – which is not true. It is simply that I always try to examine these subjects in a pragmatic or objective manner. All too often, people allow religious and emotional bias to cloud their ability to perceive these subjects for what they are. I'm not saying we should all get "666" tattooed on our foreheads, and run around shouting 'evil is good' ... far from it! Clearly there are those who use hidden knowledge for malicious intent, but the key word here is "intent". In my opinion, knowledge is never evil; the evil is only in those who decide to use it in a negative way. Equally we should always be prepared for the consequences of learning something that we are sometimes ill-equipped to handle – the power of that knowledge can easily get out of control. Knowledge that we (the masses) are denied by the hidden rulers of the world has historically always been ridiculed or coloured by fearmongering in order to keep the masses away from it. It is entirely possible that things other than the stereotypical "signs of evil" have been subtly conveyed in *"Star Wars: Revenge of the Sith"*. Ultimately, I will leave it to you to conclude what they may be.

## Star Wars Secrecy

There are a number of claims made about Lucas (or that relate to "Star Wars") that cannot be readily quantified – we have only the accounts and credibility of the individuals making them – but I offer them for your consideration anyway. In her book *"Trance: Formation of*

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<sup>1235</sup> <http://www.scenebyscene.net/iii/iiiscene118.html>

America", Cathy O'Brien described George Lucas as a **"NASA, NSA (National Security Agency) operative."**<sup>1236</sup> Brice Taylor, in *"Thanks For the Memories"*, referred to a Ronald Reagan associated project in the 1980s called *"The Star Wars Project"* – which she described as **"a global network working together for global control."**<sup>1237</sup> It is unclear if she was referring to Reagan's Strategic Defence Initiative (SDI) – which was quickly dubbed "Star Wars"<sup>1238</sup> – however the tone of her claim indicates she may have been referring to something altogether different to the public façade of SDI. President Reagan announced the Strategic Defence Initiative Project (SDI) on March 8, 1983. On May 25, 1983, George Lucas' *"Return of the Jedi"* (the final part of the original *"Star Wars"* trilogy) was released across America. SDI was (at least publically) an attempt to develop "space-age" weaponry – such as "charged particle beams" (although some researchers have suggested that this was a cover story for the development of "non-conventional" warfare - including directed energy weaponry) - that would be deployed in Earth orbit. Stanford Research Institute (specifically the engineer Fred W. Redding, Jr.<sup>1239</sup> and Dr. Edward Teller<sup>1240</sup>) played a crucial role in the SDI project. Although we can make an educated guess as to what SDI was REALLY all about (i.e. not what we were told!), there is no "official" or "mainstream" historical summation of what the initiative ultimately achieved – even now, thirty years later. It is even more puzzling that billions of dollars were spent on SDI. Just what exactly was all the money spent on!?

In 1982/1983, a number of science fiction notables - including Robert Heinlein and Arthur C. Clarke – joined a then-top-secret U.S. think tank that helped to shape (amongst other things) the Strategic Defence Initiative.<sup>1241</sup> Heinlein, Clarke and Isaac Asimov were once dubbed "The Big Three" of science fiction. Heinlein served extensively in the U.S. military and was a fierce supporter of the military industrial complex.<sup>1242</sup> He helped to organise a "secret group" of science fiction writers who served as a quasi-think tank for U.S. Naval Intelligence during WWII.<sup>1243</sup> Based out of the Naval Air Experiment Center in Philadelphia,

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<sup>1236</sup> Cathy O'Brien & Mark Phillips, "Trance: Formation of America" (pg. 167) - <http://www.trance-formation.com/index.htm>

<sup>1237</sup> Brice Taylor, "Thanks For the Memories" - <http://educate-yourself.org/mc/nwomcbturreview.shtml>

<sup>1238</sup> [http://en.wikipedia.org/wiki/Strategic\\_Defense\\_Initiative#Controversy\\_and\\_criticism](http://en.wikipedia.org/wiki/Strategic_Defense_Initiative#Controversy_and_criticism)

<sup>1239</sup> "Graham seems to have relied principally on Fred W. Redding, Jr., an engineer from the Stanford Research Institute, one of the contractors for the Army's BMD program" - Frances FitzGerald, "Way Out There In the Blue: Reagan, Star Wars and the End of the Cold War", Simon & Schuster; 1st Touchstone Ed edition (March 12, 2001) ISBN-13: 978-0743200233 (pg. 133)

<sup>1240</sup> Although many sources ignore Teller's association, Yervant Terzian's book "Carl Sagan's Universe" cites "Edward Teller (Stanford Research Institute), who advocated the immediate development and testing of nuclear deflection technology, leading toward the deployment of a planetary defence system." - Yervant Terzian, "Carl Sagan's Universe", Cambridge University Press (13 Aug 1997) ISBN-13: 978-0521576031 (pg. 83)

<sup>1241</sup> Scott Rappaport, "Robert Heinlein's literary estate comes to UCSC as a gift from his late widow", University of California News Center, September 30, 2003 - <http://news.ucsc.edu/2003/09/404.html>

<sup>1242</sup> Dave McGowan, "Inside the LC" - <http://www.davesweb.cnchost.com/>

<sup>1243</sup> Robert A. Heinlein, NNDB - <http://www.nndb.com/people/710/000023641/>

PA., some of the writers involved included John W. Campbell, Jr., L. Ron Hubbard, George O. Smith, Murray Leinster (Will F. Jenkins), L. Sprague de Camp, and Fletcher Pratt.<sup>1244</sup>

One key figure involved with the “Star Wars” Strategic Defence Initiative was Colonel John B. Alexander. Alexander’s connections with the global agenda are extensive. In the early 1990s, he was revealed as being involved with the development of “non-lethal weapons”. In his 1990 book *“The Warrior’s Edge”*, he described how: **“Governments around the world must take a fresh look at non-traditional methods of affecting reality. We must raise human consciousness of the potential power of the individual body/mind system - the power to manipulate reality. We must be willing to retake control of our past, present, and ultimately, our future.”**<sup>1245</sup> He described how *“Return of the Jedi”* had provided an image and a name for a clandestine endeavour he was involved with during the 1990s - known as *“The Jedi Project”*. According to Armen Victorian (aka Henry Azadehdel) in the 1993 *Lobster Magazine* article *“Non- Lethality: John B. Alexander – The Pentagon’s Penguin”*, the project’s aim was **“To seek and construct teachable models of behavioural/physical excellence using unconventional means; according to Alexander, the Jedi Project was to be a follow-up to Neuro-Linguistic Programming skills. By using the influence of friends such as Major General Stubblebine, who was then head of the U.S. Army Intelligence and Security Command, he managed to fund Jedi. In reality the concept was old hat, re-christened by Alexander.”**<sup>1246</sup> Alexander took a keen interest in such notions before “The Jedi Project”, having been part of the creation of the infamous First Earth Battalion – a military project charged with developing “super soldiers” with psychic skills.<sup>1247</sup> He was also connected with the CIA/SRI remote viewing experiments.<sup>1248</sup>

## Meet Me in Montauk...

The strange world of *“Star Wars”* and George Lucas extends far beyond connections to the U.S. military or esoteric symbolism. Clues to an even deeper association with the global agenda may lie in Preston B. Nichols & Peter Moon’s book *“The Music of Time”*<sup>1249</sup> and the bizarre life story of Preston Nichols. Nichols claims that he was involved with the infamous ‘Montauk Project’. According to co-author Peter Moon (quoted from *“The Music of Time”*),

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<sup>1244</sup> Cory Doctorow, “Science fiction writers implicated in vast A-bomb conspiracy, 1944: the Cleve Cartmill affair”, Jan 20, 2008 - <http://boingboing.net/2008/01/20/science-fiction-writ-3.html>

<sup>1245</sup> Colonel John B. Alexander, Major Richard Groller and Janet Morris, *“The Warrior’s Edge”*, (William Morrow Inc., New York, 1990) (pgs. 9 – 10)

<sup>1246</sup> Armen Victorian (aka Henry Azadehdel), “Non- Lethality: John B. Alexander – The Pentagon’s Penguin”, June 1993, *Lobster Magazine* - [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_mindcon09.htm](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_mindcon09.htm)

<sup>1247</sup> Jim Channon, “What Is The First Earth Battalion And How Did It Originate?”, October 6, 2009 - <http://spectregroup.wordpress.com/2009/11/26/first-earth-battalion/> (See also: “John Alexander & Robert Bigelow” - Conspiracy Theory with Jesse Ventura S03E05 Skinwalker - <http://www.youtube.com/watch?v=NjstDY9K5so>)

<sup>1248</sup> See: 2013 BBC documentary “The Secret Life of Uri Geller” - <http://www.bbc.co.uk/programmes/b037k0c5> & <http://vidoser.net/secret%20life%20of%20uri%20geller.html/bkdscG9KWUJ7SkY=>

<sup>1249</sup> Preston B. Nichols & Peter Moon, *“The Music of Time”*, Sky Books (NY); First Printing edition (July 1, 2000) ISBN-13: 978-0967816203

***“The Montauk Project itself was put together as a result of human behavioural studies conducted secretly under the umbrella of Brookhaven Laboratories. These studies were done as a result of the Philadelphia Experiment in 1943 when the Navy experimented with degaussing technology and sought to make a ship, the USS. Eldridge, appear invisible to radar. The Navy denies this, but the subject matter is still highly classified and considered to be the forerunner of today's stealth technology. Not only was the USS. Eldridge reported to have become invisible, but the sailors involved were hurled out of this dimension. Upon their return, some were imbedded in the bulkheads and other fixtures of the ship with others spontaneously combusting or suffering severe psychological trauma. Even if one does not accept the more sensational aspects of the Philadelphia Experiment, there is absolutely no doubt about the fact that the sailors were exposed to non-ordinary electromagnetic fields as a result of the degaussing coils that were employed to demagnetize the hull.”***<sup>1250</sup>

Brookhaven Laboratories subsequently undertook research to study how human consciousness related to different electromagnetic fields. Their involvement with mind control research and the interface of human consciousness and computers has also been extensively documented. It is claimed that some of Brookhaven's research was relocated to a decommissioned Air Force Station at Montauk, New York. It is also alleged that, on August 12, 1983, a full scale “hook up” was made to the USS. Eldridge in 1943 and time travel became a reality. These activities are sometimes referred to as “The Montauk Project”.

Preston Nichols claims that he entered Montauk research when he became a paid employee of Brookhaven Labs in the late 1960's – although his recollection of his involvement is somewhat vague and contrary. According to Moon (in *“The Music of Time”*): ***“Over the years, more people began to recognize Preston from Montauk and other associations he had no conscious memory of Preston soon realized that he had an entire life he knew nothing about. Memories were buried, including what appeared to be memories of other realities which were elusive but nevertheless tangible in many respects. Preston explained his disparities by telling me that he seems to live on at least three different time lines, and they get confused.”***<sup>1251</sup>

Those who were affected became known as “The Montauk Boys” - allegedly constituting thousands of youngsters who were taken by the CIA and the U.S. military and subjected to experiments involving EM radiation, remote brain programming and testing of mind control technology and techniques. Nichols believes that Mark Hamill (yes, *THE* Mark Hamill who played ‘Luke Skywalker’ in *“Star Wars”*) may also have been involved, in some manner, with The Montauk Project. He also claims that Hamill was involved with the more clandestine activities of the music industry. The following is taken from *“The Music of Time”*: ***“At that time, Mark was a member of a recording group called the “Ohio Express.” He volunteered***

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<sup>1250</sup> Ibid. (pgs. 15–16)

<sup>1251</sup> Ibid. (pg. 17)

**for some of my experiments and we hit it off and became friends. He had a very deep interest in the occult, metaphysics, ESP and all types of psychic phenomena. Originally, he lived in Ohio and would visit his family on Long Island. When he did, we would get together and discuss all sorts of different subjects. We pooled our information and sought out many different types of occultism. Mark was extremely mystical. He consulted astrologers and was always looking for patterns in numbers and names.”**<sup>1252</sup>

In the book, Nichols also asserts that Mark had a “brother”, “Chuck Hamill”. **“(He was) apparently set up as some sort of CIA operative who was slated to work out of England. His father was already in military intelligence so the connection probably came from that quarter.”**<sup>1253</sup> Whilst this may be true, Mark Hamill’s biography makes no reference to a brother named (or even nicknamed) “Chuck”. “Officially”, Mark Hamill is one of seven children, including two brothers, Will and Patrick.<sup>1254</sup>

Nichols states that, in the mid 1970’s, he received a phone call from Mark Hamill whilst he was filming “Star Wars”. Hamill said that George Lucas was in need of a “sound man”. Nichols asserts that he was flown by corporate jet to begin work on the film. However, from there, the story becomes decidedly strange. From “*The Music of Time*”: **“When they actually filmed Star Wars, I literally saw two psychics or adepts that were concentrating on the camera as it was running. They were putting some sort of psychic overlay on the film. I recognized what they were doing because it was similar to what I had done with musical recordings. I assume that Lucas learned the technique on his own... I believe this is why the Star Wars movies achieved unprecedented popularity.”**<sup>1255</sup> Nichols maintains that he worked for Lucas. **“(I) worked in a limited capacity for the other Star Wars films, too. There is also another Lucas film in the can that no one has ever seen. It is called ‘Splinter of the Mind’s Eye’.”**<sup>1256</sup> “*Splinter of the Mind’s Eye*” was the name of a 1978 “Star Wars” novel written by Alan Dean Foster. It is set between “*Episode IV: A New Hope*” and “*Episode V: The Empire Strikes Back*”.<sup>1257</sup> According to the SciFi Now Special Edition “*The Greatest Sci-fi Films & TV of All Time*”, it was **“fully endorsed by Lucas at the time. Splinter was written to fulfil Foster’s writing contract and to act as a basis for a cheap TV movie sequel to A New Hope, should it fail at the box office. [...] Before the book’s release, Star Wars broke box office records [...] Plans for a big-screen adaption were thankfully abandoned.”**<sup>1258</sup> It is plausible that pre-production work commenced on “*Splinter of the Mind’s Eye*” before this happened. If that was the case however, why has this work never been covered in the

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<sup>1252</sup> Ibid. (pg. 35)

<sup>1253</sup> Ibid. (pg. 43)

<sup>1254</sup> [http://en.wikipedia.org/wiki/Mark\\_Hamill](http://en.wikipedia.org/wiki/Mark_Hamill)

<sup>1255</sup> Preston B. Nichols & Peter Moon, “*The Music of Time*” (pg. 102)

<sup>1256</sup> Ibid. (pgs. 102-103) - [http://en.wikipedia.org/wiki/Splinter\\_of\\_the\\_Mind's\\_Eye](http://en.wikipedia.org/wiki/Splinter_of_the_Mind's_Eye)

<sup>1257</sup> [http://en.wikipedia.org/wiki/Splinter\\_of\\_the\\_Mind's\\_Eye](http://en.wikipedia.org/wiki/Splinter_of_the_Mind's_Eye)

<sup>1258</sup> “*The Greatest Sci-Fi Films & TV of All Time*”, SciFi Now, Imagine Publishing Ltd, 2011, ISBN 9781908222039 (pg. 61) See: <http://www.scifinow.co.uk/blog/the-greatest-sci-fi-films-tv-of-all-time-is-available-now/>

myriad of books and documentaries produced about the production history of the “*Star Wars*” saga?

Nichols also asserts that he was involved in developing Lucas’ ‘THX Sound’ and that he was the fifth sound man to work on *Star Wars*, owing to George Lucas’ impatience with his staff. As quoted in “*The Music of Time*”, “(He is) **extremely difficult to work for. He is very demanding and dictatorial. If something does not work, it is your fault, not his.**”<sup>1259</sup>

Nichols also makes a curious observation about the role that science fiction plays as a form of ‘plausible deniability’. “**Long ago, I learned that hard core science fiction fans and the establishment of that genre do not like such stories to be real. They want fantasy and fiction. If it is real, they reject it either because they are frightened or are serving some other agenda. Therefore, I have always told people that they can consider my writing to be science fiction if it makes them more comfortable.**”<sup>1260</sup>

The history of Project Montauk is decidedly murky and contradictory, making accounts hard to verify. I have come to the conclusion that some of the material available on this subject (including aspects of Nichols’ accounts) is disinformation designed to mislead those who study the subject. However, I say this not as an attempt to wholly discredit any researcher or individual who claims that they may have been involved, as I suspect that some of these individuals (probably including Nichols) are actually unwitting pawns in a disinformation campaign or effort to ‘muddy’ the facts – maybe even as a result of certain mental conditioning they may have undergone. Based on the research I have carried out, I believe that some of the accounts relating to Montauk are strikingly similar to the mind control and psychic experiments carried out (for several decades) by the DOD, the CIA and Stanford Research Institute (SRI). As for Nichols’ accounts, the credibility of his narrative has been questioned by a number of researchers. I should note that Nichols appears to have a highly detailed grasp of sound engineering, as well as the intricacies of the music industry, which adds to the credibility of his claims that he, at least, worked in this particular field.

From my own experience, I also believe there may be some truth to some of the more generic claims Nichol has made about Mark Hamill. Hamill, by his own admission, has admitted to growing up in an extensively-connected “**military family.**”<sup>1261</sup> I also have reason to believe Hamill was involved with the music industry. I have an accurate recollection of a “*Star Wars*” documentary that was broadcast on West German television (circa 1983, on the TV channel ZDF – I was on holiday in Germany at the time!) where Mark Hamill discussed being a performer of “teeny bop” music, before he found larger fame in George Lucas’ films. Although my memory of the aforementioned interview is vivid and genuine (I trust my own recollection of what little I can remember of it!), I have unfortunately never been able to

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<sup>1259</sup> Preston B. Nichols & Peter Moon, “The Music of Time” (pgs. 102-103)

<sup>1260</sup> *Ibid.* (pg. 153)

<sup>1261</sup> Mark Hamill | Full Q&A | Oxford Union - [https://www.youtube.com/watch?v= 5lv\\_sazoGg](https://www.youtube.com/watch?v= 5lv_sazoGg)

recall the name (or any production details) of the documentary itself (I was more interested in the fact that it was all about “*Star Wars*”!) and I’m, therefore, unable to find any reference to it on the internet. I find it curious that there are no other biographical details (in interviews, articles, books and so on) that note Hamill’s involvement with “teeny bop” music. Whilst it may be difficult to verify whether Hamill was actually one of the so-called ‘Montauk Boys’ or that Lucas sanctioned or demanded imprinted psychic messages on the raw film of “*Star Wars*”, the suggestion of mind control and psychic experimentation is noteworthy. Is it possible that some of the key individuals involved with “*Star Wars*” were equally connected to such state-sponsored experiments?

Whilst I don’t completely discount some of the “dimensional/time travel” aspects of the Montauk narrative (Stewart Swerdlow’s claim of an alleged Montauk “trans-dimensional chair”, for example, is fascinating to say the least<sup>1262</sup>), I suspect that some parts of the story are, in actuality, a cover for several of the state-sponsored experiments involving mind control and “psychic spying”/“remote viewing”. This is a subject I examined at length in an earlier chapter of this book - when I tied remote viewing to the likes of the U.S. military, NASA and the CIA. I also tied the state sponsored mind control phenomenon to similar groups and organisations. We really do have wonder if there is a measureable process at work (something akin to psychic warfare or mind control) when we observe the enormous popularity of certain science fiction franchise (such “*Star Wars*” or “*Star Trek*”). With this in mind, should we adopt a position of caution with every aspect of science fiction? Should we treat it all with scepticism and ignore the possibility that science fiction has on occasion promoted positive themes?

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<sup>1262</sup> This is also known as the “Montauk Chair” and the “Tavistock Chair”. See: Michael Topper, “The Montauk Project Revisited” - <http://www.bibliotecapleyades.net/ciencia/topper/topper01.htm> & Stewart Swerdlow - [http://www.bibliotecapleyades.net/montauk/esp\\_montauk\\_1.htm](http://www.bibliotecapleyades.net/montauk/esp_montauk_1.htm)





## Chapter Fourteen: “Saying Something”

***“The thing about writers is we try to say things without saying them.”***

(J. Michael Straczynski, creator of “Babylon 5”)

***“I don’t want to have to push for something that I want and settle for second best. I don’t want to have to compromise all the time, which in essence is what a television writer does if he wants to put on controversial themes.”***

(Rod Serling, creator of “The Twilight Zone”)

***“Science fiction has immense value as a mind-stretching force for the creation of the habit of anticipation. Our children should be studying Arthur C. Clarke, William Tenn, Robert Heinlein, Ray Bradbury and Robert Sheckley, not because these writers can tell them about rocket ships and time machines but, more important, because they can lead young minds through an imaginative exploration of the jungle of political, social, psychological, and ethical issues that will confront these children as adults.”***

(Alvin Toffler, “Future Shock”)

## The Thoughtful Zone

In this chapter, I want to present (for your consideration) some examples of science fiction that are often considered to be exceptions to the notion that the genre is a wholly agenda-driven mechanism designed to programme, acclimatise and steers the perceptions and beliefs of the masses. It has been suggested that the golden age of televisual science fiction came with the dawn of the 1960s. Certainly, shows such as “*Star Trek*”, “*The Outer Limits*”, “*The Prisoner*” and “*The Twilight Zone*” are good examples which support this argument. Although there may have been times in the past when certain genre fare attempted to address loftier subjects (that related to the goals of the global agenda), it appears that these attempts were never easily articulated – particularly given the constraints of the mainstream media mechanism. Such was the case when Rod Serling conceived “*The Twilight Zone*”.

Serling was born on Christmas Day, 1924 and grew up in New York City. He was a keen writer with a love of acting. Rejecting a college education, he enlisted in the U.S. army and was stationed on the island of Leyte in the Philippines. He served with the 511th Parachute Infantry Regiment of the 11th Airborne Division. Eventually, he was moved to the 511th’s Demolition Platoon – known as the “death squad” due to its high level of casualties. The platoon suffered a fifty per cent casualty rate during The Battle for Manila.<sup>1263</sup> Serling’s experiences in combat shaped many of his political and moral views and influenced much of his later writing, particularly “*The Twilight Zone*”. His stories often centred on isolated characters within military settings; experiencing trauma and psychological turmoil as a result of their military experiences.

Serling left the army in 1946 and enrolled in college, where he earned a Bachelor of Arts degree. He worked successfully in radio and soon moved into television, where he became increasingly frustrated with the state of corporate media censorship and struggled to sell his stories – largely due to his polarised social and political views. In an interview with Mike Wallace (available on Contemporary Authors Online) he said. ***“I don’t want to have to push for something that I want and settle for second best. I don’t want to have to compromise all the time, which in essence is what a television writer does if he wants to put on controversial themes.”***<sup>1264</sup> Serling successfully managed to get “*The Twilight Zone*” commissioned for television with the unusual proviso that the show be produced by his own company ‘Cayuga Productions’. It was also necessary for him to write eighty per cent of the scripts for the first season, although he ultimately penned 92 of the shows 156 episodes (a feat that has rarely been repeated in television history.) For the most part, the show was maintained by a small group of dedicated and talented science fiction writers including Robert Presnell Jr., Charles Beaumont and Richard Matheson. Ray Bradbury also wrote for

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<sup>1263</sup> Gordon F. Sanders, “Serling: The Rise and Twilight of Television’s Last Angry Man”, Cornell University Press; 1 edition (January 26, 2012) ISBN-13: 978-0801477300

<sup>1264</sup> The Mike Wallace Interview featuring Rod Serling (1959) - <http://www.youtube.com/watch?v=ZpKkHCvBSyw>

the show. Serling stepped back from his executive capacity from late season three onward, curiously the same time that sponsorship was taken over by American Tobacco.

The show aired in October 1959 and had already created controversy before completion of the first season. Serling knew he couldn't touch a lot of topics directly, especially in the age of the Hays Code and the Hollywood blacklist. However, the episode "*The Monsters are due on Maple Street*" undoubtedly placed him under the spotlight of the purveyors of McCarthyism.<sup>1265</sup> The episode portrayed a powerful message about the culture of fear and manufactured "enemies". The closing narration is as prescient today as it was then. **"The tools of conquest do not necessarily come with bombs, and explosions, and fallout. There are weapons that are simply thoughts, attitudes, and prejudices, to be found only in the minds of men. For the record, prejudices can kill and suspicion can destroy. And a thoughtless, frightened search for a scapegoat has a fallout all its own, for the children, and the children yet unborn. And the pity of it is...that these things cannot be confined to the Twilight Zone."**<sup>1266</sup>

There were many episodes of "*The Twilight Zone*" that dealt with social and political issues, particularly the theme of control and the involvement of the state. One highlight, for me personally, is a second season episode entitled "*The Obsolete Man*". The story involves a simple librarian (Burgess Meredith) who is declared "obsolete" by the state and told he must die. "*The Twilight Zone*" exemplified what could be done when science fiction dared to discuss the issues of the day.

Although Serling did take an interest in more esoteric issues (particularly the extra-terrestrial phenomenon and various "ancient alien" concepts in his later life), narrating various documentaries such as "*UFOs: It Has Begun*" (1976), "*The Outer Space Connection*" (1975), "*In Search of Ancient Mysteries*" (1975), "*Monsters!, Mysteries or Myths?*" (1974), "*UFOs: Past, Present, and Future*" (1974), "*In Search of Ancient Astronauts*" (1973) and "*The Unexplained*" (1970); it remains questionable how far reaching "*The Twilight Zone*" legacy is in relation to the larger truths of the global agenda. The show, nonetheless, made its presence known.

In the 1980s, "*The New Twilight Zone*" re-emerged on television. Many of the episodes were lazy rehashes of stories from the original run. The new show was far more complicit with the themes and symbolism that are now commonplace in television fantasy and science fiction. The opening credits alone had some obscure symbolism – such as a baby foetus, owl masks, dolls, spiders, a rocking-horse, nuclear mushroom clouds, etc. More interestingly, the reimagined version of the infamous theme tune was performed by the notorious rock band (and agenda stalwarts) The Grateful Dead. Despite the involvement of many high profile actors, writers and directors, the success of the show was short lived. For the third season,

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<sup>1265</sup> Jordan Prejean and Brian Durant, ""The Monsters Are Due on Maple Street"" , February 13, 2012 - <http://twilightzonevortex.blogspot.co.uk/2012/02/monsters-are-due-on-maple-street.html>

<sup>1266</sup> <http://www.goodreads.com/quotes/840799-the-tools-of-conquest-do-not-necessarily-come-with-bombs>

the show was retooled and up-and-coming television writer J. Michael Straczynski (later to create *"Babylon 5"*) was brought on-board to revitalise the show. Straczynski also worked with legendary science fiction writer Harlan Ellison on the show. Interestingly, one of the episodes written by Straczynski, entitled *"Special Service"*, bears an uncanny resemblance to the movie *"The Truman Show"* and predates it by about ten years. *"The Twilight Zone"* was, once again, re-imagined in the post-9/11 era. *"The Monsters Are Due on Maple Street"* was remade as *"The Monsters Are on Maple Street"* and broadcast on February 19, 2003. The plot of this episode included a U.S. military "psyop", "terrorism", man-made earthquakes, blackouts, an electromagnetic pulse, a piercing noise, and the U.S. government cutting off the electricity and water supply.

## Do Not Attempt To Adjust The Picture...

Another show that followed in the footsteps of the original version of *"The Twilight Zone"* was *"The Outer Limits"*. The latter aired on ABC from 1963 to 1965 and is often compared to Rod Serling's show. *"The Outer Limits"* was largely conceived by Leslie Stevens – a man highlighted as the probable creator (as opposed to Glen A. Larsen) of the original *"Battlestar Galactica"* television series.

Leslie Stevens was born in Washington, D.C., to a sizeably career military family. His academic years were spent at The United States Naval Academy (aka Annapolis). His father, Leslie Clark Stevens III, had a varied career in the military complex. He was an MIT graduate, a three-star Admiral in the US Navy, Navy attaché to Moscow during the late 1940s, and served Eisenhower on the National Security Council. He was also the inventor of the arresting gear / arrestor gear – the devices used to slow down planes that land on aircraft carriers.

Leslie Stevens Jr. was a little less interested in the military than his father (although that didn't stop Stevens Jr from gaining some notable military credentials as you will see in a moment) and was far more drawn to the bright lights of the entertainment industry. At the age of 15, Stevens Jr. sold a play (*"The Mechanical Rat"*) to Orson Welles' Mercury Theatre and ran away from home to join the troupe. Strangely, this was in 1939 – less than a year after Welles' infamous *"War of the Worlds"* psyop. Stevens was soon returned to his home by truant officers. He joined the USAF during WWII - becoming a captain by the age of 20. He also worked in a substantial role for military intelligence – as an officer based in Iceland. Post WWII, he studied at Yale Drama College, where he met (according to Leslie Stevens' obituary in The Independent newspaper) future *"Outer Limits"* producer Joseph Stephano.<sup>1267</sup> [Author's Notes: There is a counter-claim that Stevens met Stephano whilst working on Broadway.]

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<sup>1267</sup> "Obituary: Leslie Stevens", The Independent, Tom Vallance, Wednesday 13 May 1998 - <http://www.independent.co.uk/news/obituaries/obituary-leslie-stevens-1159807.html>

*"The Outer Limits"* was an incredibly popular show from the outset. It was also a very troubled production that seemed to constantly fall victim to bizarre sabotage attempts on the part of ABC. This may have had much to do with the controversial plots and themes that appeared in many of the episodes. Researcher Christopher Knowles, who has also extensively studied much of the "high-strangeness" surrounding *"The Outer Limits"*, observed (in his 2013 article *"Secret Star Trek, Part 7: Playground of the Elementals"*) that, ***"Coincidentally or not, The Outer Limits' stories closely paralleled real-life government programs such as MKULTRA ('Nightmare', 'Controlled Experiment'), Project Paperclip ('It Crawled In From the Woodwork'), NSA surveillance ('OBIT') and the NASA youth training program ('The Special One'), all of which were still very much classified. Other stories dealt with nuclear accidents ('Production and Decay of Strange Particles'), secret societies within the military ('The Invisibles'), the assassination of an American President ('One Hundred Days of the Dragon') and any manner of alien abductions and human experimentations, again skirting the frontiers of the Top Secret world."***<sup>1268</sup>

Christopher Knowles also noted the curious and sizeable amount of production personnel and actors who worked on *"The Outer Limits"* (and/or with Leslie Stevens) who then subsequently went on to work on the original *"Star Trek"* series. One such example (which raises all manner of synchronicities) is William Shatner. In 1965, prior to playing Star Trek's Captain Kirk, Shatner starred in Stevens' now infamous occult-saturated movie *"Incubus"*. The film was shot in Big Sur, California – which, as you will recall from an earlier chapter of this book, is home to the Esalen Institute (giving us another *"Star Trek"* connection and a hefty elite agenda synchronicity.) As many cinephiles have noted, *"Incubus"* also seemed to have an associated fatal "curse" attached to some of the actors - such as Milos Milos, Eloise Hardt and Ann Atmar – who met untimely deaths.<sup>1269</sup> Another synchronicity (that links in with the Laurel Canyon scene) is the presence of Roman Polanski and Sharon Tate as special guests at the premiere screening of *"Incubus"*.

Whilst we're on the subject of the occult, it is worth highlighting the name and symbolism associated with Leslie Stevens' former production company "Daystar Productions" – which produced, amongst many others, both *"The Outer Limits"* and *"Incubus"*. The Daystar name and logo appears to be another of those curious corporate nods to "Sun Worship". The logo was made of five stars with a negative space pentagon shape in the centre. *"The Outer Limits Companion"* (by David J Schow) includes an interview with Stevens where he discussed the origins of the "Daystar" motif. ***"I'm a great believer in the 'solar channel,' the realization that the actual body of the sun itself is conscious--not sentient, but conscious. Now, that usually makes people say, 'Holy s\*\*\*, what's he talking about and why isn't he***

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<sup>1268</sup> Christopher Knowles, "Secret Star Trek, Part 7: Playground of the Elementals" - <http://secretsun.blogspot.co.uk/2013/07/secret-star-trek-part-7-playground-of.html>

<sup>1269</sup> Cara Jepson, "Curse of the 'Incubus'", May 3, 2000 - <http://www.salon.com/2000/05/03/incubus/>

***in a lunatic asylum?' There's so much to it that to cover it casually in a couple of sentences, won't do it justice. But it will whet your appetite...right?'***<sup>1270</sup>

Stevens' interest in all things esoteric deepened in 1970, when he published the book *EST: The Steersman Handbook, Charts of the Coming Decade of Conflict*. Wikipedia gives a very basic description of the book: ***"The 'est' in the book's title refers to what Stevens described as 'Electronic Social Transformation'. The book described a future society and the rise of what Stevens described as the 'est people'. The 'est people' were a new generation of post-literate humans who were to bring about a 'transformation' of society. The 'est people' were to be technically minded, eclectic, and computer literate. They would possess qualities necessary for social transformation, integral to Earth's survival."***<sup>1271</sup> The global agenda players have studied EST as part of their obsession with The Tavistock Institute-inspired "social engineering" agenda. Stevens was consulted on the subject on a number of occasions. His work is referenced in the study *"Wiring Megalopolis: Two Scenarios"* by Mark Hinshaw.<sup>1272</sup> EST is also closely associated with the new age movement. Steven's connection with the movement is noted in the book *"Taoism for Dummies."*<sup>1273</sup>

Daystar Productions eventually folded and Stevens went on to have a successful career with Universal Studios. As Christopher Knowles notes, in his 2013 article *"Secret Star Trek, Part 7: Playground of the Elementals"*, Universal was controlled by Hollywood notable Les Wasserman. Knowles writes ***"Wasserman would pluck Jack Valenti out of the White House in 1966 and install him as head of the MPAA, a post Valenti would hold for decades. Wasserman's crowning creation was Ronald Reagan, a steadfast believer in the reality of UFOs."***<sup>1274</sup> Given Steven's seeming connections and willingness to indulge such agenda-related subjects, it makes sense that Wasserman would have had a vested interest in "handling" Stevens through Universal Studios. Stevens' tenure at the studio undoubtedly prompted his involvement in the likes of *"Battlestar Galactica"* – a show that some researchers believe to have been an ideological tool for certain agenda players.

## I Am Not a Number

Science fiction shows that dare to allegorically examine the deeper corners of the hidden global agenda have never been an exclusively American phenomenon. Conceived by *"Danger Man"* script editor George Markstein and Patrick McGoohan, the inspiration for the British television show *"The Prisoner"* came from the stories of WWII POWs who were

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<sup>1270</sup> David J. Schow, "The Outer Limits Companion", Gnp Crescendo Records; Revised edition (July 1999) - <http://www.davidischow.com/theouterlimits/>

<sup>1271</sup> [http://en.wikipedia.org/wiki/Est:\\_The\\_Steersman\\_Handbook](http://en.wikipedia.org/wiki/Est:_The_Steersman_Handbook)

<sup>1272</sup> Mark Hinshaw, "Wiring Megalopolis: Two Scenarios" – appeared in "Communications Technology and Social Policy: A New Cultural Revolution?" edited by George Gerbner, Larry P. Gross, and William H. Melody (Wiley & Sons)

<sup>1273</sup> Jonathan Herman, "Taoism For Dummies", John Wiley & Sons (3 Sep 2013) ISBN-13: 978-1118423967

<sup>1274</sup> Christopher Knowles, "Secret Star Trek, Part 7: Playground of the Elementals" - <http://secretsun.blogspot.co.uk/2013/07/secret-star-trek-part-7-playground-of.html>

incarcerated in relatively benign surroundings. Their conversations were recorded and habits were strictly monitored by the authorities. Such an idea had previously been explored in the *"Danger Man"* episode *"Colony Three"* – which featured an Eastern European "simulation" town.<sup>1275</sup> In numerous interviews, Markstein took credit for this concept in *"The Prisoner"* – claiming that he had been inspired by a Scottish location called Inverlaire Lodge – a place where spies who knew too much were sent.<sup>1276</sup> Tellingly, knowledge of Inverlaire Lodge was not publicly known until well into production of *"The Prisoner"*. Markstein always maintained that he was an ex-spy and worked for MI5 – an assertion that has been maintained in most books written about both Markstein and *"The Prisoner"*. However, one or two researchers (such as the author of the blog *"Number Six Was Innocent - McGoohan and The Prisoner"*<sup>1277</sup>) have compiled some compelling information suggesting that Markstein may have had no such affiliations and gleaned his "inside knowledge" from others. Regarding the inspirational idea for *"The Prisoner"*, it seems likely that it actually came from the extraordinarily creative mind of Patrick McGoohan rather than Markstein.<sup>1278</sup>

Although many have argued (including McGoohan) that *"The Prisoner"* is not really science fiction, I believe that the show can readily be categorised as such. *"The Prisoner"* was a curious mix of the then cultural zeitgeist, Orwellian themes, social indoctrination, drug-induced states of consciousness, mind control, and the notion of *"the individual versus the collective"*. Much of the content of the show seemed to eerily mirror the covert efforts of the U.S. Military and CIA during the 50's and 60's, posing the question of how much McGoohan and his writers really knew about certain aspects of the global agenda. The tone of *"The Prisoner"* (notably different from other "spy" thrillers) makes one wonder whether or not the show was a subtle form of disclosure.

The show had many iconic themes and forms of imagery, including the network of surveillance cameras that dotted the show's locale (known as "The Village".) There was also the "all-seeing eye" of Number Two's command centre, the significance of the numbers used to "name" the residents of The Village, and so on. The numbers themselves may have represented several levels of meaning. I find it telling that the first episode, *"Arrival"*, repeatedly highlighted the number six and multiples of six (perhaps indicating the 666 paradigm.) Very shortly after arriving, Number 6 is appointed a maid (to gain his confidence) called Number 66. When he takes his first walk in the village and meets its inhabitants, he converses with a Naval Admiral playing a game of Chess. The Admiral has a badge on his cap adorned with the number '66'. His first hope of escape appears in the form of a helicopter

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<sup>1275</sup> Robert Fairclough, *"The Prisoner: The Official Companion to the Classic TV Series"*, Carlton Books Ltd (2 April 2002) ISBN-13: 978-1842224342

<sup>1276</sup> "In Search of the Prisoner", Sci-fi Channel, 2001

<sup>1277</sup> George Markstein in his own words, 25 March 2012, "Number Six Was Innocent - McGoohan and The Prisoner" - <http://numbersixwasinnocent.blogspot.co.uk/2012/03/george-markstein-in-his-own-words-i-am.html>

<sup>1278</sup> McGoohan actually implied this in an interview conducted a few years after *"The Prisoner"* - "I know of one in the British Isles, another in Germany and one here in the United States. They provided me with just the sort of dramatic gimmick I needed to say something that very much needs saying.", McGoohan - Where Am I?, 8 August 2010 - <http://numbersixwasinnocent.blogspot.co.uk/2010/08/mcgoohan-where-am-i-i-know-of-one-in.html>

with the serial number 1203 (1+2+0+3=6.) The only character in the episode that appears to react to the village in a similar manner to Number 6 is named 'Cobb'. He is designated Number 9 – an inverted 6. In the episode, "*Free for All*", Number 6 tries to ignite a democratic revolution in The Village. As he incites the crowd, his onlookers are heard chanting (note the emphasis on the position of the pause) "*six, six, six*" (pause) "*six, six, six.*" Commenting on the use of numbers in the show, McGoohan once said (quoted in Jay Dyer's 2015 article "*Numbered Man – An Analysis of The Prisoner*"): "**Numerology...we're all becoming ciphers.**"<sup>1279</sup>

The "tipping of the hat" / "*Be Seeing You*" gesture - used as a form of salutation amongst the villagers - is similar to several motions used in freemasonry, as well as one used in early Christianity. McGoohan once argued that it was the single most important piece of symbolism in the show, although curiously he refrained from explaining why. Years later, J. Michael Straczynski would use the same motif in his epic science fiction series "*Babylon 5*". In this case, it was used to indicate those people involved with the "Psi Corp" organisation – a powerful and shadowy group of humans with psychic and mind control abilities. The phrase "***I am not a number, I am a free man!***" became identifiable with the notion of being watched by the state and passed into the cultural lexicon in much the same way as Orwell's "*Big Brother*". The show reflected the growing concerns regarding globalisation and the advent of surveillance technology. This was particularly prescient, given that these subjects are probably even more important today than they were at the time. In so many ways, "*The Prisoner*" remains a relevant socio-political commentary.

"*The Prisoner*" had many significant episodes. The episode "*Free for All*" involved Number Six running for political office - highlighting the stage management and hypocrisy of the "democratic election" process. In "*The Schizoid Man*", Number Six is subjected to mind-controlling "aversion therapy". "*The General*" dealt with a mind-altering education technology (called "Speed Learn") and subliminal indoctrination. "*Checkmate*" dealt with yet more mind control themes – containing techniques that mirrored the Milgram experiment, Asch conformity experiments and the SRI prison experiments. "*The Girl Who Was Death*" revealed Number Six's would-be female assassin as being directed by her world-domination-obsessed, Napoléon-fixated father – perhaps noting the role of elite European bloodlines in the orchestration of global agendas. The final episode "*Fall Out*" metaphorically demonstrated how the ruling elite simultaneously controlled (amongst other things) the 60s political "decision makers" and the opposing "counter-culture" movement – by allowing a rebellious beatnik and a Westminster politician to escape The Village with Number Six in the closing moments of the episode.

Dr Lucy Sargisson, an authority on political dystopias and utopias, has highlighted the relevance of the show. The following is transcribed from the 2013 BBC Radio4 documentary

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<sup>1279</sup> Jay Dyer, "Numbered Man – An Analysis of The Prisoner (1967)", July 5, 2015 - <http://jaysanalysis.com/2015/07/05/numbered-man-an-analysis-of-the-prisoner-1967/>



*“Very British Utopias”*. ***“The Prisoner contains a number of classic dystopian themes: control of the individual... you never really know quite who is controlling the individual, whether it’s agents of the state – that’s implied although it’s not quite clear. It has the use of technology, surveillance, it has violence, beatings, the use of psychotropic drugs that make you change the way that you think. These are all classic dystopian themes that you can see in The Prisoner.”***<sup>1280</sup>

Regarding the larger global agenda, *“The Prisoner”* gave away its biggest clue very early on. In the second episode, *“The Chimes of Big Ben”*, Number Two talks to Number Six about his dream of a “global village” (a term readily used today by proponents of global governance), exposes the illusion of nations, borders and “sides” with competing agendas, and specifically talks about a “world order”: Number Two: ***“It doesn’t matter which side runs The Village.”*** Number Six: ***“It’s run by one side or the other.”*** Number Two: ***““Oh certainly, but both sides are becoming identical. What, in fact, has been created is an international community - a perfect blueprint for world order. When the sides facing each other suddenly realise they are looking into a mirror they will see that this is the pattern for the future.”***

The journalist Steve Rose once wrote, in his 2009 Guardian newspaper article *“Be seeing you: remembering Patrick McGoohan”*: ***“Without ‘The Prisoner’, we’d never have had cryptic, mind-bending TV series like ‘Twin Peaks’ or ‘LOST’.*** ***It’s the ‘Citizen Kane’ of British television – a programme that changed the landscape and quite possibly destroyed its creator.”***<sup>1281</sup> This reference to *“The Prisoner”* possibly “destroying” Patrick McGoohan is often cited by media historians and is a very misleading perspective of the man behind the show. McGoohan had a very realistic view of television and film (specifically Hollywood) and combined this view with a deeply personal moral centre. He generally disliked forms of violence in television and film – particularly in things in which he starred (although that pattern didn’t always hold.) He specifically preferred not to kiss or engage in sexual activities with his female co-stars – partly because he believed there was far too much sexuality displayed in television and film, partly because of his religious beliefs (he had a Catholic background), and partly because of his love and dedication to his wife and family. He mostly removed himself from the television genre (following *“The Prisoner”*) because of his concerns about the way the medium was changing. He turned down some important (what would perhaps have been career defining) roles – such as playing James Bond – for related reasons. He starred in two film roles for Disney, but later expressed some quite candid remarks about the ‘House of Mouse.’ He also chose his remaining film roles carefully and sparingly – often playing roles with a thematic similarity to that of Number Six.

Media historians have debated how much of *“The Prisoner”* was influenced by McGoohan. Whilst many people were involved with the production of the show, it is true that

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<sup>1280</sup> “Very British Dystopias” - first broadcast Saturday 15th June, 2013 on BBC Radio4

<sup>1281</sup> Steve Rose, “Be seeing you: remembering Patrick McGoohan”, The Guardian, Wednesday 14 January, 2009 - <http://www.theguardian.com/culture/tvandradioblog/2009/jan/14/television>

McGoohan did become somewhat consumed with the production. He wrote several episodes (either under his own name or a pseudonym) and substantially rewrote many scripts by other writers. He also directed several episodes (again under his own name or a pseudonym) and produced and edited. Creatively, the show was very much McGoohan's baby. In the Channel 4 documentary *"Six into One: The Prisoner File"*, he said: **"What was the germ of the idea, how long had it been in my head... it was in my mind from the very early days, since maybe about seven years old... the individual against the establishment, the individual against the bureaucracy, the individual against so many laws that were all confining - the church, for instance, it was almost impossible to do anything without some form of sin."**<sup>1282</sup>

McGoohan fully understood the significance of the themes and messages portrayed in *"The Prisoner"* – even if the viewer didn't always fully grasp what he was getting at. In the few interviews he gave in his life, McGoohan continually espoused the show's significance and even gave some curious insight into his own worldview. As early as 1968, he said (quoted in the 2012 article *"Solitary Purdah, The Sovereign Man is the Real Prisoner"*), **"At this moment individuals are being drained of their personalities and being brainwashed into slaves. The inquisition of the mind by psychiatrists is far worse than the assault on the body of torturers."**<sup>1283</sup>

In 1977, he was interviewed by Warner Troyer in front of a Toronto audience for the Canadian public television network TVOntario. The interview contained a wealth of clues to McGoohan's life, work and worldview. He talked about his belief that rapid technological development was (and is) in actuality part of a mechanism used to enslave humanity. He said: **"I think we're progressing too fast. I think that we should pull back and consolidate the things that we've discovered."**<sup>1284</sup> McGoohan often identified the show's famous Penny-Farthing bicycle logo as a symbol of man's **"illusory faith in technological progress."** He was also highly critical of advertising and the commercial/corporate world. In an audio interview with Roger Goodman (included on Disc 6 of *"The Prisoner"* Blu-Ray boxset), McGoohan alluded to the use of sex and subliminals in advertising. In the aforementioned Canadian 1977 interview, he was far more scathing. He begins by talking about the "soulless" nature of The Village's inhabitants:

McGoohan: **"Ah, the majority of them have been sort of brain-washed. Their souls have been brainwashed out of them. Watching too many commercials is what happened to them."** Troyer: **"I used to think that television commercials were spiritually healthy**

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<sup>1282</sup> Patrick McGoohan, "Six Into One: The Prisoner File", Channel 4, Produced by ILLUMINATIONS in association with YO-YO Films, 1984

<sup>1283</sup> "Solitary Purdah, The Sovereign Man is the Real Prisoner", Sep 24, 2012 - <http://www.marketoracle.co.uk/Article36686.html>

<sup>1284</sup> "The Prisoner Puzzle - A Rare Interview with Patrick McGoohan" (The Ontario Educational Communications Authority, 1977) The full interview can be found here - <https://www.youtube.com/watch?v=WiiUnCmpGbM> A full transcript can be found here - <http://www.cultv.co.uk/mcgoohan.htm>

**because they made us sceptical and that that was probably a very good thing to learn very early on.”** McGoohan: **“Well, they don't make enough people sceptical because if they made enough people sceptical, the people who were made sceptical wouldn't be buying all the junk that they're advertising and then they'd be out of business. [...] We're run by the Pentagon, we're run by Madison Avenue, we're run by television, and as long as we accept those things and don't revolt we'll have to go along with the stream to the eventual avalanche [...] As long as we go out and buy stuff, we're at their mercy. We're at the mercy of the advertiser and of course there are certain things that we need, but a lot of the stuff that is bought is not needed. We live in a little village. Your village may be different from other people's villages, but we are all prisoners.”**<sup>1285</sup> McGoohan also expanded on the cryptic ending of *“The Prisoner”* – explaining that not only is the mass of humanity imprisoned but that it is also (to some degree) its own jailer and jail cell. **“The greatest enemy that we have... number one was depicted as an evil governing force in this village so who is this number one? We just see the number twos, the sidekicks... now this overriding evil force is at its most powerful within ourselves and we have constantly to fight it, I think. That is why I made number one an image of number six - his other half, his outer ego [...] He hasn't got any (freedom)... which is the whole point. When that door opens on its own (in the final scene) there's no one behind it, exactly the same as all the doors in the village open, you know that somebody is waiting in there to start it all over again. He's got no freedom. Freedom is a myth.”**<sup>1286</sup>

The biggest clue to this notion was conveyed in the opening of every episode of *“The Prisoner”*. Number Six asked each Number Two why he had been brought to The Village and what they wanted from him. Each always replied *“information.”* The emphasis on the phonetic pronunciation of this word was always *“in (pause) formation.”* I would suggest that Number Six's wardens do not want information (in the traditional sense of the word) from him. Rather, they want him in formation – as in fitting into a formational order. They want him to conform to the system. They are not really interested in what Number Six knows, they just want him to be obedient and controlled. This, I believe, is the most important message we can glean from the show. There are few figures amongst the Hollywood/mainstream media who I believe have ever had a conscience about their role in the media (and how it is largely orchestrated by the global agenda.) On more than one occasion, I have cited Stanley Kubrick as a possible exception to this and I believe that Patrick McGoohan may well have been another. Bizarrely, Kubrick's *“2001: A Space Odyssey”* and McGoohan's *“The Prisoner”* were both filmed at Borehamwood at the same time. It is also believed that Kubrick and McGoohan spent time together during respective filming – although this has been difficult to wholly verify.

Finally, I should point out that Ron Grainer (famous for writing the *“Doctor Who”* theme tune) composed the original theme music for *“The Prisoner”* – somewhat ironically entitled

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<sup>1285</sup> Ibid.

<sup>1286</sup> Ibid.

*"The Age of Elegance"*. Whilst on the subject of the BBC and (by association *"Doctor Who"*), I would be remiss if I didn't at least mention the significance of *"Blake's 7"*. Aired by the BBC in 1978, the show espoused similar themes to that of *"The Prisoner"*. It was created by Terry Nation (who also created the Daleks for *"Doctor Who"*) and ran for four years. Nation had previously envisioned various types of dystopias in several of his *"Doctor Who"* stories and his post-apocalyptic series *"Survivors"*. *"Blake's 7"* was a daring show. The first episode, *"The Way Back"* (broadcast on January 2<sup>nd</sup>, 1978), immediately opens with a close-up shot of a surveillance camera. References are made to the manipulation of memory and chemical suppressants in the food and water to keep people docile. One character is heard to say, ***"Reality is a dangerous concept."*** It is revealed that the central character, Blake, has unwittingly undergone 'intensive therapy'. Blake comes into contact with a resistance group - whose leader tells him, ***"They took your mind to pieces and rebuilt it."*** The resistance group is soon found by the security police. The police gun down the civilians without a second thought. Blake is arrested and set up by the government as a ***"dangerous radical."*** Government officials are observed discussing Blake and even considering infecting him with a virus so that he would appear to die of ***"natural causes"***, as opposed to dying a martyr. The officials appear very pre-occupied with being seen to be making sure that ***"justice is served."*** They pin false charges of child-related abuse / crimes on Blake to discredit him. Blake highlights the power of the societal "hit-piece". ***"Even if I'm proved innocent, the charges have been made. I've got to hand it to them... They've done a brilliant job!"*** It is eventually revealed that Blake was a political dissident with much support. "Officially", he was seen to denounce his radicalism to reaffirm his support of the administration. Unofficially, he was subjected to state sanctioned, trauma-based mental conditioning. ***"They erased areas of your mind. They implanted new ideas!"***

Notable episodes of the series included *"Project Avalon"* (which hinted at false-flag military operations), *"Bounty"* (highlighted the use of the problem-reaction-solution paradigm), *"Shadow"* (highlighted how certain agenda players play "one side off against the other") and *"Traitor"* (the use of mind-altering drugs hidden in drinking water.)

## The Last Best Hope...

In February 1993, Warner Bros' U.S. Prime Time Entertainment Network aired the pilot episode of the epic science fiction space opera series *"Babylon 5"*. A year later, the series proper, began—running for five seasons between 1994 and 1998. The final season was broadcast on the Turner Network Television channel. The series told the story of a space station populated by a crew of human military officers, ambassadorial representatives from dozens of worlds, and thousands of traders, entrepreneurs, and travellers from all over the galaxy. The *"Babylon 5"* premise was conceived as a five-year *"novel for television"*. The overall narrative arc of the series unfolded against a backdrop of galactic war and upheaval, initiated by often unseen forces plotting and conspiring within the shadows of power.

*"Babylon 5"* was created, largely written, and executive produced by J. Michael Straczynski. Straczynski was born into a family of Jewish/Russian ancestry. His work has included films,

television series, novels, short stories, comic books, radio dramas and other media. He worked for a number of years in journalism. He also holds a BA with a double major in psychology and sociology (with minors in philosophy and literature.) The inspiration for the series was based partly on Straczynski's love of science fiction and fantasy. In the Region 2 DVD short for the Babylon 5 Season 1 boxset (entitled "*Back to Babylon 5*"), he said **"I love sagas. I grew up on Lord of the Rings, The Foundation books, and British television which used a lot of long term storytelling."**<sup>1287</sup> Straczynski has also cited the influence of shows like "*The Outer Limits*", "*The Prisoner*", and "*Blake's 7*". From the very beginning, Straczynski was determined to make a show that was very different from most of the standard serials on television. In his numerous DVD commentaries for the series, he reiterated his convictions and dedication to "thoughtful" science fiction. The continuity and quality of "*Babylon 5*" may also have had much to do with the fact that Straczynski had a very clear and defined vision for the overall series. In keeping with the tradition of other televisual science fiction visionaries (such as Patrick McGoochan and Rod Serling), he also wrote most of the series episodes (92 of the overall 110 segments). The remaining episodes were written by Peter David, Neil Gaiman, Kathryn M. Drennan, Lawrence G. DiTillio, D. C. Fontana, and David Gerrold. Straczynski's close friend Harlan Ellison (also a creative consultant on the show) received story credits for two episodes.

*"Babylon 5"* is particularly notable because (like the work of Stanley Kubrick and others) it appears to reflect (perhaps even metaphorically expose) many aspects of the hidden global agenda. The show examined those doctrines and mythologies that figure in elite and secret society beliefs. On the region 2 DVD of "*Babylon 5: The Lost Tales*", Straczynski elaborated on the name of the show and the partial inspiration drawn from Babylonian creation myth. In the 2007 "*Babylon 5: Lost Tales*" DVD short "*Fireside Interviews*", he said **"Why Babylon 5? If you look back at history, the ancient Babylon was a point of intersection for a lot of different cultures. It was a port of trade. It was a place where a lot of business got done. Also (it was) very corrupt, very political... so, on the one hand, that represented Babylon 5. In addition to that, we had Babylonian creation myth which stipulated that the universe was created through the intercession with the balance between order and chaos. That, of course, was the very nature of the Vorlon / Shadow conflict. What we did on B5, you can see, parallels what was done in Babylonian creation myth."**<sup>1288</sup>

The two oldest and most powerful alien races featured in the show are The Vorlons and The Shadows. These rival races secretly manipulate and control the other races (the masses) for thousands of years. They both have their own individual perspective on how and why this agenda of control should be maintained. One highlight episode of the series - "*Z'ha'dum*" - explains much about the nature of these two races, when the character of Justin rhetorically asks: **"Who decides that the working day is from 9 to 5 instead of 11 to 4? Who decides that the hemlines will be below the knee this year and short again the next? Who draws**

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<sup>1287</sup> "Back to Babylon 5" – Babylon 5: Season 1 [DVD] [1994] ASIN: B00006ISHM

<sup>1288</sup> "Fireside Interviews" - Babylon 5: Lost Tales [DVD] [2007] ASIN: B000UOOUUC

*up the borders, controls the currency, and handles all the decisions that happen transparently around us...?*<sup>1289</sup> Justin describes the Vorlons as *“like your parents, I suppose. They want you to play nice, clean your room, and do it by the rules. I guess you could call them ‘lords of order.’”* The Shadows *“bring two sides together, they fight, a lot of them die... but those who survive are stronger, smarter and better.”* The Vorlons are often heard asking the question *“Who are you?”* The Shadows ask *“What do you want?”* On the DVD commentary for the episode, Straczynski suggested: *“There are some social philosophers who actually agree with this and say, ‘yeah, it is how it works... it is how society works.’ My philosophy has always been that the monster never sees the monster in the mirror. We all have rationales for what we do. So I didn’t want it to be ‘just blowing things up’. They had to have a rationale that made sense to them and it wasn’t just ‘bad guys’. They think they’re right... The Shadows think they’re right. The truth is somewhere in-between.”*<sup>1290</sup>

Some global agenda researchers (such as Benjamin Fulford) have proposed that the agenda elite consists of rival cabals with different perspectives on how to control the masses. Some believe that the masses should be treated like children. Others believe the masses should be approached as nothing more than drones or cattle. All sides have similar overarching goals in mind, but the attitudes and methods differ. Interestingly, the aforementioned episode suggests that there was once an “equal balance” between The Vorlons and The Shadows. Eventually, both sides decided to attempt to manipulate the masses to respond favourably to their distinctive dictates. In the episode *“Z’ha’dum”*, Anna Sheriden explains: *“They even started interfering with the development of younger races... When you look at a Vorlon, you see what they want you to see. They’ve manipulated us so we’d respond favourably to them. They’ve even interfered with us at a genetic level, taking humans and adjusting them.”*<sup>1291</sup> This paradigm mirrors the doctrines of sociological, religious and political beliefs, as well as the manipulative efforts of the mainstream media. In the show, it is interesting that the younger races eventually decide to push back against this ideology of control and choose an alternative path of their own making.

## Shadows and Symbols

Motifs and beliefs of the agenda elite are littered throughout *“Babylon 5”*. In the early episode *“And the Sky Full of Stars”*, the central character (Commander Jeffrey Sinclair, played by the late Michael O’Hare) is shown being taken prisoner by the Minbari race. He is shackled to the lower side of a triangular frame surrounded by nine cloaked / hooded figures. He is scanned by a triangular object with a glowing “eye” in the centre. The object is eventually revealed as a “Triluminary”. A triangle mysteriously appears then disappears on Minbari Ambassador Delenn’s forehead in a later episode of the first season. Curiously, the

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<sup>1289</sup> Z’ha’dum (22 Sep. 1996 - Babylon 5: Season 3, Episode 22) - <http://www.imdb.com/title/tt0517724/>

<sup>1290</sup> “Z’ha’dum” episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

<sup>1291</sup> “Babylon 5” - Z’ha’dum (22 Sep. 1996) - <http://www.imdb.com/title/tt0517724/>

Minbari are the key alien race responsible for leading the fight against the controlling influence of The Shadows. The logo for the Minbari Federation is an upside-down triangle with a glowing sphere behind the lower point. This could easily be interpreted as the elite pyramid of control (with the glowing capstone) inverted to represent a reversal of the former control mechanism.

The “all-seeing eye” motif is equally apparent. In the first season episode *“Signs and Portents”*, Centauri Ambassador Londo Mollari becomes embroiled in a plot to steal “The Eye” - the property of the very first Centauri Emperor. “The Eye” is described as **“no greater symbol of authority.”** “The Eye” also figures in a multifaceted prophecy relating to the fate of the character Londo – one chance to change his destiny involves saving **“the eye that does not see.”** Events later in the series involve Londo’s enemy G’Kar being imprisoned on the Centauri Homeworld. The Emperor orders G’Kar’s left eye be removed for looking at him in an offensive manner. Londo visits him after his ordeal and asks him **“How is the eye?”** G’Kar replies, **“It sees!”**

Numbers also feature prominently in the series, particularly the number three. In the episode *“Deathwalker”*, Vorlon Ambassador Kosh echoes the masonic “trinity” when describing **“understanding (as) a three edged sword.”** The three central “plot nexus” characters of the series are called “The One” (three into one). Commander Jeffrey Sinclair is revealed as *“the one who was”*, Minbari Ambassador Delenn is *“the one who is”*, and Captain John Sheridan is *“the one who will be.”* The Minbari “Grey Council” (of Nine, incidentally!) consists of 3 representatives from the Warrior Caste, 3 from the Worker Caste, and 3 from the Religious Caste –  $3 \times 3 = 9$ . Two of the three castes portray the black and white masonic motif - the Religious Caste (dressed in white) and the Warrior Caste (dressed in black). Their combined leadership reflects in “The Grey Council”, whose motto is **“We are grey. We stand between the candle and the star, between the darkness and the light.”**

The mind control paradigm is also alluded to in the show – via the Psi Corp organisation (humans with telepathic or other psychic abilities.) An early episode (*“Spider in the Web”*) reveals that the Psi Corp run a number of “black operations” (*“Project Lazarus”*, *“Bureau 13”*, etc.) Project Lazarus involves taking coma victims, those fatally wounded, those just dead, etc. and programming them with a mission (augmented with technology) to be assassins. The subconscious mind of these victims is trapped reliving the trauma of their fatality. The show’s first resident telepath, Talia Winters, has a vision (in the episode *“Deathwalker”*) of herself trapped in a hall of mirrors. The mirror/reflection motif is often a part of mind control programming, according to victims and researchers of the phenomenon. It is eventually revealed that Talia Winters unwittingly received a sleeper programme from her Psi Corp masters. A “trigger” is used to reveal her sinister “sleeper agent” personality.

The character of Susan Ivanova also has a dream of her mother in a high chair, flanked either side by individuals wearing baroque/masonic masks – one happy/one side – and Psi Corp badges. It is revealed that Ivanova is a latent telepath who has hidden her status to avoid having to join the Psi Corp. Her mother was discovered to be telepathic and refused to

join the Psi Corp. She was administered powerful drugs that affected her personality to such a degree that she ultimately committed suicide. In the dream, Ivanova's mother asks a Psi Corp officer about the drugs: **"Will it make the voices go away?"** The officer replies, **"No. But it will make them sing like birds."** All of these aspects are recognisable allusions to "trauma-based" mind control.

A similar process is also part of the character arc of Security Chief Michael Garibaldi. The character is the archetypal "mind control victim" character. The character has a fractured personality, with a history of alcohol abuse and destructive relationships. The character loves Disney/Warner Bros-type cartoons and uses the term "peekaboo" (considered to be mind control terminology: "Peekaboo – I See You") as his security password. Disney cartoon character names are used by Garibaldi as code names and jargon in the latter episodes of season four – Disney's "Seven Dwarfs" names are used as aliases for the members of the Mars strike team assigned by Garibaldi. Throughout the fourth season of the show, Garibaldi becomes an unwittingly programmed sleeper agent for the Psi Corp agenda. On the DVD commentary for the episode *"Face of the Enemy"*, J. Michael Straczynski discussed this development in his character. **"There's a certain element here, from *The Manchurian Candidate*, of a person having been brainwashed and then sent back in again. That to me always seemed to be a particularly scary idea of someone who was not, anymore, what you thought he was... and the image of Garibaldi in the mirror, erasing his own face, was very powerful."**<sup>1292</sup> Within the *"Babylon 5"* universe, it is usually the Psi Corp that is responsible for creating these "trauma-based mind control" scenarios. I find it telling that the Psi Corp logo is uncannily similar to the unofficial symbol adopted by the British Psychoanalytical Society<sup>1293</sup> - which therefore resonates with those psychoanalytical pioneers of The Tavistock Institute.<sup>1294</sup> I suspect that this resemblance may have been partly inspired by Straczynski's interest in psychology.<sup>1295</sup>

The larger story arc of *"Babylon 5"* involves a cabal of elite factions on Earth (headed by the tyrannical Earth President Morgan Clark), who are conspiring to take control of the entire Earth Alliance. In the episode *"Revelations"*, one character remarks, **"There's a new order coming back home. You can either become a part of it or you can be stepped on."** Several organisations appear in the wake of this conspiracy – such as the Orwellian "Ministry of Peace", "Ministry of Truth" and "Nightwatch". In the DVD commentary for the episode *"Severed Dreams"*, Straczynski explains: **"This, again, is part of looking at how any historical tyranny takes place. Clark, back home on Earth, has created an atmosphere of fear, of suspicion, the 'Nightwatch' is there... you frighten the population first, get them afraid of themselves, of each other and when you have a frightened population, you can**

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<sup>1292</sup> "Face of the Enemy" Episode Commentary - Babylon 5: Season 4 [DVD] [1994] ASIN: B00009XMNX

<sup>1293</sup> Unofficial psychoanalysis symbol - [https://commons.wikimedia.org/wiki/File:Unofficial\\_pschoanalysis\\_symbol.png](https://commons.wikimedia.org/wiki/File:Unofficial_pschoanalysis_symbol.png)

<sup>1294</sup> British Psychoanalytical Society - [https://en.wikipedia.org/wiki/British\\_Pschoanalytical\\_Society](https://en.wikipedia.org/wiki/British_Pschoanalytical_Society)

<sup>1295</sup> Straczynski earned a BA with a double major in psychology and sociology (with minors in philosophy and literature) - [https://en.wikipedia.org/wiki/J.\\_Michael\\_Straczynski](https://en.wikipedia.org/wiki/J._Michael_Straczynski)



***then put in groups that will control them and organise them and get them to do what you want them to do. Bullying doesn't tend to work, but making a person afraid, that tends to work... this is the problem of any tyranny, that people of goodwill tend to go along with them because they don't wanna stand up... they don't wanna get in trouble.***"<sup>1296</sup>

"*Babylon 5*" also reflected the agenda-driven concepts of perception and the mainstream media. The fictional ISN news network is shown stifling the truth about larger events and circumstances (reporters want to speak out, but the powers that be prevent them.) Eventually, the reporters attempt to broadcast information about a large scale agenda cover-up on Earth and are taken off the air. Straczynski commented on this moment on the DVD commentary for the episode "*Severed Dreams*". ***"For the first time, you see the anchors, which have been very dispassionate and very... almost distant, come out and take a stand and speak out and this lends a certain air of immediacy to the show and a reality to the show. You really feel for the first time that the news is being taken over... the first job of a tyranny is to control the media and here we see that happening for the first time. (...) We try and play a lot with how the media is perceived and the media perceives us. What is the nature of truth in the show? If you see it on camera, is it true? Here, the lie is delivered with a smile, everything's just fine... and we're all gonna have cake afterwards! The media, I think, is something we should always question.***"<sup>1297</sup>

Whilst creating the narrative device of a dictatorial Earth, Straczynski wanted as much realism and believability as possible. He based the catalysing event (the assassination – and subsequent cover-up - of Earth President Santiago) on the assassination of John F. Kennedy.<sup>1298</sup> The scene where Santiago's vice-president, Morgan Clark, is sworn in was purposely staged to resemble the swearing in of Lyndon Johnson after JFK's assassination. Interestingly, the scene was shot on the anniversary of Johnson's swearing in. In the DVD commentary for the Season One episode "*Chrysalis*", Straczynski said, ***"I gave very particular instructions to re-create the staging of the photograph in which Lyndon Johnson takes over from JFK after the assassination. The same layout, posture, background, and so on. We even had a photo on set for reference. The creepy thing is that the day we shot the scene was the anniversary of the day it actually took place; very weird atmosphere on set that day.***"<sup>1299</sup>

The show's narrative devices (that could so readily be described in the same context as the real hidden global agenda) are incredibly relevant and remarkably prophetic. The situation on Earth (in the "*Babylon 5*" narrative) could easily be metaphorically transposed to the U.S. post 9/11 era. President Clark is recognisable as a cypher for George Bush Jnr. The Nightwatch and "Ministry of Peace" are analogous with the contemporary U.S. Homeland

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<sup>1296</sup> "Severed Dreams" episode commentary - *Babylon 5: Season 3* [DVD] [1994] ASIN: B00009XMNU

<sup>1297</sup> Ibid.

<sup>1298</sup> "Chrysalis" episode commentary - *Babylon 5: Season 1* [DVD] [1994] ASIN: B00006ISHM

<sup>1299</sup> <http://www.ntua.gr/lurk/guide/022.html> See also "Chrysalis" episode commentary - *Babylon 5: Season 1* [DVD] [1994] ASIN: B00006ISHM

Security. ISN (The Interstellar News Network) is portrayed as wielding the same perception management techniques as the BBC, CNN or FOX News. However, the “*Babylon 5*” concept was created (according to several sources) over a decade before 9/11! With this in mind, it is worth examining just how open Straczynski is to the global agenda concept. How much did he really know when creating the show? Did he have “agenda” connections? If he was informed (as “*Babylon 5*” seems to indicate), has he continued to express those views post-*Babylon 5* and (more importantly) post-9/11?

## Babylon Agenda

The “*Babylon 5*” production crew had a close relationship with certain agenda players – namely NASA and certain arms of the military industrial complex. The production crew also received informal technical advice on the series from the Jet Propulsion Laboratory (JPL). Engineers and scientists visited the sets on several occasions throughout its run. During the third season, NASA approached the production team to ask if they could use the model of the Starfury fighter as the basis for a possible orbital “fork lift truck” design that could be used outside the International Space Station. JMS agreed, so long as any such future vehicle (based on said design) was named a “Starfury”.<sup>1300</sup> On the Season 5, region 2 DVD extra “*Beyond Babylon*”, Patricia Tallman (who played telepath Lyta Alexander) said: **“You know you’ve done something right when the guys that are actually in space and wearing the suits are coming to visit you playing like you’re in space!”**<sup>1301</sup> Jerry Doyle (Security Chief Michael Garibaldi) went even further asserting that: **“I know a lot of rocket scientists, astronauts, and people in the military that dig the show.”**<sup>1302</sup> Doyle should know better than most. He gained a BS in Aeronautics at Embry-Riddle Aeronautical University (1978) and served in the USAF.<sup>1303</sup> Following his stint on “*Babylon 5*”, Doyle became deeply involved in politics. He ran as the Republican nominee for the United States House of Representatives in California’s 24th Congressional district (Los Angeles and Ventura counties) in 2000. He lost to Democrat Brad Sherman.<sup>1304</sup>

It is also noteworthy that, in 2003, Bruce Boxleitner (who played central character John Sheridan) was appointed to the Board of Governors of the National Space Society.<sup>1305</sup> Until recently, the official website for the society boasted of its association with Wernher von Braun: **“a non-profit, educational space advocacy organization founded by Dr. Wernher**

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<sup>1300</sup> INTERVIEW: Joe Straczynski (10/5/2009) - <http://www.republibot.com/content/interview-joe-straczynski>

<sup>1301</sup> “Beyond Babylon” - *Babylon 5: Season 5* [DVD] [1994] ASIN: B0002W12NK

<sup>1302</sup> Ibid.

<sup>1303</sup> Jerry Doyle - <http://www.nndb.com/people/902/000071689/>

<sup>1304</sup> United States Congress District 24 - <http://primary2000.sos.ca.gov/returns/usrep/2419.htm>

<sup>1305</sup> NEWS RELEASE: ACTOR BRUCE BOXLEITNER APPOINTED TO NATIONAL SPACE SOCIETY BOARD OF GOVERNORS, 02 June 1998 - <http://www.nss.org/news/releases/release44.html>

*von Braun.*” This has now been removed from the official website. Oddly, the connection is still noted (at least at the time of writing this book) on Wikipedia.<sup>1306</sup>

Straczynski also appears to have a degree of reverence for WWII and talks of his respect for Winston Churchill. One of the main ships defending the Babylon 5 station (in the key story arc episode “*Severed Dreams*”) is called the “EAS Churchill”. On the DVD commentary for this episode, Straczynski revealed, **“We used a lot of images on our posters and in our symbolism from WWII because that was perhaps one of the last really ‘clean’ fights we had. There isn’t a lot of ambiguity in that particular war... there has been in the wars since then.”**<sup>1307</sup> Despite revealing that he is aware of the ambiguity in more recent wars, Straczynski doesn’t seem to be aware that the real history of WWII also differs (somewhat) from what is taught in history books. Churchill was also a high ranking freemason.<sup>1308</sup> If Straczynski has any detailed insight into the larger global agenda, you would think that he would understand this era of history more fully. Why then does he refer to it as **“the last really ‘clean’ fights we had”**?<sup>1309</sup>

The military aspects of the show gradually morphed, as it progressed, into a growing band of freedom fighters – which only fought for a truly just cause. This is rare in any mainstream media entertainment output, especially ones featuring (fictitious or otherwise) military organisations. Most fictional narratives which feature a military angle usually show the protagonists as blindly subservient to the chain of command and following orders. On the DVD commentary for the episode “*Face of the Enemy*”, Straczynski spoke about the show’s militaristic approach: **“Where is the morality in blindly following orders if you are given an order that you feel is not appropriate? What ultimately triumphs, is the moral authority of saying ‘you’re doing something wrong and you have to stop’... It is often the person that says the most damning things, that is being the most patriotic.”**<sup>1310</sup> With these thoughts ringing in my ears, I decided to try to find out what perspectives Straczynski has on the subject of larger global agendas. Straczynski has always shared many of his thoughts, motivations and activities online, having used the internet extensively and personally to interact with the “*Babylon 5*” fan community and his supporters. It is therefore far more likely to find references (to his own thoughts on any given subject) than, perhaps, any other script writer, director, producer or show runner in the business.

## Whatcha know, Joe?

I first began with Straczynski’s perspectives on the assassination of U.S. President John F. Kennedy – given that this event inspired much of the early “conspiracy of light” narrative in

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<sup>1306</sup> [http://en.wikipedia.org/wiki/National\\_Space\\_Institute](http://en.wikipedia.org/wiki/National_Space_Institute)

<sup>1307</sup> “Severed Dreams” episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

<sup>1308</sup> Brother Sir Winston Churchill FDC - [http://www.phoenixmasonry.org/masonicmuseum/winston\\_churchill\\_fdc.htm](http://www.phoenixmasonry.org/masonicmuseum/winston_churchill_fdc.htm)

<sup>1309</sup> “Severed Dreams” episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

<sup>1310</sup> “Face of the Enemy” Episode Commentary - Babylon 5: Season 4 [DVD] [1994] ASIN: B00009XMNX

*"Babylon 5". In the DVD commentary for the first season finale ("Chrysalis"), Straczynski states that "one man (in this case, Lee Harvey Oswald) CAN change the world." This quote seemingly prefigures that he is unaware or unwilling to entertain the evidence indicating that the assassination of JFK was far more than the act of a "lone gunman". A comment once made by Straczynski (on his JMSNews website – Subject: Re: USA TODAY and the Truth - dated 11/1/1994) seems to muddle this perspective even further: **"The similarity to the Kennedy situation, and the use of the LBJ swearing-in photo as reference for the Earthforce One shot, were definitely intentional. Remember, we're trying to construct a metaphor here, as one of the levels on which the show operates. What do \*I\* personally think re: the Kennedy situation? I can't think of anything less interesting, and less grounded, than my own opinion on this subject. I've done an awful lot of reading in this area, but there are a lot of folks who know a hell of a lot more than I do, with probably many of them on this system. The House Subcommittee that investigated this issue some time ago came to the conclusion that there most likely \*was\* a conspiracy of some sort, but couldn't find any overwhelming evidence to any other shooter (these being two different but important issues). Do I think there was some sort of conspiracy (and to qualify as conspiracy you only need one or two other people)? Yes. Were there other shooters? My sense is probably, but not necessarily. Will we ever know the full story? No. Should we ever stop trying? No."**<sup>1311</sup> Strangely, in 2002, Straczynski was asked (quoted from JMSNews - The J. Michael Straczynski Message Archive): **"In B5, Santiago's murder is obviously part of a coup conspiracy. Do you feel the same way about JFK, or does the parallel extend solely to the events of that day?"** He replied: **"If Oswald acted alone, I'm a Martian panda bear."**<sup>1312</sup>*

In 2003, Straczynski expressed views about the Iraq invasion, the lack of evidence indicating weapons of mass destruction, and the discontinuity between these events and 9/11.<sup>1313</sup> With this in mind, I wondered about Straczynski's views on the larger scope of 9/11. It wasn't long before I was reminded of his writing tenure (from 2001 to 2007) on the long-running Marvel comic book series *"The Amazing Spider-Man"* and his famous 9/11 black issue (featuring Spider-Man and other superheroes dealing with the destruction of the World Trade Centre) that effectively supported the "official" version of the events of 9/11.<sup>1314</sup>

I also remembered the continual references to Babylon 5's fictional comedy double-act - "Rebo and Zooty" – who finally appeared in the fifth season episode *"Day of the Dead"*, portrayed by notorious "entertainers / illusionists" Penn and Teller. The duo once presented

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<sup>1311</sup> From: [straczynski@genie.geis.com](mailto:straczynski@genie.geis.com) Date: 1 Nov 1994 03:16:11 -0500 - Subject: Re: USA TODAY and the Truth ab - <http://mirrors.ntua.gr/b5/Usenet/jms94-11-usenet>

<sup>1312</sup> JMSNews - The J. Michael Straczynski Message Archive (Date: 11/10/2002, Subject: Re: ATTN JMS: Re "Chrysalis" DVD Commentary) - <http://www.jmsnews.com/msg.aspx?id=1-4709&topic=Science%20fiction>

<sup>1313</sup> [B5JMS] And So It Begins... (Fri Mar 28 04:25:17 EST 2003) - <http://www.fsl.cs.sunysb.edu/pipermail/b5jms/2003-March/005000.html>

<sup>1314</sup> J. Michael Straczynski, Comic Vine - <http://www.comicvine.com/j-michael-straczynski/4040-40683/>

a show called *"Penn & Teller: Bullshit!"* – A scathingly sceptical look at psychics, religion, the pseudoscientific, conspiracy theories, and the paranormal. Penn and Teller often appear to act as a mouthpiece for the "official" version of various events that have taken place throughout history. Their position is usually driven solely by negativity, ostracism and vitriolic abuse – as opposed to evidence. The season three episode of *"Penn & Teller: Bullshit!"* ("Conspiracy Theories") featured a section about 9/11 and included references to Eric Hufschmidt and his book *"Painful Questions"* (although I actually have a number of questions about his book myself, but that's a subject for another time!) Penn and Teller became so scathing - about people who question the "official" version of 9/11 - that they actually encouraged viewers ***"to push down a flight of stairs anyone who is seen with the book."***<sup>1315</sup>

Post-*"Babylon 5"*, Straczynski has indicated that he seemingly accepts the "official" narrative of 9/11, although he has been incredibly critical of the subsequent "War on Terror" (which is perhaps ironic given that it was engineered via 9/11.) Previous observations he has made indicate that he perhaps has no time for any (even substantial) evidence to the contrary regarding the events of September 11th, 2001. In 1995, a user of the Newsgroup "rec.arts.sf.tv.babylon5" asked Straczynski about the appropriateness of using "conspiracies" in a fictional context. Here is his reply (slightly abridged for conciseness - A full version of his comments can be read at the web address in the footnotes<sup>1316</sup>):

***"From Rod Serling, when a device he created for a fictional story (a bomb wired to a plane set to detonate when the plane dropped below a given altitude) ended up being used in real life: 'A writer cannot be held accountable for the pathology of fools.' Fiction ain't the problem. To say that it is 'immoral' for SF writers to tell stories about government conspiracies is not only contrary to the very nature of fiction and SF in particular, it also misses the point by a thousand miles. It isn't that folks in the backwoods have been watching TV shows or reading novels about fictional government conspiracies...it's that some folks have been making "documentaries" and writing tracts that are supposed to be THE TRUTH about what's going on. It isn't fiction that's the problem...its G. Gordon Liddy telling people that if they're going to shoot at ATF officers they ought to aim at the head because they wear flak jackets...it's Jesse Helms who told the press that if Clinton ever came to his state the Pres better bring a bodyguard with him...it's Rush Limbaugh and his other ilk who for years have been making the distinction between Liberals and Americans...it's fanatical elements within the Religious Right who feel the need to create vast government conspiracies that say the government is going to come and stamp the Number of the Beast on their forehead any moment now.... A climate of fear and paranoia and disloyalty for the crime of disagreement has been created and fostered by those who have most to gain from it. And now they are trying to run from what they have done. It***

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<sup>1315</sup> <http://www.gatecreepers.com/entries/exclusive-debunking-penn-and-tellers-bullshit/>

<sup>1316</sup> Newsgroups: rec.arts.sf.tv.babylon5, Subject: To JMS: Stop the Conspiracy St, Date: 10 May 1995 05:04:16 -0400 - <http://users.fred.net/tomr/discour.html>

***ain't TV shows about stuff happening in the far future. I don't think anyone out there watching B5 has any belief whatsoever that this stuff is real, and present, and can be responded to. If there are one or two lunatics who might possibly read something into it, they could do so to ANY program, regardless of content.***<sup>1317</sup>

Although I understand what Straczynski was trying to say (there are indeed those who are seemingly “exposing” the global agenda, who act in very irresponsible ways and often have an agenda all of their own), he appears to be ignoring a couple of key points. Firstly, there are real state and/or elite orchestrated conspiracies and cover-ups. There is plenty of quantifiable evidence to substantiate the existence of at least some of these cover-ups (e.g. state sponsored mind control, 9/11, etc.) Secondly, Hollywood fiction does appear to regularly contain themes relating to these subjects but the stories may, misinform, muddle-up or confuse our thoughts about them. The problem is that it is uncertain who is orchestrating this media mechanism and to what end. When it comes to the content of the stories that get made into TV shows or films, is it the decision of high level studio executives, is it an editorial decision, or do writers and directors also have a say? There appears to be evidence of the latter if we look at people like Stanley Kubrick, Patrick McGoochan and Gene Roddenberry, for example.

Straczynski seems to grasp the themes of corporate control and tyrannical authoritarianism – concepts that go hand in hand with the larger global agenda. The following is taken from *The Writer's Washroom* blog article “*Interview with J. Michael Straczynski*” (dated May 24, 2013): ***“From 2009 to 2010, students, faculty members, Sun journalists, and concerned citizens fought with a corrupt Southwestern College administration and governing board to keep the First Amendment Freedoms of Speech, Assembly, and the Press alive on the campus. In 2010, when the administration attempted to strangle the newspaper by tying its purse strings around its throat, [...] Straczynski personally funded an issue of The Sun after former superintendent Raj Chopra and his vice presidents attempted to block publication. The issue broke the story of construction contract corruption involving College Board members and administrators.”***<sup>1318</sup> The aforementioned article also quotes a subsequent interview with Straczynski, where he said ***“I hate tyranny and I hate bureaucracy [...] I think it's important in every circumstance to confront bureaucratic stupidity, cupidity, deceitfulness, malice, intimidation and manipulation – especially when it's being done deliberately to either repress the truth or otherwise stomp on First Amendment freedom of the press. I don't believe in a sliding scale. You fight all of it. Otherwise you have to start reconciling yourself with the idea that some evil is okay if it's small evil. No. You have to make sure that not one of those snakes gets past you or they'll multiply and grow and eat you when you're not looking.”***<sup>1319</sup>

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<sup>1317</sup> Ibid.

<sup>1318</sup> Interview with J. Michael Straczynski, May 24, 2013 - <http://thewriterswashroom.blogspot.co.uk/2013/05/interview-with-j-michael-straczynski.html#more>

<sup>1319</sup> Ibid.

Interestingly, Straczynski and Bryce Zabel (the creator of the quasi-conspiracy series “Dark Skies”) collaborated on an attempt to “re-boot” the “Star Trek” franchise. Their preliminary meetings began in 1999 and culminated in a 14-page treatment that was presented to Paramount Pictures in 2004. In an article entitled: “Spaced Out: Re-Booting Star Trek”, Zabel wrote: ***“The take that JMS and I came up with included using the original characters as the new film will do, apparently, but not as young officers at Starfleet Academy. We wanted to do what they do in the world of comics, create a separate universe (“Universe A”) for all the past TV and film Trek continuity in order to free ourselves creatively so we could embrace the good stuff, banish the bad, and try some new things. In our re-boot (“Universe B”), we wanted to start over, use Kirk, Spock and McCoy and others in a powerful new origin story about what it was that bonded them in such strong friendship, and show them off as you’d never seen them before.”***<sup>1320</sup> Although the idea was rejected, this same premise was precisely how J.J. Abrams re-booted the franchise just a few years later.

Why is any of this interesting or relevant to this chapter? Well, Zabel has written extensively about the JFK assassination and subsequent cover-up. He has also researched the ET/UFO cover-up – including collaborating on a book called “A.D. After Disclosure” with researcher Richard M. Dolan. Zabel even gave the famous alternative knowledge researcher/broadcaster Art Bell a cameo appearance in “Dark Skies”. Bell portrayed a member of the Majestic-12 Board of Directors (in this case CBS president William S. Paley) in the episode “We Shall Overcome.”<sup>1321</sup> In his book “Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood’s UFO Movies”, Robbie Graham documents Bryce Zabel’s encounters with “mystery men” during the production of his series “Dark Skies”. Apparently, one man claimed to have “inside information on UFOs.” A few days later, he returned to NBC with several men who claimed to work for “Naval Intelligence.” Zabel ultimately rejected their offer. He said (quoted in Robbie Graham’s “Silver Screen Saucers”): ***“It felt like it was staged for us. Like it was all built around us. It seems to be that we had been targeted for some elaborate disinformation job. [...] Do I think they were really going to read us into a secret UFO program? No. But it did seem like they were really part of some official organization. One of the guys said he was a SEAL, and I have to say, all of those guys looked very hardcore military guys. [...] They looked and spoke like military guys.”***<sup>1322</sup> There is some evidence to suggest that both Zabel and Dolan sometimes mislead and misinform people on certain alternative knowledge subjects - wittingly or unwittingly, I’m not sure. Even so,

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<sup>1320</sup> Bryce Zabel “Spaced Out: Re-Booting Star Trek”, June 15, 2006 - [http://bztv.typepad.com/newsviews/2006/06/spaced\\_out\\_star.html](http://bztv.typepad.com/newsviews/2006/06/spaced_out_star.html)

<sup>1321</sup> “Art Bell Plays William Paley:Majestic12 Dark Skies”, [http://www.disclose.tv/action/viewvideo/73117/Art\\_Bell\\_Plays\\_William\\_Paley\\_Majestic12\\_Dark\\_Skies/](http://www.disclose.tv/action/viewvideo/73117/Art_Bell_Plays_William_Paley_Majestic12_Dark_Skies/)

<sup>1322</sup> Robbie Graham, “Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood’s UFO Movies”, White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pgs. 275 - 277)

surely Straczynski's connections with them would have made him at least aware of the main contentions of their respective research subjects?<sup>1323</sup>

Additionally, Straczynski was close friends with author Harlan Ellison - who assisted extensively with the production of *"Babylon 5"*. Ellison has expressed some telling, if somewhat odd, views about 9/11 and the subsequent "War on Terror".<sup>1324</sup> He once famously said on the subject (in his *Free Inquiry*, Volume 22, No. 4, article "Terrorists") **"You are not entitled to your opinion. You are entitled to your informed opinion. No one is entitled to be ignorant."**<sup>1325</sup>

Despite having utilised the themes of conspiracies and cover-ups to great effect in *"Babylon 5"*, I am slightly baffled by Straczynski's seeming unwillingness to accept or even acknowledge the larger scope of the phenomenon in a "real world" context. Maybe this is the nature of a writer's inspiration - 'grab your ideas where you can, even if you don't necessarily agree.' As Aristotle said: **"It is the mark of an educated mind to be able to entertain a thought without accepting it."** However, I don't think Aristotle meant for people to entertain an idea then totally disregard it! There was a time when I considered *"Babylon 5"* to be the "last best hope" for a television series that had anything left worth saying. I still believe that *"Babylon 5"* (like *"The Prisoner"* and *"Blake's 7"* that went before it) was a compelling TV series, with much of relevance to say. However, I remain a little perplexed as to what it was that Straczynski was REALLY trying to say... or WHY he was saying it.

Here is a truly bonkers coda to the Babylon 5/global agenda story. At some point in late 2002, Bruce Boxleitner (B5's Captain John Sheridan) visited The U.S. White House in the company of then-wife Melissa Gilbert (president of the Screen Actors Guild, who also played Boxleitner's onscreen B5 wife Anna Sheridan) for a discussion with some of the functionaries there concerning acting roles moving north of the Canadian border. During this meeting, Karl Rove (Senior Advisor and Deputy Chief of Staff during the George W. Bush administration) entered the room and specifically asked to meet Boxleitner. Rove apparently told him [Author's Notes: Posted by FIJC (Member # 1092) on March 06, 2004 12:21 AM: "Things You Don't Expect To Hear" (November 25, 2002)]: **"I just wanted to tell you that I'm a big science fiction fan, and that Babylon 5 is the best science fiction television series ever.... and the President thinks so too."**<sup>1326</sup>

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<sup>1323</sup> "A.D. - After Disclosure" - <http://www.afterdisclosure.com/>

<sup>1324</sup> Ellison expressed his views in an article of the *Free Inquiry* (Fall, 2002 - Volume 22, No. 4) called "Terrorists" - <http://www.secularhumanism.org/index.php/3496>

<sup>1325</sup> <http://www.goodreads.com/quotes/9972-you-are-not-entitled-to-your-opinion-you-are-entitled>

<sup>1326</sup> Posted by FIJC (Member # 1092) on March 06, 2004 12:21 AM: "Things You Don't Expect To Hear" (November 25, 2002) - <http://www.isnnews.net/zocalo/ims.shtml> See also: The Ornerly America Website - [http://www.ornery.org/cgi-bin/ubbcgi/ultimateebb.cgi?ubb=print\\_topic:f=6;t=003267](http://www.ornery.org/cgi-bin/ubbcgi/ultimateebb.cgi?ubb=print_topic:f=6;t=003267)



It does make you wonder what must go through the mind of former President Clark... sorry, President Bush every time he catches a rerun of *"Babylon 5"*. Does he "get off" on the esoteric symbolism or do certain scenarios appear a little too reminiscent of events in his own life? Who knows... but you can almost hear him saying, *"Hey Laura, they're playing my song again!"* He must laugh his ass off...



## Chapter Fifteen: “The Edge of the Matrix”

*“You can see it when you turn on your television. It is the world that has been pulled over your eyes to blind you from the truth.”*

(‘Morpheus’, “The Matrix” - 1999)

*“Television is the American ideal: Persuasion without coercion. Nobody makes us watch. Who could have predicted that a ‘free’ people would voluntarily spend one fifth of their lives sitting in front of a ‘box’ with pictures? Fifteen years sitting in prison is punishment. But fifteen years sitting in front of a television set is entertainment.”*

(John Reston)

*“It's impossible to walk through solid rock... You have to walk between the molecules that make up the rock.”*

(J.M. Dattilo)

*“Reality is frequently inaccurate.”*

(Douglas Adams, “The Restaurant at the End of the Universe”)

*“We do not see things as they are. We see them as we are.”*

(Talmudic saying)

## The Idiot's Lantern

A lifetime of studying the hidden global agenda would reveal many things, but one inescapable fact would stand out above all others: nothing is ever as it appears to be. The global agenda players appear to have an obsession with keeping the masses ignorant of their reality and have developed elaborate mechanisms of perception management to achieve this. But what is our reality? Strangely - given that the agenda players' obsession with steering the content and message of the genre – science fiction appears to be one place where the larger existential questions are seemingly asked. The legendary sci-fi author and existential thinker, Philip K. Dick (in his 1978 *How to Build a Universe pt. 2*) astutely summed up the false belief that modern humankind has reached the pinnacle of realisation: ***“The pre-Socratic Greek philosopher Parmenides taught that the only things that are real are things which never change... and the pre-Socratic Greek philosopher Heraclitus taught that everything changes. If you superimpose their two views, you get this result: Nothing is real.”***<sup>1327</sup>

In this chapter, I will attempt to draw together some of the more diverse and disparate strands that connect science fiction, the global agenda and the concept of “manufactured reality”. Although there are a number of methods employed by the agenda players, an obvious component of perception management is the mainstream media - specifically television. Anthony Burgess, author of *A Clockwork Orange*, once said: ***“It's funny how the colours of the real world only seem really real when you viddy (watch) them on the screen.”***<sup>1328</sup> Michael Crichton, in *Airframe*, said: ***“Sometimes I look around my living room, and the most real thing in the room is the television. It's bright and vivid, and the rest of my life looks drab. So I turn the damn thing off. That does it every time. Get my life back.”***<sup>1329</sup> Such is the power of the proverbial “idiot's lantern” - a term ascribed to the “television set” device during the early days of broadcasting.

In *Television and the Hive Mind*, Mack White described how television developed from those early days – in accordance with the global agenda. ***“For the first decade or so after the Dawn of Television, there were only a handful of channels in each market--one for each of the three major networks and maybe one or two independents. Later, with the advent of cable and more channels, the population pie began to be sliced into finer pieces--or ‘niche markets.’ This development has often been described as representing a growing diversity of choices, but in reality it is a fine-tuning of the process of mass manipulation, a honing-in on particular segments of the population, not only to sell them specifically-***

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<sup>1327</sup> Philip K. Dick, “How to Build a Universe pt. 2”, 1978 - <http://yin.arts.uci.edu/~studio/readings/dick/index2.html>

<sup>1328</sup> Anthony Burgess, *A Clockwork Orange*, (originally 1963) Penguin; Re-issue edition (7 April 2011) ISBN-13: 978-0241951446

<sup>1329</sup> Michael Crichton, *Airframe*, Arrow (3 Aug 1997) ISBN-13: 978-0099556312 (pg. 423)

**targeted consumer products but to influence their thinking in ways advantageous to the globalist agenda.**<sup>1330</sup>

The true nature of TV was heavily alluded to in John Carpenter's *"They Live"* (1988). The film tells the story of a down-on-his-luck labourer (played by Roddy Piper) who inadvertently comes into possession of a pair of sunglasses which show a hidden world all around him. Billboards, magazines and newspapers now appear as blank white canvases containing simple controlling slogans such as "reproduce", "no independent thought", "stay asleep", "obey" and "consume". More disturbing is the revelation that those responsible for this control (specifically those within the upper-class ruling elite) are not human and are actually skeletal-looking aliens disguised as humans. It is an impressive allegory for what many alternative knowledge researchers know to be the case (perhaps not so much the angle of the ruling class being "extra-terrestrial" ... although some people do accept such a notion.) The narrative specifically highlights the role that the likes of culture, advertising and the media play in shaping and defining our perceptions of reality, causing one to truly question whether or not our sense of freedom and self-determination is merely an illusion. The film also says much about the clandestine nature of the controlling global elite.

Carpenter, the film's director, dropped out of the mainstream filmmaking bracket in 1986 and became aware of certain mechanisms at work in society at the time. The following Carpenter quote is taken from Lewis Beale's 1988 Los Angeles Daily News article *"Horrors! Yuppies Vs. The Homeless 'They Live' Carpenter's Allegory of Doom & Politics"*: ***"I looked at the country and thought we were in really deep trouble. This seems like fascism to me, the rise of the fundamentalist right and the kind of mind control they're putting out, the kind of presidency Reagan has had. I sort of never picked up on it on a soundstage, where you're really insulated from the outside world."***<sup>1331</sup> Carpenter also became acutely aware of the censorship and propaganda inherent to the Hollywood system. In the same article, he is quoted saying: ***"Hollywood is about power, it's about controlling. [...] I had a terrible experience on many levels, but the biggest problem is that they had no respect for filmmakers and most of the human beings who work there (in the studio system). [...] I'm in it because I want to make my movies. Making cheaper pictures means ultimate freedom. It allows you to take chances, and allows you to do things they don't do anymore in American films."***<sup>1332</sup>

Although *"They Live"* was a low budget film, it actually did remarkably well in theatres. It opened at number one in the box office and recovered its budget within a couple of days. In the space of just over a week it made almost \$8 million – a healthy profit for a film released in 1988. The film also received an almost unanimously positive reception from film critics.

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<sup>1330</sup> Mack White, "Television and the Hive Mind" - <http://www.mackwhite.com/tv.html>

<sup>1331</sup> Lewis Beale, "Horrors! Yuppies Vs. The Homeless 'They Live' Carpenter's Allegory Of Doom & Politics", Los Angeles Daily News, NOVEMBER 08, 1988 - [http://articles.philly.com/1988-11-08/news/26245703\\_1\\_john-carpenter-alien-invasion-homeless-people](http://articles.philly.com/1988-11-08/news/26245703_1_john-carpenter-alien-invasion-homeless-people)

<sup>1332</sup> Ibid.

Very soon, with seemingly no explanation from the film's backing studio (Universal), the film seemed to vanish without a trace from theatres and was branded a box-office failure. Keith David, who starred in the film, made some astute observations about this in the region two DVD "making of..." documentary. ***"Not that anybody's being paranoid but it was interesting that 'They Live' was number one at the box office... and suddenly you couldn't see it anywhere - it was, like, snatched."***<sup>1333</sup>

The 2013 documentary film *"The Pervert's Guide to Ideology"* examined *"They Live"* and described it as *"a forgotten masterpiece of the Hollywood Left."* ***"The sunglasses function like a critique of ideology. They allow you to see the real message beneath all the propaganda, glitz, posters, and so on. (...) When you put the sunglasses on you see the dictatorship in democracy, the invisible order which sustains your apparent freedom."***<sup>1334</sup>

The film is often cited in alternative knowledge articles as a rare example of a Hollywood film that comes close to speaking truthfully about the global agenda mechanism. Although there are far too many articles (with references to the film) to list here, *"'They Live', the Weird Movie with a Powerful Message"* (from the Vigilant Citizen website)<sup>1335</sup> and *"They Live, We Sleep"* (from The Celtic Rebel blog)<sup>1336</sup> are noteworthy and extensively detailed. In the 2015 article *"John Carpenter Looks Back on 'They Live': 'It's Not Science Fiction. It's a Documentary'"*, Jordan Zakarin marked the 25<sup>th</sup> anniversary of the film by interviewing its director John Carpenter. Zarkarin began by asking Carpenter about the significance of the film's themes in our contemporary world. He replied, ***"You have to understand something: It's a documentary. It's not science fiction."***<sup>1337</sup>

Although *"They Live"* was loosely based on *"Eight O'clock in the Morning"* (a short story by Ray Nelson), Carpenter has admitted that much of the inspiration for the film actually stems back to a strange tale from the early 1960s. He claims he was told about a batch of television sets made by the "Brunswick Corporation" that emitted "subliminal messages" into the viewer's subconscious mind. Carpenter has never been able to fully verify the details of this tale and admits that it was a story told around his childhood neighbourhood, like an urban myth of sorts. You can hear his account of this story on the region 2 DVD commentary track for the film.<sup>1338</sup> Whilst researching the "Brunswick Affair", I have only really come across second hand stories on internet forums and discussion websites. By these accounts, several magazine articles (which I'm unable to locate, I might add) allegedly

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<sup>1333</sup> They Live [1989], Momentum DVD [2002] ASIN: B00006JY2K

<sup>1334</sup> The Pervert's Guide To Ideology, BBFC - <http://www.bbfc.co.uk/releases/perverts-guide-ideology-film>

<sup>1335</sup> "They Live, the Weird Movie with a Powerful Message", VigilantCitizen.com, Apr 17th, 2012 - <http://vigilantcitizen.com/moviesandtv/they-live-the-weird-movie-with-a-powerful-message/#iHwkPUhwVJSPTvTE.99>

<sup>1336</sup> "They Live, We Sleep", Celtic Rebel, March 3, 2008 - <http://therebelpath.com/2008/03/03/they-live-we-sleep-j/>

<sup>1337</sup> Jordan Zakarin, "John Carpenter Looks Back on 'They Live': 'It's Not Science Fiction. It's a Documentary'", October 9, 2015 - [https://www.yahoo.com/movies/john-carpenter-looks-back-on-they-live-its-174619686.html?soc\\_src=social-sh&soc\\_trk=fb](https://www.yahoo.com/movies/john-carpenter-looks-back-on-they-live-its-174619686.html?soc_src=social-sh&soc_trk=fb)

<sup>1338</sup> They Live [DVD] [1989] ASIN: B00006JY2K

reported the bizarre buying habits of a number of consumers in one region of the U.S. – circa 1962-1964. The commonality was that they all owned “Brunswick” television sets. After dismantling one of them, the only part the “technicians” couldn’t identify (I could find no details of who these “technicians” were) was a small device that emitted signals during commercials. These devices transmitted subliminal messages to such a degree that one woman was allegedly prompted to go out and buy several dozen cans of dog food; even though she didn’t own a pet of any kind!<sup>1339</sup> To be honest, I have never been able to fully quantify the Brunswick story. In fact, with the exception of the aforementioned internet forums, and an obscure 1978 French/Canadian short film (which “fictionalises” the account) entitled “*L'affaire Bronswik*”<sup>1340</sup> (“The Brunswick Affair” - directed by Robert Awad and André Leduc), I can find no solid references to it elsewhere.

I find the account of a “device emitting signals”, hidden in a television, interesting. Although it is not quite the same thing, it is claimed that (around 1976) the CIA began installing a “Teleguard TG2 DE monitoring device” in TV sets. The device could transmit the activities and sounds in front of a TV. More recently, a number of communication/security monitoring devices have appeared with the name “Teleguard”.<sup>1341</sup> Is the “Teleguard TG2 DE monitoring device” story the possible source of the “Brunswick” narrative?

Given what I have come to know about the machinations of the corporate mainstream media, PR agencies and the larger scope of perception management, it wouldn’t surprise me if “The Brunswick Affair” were true (in some manner). A cursory examination of the measureable effect that television has on the human mind (such as inducing low Alpha Wave brain patterns - “Altered States”) clearly indicates some form of hypnotic process at work. In this state, the viewer loses the ability to critically analyse, brain activity slows and the brains’ subconscious is communicated with directly. The subconscious stores all those learned aspects that we access without thinking – such as walking, breathing, and so on.

Furthermore, there is a complex and documented history of implanted subliminal (‘below the threshold’) messages to consider. On June 22nd 1956, the BBC experimented with projecting images on TV that were too fast to be seen on a conscious level.<sup>1342</sup> The Canadian Broadcasting Corporation,<sup>1343</sup> Mexico’s Televisa network,<sup>1344</sup> and US TV station WTWO (Maine) also carried out similar trials shortly after. Seattle’s KOL embedded barely audible messages below the music being played. These included suggestions to make a cup of coffee

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<sup>1339</sup> The Tilted Forum Project - <https://thetfp.com/tpf/general-discussion/5531-brunswick-affair.html#axzz2sfCZMim2>

<sup>1340</sup> L'affaire Bronswik (1978) - <http://www.imdb.com/title/tt007126/>

<sup>1341</sup> PGF POCKET TELEGUARD – “protects you and your family’s telephone & fax line against illegal bugs or other automatic eaves-dropping devices with the technology that was once only available to the FBI and CIA. It’s smaller than a pack of cigarettes and can be used anywhere in the world.” - <http://www.adusa.com/telephone.html>

<sup>1342</sup> Marya Mannes, “Ain’t Nobody Here But US Commercials,” Reporter, October 17, 1957, p. 35.

<sup>1343</sup> “TV’s ‘Invisible Ads’ Called Ineffective,” Science Digest, May, 1958. pp. 22-23.

<sup>1344</sup> Wilson Bryan Key, *The Clam-Plate Orgy: And Other Subliminal Techniques for Manipulating Your Behaviour*, Englewood Cliffs: Prentice-Hall (1980 - p. 148) ISBN-13: 978-0451153760

or checking to see if someone was at the front door! These and many other examples have been thoroughly documented in the book: *"Mind Control in the United States"* by Steven Jacobson.<sup>1345</sup> There is also the infamous New Jersey movie theatre experiment carried out by market researcher and psychologist James Vickery, who successfully tested subliminal advertisements for Coca Cola and Popcorn.<sup>1346</sup> On December 16, 1997, an estimated seven hundred Japanese children (the actual figure may have been much higher) were rushed to hospital after being inflicted with an artificially induced epileptic seizure. The attack was caused by the animated science fiction/fantasy children's series *"Pokemon"* (the episode was called *"Electric Soldier Porygon"*). Strangely, only a small number were actually diagnosed as having epilepsy. Many reports were quick to downplay the connection between the event and the actual television programme.<sup>1347</sup> Declassified documents have shown that the U.S. army were studying this effect in relation to non-lethal weapons development – although it is known that their research predates the Pokemon incident by decades. The documents, nevertheless, cite the Pokemon episode. The following is taken from Spencer Ackerman's 2012 Wired article *"The Pokemon Plot: How One Cartoon Inspired the Army to Dream Up a Seizure Gun"*: ***"The photic-induced seizure phenomenon was borne out demonstrably on December 16, 1997 on Japanese television when hundreds of viewers of a popular cartoon were treated, inadvertently, to photic seizure induction."***<sup>1348</sup>

Hal Becker<sup>1349</sup> was a man who spent decades of his life manipulating the minds of the leaders of our society. A media expert and management consultant for the hugely influential "Futures Group"<sup>1350</sup> think-tank, he once summed up the true nature of television as a perception manipulator and possible weapon: *(Taken from the Hal Becker website) "I know the secret of making the average American believe anything I want him to. Just let me control television. Americans are wired into their television sets. Over the last 30 years, they have come to look at their television sets and the images on the screen as reality. You put something on television and it becomes reality. If the world outside the television set contradicts the images, people start changing the world to make it more like the images and sounds of their television."*<sup>1351</sup>

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<sup>1345</sup> Steven Jacobson, *"Mind Control in the United States"*, Critique Pub (Jun 1985) ISBN-13: 978-0911485004

<sup>1346</sup> Herbert Brean, "Hidden Sell Technique Is Almost Here," *Life*, March 31, 1958, pp. 102-104

<sup>1347</sup> Luke Plunkett, "The Banned Pokémon Episode That Gave Children Seizures", November 2, 2011 - <http://kotaku.com/5757570/the-banned-pokemon-episode-that-gave-children-seizures>

<sup>1348</sup> Spencer Ackerman, "The Pokemon Plot: How One Cartoon Inspired the Army to Dream Up a Seizure Gun", September 26, 2012 - <http://www.wired.com/2012/09/seizure-fever-dazzler>

<sup>1349</sup> About Hal Becker - <http://www.halbecker.com/bio.html>

<sup>1350</sup> "The Futures Group, a private think-tank, was one of the first organizations to specialize in the use of computer interfaces in psychological manipulations of corporate executives and political leaders. In 1981, it pioneered the RAPID program for the U.S. State Department, which used computer-driven graphics to brainwash select developing sector leaders into supporting International Monetary Fund conditionalities and population control programs. It was also involved in extensive profiling of the U.S. population for major multinationals." See also: <http://futuresgroup.wordpress.com/2008/page/6/>

<sup>1351</sup> L. Wolfe, "BRAINWASHING: How The British Use The Media for Mass Psychological Warfare", *The American Almanac*, May 5, 1997.



On a number of occasions, science fiction has metaphorically alluded to the true nature of television. A few memorable examples include Nigel Kneale's 1968 play *"The Year of the Sex Olympics"*, Oliver Stone's excellent (despite being made by Disney's ABC) 1993 mini-series *"Wild Palms"*, and *"Max Headroom"*. The latter began life in 1985 via a British-made cyberpunk TV movie *"Max Headroom: 20 Minutes into The Future"*, a two-season television series was aired from 1987 to 1988. On the evening of November 22, 1987, a number of television signals in the Chicago, Illinois area were interrupted by the image of an unidentified individual dressed as Max Headroom. Those responsible for the broadcast intrusion have never been identified.<sup>1352</sup> Whilst it may be coincidental, I find it curious that this event occurred almost ten years to the day after the UK "Lab Nine" television broadcast intrusion.

## Moon Matrix

In 1998, *"The Truman Show"* took these observations (regarding the role of television) and expanded them to encompass questions about the very nature of "perceived reality". Truman Burbank (played by Jim Carrey) is the unwitting star of a reality television show based around his "life". A series of events force him to question the contrivances of his staged and orchestrated "reality" - executed and directed by his 'handler', "Christof", who is portrayed in an almost messianic manner by Ed Harris. Christof engineers Truman's world from his lofty position behind a façade of the moon in the sky. The inherent lunar implications are perhaps telling. Shortly after Truman begins to suspect something is wrong, he draws a space helmet around his reflected image in the bathroom mirror and even pretends to be an astronaut on a mission to the moon! Does this allude to the NASA Apollo cover-up, the significance of astronomical symbolism in elite secret societies, and so on – or does it suggest something about the larger "manufactured reality" phenomenon?

Curiously, David Icke tied the latter to the Moon in his 2010 book *"Human Race Get off Your Knees: The Lion Sleeps No More"*.<sup>1353</sup> Whatever you make of the idea that the Moon is an artificial structure/spacecraft transmitting an almost "virtual reality" signal into the consciousness of the human race, Icke's observations about the way in which we perceive our reality are salient: *[From "Human Race Get off Your Knees..."] "It's all about the control and programming of perception. That's the only way the few - and it is a few compared with the global population - that the billions can be controlled. Manipulating how we interact with reality, keeping from us that we are consciousness, putting us in these bubbles of a sense of limitation (and "I can't"), manipulating the way we decode reality*

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<sup>1352</sup> Max Headroom broadcast signal intrusion - [http://en.wikipedia.org/wiki/Max\\_Headroom\\_broadcast\\_signal\\_intrusion](http://en.wikipedia.org/wiki/Max_Headroom_broadcast_signal_intrusion)

<sup>1353</sup> David Icke, "Human Race Get off Your Knees: The Lion Sleeps No More", David Icke Books (1 April 2010) ISBN-13: 978-0955997310

**and, therefore, making us see the world as the control system wants us to see it. That's the basis of all of it.**<sup>1354</sup>

In *"The Truman Show"*, Truman Burbank eventually overcomes his conditioning and fears, exiting his "reality" through a "door in the sky". Although the concept is effectively realised, the film is inherently flawed. Firstly, Truman's exit into the "real world" is merely one of Hollywood trappings and clichés (he runs to meet his "dream girl" for example). Secondly, the world outside his faux world is conveyed as "real" – a flawed notion given that it could be argued that "reality" itself is illusory. Thirdly, the film reflects "mass" attitudes toward the media, yet it is through this very medium that we are presented with the concepts that are examined in the film. On his website, Ken Sanes has an excellent article entitled *"The Meaning of The Truman Show: Truman as Archetype"*, in which he writes: **"Of course, the movie is also a form of media. As it conveys these ideas to us in dramatic form, we are absorbed by its own take on the meaning of things. Like Truman, we are manipulated and entertained by its lifelike simulations and story line. We identify with Truman and psychologically become a part of his world. So the movie uses the manipulations of media in order to manipulate us into seeing through the manipulations of media."**<sup>1355</sup>

Jim Carrey is a curiously "agenda-astute" media figure and I have often questioned the wild swings of choice he has made when accepting film roles (if he has a choice, that is!). Some of his films are "agenda propaganda" through and through; others tell us something (albeit vaguely) more profound about the bigger picture. If you ever want to get a glimpse into his possible mind-set, check out NBC's interview with Jim Carrey (if you can find it) regarding his role in the occult-drenched film *"Lemony Snicket's A Series of Unfortunate Events"*. Carrey sits in front of an "all-seeing eye" backdrop and continues to interrupt the interview to glance knowingly at the image!<sup>1356</sup> Another film (also involving Jim Carrey) that may hold some clues to the larger scope of engineered perceptions of reality is *"Eternal Sunshine of the Spotless Mind"* (2003). The film centres on characters whose memories have been fractured and erased – in this case by their own choice. Toward the climax of the film, Clementine (played by Kate Winslet) whispers to Jim Carrey's character, *"meet me in Montauk"*<sup>1357</sup>. If we consider the relevance of the various examples of reality distortion and allusions to mind control in the film, then this seemingly off-hand reference to "Montauk" may have a deeper significance.<sup>1358</sup>

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<sup>1354</sup> David Icke, "The Lion Sleeps No More" – "Moon Control" - <http://www.youtube.com/watch?v=cmKeSIVpNR8>

<sup>1355</sup> Ken Sanes, "The Meaning of The Truman Show: Truman as Archetype" - <http://www.transparencynow.com/truman.htm>

<sup>1356</sup> Notes: the interview has seemingly vanished from the internet. This brief article has a description and an image from the interview: "All Seeing Eye in the Interview with Jim Carrey on NBC". During the interview Jim Carrey says that he is feeling paranoid, like someone is watching him (referring to the picture on the wall), then he says "it's a really creepy feeling." - <http://noworldorder.webs.com/apps/photos/photo?photoid=63206829>

<sup>1357</sup> The scene is available on YouTube - <http://youtu.be/rmM90aY3FdA>

<sup>1358</sup> Author's Notes: Although I don't agree with the author's analysis of some of the films featured on this website, a fascinating article about the possible implications of the film can be found here: "Film: Eternal Sunshine of the Spotless

Carrey, perhaps not so coincidentally, portrayed Andy Kaufmann (the infamous comedian who featured in "Saturday Night Live" and sitcom "Taxi") in a loosely biographical film version of his life story. The title of the film, "Man on the Moon", is referenced in the film's theme tune (recorded by rock band "R.E.M.") and includes the line, "**if you believe they put a man on the moon.**" Some people claim that Kaufmann actually faked his own death. This is also generically portrayed in the film. This theme of fakery, the title of the film, and the line in the theme song, again connects to the Moon.

At this point, I feel it is important to highlight several connected strands and "degrees of separation" (hopefully not too much of a digression) that may indicate the darker side of the global agenda's perception management mechanism. "Man on the Moon" was directed by Miloš Forman. Several of his other films ("The People vs. Larry Flynt"<sup>1359</sup>, "One Flew over the Cuckoo's Nest"<sup>1360</sup>, etc.) have tenuous connections to the CIA, drug experiments and mind control (see footnotes). "Man on the Moon" also starred Courtney Love, who Carrey allegedly dated in 1999. Love was the widow of the ill-fated grunge rocker, and "Nirvana" frontman, Kurt Cobain. Cobain was "obsessed with Anton LaVey"<sup>1361</sup> - the founder of the Church of Satan. LaVey had multiple connections with the Laurel Canyon scene and CIA/mind control operatives<sup>1362</sup>, and close friendships with a number of science fiction luminaries – including Clark Ashton Smith (who appeared in Blanche Barton's "The Secret Life of a Satanist: The Authorized Biography of Anton LaVey"<sup>1363</sup>)

It has been suggested that Courtney Love was/is involved with mind control programming (either programmed or as a "handler".) The same has been claimed of Cobain – presumably as a victim.<sup>1364</sup> Courtney Love's father was Hank Harrison - writer and ex-manager of CIA assets, The Grateful Dead. There is a direct line of association between The Grateful Dead<sup>1365</sup> and the CIA's drug-pushing "Merry Pranksters"<sup>1366</sup> and Operation CHAOS.<sup>1367</sup> The

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Mind" (Wed, Aug 2, 2010) - <http://nwointelreport.blogspot.co.uk/2010/08/film-eternal-sunshine-of-spotless-mind.html>

<sup>1359</sup> Re; 1978 shooting incident: "Flynt himself wondered if the CIA wasn't involved" - Martha Neil, "Larry Flynt's lawyer and others recall March '78 shooting near courthouse", Mar 5, 2013 -

[http://www.abajournal.com/news/article/larry\\_flynts\\_lawyer\\_and\\_others\\_recall\\_78\\_shooting\\_near\\_courthouse/](http://www.abajournal.com/news/article/larry_flynts_lawyer_and_others_recall_78_shooting_near_courthouse/)

<sup>1360</sup> The author of the book (on which the film was based), was Ken Kesey who had extensive CIA connections. See Mark Willis, "Flashbacks: Ken Kesey's CIA-Sponsored Acid Trip", August 18, 2011 -

<http://blindflaneur.com/2011/08/18/flashbacks-ken-kesey%E2%80%99s-cia-sponsored-acid-trip/>

<sup>1361</sup> Mojo Magazine, Sept. 1999, pg. 86

<sup>1362</sup> LaVey was heavily associated with Michael A. Aquino - founder of the Temple of Set and former Army Lieutenant Colonel – whose activities brought him into close contact with The Pentagon, The NSA, and the CIA. See: Aquino, Satan and the U.S. Military - [http://www.bibliotecapleyades.net/vatican/esp\\_vatican16a.htm](http://www.bibliotecapleyades.net/vatican/esp_vatican16a.htm) He and U.S. Army colonel Paul Vallely co-authored an article for Military Review – entitled "From PSYOP to Mindwar: The Psychology of Victory" – which endorsed the 1980 Military Review article "The New Mental Battlefield: Beam Me Up, Spock" by Lt. Col. John Alexander, an affiliate of SRI.

<sup>1363</sup> Blanche Barton, "The Secret Life of a Satanist: The Authorized Biography of Anton LaVey", Feral House, U.S.; New edition (10 July 2001) ISBN-13: 978-0922915125

<sup>1364</sup> Miranda Kelley, "MKULTRA Insider: Kurt Cobain was Assassinated", February 2, 2012 - <http://wariscrime.com/new/mk-ultra-insider-kurt-cobain-was-assassinated/>

<sup>1365</sup> "Grateful Dead Lyricist: Subject in the CIA's MKUltra Program", Friday, September 20, 2013 - <http://beforeitsnews.com/alternative/2013/09/grateful-dead-lyricist-subject-in-the-cias-mkultra-program->

following is taken from Jim Keith's book *"Mind Control, World Control"*: ***"(Aldous) Huxley collaborator Keith Ditman provided author Ken Kesey with an unlimited supply of LSD, and it was from this small group that arose Kesey's guerrilla theatrical Merry Pranksters and the Grateful Dead, a rock band that still commands a large cultic following after the demise of its leader."***<sup>1368</sup> Keith also writes, ***"The first member of the Grateful Dead to take LSD, Robert Hunter, did so under the auspices of a 'government sponsored' Stanford University drug study. An FBI internal memo from 1968 also mentions the employment of Jerry Garcia of the Grateful Dead as an avenue 'to channel youth dissent and rebellion into more benign and non-threatening directions.' It is obvious with their 'laid-back', non-politically involved stance; the Grateful Dead have performed a vital service in distracting many young persons into drugs and mysticism, rather than politics."***<sup>1369</sup>

Sierra Peterson – researcher of ritualistic abuse and mind control, and author of the *"Watching the Watchers"* blog<sup>1370</sup> - claims that Hank Harrison was an associate of Lab Nine groupie/SRI asset Jack Sarfatti. The following is from Miranda Kelley's 2012 article *"MK ULTRA Insider: Kurt Cobain was assassinated"*: ***"One of the people he [Jack Sarfatti] mentioned hooking me up with was Hank Harrison, Courtney Love's father, who has been accused of domestic violence by every single member of his family. Jack told me that Harrison is an 'expert in mind control'"***<sup>1371</sup> Allegedly, Sarfatti stated that [See: *"An Interview with the first manager of Grateful Dead, Hank Harrison, talks about the Psychedelic Time, Blues, Celts & Kurt Cobain"*, 2012] ***"Harrison was secretly tied up with the intelligence community, most likely the military."***<sup>1372</sup> Strangely, Hank Harrison's 1980 edition of *"The Dead"* - a vague "documentation" of all things "Grateful Dead" - is dedicated to (amongst others) *"The boys at the Bohemian Club."*<sup>1373</sup> The Grateful Dead's Mickey Hart and Bob Weir are both documented Bohemian Club members/ Bohemian Grove attendees.<sup>1374</sup>

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[2769816.html](http://www.reuters.com/article/2013/09/16/entertainment-us-roberthunter-idUSBRE98F0720130916) See: Randall Mikkelsen, "Grateful Dead songwriter hits the road for rare tour", Sep 16, 2013 - <http://www.reuters.com/article/2013/09/16/entertainment-us-roberthunter-idUSBRE98F0720130916>

See: Jim Keith, "Mind Control World Control" (pg. 97, footnote 8)

<sup>1366</sup> Martin A. Lee and Bruce Schlain, "Acid Dreams" (pg. 100)

<sup>1367</sup> Operation CHAOS Links - [http://www.whale.to/b/chaos\\_h.html](http://www.whale.to/b/chaos_h.html)

<sup>1368</sup> Jim Keith, "Mind Control, World Control" (pg. 97 – 98 See also: pg. 105 footnote 8: Carol White, "The New Dark Ages Conspiracy" (New York: New Benjamin Franklin House, 1984); Al Hiddell, "Paranotes", Paranoia Magazine, Winter 1995/1996)

<sup>1369</sup> Jim Keith, "Mind Control, World Control" (pg. 179) See also: FBI documentation on The Grateful Dead - <http://vault.fbi.gov/The%20Grateful%20Dead%20The%20Grateful%20Dead%20Part%201%20of%201/view>

<sup>1370</sup> Sierra Peterson, "Watching the Watchers" - <http://eyeofwintermute.blogspot.co.uk/>

<sup>1371</sup> Miranda Kelley, "MK ULTRA Insider: Kurt Cobain was assassinated", O'Finian's Blog, February 2, 2012 - <http://wariscrime.com/new/mk-ultra-insider-kurt-cobain-was-assassinated/>

<sup>1372</sup> <http://praxisforlife.org/?p=446> See also: "An Interview with the first manager of Grateful Dead, Hank Harrison, talks about the Psychedelic Time, Blues, Celts & Kurt Cobain", November 8, 2011 - <http://blues.gr/profiles/blogs/an-interview-with-the-first-manager-of-grateful-dead-hank>

<sup>1373</sup> Hank Harrison, "The Dead", Celestial Arts (1980) ISBN-13: 978-0890872826

<sup>1374</sup> Alex Shoumatoff, "Bohemian Tragedy", Vanity Fair, May 2009 -

<http://www.vanityfair.com/culture/2009/05/bohemian-grove200905> See also: Debra J. Saunders, "Bohemian Grove -

If it appears that I have digressed too far into the world of music and away from the subjects of this book, think again! Kurt Cobain and Courtney Love were both obsessed with quasi-science fiction author William S. Burroughs. A crucial moment in Cobain's life was meeting Burroughs in October 1993 - just months before Cobain's death. Charles R. Cross, in his 2002 book *"Heavier than Heaven: A Biography of Kurt Cobain"*, wrote: ***"In October 1993 Cobain met with Burroughs in Lawrence, KS. During this first week of the tour, Alex MacLeod drove Kurt to Lawrence, Kansas, to meet William S. Burroughs. (...) 'Meeting William was a real big deal for him.' MacLeod remembered. 'It was something he never thought would happen.' They chatted for several hours, but Burroughs later claimed the subject of drugs didn't come up. As Kurt drove away, Burroughs remarked to his assistant. 'There's something wrong with that boy; he frowns for no good reason.'"***<sup>1375</sup> Courtney Love's father, Hank Harrison, was once asked if he believed that William S. Burroughs had an impact on Cobain. His answer was an unequivocal ***"Yes, Very Negative."*** [See: *"An Interview with the first manager of Grateful Dead, Hank Harrison, talks about the Psychedelic Time, Blues, Celts & Kurt Cobain"*, 2012]<sup>1376</sup> Burroughs was heavily connected with the likes of Ken Kesey, Aldous Huxley and the "Merry Pranksters"<sup>1377</sup> – a group that promoted drugs, supplied by the CIA, that had originally been produced for use in MKUltra. This combined with the aforementioned aspects (Hank Harrison and The Grateful Dead's association with the CIA, LSD, MKUltra, etc.) raises some pretty big questions about William S. Burroughs. Burroughs was one of a small handful of writers who had an untold influence over the field of science fiction that dealt with metaphysics, drug abuse, paranoia and distorted perceptions of reality.

## They Called Him Burroughs

William Seward Burroughs II (also known by his pen name William Lee) was born on February 5, 1914. He was born into a prominent family, whose wealth came from an adding machine invented by his grandfather – who also founded the Burroughs Adding Machine Company, which evolved into the Burroughs Corporation. Burroughs maternal uncle was Ivy Lee<sup>1378</sup> – P.R. guru for the Rockefeller family. Burroughs was an alumnus of the prestigious Los Alamos Ranch private boarding school, New Mexico.<sup>1379</sup> Other famous alumni of the

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Men Only", San Francisco Chronicle, July 10, 2011 - <http://www.sfgate.com/opinion/saunders/article/Bohemian-Grove-men-only-2355089.php>

<sup>1375</sup> Charles R. Cross, "Heavier than Heaven: A Biography of Kurt Cobain", Hyperion (August 21, 2002) ISBN-13: 978-0786884025 - See also: [http://dangerousminds.net/comments/when\\_kurt\\_cobain\\_met\\_william\\_burroughs](http://dangerousminds.net/comments/when_kurt_cobain_met_william_burroughs)

<sup>1376</sup> "An Interview with the first manager of Grateful Dead, Hank Harrison, talks about the Psychedelic Time, Blues, Celts & Kurt Cobain", November 8, 2011 - <http://blues.gr/profiles/blogs/an-interview-with-the-first-manager-of-grateful-dead-hank>

<sup>1377</sup> Tom Wolfe, "The Electric Kool-Aid Acid Test", Black Swan; New Ed edition (17 Feb 1989) ISBN-13: 978-0552993661

<sup>1378</sup> [http://en.wikipedia.org/wiki/Ivy\\_Lee#Early\\_life\\_and\\_career](http://en.wikipedia.org/wiki/Ivy_Lee#Early_life_and_career)

<sup>1379</sup> William S. Burroughs (edited by James Grauerholz and Ira Silverberg; 1998), Word Virus: The William S. Burroughs Reader, Grove Press, published 2000, ISBN 0-8021-3694-X, ISBN 9780802136947

school include Gore Vidal and Santa Fe Opera founder John Crosby.<sup>1380</sup> The school was acquired by the United States Army's Manhattan Engineering District in November 1942. The school awarded its final certificates in January 1943. The Army took control in February. Bizarrely, under the auspices of the military, it became the top-secret site of the Manhattan Project that created the first atomic bomb. Interestingly, the Los Alamos school had a masonic association. There are indications of this in the still-preserved Fuller Lodge, located on the site of the Los Alamos Historical Museum.<sup>1381</sup>

Despite never truly considering himself a science writer, Burroughs certainly had a huge effect on the genre. His influence is still felt in the "cyberpunk" and "techno-noir" subgenre – most certainly influencing the likes of renowned sci-fi author William Gibson<sup>1382</sup> – and can be seen in films such as *"The Matrix"*. Interestingly, Gibson's *"Sprawl"* Trilogy features an orbital machine intelligence manipulating events on Earth. This echoes something of Gene Roddenberry's odyssey with Lab Nine and is a subject I will return to later in this chapter. Burroughs once said: *[quoted in Larry McCaffery's "Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers"] "I read all the SF I could get my hands on. As I remember, there were some good stories in Amazing Stories and Weird Tales, though I can't remember who wrote them. The best of them seem to have disappeared without a trace. You don't find much really good SF because it's very hard to write; there just aren't many writers who have the imagination and know-how to make you believe this or that could actually ever take place."*<sup>1383</sup>

His biggest contribution to the genre was *"The Nova Trilogy"* – consisting of *"The Soft Machine"*, *"The Ticket That Exploded"* and *"Nova Express"*. It is difficult to summarise the overall plot of the trilogy (particularly in light of Burroughs "cut-up" style of writing), however many themes – such as time travel, mind control, subliminal messages, psychic abilities, pharmacological control and electronic subversion – are present in the books. The overriding theme of the trilogy is the nature of control mechanisms, specifically human and machine control of life. The books were a thematic follow-through from his work *"Naked Lunch"*.

Burroughs was known to have been fascinated by all things fringe and esoteric – particularly alternative and suppressed forms of technology. It is claimed that, during his visit with Burroughs, Kurt Cobain spent some time in an orgone accumulator that belonged to Burroughs. Some researchers cite a mixed media collage that Burroughs sent Kurt Cobain

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<sup>1380</sup> [http://en.wikipedia.org/wiki/Los\\_Alamos\\_Ranch\\_School](http://en.wikipedia.org/wiki/Los_Alamos_Ranch_School)

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<https://www.google.co.uk/search?q=Fuller+Lodge&tbn=isch&tbo=u&source=univ&sa=X&ei=BITJU8aJK8nf7Aapn4DACg&ved=0CCsQsAQ&biw=1366&bih=673>

<sup>1382</sup> William Gibson catapulted cyberpunk to the height of mass popularity in the eighties. He predicted the contemporary information age with startling accuracy.

<sup>1383</sup> Burroughs in Larry McCaffery's *"Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers"*, University of Illinois Press (Jan 1991) ISBN-13: 978-0252061400

for this 27<sup>th</sup> birthday, which show Cobain waving from inside this “accumulator” – although, to be honest, the image shows Cobain sitting in what looks like nothing more than a small outdoor toilet!<sup>1384</sup> However, it does appear that Burroughs may have been in possession of a genuine orgone accumulator at some point. The following is taken from Matthew Gilbert’s 2014 article “‘Call Me Burroughs’ by Barry Miles”: **“Burroughs was unhappy for most of his life, and he cycled through many belief systems in search of peace, including psychoanalysis, Scientology, and the use of Wilhelm Reich’s orgone accumulator, a box that would supposedly rejuvenate the user.”**<sup>1385</sup>

The evidence of Burroughs various “beliefs” is widely documented. He was fascinated with a concept known as the “23 synchronicity principle” (the strange recurrence of the number 23.) Robert Anton Wilson (co-author of the “*Illuminatus!*” trilogy - a bizarre conspiracy satire/“limited-hangout” book –albeit a very entertaining one!) was well aware of Burroughs’ fascination with the “23” phenomenon. The following is taken from Robert Anton Wilson’s *Fortean Times* article “*The 23 Phenomenon*”: **“According to Burroughs, he had known a certain Captain Clark, around 1960 in Tangier, who once bragged that he had been sailing 23 years without an accident. That very day, Clark’s ship had an accident that killed him and everybody else aboard. Furthermore, while Burroughs was thinking about this crude example of the irony of the gods that evening, a bulletin on the radio announced the crash of an airliner in Florida, USA. The pilot was another captain Clark and the flight was Flight 23.”**<sup>1386</sup> The “*Illuminatus!*” trilogy mentions Burroughs and the “23 synchronicity principle.” Jim Carrey also starred in a 2007 film about the principle - called “*The Number 23*”.

In an interview in 1987, Burroughs recalled having “hallucinations” at the age of four of **“little grey men, playing in my block house, and green reindeer.”** [See: “*Conversations with William S. Burroughs*”, edited by Allen Hibbard, 1999]<sup>1387</sup> Burroughs had a serious interest in secret societies beliefs and had connections to groups with occult-related backgrounds. Author and researcher Matthew Levi, in his 2013 article “*Some Reflections on Kenneth Grant*”, noted that Burroughs was: **“himself no stranger to altered states and irregular sexual practices, and with a lifelong obsession with the occult.”**<sup>1388</sup> It is known that he was a student of the occult associated “Left-Hand Path.” The 2013 article “*Mystical Candy Skull*

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<sup>1384</sup> A mixed media collage that Burroughs sent Kurt Cobain for this 27th birthday - [http://realitystudio.org/images/paintings/burroughs\\_collage\\_for\\_cobain.2.jpg](http://realitystudio.org/images/paintings/burroughs_collage_for_cobain.2.jpg)

<sup>1385</sup> Matthew Gilbert, “‘Call Me Burroughs’ by Barry Miles”, January 25, 2014 - <http://www.bostonglobe.com/arts/books/2014/01/25/the-life-and-times-william-burroughs/NdXpBePErha2VEwsdnzUmN/story.html>

<sup>1386</sup> Robert Anton Wilson, “The 23 Phenomenon”, May 2007 - [http://www.forteanimes.com/features/commentary/396/the\\_23\\_phenomenon.html](http://www.forteanimes.com/features/commentary/396/the_23_phenomenon.html)

<sup>1387</sup> This was revealed when Burroughs was interviewed by Larry McCaffery’s and Jim McMenamin in July 1987 in Boulder, Colorado. See: “*Conversations with William S. Burroughs*”, edited by Allen Hibbard, University Press of Mississippi, 1999 (pg. 182)

<sup>1388</sup> Matthew Levi, “Some Reflections on Kenneth Grant”, February 1, 2014 - <http://wiccandrede.org/2014/02/some-reflections-on-kenneth-grant/> See also: Matthew Levi, “The Magical Universe of William S. Burroughs”

*Interview with Photographer Philip Heying*” notes that Burroughs “[...] brought to the table the left-handed path in Western letters and philosophy.”<sup>1389</sup> In the 1960s, he joined (then left) the Church of Scientology.<sup>1390</sup> He also took a keen interest in Aleister Crowley’s Ordo Templi Orientis (as did his eventual close friend and CIA-linked/LSD guru Timothy Leary). The following is quoted from Peter-Robert Koenig’s *“Phantoms of the Paradise”*: **“Robert Williams had arranged with Dr Christopher S. Hyatt from the Golden Dawn and owner/operator of New Falcon Publications to initiate William S. Burroughs into the ‘Caliphate’. Breeze gave Hyatt a “special charter” to do so though Hyatt was supervised from a distance by James Wasserman (now a dedicated ‘Caliphate’ member) from Falcon. Williams and Hyatt discussed this with Burroughs and it was decided to decline the ‘Caliphate’ offer.”**<sup>1391</sup>

Cabell Mclean, a close friend who lived with Burroughs for a while, also recalled (in his work *“Playback: My Personal Experience of Chaos Magic with William S. Burroughs, Sr.”*) an experience associated with Chaos Magic (experienced by Mclean, Burroughs and a female associate) that was initiated by **“a chunk of raw Thai black opium weighing about half a pound. (...) We received (it) from a fan who was a drug importer. He had never met Bill before, but treated him as a sort of godfather, deserving this gesture of respect. Typically, Bill was quite nonchalant about this huge quantity of ‘O’, and kept it casually in the very back of our freezer. Whenever he or I wanted some, we just chipped of a small one-gram hunk.”**<sup>1392</sup>

## The Soft Machine

Burroughs was no stranger to drug use. His fascination with drug-induced consciousness expansion has added to the notion that he was somehow associated with those agenda players with a similarly vested interest – such as the CIA. It is curious that whilst the CIA and the U.S. military were supporting sojourns into the mystical drug territories of South America, Burroughs seemed to be in exactly the same place, doing the same thing, at the exact same time. Like Andrija Puharich, Burroughs was in Mexico during the fifties seeking out ayahuasca. *“The Yage Letters”*, co-authored by Burroughs, recounts a number of these expeditions – including a trip to Peru in the early fifties. The book also explains how he hoped to gain experiences such as ESP and “mental telepathy” through use of these

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<sup>1389</sup> “MYSTICAL CANDY SKULL Interview with photographer Philip Heying”, October 18, 2013 - <http://www.burroughs100.com/2/post/2013/10/mystical-candy-skull-interview-with-photographer-philip-heyng.html>  
See also: Tom King, “The Burroughs Guy: An Interview with James Grauerholz”, July 30, 2007 - [http://www.lawrence.com/news/2007/jul/30/burroughs\\_guy/?print](http://www.lawrence.com/news/2007/jul/30/burroughs_guy/?print)

<sup>1390</sup> David S. Wills, “The Weird Cult: William S. Burroughs and Scientology”, *Beatdom Literary Journal*, December 2011.

<sup>1391</sup> Peter-Robert Koenig, “Phantoms of the Paradise”, “ORDO TEMPLI ORIENTIS background information” - <http://www.parareligion.ch/2005/phantom.htm>

<sup>1392</sup> Cabell Mclean, “Playback: My Personal Experience of Chaos Magic with William S. Burroughs, Sr.” See: O. Neo-Sannyas and Sven Davisson, “Ashe: Selections from the Journal of Experimental Spirituality”, *Mandrake of Oxford* (1 Jan 2003) ISBN-13: 978-1869928803 (pg. 73)



drugs.<sup>1393</sup> In an interview with Larry McCaffery and Jim McMenamin in July 1987 in Boulder, Colorado [See also: *“Conversations with William S. Burroughs”*, edited by Allen Hibbard, 1999], Burroughs was asked about the CIA and U.S. military’s interest in these types of phenomenon. Burroughs answers are noteworthy in that they appear to avoid drawing any attention to his possible involvement. He also muddled and downplayed the extent of American involvement, placing the onus on Soviet activities.

***“JM: What about government funding for that type of thing?”***

***WB: Not that I know of. There might well be, but if it's being done, it isn't overt. I should imagine the Russians are more likely to be into that. They're really much more practical than we are, you know.***

***LM: Do you think the fact that we're not conducting serious research into these areas has to do with the empirical biases of thinking over here?***

***WB: The scientists may take it seriously enough. But remember: when it comes time to allocate money for it, politicians are going to say to themselves. This is fine, but what are our constituents going to think if they find out about the CIA secretly in the Nevada desert somewhere. They couldn't justify the appropriations to Congress, and Congress couldn't justify them to their constituents. Well, the Russians don't have to worry about their constituents. That's a big advantage in getting anything done.***

***LM: Were these the CIA experiments involving the use of LSD?***

***WB: These experiments were more involved with ESP and trying to get up a way to control and contact agents using ESP. Far-seeing was one of the things; the CIA has done a lot of experiments with far-seeing. The idea was that agents could go and see enemy encampments and emplacements. I've read a number of books on the subject. Quite interesting, well documented. I used the idea in *Cities of the Red Night with the character Yen Lee.*”<sup>1394</sup>***

In a 1976 article for the magazine *“Crawdaddy”*, entitled *“Black Magic Mind War”*, Burroughs was far more pointed about the CIA’s involvement with drugs, the occult, technology and psychic phenomenon. ***“Now anyone who has lived for any time in countries like Morocco where magic is widely practiced has probably seen a curse work. I have. However, the curses tend to be hit or miss, depending on the skill and power of the operator and the susceptibility of the victim. And that isn't good enough for the CIA or similar organization: ‘Bring us the ones that work not sometimes but every time.’ So what***

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<sup>1393</sup> William Burroughs, Allen Ginsberg and Oliver Harris, *“The Yage Letters Redux”*, City Lights Books; 4th Ed edition (31 Dec 2005) ISBN-13: 978-0872864481

<sup>1394</sup> This was revealed when Burroughs was interviewed by Larry McCaffery’s and Jim McMenamin in July 1987 in Boulder, Colorado. See: *“Conversations with William S. Burroughs”*, edited by Allen Hibbard, University Press of Mississippi, 1999 (pgs. 181 – 182)

***is the logical step forward? TO DEVISE MACHINES THAT CAN CONCENTRATE AND DIRECT PSYCHIC FORCE WITH PREDICTABLE EFFECTS. I suggest that what the CIA is or was working on at the top secret Nevada installation may be described as COMPUTERIZED black magic. If curse A doesn't make it, Curse Program B automatically goes into operation and so on.***<sup>1395</sup>

In his piece *"The Limits of Control"*, Burroughs discussed state sponsored mind control and cited the likes of Sirhan Sirhan and MKUltra's Dr. Jose Delgado. ***"Brainwashing, psychotropic drugs, lobotomy and other, more subtle forms of psychosurgery; the technocratic control apparatus of the United States has at its fingertips new techniques which if fully exploited could make Orwell's 1984 seem like a benevolent utopia.***<sup>1396</sup>

Burroughs was closely associated with Brion Gysin and a device known as "The Dream Machine" – a sort of revolving lampshade that utilised light, shape and movement to induce altered state of consciousness. The science behind the device is based on the "flicker rate" principle – which some researchers have studied in relation to television. It has often been suggested that Gysin was affiliated with the CIA. The 2008 film – *"FLicKeR"* - was based on John Geiger's book *"Chapel of Extreme Experience"* and starred (amongst others) Laurel Canyonite/agenda associate Kenneth Anger. John Geiger, who authored books on Brion Gysin and the Dream Machine, once said, ***"Gysin was a mythomaniac, so the hardest part was cutting through all the bullshit and that process was not always helped by his old friends. I had one of his acolytes tell me in hushed tones that Gysin had been CIA. Yeah right, the CIA's going to recruit a rapacious gossip as an operative. Good cover though: gay, druggie, avant-garde artist. Couldn't hide his moods, little more a state secret. Nobody'd ever guess that he was really passing the goods to Uncle Sam."*** [See: Interview with John Geiger, February 2006, RealityStudio: A William S. Burroughs Community]<sup>1397</sup>

One close associate of Burroughs was Timothy Leary. It is widely believed that Leary was an asset of the CIA and military industrial complex - helping to promote the widespread use of those psychoactive substances that were created in CIA-sponsored laboratories. In 1977, Leary published *"Exo-Psychology: A Manual on the Use of the Human Nervous System according To the Instructions of the Manufacturers"* - in which he discussed the global agenda mechanism of psychological control. ***"Government psychologists must have total control over the citizenry, and there must be total secrecy and censorship. One dissident, freedom-oriented psychologist can totally disrupt a psychological fascism by public exposure. Psychological control techniques cannot be employed in a democracy where minority groups can campaign against and publicly discuss the techniques being used.***

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<sup>1395</sup> "William S. Burroughs on Electronic Mind Control" – See William S Burroughs, "Black Magic Mind War", Crawdaddy, July, 1976 -

[http://web.archive.org/web/20030623220407/http://alexconstantine.50megs.com/william\\_s\\_burroughs.html](http://web.archive.org/web/20030623220407/http://alexconstantine.50megs.com/william_s_burroughs.html)

<sup>1396</sup> William S. Burroughs, "The Limits of Control" - <http://eng7007.pbworks.com/w/page/18931079/BurroughsControl>

<sup>1397</sup> Interview with John Geiger, February 2006, RealityStudio: A William S. Burroughs Community - <http://realitystudio.org/interviews/john-geiger/>

***Thus, the proposals of B.F. Skinner cannot be implemented except in a state where the government has total control of communication.***<sup>1398</sup>

In October of the same year, a conference was held at the University of California in Santa Cruz, entitled *"LSD: A Generation Later"*. The conference was attended by thousands of people, including a number of figures closely associated with the CIA's LSD experiments - such as Dr. Albert Hofmann. Allen Ginsberg and Timothy Leary also attended and spoke on the subject of CIA involvement in the LSD movement. Although it seems that no one took him that seriously, Leary stated [as quoted by Martin A. Lee and Bruce Shlain in their book *"Acid Dreams: The Complete Social History of LSD: The CIA, the Sixties, and Beyond"*]: ***"The LSD movement was started by the CIA (...) I wouldn't be here now without the foresight of the CIA scientists. (...) It was no accident, (...) it was all planned and scripted by the Central Intelligence, and I'm all in favour of Central Intelligence.***<sup>1399</sup> Leary further reiterated his support of the CIA's experiments in an interview with mind control researcher Walter Bowart during the seventies. Bowart asked him [as quoted by Jim Keith in *"Mass Control: Engineering Human Consciousness"*] ***"Do you think CIA people were involved in your group in the sixties?"*** Leary responded, ***"Of course they were. I would say that eighty percent of my movements, eighty percent of the decisions I made were suggested to me by CIA people... I like the CIA!"*** (...) Asked whether he had been used by the CIA, Leary said, ***"I've known this for ten years.***<sup>1400</sup>

In his early career, Leary was a successful clinical psychologist and wrote extensively on the subject. He also developed a personality test (called "The Leary" - favoured by the CIA) to test prospective employees.<sup>1401</sup> He was appointed as a lecturer at Harvard University – a known hotbed of CIA and military-funded LSD experiments.<sup>1402</sup> In the summer of 1960, Leary was introduced to magic mushrooms whilst in Cuernavaca, Mexico.<sup>1403</sup> The following is taken from Martin A. Lee and Bruce Shlain's book *"Acid Dreams"*: ***"Leary was eager for William Burroughs to take the mushroom pills. Burroughs, author of Naked Lunch, was something of a mentor to the beat generation. In the summer of 1961 Leary travelled to Tangiers, where Burroughs was living at the time. He was working on a new novel, The Soft Machine, smoking a considerable amount of Moroccan kit, and experimenting with a flicker machine developed by his friend Byron Gysin that caused hallucinations similar to mescaline or LSD. The poets Alan Ansen and Gregory Corso were there for the session along with Leary and Ginsberg. Things got off to a swimming start as they sauntered in***

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<sup>1398</sup> Timothy Leary, *"Exo-Psychology: A Manual On The Use Of The Human Nervous System According To The Instructions Of The Manufacturers"*, Starseed/Peace Press Publication 1977 Los Angeles, California – See: [https://archive.org/stream/manexopsychology00learrich/manexopsychology00learrich\\_djvu.txt](https://archive.org/stream/manexopsychology00learrich/manexopsychology00learrich_djvu.txt)

<sup>1399</sup> Martin A. Lee and Bruce Shlain, *"Acid Dreams"* (pg. 7)

<sup>1400</sup> Jim Keith, *"Mass Control: Engineering Human Consciousness"*, Adventures Unlimited Press; New Ed edition (1 Aug 2003) ISBN-13: 978-1931882217 (pg. 109)

<sup>1401</sup> Martin A. Lee and Bruce Shlain, *"Acid Dreams"* (pg. 64)

<sup>1402</sup> Ibid. pg. 65

<sup>1403</sup> Ibid. pg. 65

***the warm moonlight high on psilocybin. But the mood quickly changed once it became apparent that the mushroom was not to Burroughs's liking. "No good, no bueno," he kept shaking his head. He split from the others and waited out the "high" in seclusion.***<sup>1404</sup>

Leary was responsible for coaxing Burroughs to Harvard to be involved with "consciousness alteration" experiments. The following is also taken from *"Acid Dreams"*: ***"Burroughs looked forward to working with sensory deprivation and submersion tanks, stroboscopes, machines to measure brain waves, and all the technical wonders that a prestigious university could supply. But his hopes were dashed as soon as he arrived at Harvard. All he found was a semi-permanent cocktail party with a bunch of starry-eyed intellectuals talking some half-assed jive about brotherly love."***<sup>1405</sup>

It is worth pointing out that when Leary was fired by Harvard in 1963, he continued his study of psychoactive substances with Burroughs in Mexico. Both were eventually expelled from the country. Burroughs rapidly distanced himself from the psychedelic scene. In their book *"Acid Dreams"*, Martin A. Lee and Bruce Shlain noted that: ***"Despite rampant enthusiasm for hallucinogens among his peers, (Burroughs) suspected that sinister forces were also interested in these drugs and that Leary and his sidekicks might be playing right into their hands. Burroughs feared that psychedelics could be used to control rather than liberate the vision-starved masses. He understood that the seeker of enlightenment was especially vulnerable to manipulation from without, and he sounded an urgent warning to this effect in the opening passages of Nova Express, published in 1964."***<sup>1406</sup> This begs the question of how much Burroughs really knew. Whilst his knowledge may have come from his various associates, it has also been suggested that Burroughs knew because he was somewhat "on the inside" of the agenda. The suggestion is a contentious one, yet it is supported by a degree of circumstantial evidence.

## Exterminator!

In the introduction to *"The Yage Letters"*, it is stated that: ***"Burroughs had once tried to enlist in the OSS, wartime forerunner of the CIA, was one of his more sinister qualifications as the man who could dig it."***<sup>1407</sup> A number of researchers claim that Burroughs was an assassin/hit man for the CIA. A few years ago, a short film appeared on the internet (called *"William Burroughs: CIA Killer"*) that connected some of the suspicious dots in his life and argued that Burroughs was an "assassin". The film quickly vanished from the web and has not re-appeared since.<sup>1408</sup> The circumstantial factors still remain though. Burroughs was obsessed with deadly weapons. The following is taken from *"Hikuta! - Tom Peschio on*

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<sup>1404</sup> Ibid. pg. 70

<sup>1405</sup> Ibid. pg. 71

<sup>1406</sup> Ibid. pg. 71

<sup>1407</sup> William Burroughs, Allen Ginsberg and Oliver Harris, "The Yage Letters Redux", City Lights Books; 4th Ed edition (31 Dec 2005) ISBN-13: 978-0872864481 (pgs. xxvi - xxvii)

<sup>1408</sup> Here is one example of a dead link to the video - <http://www.youtube.com/watch?v=VQL3FvWGx2g>

*Burroughs and His Guns*”, “(He) owned 28 guns and 43 knives. The guns ran the gamut from derringers to shotguns to flare guns to a .454 Casull, and everything in-between.”<sup>1409</sup> One recurring theme throughout several of his novels (particularly “*The Nova Trilogy*”) is the inclusion of the character Hassan-i Sabbah and the associated group known as “Hashshashin” or “Assassins” - Nizari Ismailis.<sup>1410</sup>

Burroughs was also involved (directly and indirectly) with a number of bizarre murders. The first came about via his “beat generation” associates – namely that of David Kammerer. Kammerer was a childhood friend of Burroughs. Both attended primary school together, socialised in the same circles and even travelled through parts of France together. Both considered each other close friends.<sup>1411</sup> Kammerer became sexually infatuated with Burroughs’ renowned ‘Beat’ peer, Lucien Carr. After years of pursuing Carr, events seemingly turned nasty on the evening of August 13, 1944. After allegedly assaulting Carr, Carr stabbed Kammerer to death, tied and weighted his body, and dumped it in the Hudson River, New York. Carr’s first port of call was Burroughs’ apartment, where he gave Burroughs a packet of cigarettes stained with Kammerer’s blood. Burroughs flushed the evidence down the toilet. A number of Carr’s peers helped him dispose of the offending knife.<sup>1412</sup> When Carr eventually turned himself in, Burroughs was also arrested as a material witness. Carr was charged with first-degree manslaughter and sentenced to a term of one-to-twenty years in prison. He ended up serving two years. The incident seemingly inspired Burroughs and Jack Kerouac’s collaborative novel “*And the Hippos Were Boiled in Their Tanks*”.<sup>1413</sup>

During the late 1940s, Burroughs lived with his common-law wife Joan Vollmer and two children. Burroughs got in trouble with the law on several occasions (drug abuse, drug distribution and lewd behaviour), prompting him and his family to relocate. The family eventually settled in Mexico City. On September 6, 1951, Vollmer was shot in the head by Burroughs. She died later the same day. It is uncertain what exactly transpired – Burroughs initially claimed that he was enacting a game of “William Tell” (with Vollmer balancing a water tumbler on her head) and accidentally missed his target. He later claimed that he was selling the gun to an acquaintance when it misfired.<sup>1414</sup> Burroughs was charged with murder and held for two weeks before being released on bail. His brother paid the bail at a cost of several thousand dollars. With Burroughs reporting once a week to the Mexico City jail to confirm his whereabouts, little happened for over a year. Strangely, his attorney Bernabé Jurado shot and killed the child of a government official and quickly fled the country.

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<sup>1409</sup> Hikuta! - Tom Peschio on Burroughs and His Guns, RealityStudio - <http://realitystudio.org/biography/hikuta/>

<sup>1410</sup> Hassan-i Sabbah - [http://en.wikipedia.org/wiki/Hassan-i\\_Sabbah](http://en.wikipedia.org/wiki/Hassan-i_Sabbah) See also: Edward Burman, “The Assassins: The Holy Killers of Islam”, Aquarian Press (24 Sep 1987) ISBN-13: 978-1852740276

<sup>1411</sup> William Lawlor, “Beat Culture: Lifestyle, Icons and Impact”, ABC-CLIO, 2005 (pg. 46)

<sup>1412</sup> James Campbell, “This is the Beat Generation”, University of California Press, London, 1999 (pgs. 30–33)

<sup>1413</sup> Jack Kerouac & William S. Burroughs, “And the Hippos Were Boiled in Their Tanks”, Penguin Classics; 1 edition (6 Aug 2009) ISBN-13: 978-0141189673

<sup>1414</sup> [http://en.wikipedia.org/wiki/Joan\\_Vollmer](http://en.wikipedia.org/wiki/Joan_Vollmer)

Burroughs followed suit, returning to the United States. In his absence, he was convicted of manslaughter. Astoundingly, he received a two-year suspended sentence and was never pursued (for the crime) any further.<sup>1415</sup> In light of all this, I was slightly surprised to learn that Burroughs was once a detective for hire!<sup>1416</sup>

Burroughs became a dedicated writer following Vollmer's death. He eventually found himself in Tangiers, Morocco – living in a house where local boys were prostituted to visiting American and English men.<sup>1417</sup> This period inspired his short story collection *"Interzone"*. Several of these Tangier-inspired stories appeared in his 1973 collection *"Exterminator!"* The title story of the latter depicted an insect "exterminator" – another job that Burroughs once held.<sup>1418</sup> This theme also appeared in *"Naked Lunch"*. James Campbell, author of *"This is the Beat Generation: New York, San Francisco, Paris"*, confirmed that *"Naked Lunch"* was influenced by **"stories about Tangiers and its inhabitants found their way in."**<sup>1419</sup>

*"Naked Lunch"* is seen as giving a wealth of clues to Burroughs's possible agenda connections. Amongst the many (quite frankly) sick themes on display in the novel, there are a number of disturbing references to illicit trafficking in something called the "real black meat", as well as "hanging boys" in "limestone caves". A number of researchers have suggested that these may be allusions to ritual practices involving boys. Allegedly (although I haven't been able to find the primary source of the reference, I have quoted from a reposted source found on the *David Icke Forum*), Jack Kerouac and Allen Ginsberg once said to Burroughs, **"Bill, what's all this stuff about boys being hung in limestone caves?"**<sup>1420</sup> Burroughs writing was usually semi-autobiographical.

In 1991, the David Cronenberg directed film *"Naked Lunch"* was released. The film was a loose adaption of the eponymous novel, containing characters and themes from many of Burroughs works as well as a metaphorical replay of Joan Vollmer's murder. In the film, William Lee is a bug exterminator who hallucinates that he is a secret agent charged with a mission to kill Joan – he does this while attempting to shoot a drinking glass off her head in imitation of William Tell. Lee has a "handler" whom he files "reports" with. Toward the climax of the film, Lee has to prove he is worthy of entry into "Annexia". He does this by "re-murdering" a doppelganger of his dead wife. Pretty spooky stuff! The following is taken

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<sup>1415</sup> James W. Grauerholz, "The Death of Joan Vollmer Burroughs: What Really Happened?", American Studies Department, University of Kansas, January 7, 2002 See: <http://www.artifacting.com/blog/wp-content/uploads/2003/11/deathofjoan-full.pdf>

<sup>1416</sup> Dennis McNally, "Desolate Angel: Jack Kerouac, The Beat Generation, And America", Da Capo Press; export ed edition (20 Mar 2003) ISBN-13: 978-0306812224 (pg. 64)

<sup>1417</sup> Ted Morgan, "Literary Outlaw: The Life and Times of William S. Burroughs", W. W. Norton & Company; Reprint edition (20 July 2012) ISBN-13: 978-0393342604 (pgs. 238 – 242)

<sup>1418</sup> Dennis McNally, "Desolate Angel: Jack Kerouac, The Beat Generation, And America", Da Capo Press; export ed edition (20 Mar 2003) ISBN-13: 978-0306812224 (pg. 64)

<sup>1419</sup> James Campbell, "This is the Beat Generation: New York, San Francisco, Paris", University of California Press (31 Dec 2001) ISBN-13: 978-0520230330 (pg. 278)

<sup>1420</sup> "Cobain murdered by CIA", David Icke Forum - <http://www.davidicke.com/forum/showthread.php?p=1058660310>

from the piece “*Legends & Legacies: William S. Burroughs, The Man in the Gray Flannel Suit*”, in which Burroughs is quoted as having once said: **“I am forced to the appalling conclusion that I would never have become a writer but for Joan's death, and to a realization of the extent to which this event has motivated and formulated my writing... the death of Joan brought me in contact with the invader, the Ugly Spirit, and manoeuvred me into a life long struggle, in which I have had no choice except to write my way out.”**<sup>1421</sup> What else did Vollmer’s death bring about for Burroughs? Like the metaphorical entry into Annexia, was he granted access to an aspect of the global agenda? It is curious to note: [quoted from the aforementioned “*Legends & Legacies*” article] **“While living abroad in Tangiers, London and Paris, he was often mistaken for a CIA agent.”**<sup>1422</sup> In a final twist of the Burroughs story, his life story was portrayed in a 2000 film - written and directed by Gary Walkow – called “*Beat*”. Who was chosen to play Joan Vollmer in the film? Why, none other than Courtney Love!

## Swinging Satellites

Philip K. Dick – often referred to as “PKD” – was a truly inspirational and prescient figure of the science fiction genre. PKD wrote 44 novels and 120 short stories over thirty years. His writing predominantly examined the nature of perception and reality, particularly the role of science and technology in relation to the subject. He proposed that technology would reshape our perceptions of our past, present and future – effectively altering our memories. This theme informed the narrative of his 1966 novella “*We Can Remember It for You Wholesale*” (which became the basis of the movie “*Total Recall*”) and the 1968 novel “*Do Androids Dream of Electric Sheep*” (the inspiration for Ridley Scott’s “*Blade Runner*”). The former depicted a market for realistic but artificial/implanted memories. Both stories asked the question: If memories are implanted without knowledge, how can you know that you are “the real you”? “*Do Androids Dream of Electric Sheep?*” featured a device called “the empathy box” - influenced by the model of television. This was one of the earliest realisations of virtual reality. PKD saw the technology as being used to fool people.

In February/March 1974, PKD experienced a prolonged life-altering event that became known simply as 2-3-74. The event was infamously depicted in a comic strip by one Robert Crumb – called “*The Religious Experience of Philip K. Dick*” – in Issue 17 of “*Weird*”.<sup>1423</sup> PKD was suffering pain following the botched surgical removal of impacted wisdom teeth. On February 20, Dick received a delivery of medication from a young woman. “*The Religious Experience of Philip K. Dick*” described how the woman was wearing a Christian ichthys pendant. Accounts claim that sunlight reflected off the gold pendant, generating a “pink

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<sup>1421</sup> Legends & Legacies: William S. Burroughs, The Man in the Gray Flannel Suit - <http://www.legacy.com/news/legends-and-legacies/william-s-burroughs-the-man-in-the-gray-flannel-suit/237/>

<sup>1422</sup> Ibid.

<sup>1423</sup> The Religious Experience of Philip K. Dick by R. Crumb from *Weirdo* #17, Philip K. Dick Fan Site - <http://www.philipkdickfans.com/resources/miscellaneous/the-religious-experience-of-philip-k-dick-by-r-crumb-from-weirdo-17/>

beam” that hit Dick’s forehead. As a result he was seemingly mentally loaded with huge amounts of information - including knowledge that his young son, Christopher, was ill. The story goes that Christopher was rushed to hospital and thus saved from a near-fatal affliction. Following the event, PKD pent weeks of experiencing mind-expanding hallucinations – during which he encountered a "transcendentally rational mind" known alternately as "Zebra", "Firebright", and (oddly) "God".

All this aside, the specifics of these events appear to have been slightly misinterpreted – particularly the “pink beam” account. PKD’s then-wife Tessa stood by him at the door during his visit with the young lady with the pendant and apparently witnessed nothing like the description in PKD’s book “VALIS”. The account of their son’s life threatening condition also varies from source to source. Christopher was indeed taken to the doctor with “strange symptoms”, however this was during July of ’74. He was diagnosed with an inguinal hernia in August. The first documented mention of Christopher’s forthcoming surgery was noted on 18 October by writer Thomas M. Disch.<sup>1424</sup> Nevertheless, the parts about PKD’s visions and interaction with seeming “entities” (of a sort) appear to have more truth to them.

PKD subsequently concluded that the various “voices” and “entities” he communicated with throughout the 2-3-74 experience were simply aspects of a larger “artificial intelligence” (A.I.) system called “VALIS” (Vast Active Living Intelligence System.) PKD believed that the A.I. entities were “Teachers” – indeed, he named them as such at various points in his writing. The most dominant of these “Teachers” was a mechanical female voice known as “Sadassa Ulna” – although PKD also referred to the entity as “Diana”, “Sophia” and “Shekinah” in his major work “*Exegesis*”.

PKD believed that VALIS was real and that it was a kind of satellite beaming messages to Earth – although this was further complicated by his later conviction that VALIS was actually part of a much larger illusion. PKD eventually referred to aspects of the VALIS interaction in his 1981 book “VALIS”, and continued to refer to the subject in subsequent published works – such as “*The Divine Invasion*” (1981), “*The Transmigration of Timothy Archer*” (1982) and the posthumously published “*Radio Free Albemuth*”. PKD’s experiences also formed the basis of an 8000-page, one-million-word continuing internal dialogue known as the “*Exegesis*”. Although the 976 page book “*The Exegesis of Philip K. Dick*” was published in 2011, much of the original “*Exegesis*” material remains unpublished to this day. According Lawrence Sutin, in his book “*Divine Invasions: A Life of Philip K. Dick*”, PKD once said of the VALIS communications: ***“They only come late at night, when the background din and gabble of our world have faded out. Then, faintly, I hear voices from another star. Of***

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<sup>1424</sup> Anthony Peake, “A Life of Philip K. Dick: The Man Who Remembered the Future”, Chapter Eight: The Theophany (1972-74) – “The Diagnosis”, Arcturus Publishing; First Edition (1 Oct 2013) ISBN-13: 978-1782122425



***course, I don't usually tell people this when they ask, "Say, where do you get your ideas?" I just say, "I don't know". It's safer.***<sup>1425</sup>

Brad Steiger's 2008 piece "*Philip K. Dick's Phylogenic Memory and the Divine Fire*", notes how PKD sensed how people might react – quoting him as saying how he wished: ***"To HIDE behind the veil of fiction (...) I can claim that I made the whole thing up. The revelations that I received were so astounding that it has taken me five years to arrive at a place where I will even put forth the concept as fiction."***<sup>1426</sup>

The notion of machine-like "voices" and orbiting artificial intelligence machines has repeatedly cropped up during my research – across the field of both science fiction and the global agenda – and there are perhaps far too many to fully document here. Specifically, I have alluded to such themes in the likes of Gene Roddenberry's experiences with Lab Nine, the work of Andrija Puharich, the Uri Geller communications, and Jack Sarfatti's experiences. Much of the Lab Nine phenomenon (and, by extension, some of Geller and Sarfatti's experiences) also occurred around the same time as PKD's 2-3-74 experience. Some researchers have claimed that some form of implant may have been responsible for assisting these "communications" – such as devices like Andrija Puharich's tooth implanted "hearing aid". Was PKD's "botched" dental surgery connected to 2-3-74 in a more sinister manner?

The notion of communication with extra-terrestrial "satellites" has appeared throughout the history of Ufology. Donald Keyhoe once wrote about "artificial satellites", claiming (in the 1950s) that one or two of such objects orbited the Earth. In 1954, researcher Wilbert Smith (who initiated Project Magnet – a Canadian Government-supported project set up to monitor the UFO phenomenon by studying magnetic and gravimetric readings) studied the accounts of alleged ET contactee Frances Swan. Swan contacted the U.S. government regarding two mysterious "satellites" which seemingly orbited the Earth throughout 1953 and 1954. On one occasion, one of these objects apparently hovered 90,000ft over The Pentagon.<sup>1427</sup> Swan claimed to have been in contact with some of the occupants of these "satellites" - one named 'Affa' (Commander of 'M4 – M4') and another (Commander of 'L11') named 'Ponar'. They described their craft as 190 miles across in size. Swan's information was studied by retired Vice-Admiral Herbert Knowles. Knowles asked her technical questions (which she was able to answer in very specific detail) and became convinced that she had genuine knowledge. Bizarrely, Swan was later investigated by the FBI. Researcher Grant Cameron has extensively documented this subject on his

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<sup>1425</sup> Lawrence Sutin, "Divine Invasions: A Life of Philip K. Dick", Gollancz (9 Feb 2006) ISBN-13: 978-0575078581 (pgs. 101 – 124) See also: New Release: Classic Science Fiction by Philip K. Dick, May 23, 2010 - <http://eloquentvoice.com/?p=259>

<sup>1426</sup> Brad Steiger, Philip K. Dick's Phylogenic Memory and the Divine Fire, Friday, March 7, 2008 - <http://dedroidify.blogspot.co.uk/2008/03/philip-k-dicks-phylogenic-memory-and.html>

<sup>1427</sup> Grant Cameron, "Canadian UFO Director gets an Alien Letter" - [http://www.presidentialufo.com/old\\_site/frances\\_swan.htm](http://www.presidentialufo.com/old_site/frances_swan.htm)

PresidentialUFO website. [Author's Note: Link in the footnotes below.<sup>1428</sup>] On a related subject, a number of researchers (such as Martin J. Clemens in his article "*The Black Knight Satellite, Bracewell Probes, and Philip K. Dick*") have drawn a connection between PKD's VALIS and the alleged "Black Knight satellite" – a large artificial satellite that was seemingly detected orbiting above the continental United States. Clemens, in the aforementioned article, writes, "**Astronaut Gordon Cooper Jr. allegedly caught a first-hand glimpse of the object during his 22-orbit Mercury-Atlas 9 flight.**"<sup>1429</sup>

Despite having only discussed a specific period in PKD's life thus far, his experiences with orbital machines, machine-like voices and extra-terrestrial paradigms were not exclusive to the events of 1974. In September 1954, Dick and his then-wife Kleo moved to a house in Point Reyes Station. There, they befriended their new neighbours June and Jerry Kresy - who invited the Dicks to join their local interest group. The group was headed by a stern woman who preached a belief that the apocalypse was coming (on 22 April 1959) and that specific "believers" would be saved in time by the arrival of an extra-terrestrial craft crewed by a contingent of 'space brothers'. The Dicks soon quite the group. The group's predicted date for the apocalypse, obviously, came and went without incident.<sup>1430</sup>

The experience never put PKD off the subject however. Later in his life, he took a considerable interest in alleged UFO contactee Benjamin Creme.<sup>1431</sup> In the late seventies, PKD contacted Brad Steiger (aka Eugene E. Olson) - author of almost 170 books, including "*Gods of Aquarius*" and co-author of "*Alien Rapture: The Chosen*". PKD actually considered the possibility that he was himself was a proverbial "star child" or one of the "star people". This was a subject very familiar to Steiger, who once described such individuals (in his piece *Alternative Perceptions* magazine article "*Philip K. Dick's Phylogenic Memory and the Divine Fire*") as those who "**feel that they bear within their genes awareness acquired by extra-terrestrial interaction with humans in prehistoric or ancient times and who have now been activated by DNA memory to fulfil a mission in assisting others in their spiritual and evolutionary advancement.**"<sup>1432</sup>

Good Friday, 1961 was a particularly prescient day for PKD and seemed to set the tone for other experiences he would encounter in his life. On the said day, according to some accounts, PKD was seemingly tending a flower bed in his garden. In other accounts, he

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<sup>1428</sup> Grant Cameron, "Eisenhower Answers His UFO Mail" - [http://www.presidentialufo.com/old\\_site/eisenhow3.htm](http://www.presidentialufo.com/old_site/eisenhow3.htm)

<sup>1429</sup> Martin J. Clemens, "The Black Knight Satellite, Bracewell Probes, and Philip K. Dick", February 21, 2014 - <http://mysteriousuniverse.org/2014/02/the-black-knight-satellite-bracewell-probes-and-phillip-k-dick/>

<sup>1430</sup> Anne R Dick, "The Search for Philip K. Dick", Tachyon Publications; Reprint edition (24 Nov 2010) ISBN-13: 978-1616960001 (pg. 28)

<sup>1431</sup> Allen H. Greenfield, "Secret Rituals of the Men in Black", 2005 - Chapter 16 - In Summary: A Radical Revision of the History of Planet Earth. See also: "Tony Grisoni on writing The Owl in Daylight" - <http://www.dickien.fr/dossiers/tony-grisoni/interview-tony-grisoni-owl-daylight-english.html>

<sup>1432</sup> Brad Steiger, "Philip K. Dick's Phylogenic Memory and the Divine Fire", *Alternative Perceptions* magazine, Issue 118, Nov 2007 See also: <http://technocult.net/archives/2007/11/04/philip-k-dicks-phylogenic-memory-and-the-divine-fire/>

recalled walking a country lane near his home. In any case, he described an unsettling vision of (as quoted in Brad Steiger's article "*Philip K. Dick's Phylogenic Memory and the Divine Fire*") "**a great streak of black sweeping across the sky.**"<sup>1433</sup> In a July 1974 interview with the London Daily Telegraph (quoted by Philip Purser in the article "*Even Sheep Can Upset Scientific Detachment*"), PKD elaborated: "**What I saw was some form of evil deity... not living but functioning; not looking so much as scanning, like a machine or monitor. It had slotted eyes and always hung over one particular spot.**"<sup>1434</sup> The account is also recalled in Patricia S. Warrick's 1987 book "*Mind in Motion: The Fiction of Philip K. Dick*": where Dick explains how he "**looked up at the sky and saw a face. I didn't really see it but the face was there, and it was not a human face; it was a vast visage of perfect evil. It had empty slots for eyes - it was metal and cruel and, worst of all, it was God.**"<sup>1435</sup> PKD came to call this entire experience "The Eldritch Vision".

## PKDUltra

PKD's life, experiences and the accounts of his "state of mind" seem to firmly divide those who have studied him and his work. Whilst it is pretty much agreed upon that his writings can be labelled as something reserved for the pantheon of so-called "genius", the "fine line into madness" is sometimes entertained by those people who have looked at the man himself. Whilst I don't agree with the latter assessment of PKD's state of mind, it has to be acknowledged that he was clearly a troubled man who was plagued by bizarre experiences. For me, this makes him all the more fascinating. His "visions" and state of mind are often attributed any number of facets – such as his interest in mystical and paranormal phenomenon, his repeated drug use, bouts of paranoia and, if some accounts are to be believed, the possibility of schizophrenia. Regarding the drug angle, it is well-known that Dick was a renowned drug user. It appears that PKD only took LSD - the CIA's drug of choice in their clandestine operations – a handful of times in his life. It is important to note that Dick was very aware of the agenda connections between the CIA/military industrial complex and mind altering drugs, altered states of reality, police power and corporate cover-ups – he had, after all, been metaphorically depicting the phenomenon in his books since the 1950s.

Whilst many records of PKD's life show that he had tenuous connections to the elite global agenda, only a small number of researchers have ever talked about the deeper implications. Was there a darker side to PKD's agenda associations? Is it possible that some of the strange experiences in PKD's life – and his almost fractured state of mind – were orchestrated by the agenda players? For that matter, could PKD have been an unwitting mind control victim? PKD believed he was a gifted child. He attended the Langley Porter Neuropsychiatric Institute in San Francisco, at the age of 18, for a series of psychological and psychometric

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<sup>1433</sup> Ibid. pg. 66

<sup>1434</sup> Philip Purser, "Even Sheep Can Upset Scientific Detachment", Daily Telegraph #506 (pgs. 27-30)

<sup>1435</sup> Patricia S. Warrick, "Mind in Motion: The Fiction of Philip K. Dick", Southern Illinois University Press, 1987 (pg. 95)

tests. He claimed that he was part of a special study of students with high IQs.<sup>1436</sup> Psychometric testing appears in many of PKD's books. PKD was also a patient at Langley throughout portions of his life. Langley is historically associated with SRI, which in turn connects to the U.S. military and CIA mind control projects. I should also point out that PKD spent large chunks of his life living in the San Pablo/San Francisco Bay area – just a stone's throw away from SRI.

When PKD was born in 1928, he had a twin sister (named Jane) who died within six weeks of birth. Despite their brief time together, Jane appeared to have a huge effect on PKD. He considered her the "missing part" of himself. The "twin" phenomenon has been studied in relation to those people with a "heightened sense of awareness." Earlier in this book, I discussed the relevance of twins and "twinning" in certain mind control research programs. During the mid-50s, the socialist views and left-wing activities of PKD's wife Kleo brought the couple to the attention of the FBI. The couple were visited by two individuals "George Smith" and "George Scruggs" who eventually claimed to be FBI agents. The Dicks became good friends with the two men. Scruggs apparently even taught PKD how to drive.<sup>1437</sup> PKD claimed that the two agents were members of something called "Red Squad" (specialized in infiltrating, conducting counter-measures and gathering intelligence on political and social groups) and that they were also investigating the "subversive" content of his writing.<sup>1438</sup>

During the mid-60s, PKD became fascinated with the Laurel Canyon scene – particularly the music of The Rolling Stones, Jefferson Airplane and The Grateful Dead. PKD was close friends with science fiction writer Radell Faraday "Ray" Nelson. Nelson recalled PKD's association with a local poet who edited a well-received literary review magazine. According to Anthony Peake, in his book *"A Life of Philip K. Dick: The Man Who Remembered the Future"*, ***"This individual, called 'The Connection' also had associations with many of the original members of the 'beat' movement such as the novelist and artist William Burroughs and the poet Allen Ginsberg. PKD had been hugely influenced by Burroughs, Ginsberg and other members of this group and so was keen to nurture the relationship with 'The Connection'. But the poet also had a darker side. He earned his living (as Ray states, 'a very good living') as a drug dealer and was Burroughs' supplier. PKD must have been aware of the high standard of living that 'The Connection' enjoyed and could compare it with his own at the time."***<sup>1439</sup>

By 1971, PKD was based in northern California – at the height of the CIA's counter-culture operations. Whilst living at 707 Hacienda Way, Santa Venetia (North San Rafael), he opened up his house to young people, a number of drug users, and some political dissidents. In

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<sup>1436</sup> Anthony Peake, "A Life of Philip K. Dick", Chapter Two: The Beginning (1928-46) – "Behind The Counter"

<sup>1437</sup> Lawrence Sutin, "Divine Invasions: A Life of Philip K. Dick" (pgs. 83 – 84)

<sup>1438</sup> Joe Vitale, "The Worlds of Philip K. Dick: An Interview with America's Most Brilliant Science Fiction Writer", The Aquarian, 11 October, 1978, reproduced in PKD Otaku 04 (pg. 8) See: <http://efanzines.com/PKD/PKD-Otaku-04.pdf> See also: [http://en.wikipedia.org/wiki/Red\\_squad](http://en.wikipedia.org/wiki/Red_squad)

<sup>1439</sup> Anthony Peake, "A Life of Philip K. Dick", Chapter Seven: The Single Life (1970-71) – "The Break In"

autumn of the same year, PKD became convinced that a former housemate (called 'Rick') was planning to kill him. He allegedly went so far as to hire three "contract killers" to protect him for a few days. In November, he returned home to find windows smashed, doors broken, and his fire proof safe blown open. His financial records and manuscripts were gone - either destroyed or taken by someone. There has been a great deal of speculation about this event. Some researchers believe that the safe was blown by somebody in PKD's drug circle – someone who knew of an alleged sizeable bag of "white powder" (possibly heroin) that was seemingly kept in PKD's safe.<sup>1440</sup> PKD's house was again broken into in March 1972. These events inspired his 1977 story "A Scanner Darkly" (also made into a film in 2006) - about the destruction of privacy and the dawn of the age of technological control. It foreshadowed the big brother age of surveillance, drones, email & phone hacking, and internet monitoring. Dick presented it as a global prison.

Dick became incredibly paranoid about the events in Hacienda Way and began suspecting that he was being targeted by the powers that be, because of (as he put it) "**things he knew.**" He once cited his 1964 novel "*The Penultimate Truth*" as an example. The book described a phony, almost false-flag, war between the U.S. and the Soviets in order to keep the masses under elite control. In a 1978 interview, Joe Vitale asked PKD (quoted in Vitale's "*The Worlds of Philip K. Dick*") if this had a connection to the break-in at his house. He replied, "**In the novel, some Americans and some Russians are able to get above ground and found out what's really going on and they become friends. Now maybe certain people thought this was too close to the truth and that I had some kind of information. Maybe that's why they wanted to get to my files. I don't know.**"<sup>1441</sup>

In February 1972, with his fear getting the better of him, PKD took a break from his San Rafael home and accepted an invitation to the VCON2 Vancouver Science Fiction Convention (held at the Biltmore Hotel on 18-19 Feb '72) in Canada. According to various sources, whilst in Canada, PKD was approached by a "**smartly dressed**" individual who allegedly threatened him. He also claimed (in an account given years later) that at some point during early 1972 he was abducted by a group of mysterious men in black suits. After the events of 2-3-74, PKD recalled being driven around Vancouver by "**men in black**" and experiencing "**missing time.**" Anne R. Dick – in her book "*The Search for Philip K. Dick*" – was told (by PKD's cousin Lynne) that PKD believed the CIA was "**after him.**" She also notes that PKD told his doctor that the FBI and the CIA were tapping his Santa Venetia home phone and that they had broken into the property and taken his papers. She also cited several of his close associates at the time who concurred that these agencies were, at the very least, observing his house.<sup>1442</sup>

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<sup>1440</sup> These events are somewhat depicted in the 2001 film "The Gospel According to Philip K. Dick" (Director: Mark Steensland, Writers: Andy Massagli Mark Steensland) ASIN: B000059T0P

<sup>1441</sup> Joe Vitale, "The Worlds of Philip K. Dick" (pg. 8) See: <http://efanzines.com/PKD/PKD-Otaku-04.pdf>

<sup>1442</sup> Anne R. Dick, "The Search for Philip K. Dick", Tachyon Publications; Revised edition (November 5, 2010) ISBN-13: 978-1616960001(pg. 142 - 150)

Throughout the early 1970s, PKD wrote a number of unusual letters to the FBI. In one such letter, dated October 28, 1972, he said, *[taken from Philip K. Dick, "Selected Letters of Philip K. Dick", Volume Two 1972 -73]* **"Several months ago I was approached by an individual who I have reason to believe belonged to a covert organization involved in politics, illegal weapons, etc., who put great pressure on me to place coded information in future novels 'to be read by the right people here and there', as he phrased it. I refused to do this. The reason why I am contacting you about this now is that it now appears that other science fiction writers may have been so approached by other members of this obviously Anti-American organization and may have yielded to the threats and deceitful statements such as were used on me. Therefore I would like to give you any and all information and help I can regarding this, and I ask that your nearest office contact me as soon as possible. I stress the urgency of this because within the last three days I have come across a well-distributed science fiction novel which contains in essence the vital material which this individual confronted with me as the basis for encoding. That novel is CAMP CONCENTRATION by Thomas Disch, which was published by Doubleday & Co. P.S. I would like to add: what alarms me the most is that this covert organization which approached me may be Neo-Nazi, although it did not identify itself as being such. My novels are extremely anti-Nazi. I heard only one code identification by this individual: Solarcon-6."**<sup>1443</sup>

Another correspondence with the FBI (dated November 4, 1972) offered more of PKD's insight into who may have been responsible for the events in Hacienda Way. *[Taken from Philip K. Dick, "Selected Letters of Philip K. Dick", Volume Two 1972 -73]* **"Only two or three persons that I can recall knew the layout of the burglar alarm system. One was Harold Kinchen, who was under investigation by Airforce Intelligence at Hamilton Field at the time I left. (...) Recently I've obtained, by accident, new information about Kinchen's associates, and the neo-Nazi organization theory does seem reinforced. In this case, the November robbery was political in nature and more than a robbery.(...) Kinchen put coercive pressure, both physical and psychological, on me to put secret coded information into my future published writings, "to be read by the right people here and there," as he put it, meaning members of his subversive organization. As I told you in November, he accidentally responded to a phone call from me with a code signal. Later, he admitted belonging to a secret "worldwide" organization and told me some details. The coded information which Kinchen wished placed in my novels (I of course refused, and fled to Canada) had to do with an alleged new strain of syphilis sweeping the U.S., kept top-secret by the U.S. authorities; it can't be cured, destroys the brain, and is swift-acting. The disease, Kinchen claimed, is being brought in deliberately from Asia by agents of the enemy (unspecified), and is in fact a weapon of World War Three, which has begun, being used against us. PKD did add a touch of caution regarding "Kinchen's claims", saying that "These neo-Nazis or whatever they are would "break" their own code and make public this**

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<sup>1443</sup> Philip K. Dick, "Selected Letters of Philip K. Dick", Volume Two 1972 -73, Underwood-Miller (1993) ISBN-13: 9780887331619 (pg. 45) See also: Neo-Nazis, Syphilis, and World War III, Letters of Note, July 21, 2010 - <http://www.lettersofnote.com/2010/07/neo-nazis-syphilis-and-world-war-iii.html>

**phony information, thus creating mass hysteria and panic. There is, of course, no such new untreatable paresis, despite rumours we have been hearing from Servicemen returning from Viet Nam.**"<sup>1444</sup>

In an odd letter to the FBI (September 2, 1974), PKD talked again about possible plots to subvert science fiction authors and literature. On this occasion, he claimed a plot was orchestrated by the Soviets and involved Stanislaw Lem - the Polish science fiction author who wrote, amongst others, the seminal 1961 novel "*Solaris*". The article "*What was that Famous Philip K. Dick Letter regarding Lem?*" quotes Dick as saying, "**Lem is probably a composite committee rather than an individual, since he writes in several styles and sometimes reads foreign, to him, languages and sometimes does not - to gain monopoly positions of power from which they can control opinion through criticism and pedagogic essays is a threat to our whole field of science fiction and its free exchange of views and ideas.**"<sup>1445</sup>

PKD was friends with the notorious Ira Einhorn. In his 1996 article for the *Journal of Possible Paradigms* (entitled "*PKD, The Unicorn and Operation Mind Control*"), Adam Gorightly explained how "**Phil and Ira became acquainted through the auspices of CoEvolution Quarterly, later renamed The Whole Earth Review, a by-product of former Merry Prankster Stewart Brand's revolutionary brainchild, The Whole Earth Catalog. Within the letter section of CoEvolution Quarterly, Dick and Einhorn initiated a dialogue on Soviet psychotronics & mind control, and it's far reaching implications. Shortly afterwards, Einhorn's girlfriend and fellow researcher, Holly Maddux's dismembered body parts were discovered in a steamer trunk in Einhorn's Philadelphia apartment, and Einhorn charged with her murder.**"<sup>1446</sup>

Paul Rydeen – in his 1995 piece "*Philip K. Dick: The Other Side*" - wrote, "**In some of his dreams, Phil saw Soviet scientists rushing around behind the scenes to keep the alien satellites functioning.**"<sup>1447</sup> A number of researchers have noted that PKD was in contact with the Soviet scientific establishment. Furthermore, it has even been claimed that the Soviets wrote to him (shortly after his 2-3-74 experience) asking if they could "**experiment**" on him. Whilst the latter claim remains largely unsubstantiated, PKD did indeed correspond with a number of Soviet academics. As early as 1957, the CIA had in fact intercepted a letter that he had sent to a Soviet physicist.<sup>1448</sup> This was further corroborated by PKD himself in the book "*The Shifting Realities of Philip K. Dick*". "**Under the Freedom of Information Act, I**

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<sup>1444</sup> Ibid.

<sup>1445</sup> What was that "Famous Philip K. Dick Letter" regarding Lem? - <http://english.lem.pl/faq>

<sup>1446</sup> Adam Gorightly, "PKD, The Unicorn and Operation Mind Control", JOURNAL OF POSSIBLE PARADIGMS, Issue 4, Summer '96 - See: <http://www.randomcollection.info/mcf/hambone/pkd.html>

<sup>1447</sup> Paul Rydeen, "Philip K. Dick: The Other Side", 1995, THE GNOSIS ARCHIVE - <http://www.gnosis.org/pkd.biography.html>

<sup>1448</sup> Alexander Star, "The God In The Trash", The Fantastic Life And Oracular Work Of Philip K. Dick - <http://www.alphane.com/moon/index.html#gitt.htm>

**was able to get the CIA to admit that they had indeed opened my mail to the Soviet Union and photographed it.**"<sup>1449</sup> Adam Gorightly examined the possibility of a Soviet mind control/PKD connection in his (aforementioned) article "*PKD, The Unicorn and Operation Mind Control*". He hypothesised (although he ultimately rejected the notion) that PKD may have been the recipient of a "brain implant". Such an implant may even have been responsible for his VALIS transmissions. ***"In an interview with Greg Rickman, Phil had stated he suspected a brain implant had been placed in his head, and that the Xerox Missive was supposedly a trigger to set off the implant, but failed. (...) Phil later came to believe this Soviet mind control experiment upon his temporal lobe had developed into something far more strange (if that was at all possible) when an alien entity consisting of pure information skyjacked these psychotronically produced Soviet projections, using them to beam extra-terrestrial messages of a benevolent nature into Phil's oft befuddled mind."***<sup>1450</sup> Gorightly also noted the connection between Ira Einhorn, Uri Geller and Andrija Puharich and wondered if PKD's 2-3-74 dental surgery involved an implant. ***"To suggest that a dentist might have planted psychotronic receptors into the mouth and head of the greatest science fiction writer of all time might seem utterly preposterous, but nonetheless connections of certain dentists to mind control implants is not a new one, and the opportunity to insert said devices during dental surgery--while the patient's anesthetized mind is off dancing in the merry land of Nitrous Oxide--is most definitely there, and one that wouldn't readily be suspected by his/her patient/victim."***<sup>1451</sup>

In an updated edition of "*Operation Mind Control*", Walter Bowart discussed the Mental Telepathy System (MTS - a CIA sponsored mind control operation involving the use of psychotronics<sup>1452</sup>) in relation to PKD's "VALIS" - which he concluded was a ***"highly literate description of the things the survivors of the so-called MTS are describing."***<sup>1453</sup> I should also mention, whilst I'm on the subject of mind control, PKD's odd encounter with Disney. In September 1973, a French documentary crew filmed a surreal interview with PKD and Norman Spinrad discussing politics whilst sitting in one of the spinning teacups in "The Mad Hatter's Tea Party" ride at Disneyland!<sup>1454</sup>

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<sup>1449</sup> Philip K. Dick, "The Shifting Realities of Philip K. Dick", First Vintage Books Edition (1995) ISBN 0-679-42644-2 (pg. 37)

<sup>1450</sup> Adam Gorightly, "PKD, The Unicorn and Operation Mind Control", JOURNAL OF POSSIBLE PARADIGMS, Issue 4, Summer '96 - See: <http://www.randomcollection.info/mcf/hambone/pkd.html>

<sup>1451</sup> Ibid.

<sup>1452</sup> "Mind Control and Mental Telepathy", MindNet.com, August 1, 1993 - See: [http://www.jacobsm.com/projfree/mind\\_control\\_mental\\_telepathy.html](http://www.jacobsm.com/projfree/mind_control_mental_telepathy.html)

<sup>1453</sup> Walter Bowart, "Operation Mind Control", Researcher's Edition, Flatland Editions, 1994 - Chapter 28 "From Bionic Woman to Stimulated Cat", pg. 418 (pdf version: 423) See: <http://www.scribd.com/doc/114341667/Operation-Mind-Control-Researcher-s-Edition>

<sup>1454</sup> Philip K. Dick interview at Disneyland 1973- [http://www.antebiel.com/EN/roman/D2\\_D4.html](http://www.antebiel.com/EN/roman/D2_D4.html) See also: LES EVADES DU FUTUR - <http://www.antebiel.com/medias/script-evade.html> & <http://www.rosab.net/horizon-evenements/spip.php?article30>



It is difficult to know for sure what really happened to PKD throughout the many strange events that plagued his life. One thing remains certain; Dick had remarkable insight into the hidden global agenda and its mechanisms – even if he didn't fully comprehend or adequately articulate it himself. He remains a rare example of a science fiction luminary who felt a social responsibility and an unwavering courage in the face of a system that has repeatedly turned and twisted so many others of his kind. In a speech given at the 1977 Metz Science Fiction Convention in France, he talked about his life's work - and also about the nature of the global agenda: ***"What I was sensing was the manifold of partially-actualized realities lying tangent to what evidently is the most actualized one: the one which the majority of us, by consensus gentium agree on. (...) We are living in a computer programmed reality and the only clue we have to it, is when some variable is changed and some alteration in our reality occurs. We would have the overwhelming impression that we were reliving the present (déjà vu) perhaps in precisely the same way, hearing the same words, saying the same words... I submit that these impressions are valid and significant and I will even say this: such an impression is a clue that at some past time point a variable was changed (reprogrammed as it were) and that because of this an alternative world branched off."***<sup>1455</sup>

## Take the Red Pill or the Blue Pill?

Toward the end of the twentieth century, Hollywood offered up several mainstream and surprisingly complex examinations of the "reality" concept, such as: *"Dark City"* (1998) *"eXistenZ"* (1999) *"The Thirteenth Floor"* (1999) and the phenomenally successful film *"The Matrix"* (1999). The latter was heralded by many alternative knowledge researchers as a profound (at least by Hollywood standards) metaphor, presenting questions about the fundamental nature of control, perception and existence.

Personally, I have learned to view the film far more objectively these days. It does, after all, contain themes that support paradigms engineered or endorsed by the global agenda, such as: Transhumanism (humans biologically intermingling with advanced technology, humans bred in maturation chambers, etc.), sentient artificial intelligence overpowering humanity, occult and secret society symbolism (the "Scarlet Woman", "black cats", "The Architect" as a symbol of the masonic 'great architect of the universe', and the curious scene where Morpheus introduces Neo to "The White Room" – his arms in an almost Baphomet-like position, followed by an inverted pyramid hand gesture<sup>1456</sup>), Disney-associated mind control themes (multiple references to the likes of *"Alice in Wonderland"*), numerous characters and locations named after religious, mythological and masonic archetypes

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<sup>1455</sup> Did Philip K. Dick Disclose the Real "Matrix" in 1977?, Forbidden Knowledge TV - <http://www.forbiddenknowledge.tv/videos/police-state/did-philip-k-dick-disclosethe-real-matrix-in-1977.html>  
See also: <http://www.youtube.com/watch?v=IXeVgEs4sOo#t=95>

<sup>1456</sup> FREEMASON dan ILLUMINATI (Mind Control - Wayang) \* Updated, September 29, 2011 - <http://joevilcrazyworld.blogspot.co.uk/2011/09/8-freemason-dan-illuminati-mind-control.html>

("Nebuchadnezzar", "Persephone" and "Trinity" for example), a city that serves as the last refuge to humanity called "Zion" (a boon for those researchers who like to mention the curious "*Protocols of Zion*" in the same sentence as "global agendas"), and a subtle foreshadowing of the events of 9/11.

Despite these aspects, there is no denying that the film conveys a thoughtful message about our perception of reality. The holographic nature of existence (in a similar vein to the fictional "Matrix") is a hotly debated subject amongst alternative knowledge researchers. There does seem to be some "real world" science to support the idea of an all-encompassing "holographic" reality – I would suggest checking out the work of physicists like Alain Aspect and David Bohm. However, be warned... some of this research needs to be looked at objectively. After all, a number of agenda-related names crop up in relation to the research - Bohm is actually connected via SRI, Jack Sarfatti, etc. - as are the likes of Hal Puthoff (CIA, SRI, etc.), Stanislav Grof (LSD experiments, Esalen, etc.) and Karl Pribram (neurobehavioral experiments and SRI.) For more on this subject, check out Michael Talbot's "*The Holographic Universe*".<sup>1457</sup>

"*The Matrix*" trilogy was written and directed by The Wachowskis. When creating the story outline for "*The Matrix*", a number of influences were brought into play. However, the most prevalent of these was Grant Morrison's epic graphic / comic book series, "*The Invisibles*" - issues of which were kept on the set of "*The Matrix*" during filming. Morrison – a noted student of the occult and Aleister Crowley's teachings – used "*The Invisibles*" to tell a bizarre story. Morrison drew on [according to an article on rotten.com] "**the Gnostic writings of early Christianity, the drug-fuelled speculations of Terence McKenna, Mayan and Aztec religions, the Roswell crash, the Holy Grail, the Cathars, legends of the Knights Templar, the rituals of Freemasonry, Maya Deren's writings on Voodoo, the mad science of Wilhelm Reich and Jack Parsons, the cool '60s spy stylings of The Prisoner, the metaphysical posturing of Aleister Crowley... well, the list goes on.**"<sup>1458</sup> "*The Invisibles*" is indebted to the "*Illuminatus!*" trilogy (by Robert Shea and Robert Anton Wilson) – another favourite of The Wachowskis. Robert Anton Wilson (despite being lauded by many alternative knowledge researchers) was a highly dubious character who included amongst his friends and/or influences (respectively), the likes of Terence McKenna, Timothy Leary, William S Burroughs and Aleister Crowley. My own personal research has forced me to conclude that Wilson was a witting agent and orchestrator of disinformation – although I have yet to confirm (as is unfortunately the case with many of these "futurist" figures) what specific players of the global agenda he was answerable to.

Examining those sources that inspired The Wachowskis to create "*The Matrix*" has thrown up an unusual story about original ownership of the concept. For over a decade now, one

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<sup>1457</sup> Michael Talbot, "*The Holographic Universe*", 1991, ISBN 0-06-092258-3 See also: [http://www.endlesssearch.co.uk/science\\_holographicuniverse.htm](http://www.endlesssearch.co.uk/science_holographicuniverse.htm)

<sup>1458</sup> The Invisibles - <http://www.rottent.com/library/culture/the-invisibles/>

*"Matrix" related story has continually resurfaced on the internet. It is the story of Sophia Stewart and the possibility that her 1981/1983 (the date varies from source to source and even when cited by Stewart herself) narrative "The Third Eye" was allegedly plagiarised by The Wachowskis and formed the basis of "The Matrix". The following is taken from Andre Seewood's 2011 article "Sophia Stewart: 'The Matrix' Lawsuit - Conspiracy Or Hoax": "The story goes that in 1986 African-American female writer Sophia Stewart submitted a manuscript titled, THE THIRD EYE, to a science fiction comic book contest that was sponsored by the Wachowski Brothers from an ad that was placed in a national magazine. She never heard from them and her manuscript was never returned. Years later, in 1999, when the first MATRIX film was released Stewart recognized that her work had been appropriated by the Wachowski Brothers and she filed a lawsuit for copyright infringement in 2003 against them, Warner Bros., Joel Silver, Village Roadshow Entertainment, James Cameron, Gale Ann Hurd and THE TERMINATOR franchise. Now every three or four years after she had filed the lawsuit contradictory stories are circulated on the internet about her either having won the lawsuit (in 2004) or that the lawsuit had been dismissed (in 2005). And just as recently as December 10th 2011, other websites including www.brandnewz.com have announced that Miss. Stewart has won a multi-billion dollar settlement for copyright infringement against the MATRIX franchise and THE TERMINATOR franchise. She allegedly won her lawsuit based on the fact that, 'according to court documentation, an FBI investigation discovered that more than thirty minutes had been edited from the original [Matrix] film, in an attempt to avoid penalties for copyright infringement.'"<sup>1459</sup>*

For some people desperate to respectively defend or attack the notion of "conspiracies" or cover-ups in the Hollywood media industry, Sophia Stewart's tale is something of a "boon" - ironically because it is so mired in controversy. At this late stage, we have only Stewart's word to go on as to how successful the "lawsuit" was and how far it was carried. From a number of sources, her case was successful but quietly covered-up. From other sources, the lawsuit broke down circa 2005. Kemp Power's July 31<sup>st</sup> 2005 article *"The Billion-Dollar Myth"* published, by The Los Angeles Times, stated *"Sophia Stewart didn't attend her June 13 hearing at the U.S. federal court building in downtown Los Angeles. She saw the proceeding as a minor hurdle on the way to an anticipated July 12 trial in her copyright infringement suit against directors Andy and Larry Wachowski, James Cameron and other defendants--a trial she imagined would be "one of the largest suits for damages in the history of the film industry." [...] Last month's request by the defendants to dismiss the case was an act of desperation, Stewart believed, because her proof of theft was indisputable. Stewart had attracted many supporters (mostly African American, who agreed that Hollywood had ripped her off) and detractors who question both the validity of her claims and her sanity ever since she began trying to rally support for her case in 2003. She claimed that she would have "big surprises" for the judge and jury, as well as for*

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<sup>1459</sup> Andre Seewood, "Sophia Stewart: 'The Matrix' Lawsuit - Conspiracy Or Hoax", December 10, 2011, Shadow and Act - <http://blogs.indiewire.com/shadowandact/sophia-stewart-the-matrix-lawsuit-conspiracy-or-hoax>

***all of the naysayers, when her case finally went to trial. Unfortunately, Judge Margaret Morrow wasn't interested in surprises. In her 53-page ruling, Morrow dismissed Stewart's case, noting that Stewart and her attorneys had not entered any evidence to bolster the key claims in her suit or demonstrated any striking similarity between her work and the accused directors' films. Stewart says she is hiring additional attorneys and is asking the court to reconsider that decision, but earlier this summer, in a nearly empty courtroom 790 of the Roybal Federal Building, Stewart's case apparently ended with a whimper.***<sup>1460</sup>

It is difficult to know for certain if there ever was a solid basis to Stewart's claim. Whilst I have no doubt that Hollywood plagiarises unknown and uncredited writers on a regular basis, there are discontinuities in this particular account – such as the age of The Wachowskis in 1986 and their ability (at that point) to organise a writing contest advertised in a “national magazine”, or the shifting publication date of Stewart's “*The Third Eye*” as a possible means to add plagiarism by the “creators” of “*The Terminator*” to the lawsuit. I will leave it for you to decide if Stewart is on the level or not. There are many interviews with her available on the internet to listen to.<sup>1461</sup> Her case has been embraced by a number of alternative knowledge researchers for a myriad of reasons. Some believe that her case demonstrates suppression of the artistic and creative talent of the black community in Hollywood. Others believe that she was “silenced” because of the themes and messages espoused in “*The Third Eye*”. Stewart herself has said. “***We're timeless and ageless [...] The Oracle is me. I wrote myself into my work.***”<sup>1462</sup>

The Wachowskis produced “*V for Vendetta*” in 2005 – yet another film that was scrutinized by many alternative knowledge researchers. The mask of the “V” character (based on Guy Fawkes) was adopted by the “Anonymous” internet hacker movement<sup>1463</sup> and became a prominent feature of the “Occupy” movement.<sup>1464</sup> The timing of the film's release couldn't have been more prophetic. Given the emerging dominance of police state attitudes in the West, following 9/11, 7/7 and the burgeoning “War on Terror”. The themes of the film (individualism, totalitarianism, Islamophobia, terrorism, etc.) struck a chord with those concerned about the erosion of civil liberties and false flag terrorism. David Lloyd who conceived the graphic novel of “*V for Vendetta*” (with Alan Moore) was interviewed about the climatic scenario of the film involving the destruction of the UK Houses of Parliament. In the 2013 BBC Radio 4 documentary “*Very British Dystopias*”, he said, “***(It) is a symbol of just getting rid of something that has become too corrupt and too old and too prone to***

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<sup>1460</sup> Kemp Powers, “The Billion-Dollar Myth”, Los Angeles Times, July 31, 2005 - <http://articles.latimes.com/2005/jul/31/magazine/tm-mothermatrix31>

<sup>1461</sup> One such example (caution advised due to the limited-hangout nature of Kerry Cassidy and Project Camelot) is PROJECT CAMELOT: THE REAL AUTHOR OF THE MATRIX - SOPHIA STEWART - [https://www.youtube.com/watch?v=8ZCSnNZR\\_hA](https://www.youtube.com/watch?v=8ZCSnNZR_hA)

<sup>1462</sup> Ibid.

<sup>1463</sup> Parmy Olson, “We Are Anonymous: Inside the Hacker World of LulzSec, Anonymous, and the Global Cyber Insurgency”, Cornerstone Digital (4 Aug 2013) ASIN: B00EAJLMRW

<sup>1464</sup> Tamara Lush and Verena Dobnik, “‘V for Vendetta’ Mask Becomes Symbol of Occupy Protests”, 11/4/11 - [http://www.huffingtonpost.com/2011/11/04/v-for-vendetta-mask-becom\\_n\\_1075996.html](http://www.huffingtonpost.com/2011/11/04/v-for-vendetta-mask-becom_n_1075996.html)

***destruction... 'V' does have a kind of happy ending. At the end of the story, the populace has a choice. It can either carry on the way it is or it can actually change things. It gives you hope and excites you. The warning element is potent as anything else, but it's not as grim as some dystopian stories... I think the problem with politics is it hides itself amongst all these complications and simplicity is something I think we should have more of.***<sup>1465</sup>

Bizarrely, Stephen Fry (who starred in the film) stated that the film was not a reflection of anything that was occurring in the UK or America at the time.<sup>1466</sup> This remark is hardly surprising of somebody whom many researchers now believe to be a willing shill and disinformationist for the global agenda. “*V for Vendetta*” co-creator Alan Moore is an adept occultist and student of Aleister Crowley. He also wrote a graphic novel about fellow occultist and JPL stalwart Jack Parsons called “*Brighter than You Think*.”<sup>1467</sup>

In 2012/2013, The Wachowskis and Tom Tykwer released an epic and expansive film called “*Cloud Atlas*”. As with “*The Matrix*”, the film dealt with the subject of human consciousness and reality and included some knowing nods to the likes of new-age thinker Carlos Castaneda. However, “*Cloud Atlas*” went far deeper into the realms of connectivity and non-linear cause and effect, as well as the themes of freedom and self-determination. The film also appeared to buck the Hollywood system in terms of financing – being subsidized by almost two dozen European businesses and organisations. The bulk of the money came from Germany.<sup>1468</sup> The film was actually a remarkable achievement. Whilst it is far from being a cinematic revelation, it does scratch the surface of what can be conveyed in science fiction when somewhat loosened from the trappings of the mainstream media industry and the all-pervasive influence of the global agenda over Hollywood specifically.

More recently, The Wachowskis have joined forces with “*Babylon 5*” creator J. Michael Straczynski to create the Netflix series “*Sense8*”. The story involves a group of eight disparate characters who suddenly become mentally and emotionally linked. The show was an instant hit with viewers. It is slightly disconcerting that the show appears to reflect those sensibilities inherent to the machinations of the global agenda – particularly in the way it addresses politics, religion and identity. The show is also overtly “sexual” – but not in the traditional sense of the word. Critics have actually heaped praise on *Sense8*’s portrayal of sexuality. Here is one such example from a 2015 article by Abbey White entitled “*How Sense8 Quietly Became the Best LGBTQIA Representation on TV*”: “***In one of the series' most famous scenes, characters living at opposite ends of the gay-straight binary engage***

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<sup>1465</sup> “Very British Dystopias” - first broadcast Saturday 15th June, 2013 on BBC Radio4 -

<http://www.radiotimes.com/episode/w42z2/very-british-dystopias> & <http://www.bbc.co.uk/programmes/b02x5c9z>

<sup>1466</sup> “Freedom Forever!”, “Making V for Vendetta featurette”, V for Vendetta [DVD] [2006] ASIN: B000B83Z4O

<sup>1467</sup> See: Marc Sobel, “Alan Moore’s Brighter Than You Think”, Fri, 13 September 2013 -

<http://sequart.org/magazine/29763/alan-moores-brighter-than-you-think/>

<sup>1468</sup> Martin Blaney, “Cloud Atlas awarded the maximum amount by German incentive programme”, 6 September, 2011 - <http://www.screendaily.com/news/finance/cloud-atlas-awarded-the-maximum-amount-by-german-incentive-programme/5031604.article>

***beyond their understood orientations. Some cluster members flow in and out of the bodies of their mates, while others share in the sensual experience. Everyone involved is aware of what's happening and willingly participates, as evidenced by several post-scene reactions. The scene is a perfect example of how once the cluster connects, they share their lives in almost every way, including their own sexuality (...) That moment, albeit hilarious, confirms that the experience and sharing principle are very real. It also shatters any idea that the eight leads' sexualities can exist the way they once did. Each and every one of them - irrespective of their interest's gender - is now pansexual.***<sup>1469</sup>

There are some researchers who launch almost manically into the subject of sexuality in relation to the global agenda. There are obviously people, predominantly driven by their religious, political and cultural convictions, who would happily see references to sexuality and sexual activity severely curtailed in mainstream media output. I am not coloured by such bias, neither am I prudish about such subjects. If there is to be a sensible investigation of a possible hidden global “sexual agenda” then I firmly believe that logic and objectivity should dictate the framework of such a forum. However, even I can recognize that the contemporary media plays it “fast and loose” with fictional portrayals of sex. For example, television shows like “*Game of Thrones*” and “*True Blood*” often use any excuse to show imagery akin to soft-core porn just for the sheer hell of it... that and a healthy “rise” in viewing figures, of course! I’m also not ignorant of the fact that increased promotion of mass sexual promiscuity does seem to have an effect on diminishing the cohesion of familial units (whatever form they may come in) and, by extension, communal collectives – making it easier to undermine and control the mass of humanity. Putting it simply, if we are all divided and distracted then we stop looking out for and protecting each other, thus becoming easily isolated and more vulnerable targets.

On a related note, some researchers have discussed a “**gay agenda**” in the output of the mainstream media. It cannot be denied that the theme is increasingly common in contemporary media – with a noticeable increase in the number of homosexual, bisexual, transgendered and even pansexual (people who will “go” with anybody of any sexual orientation, physicality or gender) characters in television and movies. Again, I am not prudish! People have a right to practice their sexuality however they want – providing they don’t do anybody any harm and most certainly don’t involve innocents or minors. It is not disputed that the mainstream media industry is populated with individuals of varied sexual orientation; perhaps far more than the average profession. Indeed, the Wachowskis are transgender and this orientation seems to have heavily influenced a number of the characters in “*Sense8*”. It would make sense that the media’s output would reflect the world views of those writing, producing and directing.

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<sup>1469</sup> Abbey White, "How Sense8 Quietly Became the Best LGBTQIA Representation on Tv", September 10th, 2015 - <http://www.themarysue.com/sense8-reson-to-watch/>

What concerns me far more about “Sense8” is the overt “post-human” agenda, laced with occult and ritualist themes. Science fiction has become increasingly obsessed with portraying humans as becoming “*more than human*” – that to be “merely” human is somehow inferior to “homo-superior.” The occult connection is obvious with a little research – for example: Aleister Crowley regularly talked about the attainment of the “homo-superior” condition. Interestingly, 50s pulp sci-fi writers also had a fascination with the “super-men” concept (such as Olaf Stapledon, Winston Marks, and John Bloodstone.) The pulp magazines which published these stories would also run adverts for the Rosicrucian organisation A.M.O.R.C. - which used Crowley’s slogans “***Do what thou wilt shall be the whole of the law***” and “***Love is the law, love under will***” for a while. Also, consider this section from the article “*The Laughing Gnostic — David Bowie and the Occult*” by Peter R. Koenig: “***‘Odd John’ is a novel by Olaf Stapledon (1936). It is a story about a coming Superman Race that intends to replace Humanity but leads to the destruction of their utopian colony on an island. According to Wikipedia ‘Odd John’ is responsible for coining the term ‘Homo-superior.’***”<sup>1470</sup>

Earlier in this section, I demonstrated the proverbial “*six degrees of separation*” between the Wachowskis and occultism. Their 2015 film “*Jupiter Ascending*” certainly followed this pattern. It is a film about a woman who discovers she is the genetic descendant of extra-terrestrials and destined to rule the Earth. Besides the clear “push” of transhumanism and the associated “singularity”, the story is ultimately about humanity becoming gods – the perfect “homo-superior.” The title of the film is also a giveaway: “*Jupiter Ascending*” – more like (in the occult sense) “*Lucifer Rising*”. Synchronistically, this reminded me of the chapter of the same name in Arthur C. Clarke’s “2001” sequel novel “*2010: Odyssey Two*”. In the book, the planet Jupiter is transformed into a star called Lucifer. It should therefore come as little surprise that The Wachowskis have cited “*2001: A Space Odyssey*” as one of their greatest inspirations.

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<sup>1470</sup> Peter R. Koenig, “The Laughing Gnostic — David Bowie and the Occult”, 1996/2015 - <http://www.parareligion.ch/bowie.htm>





## Chapter Sixteen: “Riddling Ridley”

*“Obviously, there’s this degree of wanting people to accept other people’s faiths and philosophies.”*

*“I maintain good relationships with all the studios so I’ve never been bullied into any cut, frankly.”*

*“I’m a moviemaker, not a documentarian. I try to hit the truth.”*

(Ridley Scott)

## A Marathon of Tension

There is no disputing that Hollywood film director Ridley Scott has one of the keenest compositional minds in the movie business. In this regard, it is hardly surprising that Scott's name often surfaces in relation to the hidden global agenda. Not unlike Stanley Kubrick, Scott has a specific attention to detail and narrative. In the Channel 4 documentary *"Alien Evolution"*, actress Veronica Cartwright (who played "Lambert" in Scott's sci-fi horror film *"Alien"*) said, **"Ridley is so detail orientated that his eyes go toward everything that's on the outside. I think that probably comes from his art-directing days."**<sup>1471</sup>

Scott's early independent film *"The Duellists"* was heavily promoted at Cannes Film Festival and acclaimed by critics as rivalling Kubrick in terms of style and visualisation. Just as Kubrick had a background in photography, Scott's roots were in graphic design and advertising. As with Kubrick's *"Barry Lyndon"*, Scott's film touches upon historical themes that relate to elite families, secret societies and the like. Due to the success of *"The Duellists"* (and, as Scott admits, the financial success of *"Star Wars"*), Scott was offered a deal to make *"Alien"*. In the documentary *"Alien Evolution"*, original writers Dan O'Bannon and Ron Shusett admitted that the story was stolen from or influenced by many science fiction movies – including *"Invasion of the Body Snatchers"*, *"Night of the Living Dead"*, *"The Day the Earth Stood Still"* and *"2001: A Space Odyssey"*. Scott's was heavily influenced by aspects of the French animated sci-fi genre – such as *"Metal Hurlante"* and *"Moebius"*. In an interview featured in *"Alien Evolution"*, the conceptual artist for the film – Ron Cobb – explained, **"Ridley's a wonderful artist, and he wanted it to look a lot like a Moebius-designed spaceship, with all kinds of rounded surfaces and with Egyptian motifs."**<sup>1472</sup>

Scott also took an interest in the work of Swiss surrealist painter, sculptor and set designer H.R. Giger. Giger's art is full of motifs that are similar to esoteric, occult and secret society designs. It has long been known that the occult is synonymous with the surrealist art movement.<sup>1473</sup> Giger's most prolific work *"Necronomicon"* (specifically his painting *Necronom IV*) became the touchstone of inspiration in designing the xenomorph creature and habitat. Giger's *"Necronomicon"* work was named after H. P. Lovecraft's infamous (and many people maintain to be "fictional") magickal/occult grimoire - used as a plot device in Lovecraft's stories. I should note that the numerical equivalent of the Greek letters that make up the word *Necronomicon* is 555. Interesting for its significance in occult numerology, 555 was also Adolf Hitler's original Nazi party membership number, the number of Hiram Abif (exhausted freemason) and is the height (in feet) of the masonic Washington Monument (amongst many other things!) Giger also created designs for a filmed version of Frank Herbert's *"Dune"* novel. Set to be directed by Alejandro Jodorowsky,

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<sup>1471</sup> "Alien Evolution" (2001) 13 October 2001 (UK) - <http://www.imdb.com/title/tt0297720/>

<sup>1472</sup> Ibid.

<sup>1473</sup> There are many books on this subject. I highly recommend Tessel M. Bauduin's *"Surrealism and the Occult: Occultism and Western Esotericism in the Work and Movement of André Breton"* (Amsterdam University Press)

the project was later abandoned. David Lynch used some of Giger's rough concept designs when directing his version of "Dune". Giger had long wished to collaborate with Lynch – after being wowed by the designs in his film "Eraserhead". Giger was known to be a fan of Aleister Crowley.<sup>1474</sup> Returning to Ridley Scott's "Alien", it appears that the original design for the xenomorph creature was inspired by the art of noted freemason Sir Francis Bacon. In the documentary "Alien Evolution", Giger revealed, **"The Chestburster... The idea came from a painting from Francis Bacon. Ridley Scott told me about this painting of '46. It's just a crucifixion and one of the members has just teeth and rats, flesh... he liked to have the Chestburster like that."**<sup>1475</sup>

There is a dark sexualisation of humanity at the core of the "Alien" narrative – involving alien parasitic incubation and traumatic birth. The concept also manipulates the human fear factor. In "Alien Evolution", Ridley Scott said of the film: **"I always felt, keep it really tight, and only see the bits you wanna see... because this (Scott taps his head) is always stronger than anything else. So if you think you've seen something, it's always gonna be more horrific, more horrifying."** Associate Producer Ivor Powell also described how, **"Women of certain age, probably child bearing and upwards age, or certainly women in their thirties and forties... for some psychological reason were very put off by the Chestburster, by the birth scene. I think they found it deeply Freudian and disturbing."**<sup>1476</sup> Ivor Powell started his career as Stanley Kubrick's assistant on "2001: A Space Odyssey". He went on to become Ridley Scott's producer on "The Duellists", "Blade Runner" and "Alien". In 2001, Powell became involved with the first European Psychoanalytic Film Festival (EPFF). The British Psychoanalytical Society hosted the festival at Regent's College and the British Academy of Film and Television Arts, over the first weekend of November 2001. The Chairman of the EPFF Organising Committee, Andrea Sabbadini, worked for the British Psychoanalytical Society. The festival's Honorary President was Bernardo Bertolucci.<sup>1477</sup> Interestingly, some of the original music score was taken from Jerry Goldsmith's soundtrack of the film "Freud" – a story based upon the life of the elite-agenda-associated psychoanalyst Sigmund Freud. In Steven Jay Schneider's 2001 article "If Freud made films... Andrea Sabbadini interviewed", Roger Christian (Art Director on "Alien") elaborated, **"You are inside the psychology of fear... things growing inside you, the way that robots are as humans, and you're not quite sure who is who, and the claustrophobia of a setting where you're enclosed and can't get out."**<sup>1478</sup>

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<sup>1474</sup> See: H. R. Giger's Crowley (The Beast 666) - [http://2.bp.blogspot.com/-21ewecSH6go/VQ\\_vOvcw29I/AAAAAAAAARrk/QCLTgFI5nk/s1600/aleistercrowley.jpg](http://2.bp.blogspot.com/-21ewecSH6go/VQ_vOvcw29I/AAAAAAAAARrk/QCLTgFI5nk/s1600/aleistercrowley.jpg)

<sup>1475</sup> "Alien Evolution" (2001) 13 October 2001 (UK) - <http://www.imdb.com/title/tt0297720/>

<sup>1476</sup> Ibid.

<sup>1477</sup> Steven Jay Schneider, "If Freud made films... Andrea Sabbadini interviewed", Kinoeye, Volume 1, Issue 8, 10 Dec, 2001 - <http://www.kinoeye.org/01/08/schneider08.php> See also: <http://www.psychoanalysis.org.uk/epffinterview.htm>

<sup>1478</sup> Ibid.

Ridley Scott's association with certain groups (that have taken an interest in human psychology) shows that he is very adept at using the medium of film to manipulate viewers' perceptions and emotions. I will look at one of these groups ("*Common Purpose*") later in this chapter. Scott maintains that the overall thesis of "*Alien*" is merely a study of the "psychology of fear". However, on a deeper level, the film revels in the idea of specific intrusions ("fear of the unknown") into human lives. The sexual invasion, the metamorphosis into another being, the undermining of the principles of basic human procreation, artificial lifeforms surreptitiously passing themselves off as biological humans; all these aspects (further witnessed in several of his later films) are hallmark traits of the methods and goals of the elite global agenda. In many respects, they also relate to the science and philosophy of transhumanism. Over the years, Scott has freely admitted that he is fascinated by the latter process.

By his own admission, Ridley Scott was heavily influenced by (what some consider) the very first science fiction novel ever written, Mary Shelley's "*Frankenstein or the Modern Prometheus*" (first published anonymously in 1818). The novel was also a thinly veiled analysis of the kind of science that would eventually become known as Transhumanism. The prequel to "*Alien*", "*Prometheus*", was partly named (amongst other things) in honour of Shelley's work. In the documentary series "*Prophets of Science Fiction*", Scott discussed his perception of the novel's themes. ***"Frankenstein's thesis started off as well meaning, thinking that actually it would help medically as to be able to create life. It meant that he had to take a body and actually start experimenting on a dead body and try to ignite life into the dead body. If I was a scientist on that road there's no way I could be stopped. I would definitely continue to do that, but it may lead you into trouble that you can't control and therefore the whole process of his intention became perverted... (It) is synonymous with technology gone amuck, but the true meaning of the original story is much more complex. Mary Shelley asked 'is it really wrong for science to create life.'"***<sup>1479</sup>

## Electric Sheep

Scott's follow-up film to "*Alien*" was a corporate, dystopian vision of the near-future – the legendary "*Blade Runner*". Scott once described the film as his ***"most complete and personal film."*** "*Blade Runner*" eventually had an immeasurable effect on the science fiction genre. The film is often discussed along with William Gibson's novel "*Neuromancer*" as initiating the "cyberpunk" subgenre. Curiously, William S. Burroughs had a more than coincidental association with "*Blade Runner*". Scott was unhappy with the title of Phillip K Dick's novel ("Do Androids Dream of Electric Sheep?") that inspired the film. Scott secured a more dynamic film title from William S. Burroughs' book "*Blade Runner: A Movie*".<sup>1480</sup> The latter 1979 treatment was set in the early 21st century and involved mutated viruses. The

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<sup>1479</sup> "Prophets of Science Fiction": Season 1, Episode 1 "Mary Shelley", 9 Nov. 2011 - <http://www.imdb.com/title/tt2092742/>

<sup>1480</sup> "The Greatest Sci-Fi Films & TV of All Time", SciFi Now, Imagine Publishing Ltd, 2011, ISBN 9781908222039 (pg. 74)

term “Blade Runner”, in this case, referred to a smuggler of medical supplies. The story was described as “*a medical-care apocalypse*”.<sup>1481</sup> Burroughs’ story was actually based on Alan E. Nourse’s 1974 novel “*The Blade Runner*” - which tells the story of a man with a club foot, who lives in a society where free comprehensive medical treatment is available for anyone who has been sterilized, and no medical care whatsoever is available for anyone else (including children).

Ridley Scott’s “*Blade Runner*” studied the nature of humanity as a biological “machine” via the concept of “Replicants” (a variation on the “android” paradigm) to examine how humans could be renovated, transmuted, even replaced by the feats of technological and genetic engineering. The concept has become something of a staple of the science fiction genre in the decades since the release of the film. “*Blade Runner*” was one of the first films to present the subject in an almost academic manner, although there are a few earlier examples (such as “*The Stepford Wives*” – which was directed by former UK Military Intelligence Corps and Combined Forces Entertainment Unit officer Bryan Forbes<sup>1482</sup>) that tackled the theme intelligently. What is particularly interesting is that these types of films often use the science fiction “tech” genre to show a world where certain feminine roles (the mother, the lover, etc.) have been undermined or usurped by an artificial construct. This theme is prevalent in all of Scott’s science fiction efforts (and some of his non-sci-fi and fantasy films) and is salient, given that Scott is also often accused of misrepresenting the feminine gender in a good number of his films. For example, his “masculinizing of the feminine” is evident in the likes of “*Alien*”, “*Blade Runner*”, “*Thelma & Louise*”, and “*G.I. Jane*”. Some critics claim that his films resonate thematically with the so-called “Rape-Revenge” genre of filmmaking.<sup>1483</sup>

Scott had already utilised the Replicant concept in “*Alien*” and would subsequently return to it in “*Prometheus*”. Strangely, when the latter film was aired on the UK’s Channel 4 in early 2015, it was tagged with an advertisement for a seemingly “real” company called Persona Synthetics selling “*the new generation of Synthetic Human*.”<sup>1484</sup> The ad was followed by a number of complaints from panicked viewers who believed that artificial humans were now being sold to the public (as opposed to perhaps being solely the domain of agencies likes DARPA...!) The campaign was even buoyed by adverts on EBay “selling” these “synthetics”. In the end, it all turned out to be a slick PR campaign<sup>1485</sup> used to promote Channel 4’s forthcoming Sci-fi drama series “*Humans*” - where the latest gadget is a highly-developed

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<sup>1481</sup> [http://en.wikipedia.org/wiki/Alan\\_E.\\_Nourse#Biography](http://en.wikipedia.org/wiki/Alan_E._Nourse#Biography)

<sup>1482</sup> See: Forbes, Bryan (1926-2013) BFI Profile - <http://www.screenonline.org.uk/people/id/491680/> & British Academy of Film and Television Arts: A tribute to Bryan Forbes CBE: 25 May 2007 - <http://static.bafta.org/files/bryanforbes-tribute-87.pdf>

<sup>1483</sup> Joy McEntee, "Ladies, Bring a Poisoned Plate: Cinematic Representations of the Rape-Revenge Film," Media Information Australia 72 (May 1994): 41. See also: [https://en.wikipedia.org/wiki/Rape\\_and\\_revenge\\_film](https://en.wikipedia.org/wiki/Rape_and_revenge_film)

<sup>1484</sup> <http://www.personasynthetics.com/>. See also: Persona Synthetics TV Commercial: The New Generation - <https://www.youtube.com/watch?v=vc7k-DwrtI>

<sup>1485</sup> Danny Walker, "Channel 4's Persona Synthetics ad for Humans could be the best TV promo we've ever seen", May 9, 2015 - <http://www.mirror.co.uk/tv/tv-news/channel-4s-persona-synthetics-ad-5669676>

robotic servant eerily similar to its live counterpart. The engineered human plot device is now commonplace in contemporary science fiction. One fairly recent and notable example is the 2005, Michael Bay (another Hollywood figure with a penchant for Military/Hollywood collaborations) directed film *"The Island"*. The film portrays the cloned human idea as an inevitability. In the film, the cloning programme is actually sponsored by the U.S. DOD as a "source of troop replacements" – although the DOD is portrayed as "the good guys", with no knowledge of the "sentient" status of the beings (naturally, given that the real DOD was supporting production of the film!) It is also curious that the clones are implanted with false memories of their childhood (not dissimilar to those of their progenitors) and subjected to viewing material **"designed to manage aggression and reinforce simple social skills."** The clones are also kept unaware of their true status, by being housed in an elaborate enclosed city (complete with a holographic façade) that is **"safe from the global contamination."** The contamination scenario is actually a lie maintained by an implanted and shared belief/perspective that keeps the clones from asking questions about their situation and venturing off into the outside world... which, of course, ultimately fails.

Alan Ladd Jr. was significantly involved in helping Ridley Scott to realise the film *"Blade Runner"*. Interestingly, Ladd was the lynchpin of George Lucas' support when financing the first *"Star Wars"* film. It is fair to say that without Ladd *"Star Wars"* would never have been made (at least, not in the way - and when - it was!) *"Blade Runner"* was a commercial failure upon release. A few years later, it became a cult success via the home video and DVD market. Warner Bros. intervened in the final edit of the film, tampering with Scott's original vision. An added "happy ending" further disgruntled Scott. Strangely, much of the stock film used for this alternate ending was taken from footage that had gone unused by Stanley Kubrick during production of *"The Shining."*<sup>1486</sup>

It is interesting that Kubrick connects to Scott in this manner. However, there may be a more obscure and convoluted connection regarding the Voight-Kampff Empathy Test featured in *"Blade Runner"*. Scott credits the plot device (perhaps understandably) to [as quoted in Laurence Knapp and Andrea Kulas's *"Ridley Scott: Interviews (Conversations with Filmmakers)"*] **"Philip K. Dick, who invented this totally believable instrumentality and term - 'Voight-Kampff.'"**<sup>1487</sup> Dick used the plot device and terminology in the film's source material - *"Do Androids Dream of Electric Sheep"* - first published in 1968. Yet one of the onscreen visual displays of HAL's technical readouts in *"2001: A Space Odyssey"* (the screen labelled C7, bottom right-hand corner) shows the words "Voight-Kampff".<sup>1488</sup> Kubrick's film was also released in 1968. As yet, I have been unable to ascertain which of these 'Voight-

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<sup>1486</sup> Colin Marshall, "How Ridley Scott Turned Footage from the Beginning of The Shining into the End of Blade Runner", Open Culture, October 15th, 2013 - <http://www.openculture.com/2013/10/how-ridley-scott-turned-the-beginning-of-the-shining-into-the-end-of-blade-runner.html>

<sup>1487</sup> Laurence Knapp and Andrea Kulas, "Ridley Scott: Interviews (Conversations with Filmmakers)", University Press of Mississippi (5 May 2005) ISBN-10: 157806726X / ISBN-13: 978-1578067268 (pg. 99)

<sup>1488</sup> "At the bottom of Hal's heartbeat/brainwave graph is 'Voight Kampf'. Isn't that the name of the test given to suspect 'Replicants' in 'Blade Runner'?" See: <http://www.hobbytalk.com/bbs1/showthread.php?t=303519>

Kampfs'/Voight-Kampffs' came first. Kubrick's Discovery sets were in construction from (at least) early 1966 onward.<sup>1489</sup> Dick may also have been writing *"Do Androids Dream of Electric Sheep"* at this point in time, although I have had difficulty confirming exactly when Dick originally conceived (or began writing) the story. It may be that there was somebody working on the production of *"2001: A Space Odyssey"*, who was well-versed in the sci-fi genre (or somebody with connections to others in the genre – such as the film's co-writer Arthur C. Clarke), who prompted the inclusion of "Voight-Kampf" on HAL's readouts as a simple homage to Philip K. Dick's then-forthcoming novel. However, I believe that there was altogether different reason behind the inclusion of "Voight-Kampf".

It is generally accepted that Voight-Kampf/Voight-Kampff was inspired by the work of scientist and mathematician Alan Turing – himself a curious elite-agenda-associated figure who worked for British and US army intelligence creating and breaking codes. He also worked at the notorious Bletchley Park. The following is taken from the *Bladerunner* Wikia website regarding Turing. ***"His work propounded an artificial intelligence test — to see if a computer could convince a human (by answering set questions, etc.) that it was another human. The phrase Turing test was popularised by science fiction but was not used until years after Turing's death."***<sup>1490</sup> [Author's Notes: Turing died on the 7<sup>th</sup> of June, 1954 from, oddly, cyanide poisoning!] All of this ties-in directly with both Stanley Kubrick's HAL and, by extension, Ridley Scott's Replicants. Alan Turing worked at the US Bell Labs (circa 1942/1943 developing secure speech devices.<sup>1491</sup> Additionally, Bell Labs played a key role in helping to conceive Kubrick's HAL concept. On completion of his work at Bell Labs, Turing began working on ***"electronic enciphering of speech in the telephone system."***<sup>1492</sup> [Author's Notes: This latter concept has echoes of the "machine voices on the telephone" phenomenon and also relates to the bizarre experiences Philip K. Dick during his life.] Kubrick consulted (and interviewed for his aborted *"2001"* prologue) Irving John Good who worked closely with Alan Turing at Bletchley Park. It is likely, due to the source material of the story, that the Voight-Kampf featured in *"Blade Runner"* refers to Philip K. Dick's usage. However, remember that Kubrick was also a creative touchstone for Ridley Scott during production of *"Blade Runner"*. It is also telling that both Scott and Kubrick use the spelling "Voight-Kampf" as opposed to Dick's "Voight-Kampff" (double 'ff').

## Tears or Rain?

At this point, I feel it is worth looking at the inclusion of the iconic Bradbury Building in *"Blade Runner"*. The Los Angeles tenement first gained a degree of immortality in the Harlan

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<sup>1489</sup> See: "Arthur Clarke's 2001 Diary" - Excerpted from *Lost Worlds of 2001* by Arthur C. Clarke, New American Library (New York), 1972. <http://www.visual-memory.co.uk/amk/doc/0073.html>

<sup>1490</sup> [http://bladerunner.wikia.com/wiki/Voight-Kampff\\_machine](http://bladerunner.wikia.com/wiki/Voight-Kampff_machine)

<sup>1491</sup> Andrew Hodges, "Alan Turing : The Enigma", (London: Burnett Books, 1983) ISBN 0-04-510060-8 (Pgs. 245–253)

<sup>1492</sup> *Ibid.* (Pgs. 245–250)

Ellison-scripted episode of *"The Outer Limits" - "Demon with a Glass Hand"*.<sup>1493</sup> The episode was directed by Byron Haskin, who also helmed the 1953 big screen adaption of *"War of the Worlds"*. Robert Justman (later of *"Star Trek"* fame) was responsible for "retooling" the script of *"Demon..."* An earlier episode of *"The Outer Limits"* called *"Soldier"* (which was also written by Harlan Ellison and had a remarkably similar plot to *"Demon..."*) was allegedly plagiarised, many years later, by James Cameron as the basis for his movie *"The Terminator"*. This resulted in an infamous lawsuit that was resolved with a financial settlement and Ellison's name being added to the end credits of the film.<sup>1494</sup> The Bradbury Building was designed by George Wyman, whose designs were allegedly inspired by messages he received through an Ouija Board!<sup>1495</sup> Just around the corner from The Bradbury Building is the Rosslyn Hotel (perhaps a relevant name for those with an interest in Templar lore), which also featured in *"Blade Runner"*. The Rosslyn was seen in U2's video for their hit song *"Where the Streets Have No Name"*. Frontman (and establishment darling) Bono undertook a decade-long obsession with the building, culminating in a peculiar film called *"Million Dollar Hotel"* in 2000. The film starred Mel Gibson (who co-produced via his I-CON Pictures) and Milla Jovovich – both rather curious Hollywood figures. Bono co-wrote the script with Wim Wenders.<sup>1496</sup> The Rosslyn has a bizarre and convoluted history connecting the Hollywood system, financial elites, and so on. The story is far too complex to detail here, but worth taking the time to research. It is strange that Ridley Scott chose to immortalise these esoteric and agenda-related landmarks in *"Blade Runner"*.

Scott's interest in such symbolism didn't end there. The opening of the film featured two towering pyramid shaped buildings (strangely sans cap-stone), dwarfing the Los Angeles skyline. The scene intercuts with a single (all-seeing!?) eye. Further masonic, animal-related imagery was included at the insistence of Scott – such as an owl and a snake. On the commentary of *"Blade Runner: The Director's Cut"*, Scott states, ***"The eyeball, really, was the symbol of the ever watchful eye and is... the only relevance to what might be a little bit Orwellian, which would be the idea of Big Brother. So are we in the world, already, of the Big Brother environment? It was always my theory that, in the endless discussions with Hampton Fancher and Michael Deeley, that the world would be probably run and owned by three corporations... maybe two."***<sup>1497</sup> Both Ridley and his brother Tony Scott have never shied away from inserting subtle but generic masonic symbolism in their films. In *"American Gangster"* (2007 - directed by Ridley Scott), Ted Levine's character (Lou Toback) wears a masonic lapel pin.<sup>1498</sup> In *"Domino"* (2005 – directed by Tony Scott), the powerful

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<sup>1493</sup> [http://en.wikipedia.org/wiki/Bradbury\\_Building#In\\_popular\\_culture](http://en.wikipedia.org/wiki/Bradbury_Building#In_popular_culture)

<sup>1494</sup> Andy Marx, "IT'S MINE: All Very Well and Good, but Don't Hassle the T-1000", July 07, 1991 - [http://articles.latimes.com/1991-07-07/entertainment/ca-2720\\_1\\_screen-credit](http://articles.latimes.com/1991-07-07/entertainment/ca-2720_1_screen-credit)

<sup>1495</sup> [http://en.wikipedia.org/wiki/George\\_Wyman#Life\\_and\\_career](http://en.wikipedia.org/wiki/George_Wyman#Life_and_career)

<sup>1496</sup> The Million Dollar Hotel (2000) <http://www.imdb.com/title/tt0120753/> See also: [http://en.wikipedia.org/wiki/The\\_Million\\_Dollar\\_Hotel](http://en.wikipedia.org/wiki/The_Million_Dollar_Hotel)

<sup>1497</sup> *Blade Runner (The Director's Cut)* (1982) ASIN: 0790729628

<sup>1498</sup> [http://www.whale.to/c/compass\\_and\\_square.html](http://www.whale.to/c/compass_and_square.html)



reality television producer Mark Heiss wears a masonic ring.<sup>1499</sup> In the early stages of planning the story for *“Blade Runner”*, it was intended for corporate head “Tyrell” to be revealed as a “Replicant”. The lead Nexus 6 character “Roy Batty” was to be taken into the heart of the pyramid building and uncover a sarcophagus containing the ‘original’ Tyrell in cryogenic freeze. In this version of the story, Tyrell had created several versions of himself. Scott compared this to Howard Hughes – who had several lookalikes to pose as him in multiple locations across the world. The death of Hughes had to be kept secret for a while because of the existence of his doppelgangers. In the DVD audio commentary for the Director’s Cut of the film, Scott oddly remarked that **“it would make sense for corporate global elites”** to utilise multiple doppelgangers!<sup>1500</sup> He added that the subplot was far too complex and dropped from the final script of the film. I wonder why!?

The practice of implanting the Replicant characters with false memories also has a flavour of the mind control phenomenon to it. This is particularly the case with the character of “Rachael” (played by Sean Young - aka Mary Sean Young), who is completely unaware of her artificial nature. The same could also be said of the lead character of Deckard (played by Harrison Ford) who Scott maintains is also a Replicant. Shortly before commencing work on *“Blade Runner”*, Ridley Scott spent a year working on a film adaption of Frank Herbert’s epic science fiction novel *“Dune”*. Complications with the production, along with the death of his brother Frank, prompted Scott to leave the project. *“Dune”* was eventually realised by David Lynch. Notably, Sean Young also starred in *“Dune”*. Young has become quite aware of the hidden global agenda paradigm in more recent years. On May 6<sup>th</sup>, 2013, Young was interviewed by Red Ice Radio [See: *“Mary Sean Young - Blade Runner, Dune & Awakening to the Conspiracy”*] where she discussed her acting career in relation to aspects of the global agenda and voiced her observations of Ridley Scott. **“He’s a very talented man, Ridley Scott, you know? He obviously has connections. It reminds me a little bit of Jay Weidner talking about Stanley Kubrick... I mean, he’s got his connections into these money sources to make these movies.”**<sup>1501</sup> Young was more generous in her opinion of David Lynch: **“I don’t think he’s owned by the powers that be. I don’t think that they direct or control him. You can almost see the evidence of that now because he’s really into transcendental meditation and he was at the time (of Dune)... I think when he did ‘Dune’ it was his experience that it was kind of awful. You know, I don’t think he walked away from the making of ‘Dune’ with getting to make the movie he wanted to make... he had resistance from people... I think it was difficult for him.”**<sup>1502</sup>

In recent years, Lynch has become a keen political, social and ‘existential’ activist. He has also expressed views that question the official narrative of the events of 9/11: **“The things**

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<sup>1499</sup> Visible at 00:42:40 in the film. See: <http://freemasonry.bcy.ca/fiction/cinema.html>

<sup>1500</sup> Blade Runner (The Director's Cut) (1982) ASIN: 0790729628

<sup>1501</sup> “Mary Sean Young - Blade Runner, Dune & Awakening to the Conspiracy”, Red Ice Radio, May 6, 2012 - <http://www.redicecreations.com/radio/2012/05/RIR-120506.php>

<sup>1502</sup> Ibid.

**that bother me is the hole in the Pentagon being too small for a plane, the lawn isn't mused up, and the government's not showing the plane hitting when many cameras photographed it!**"<sup>1503</sup> Unfortunately, his views have tended to support the misleading theory that the WTC buildings were destroyed via "controlled demolition" – a view that is evidentially disproven by Dr. Judy Wood in her book *"Where Did the Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11"*.<sup>1504</sup> I will examine this subject, in more detail, in a later chapter.

## A Word from Our Sponsors

Ridley Scott's career choice after *"Blade Runner"* involved a venture into the territory of Orwell's *"Nineteen Eighty-Four"*. This convoluted story (involving all manner of legal wrangling and directorial disaffection) began in a key period of the modern information age – namely the mid-80s rivalry of IBM and Apple. In the early 1980s, IBM owned a sizeable percentage of the home computer market. Apple wanted to change that and commissioned an advert (designed to showcase their new Macintosh computers) that would be shown during Super Bowl XVIII – which, at the time, was the world's most watched sporting event. Interestingly, the man who originated this endeavour was Steve Jobs. Jobs' name crops up a fair bit in alternative knowledge research. Ridley Scott was recruited to direct Apple's commercial - an understandable choice, given that he had already been involved with over two and half thousand commercials by that point in his career.

On January 22 1984, the advert (costing \$900,000) appeared during the Super Bowl. It was also trailed in numerous cinemas. The date allegedly dictated the setting and theme of the advert. Scott used Orwell's *"Nineteen Eighty-Four"* to portray a dystopian future, populated by faceless security forces and indoctrinated worker drones. The drones are shown sat in front of a large screen filled with the deafening rhetorical tones of "Big Brother": *[From Wikipedia]* **"Today, we celebrate the first glorious anniversary of the Information Purification Directives. We have created, for the first time in all history, a garden of pure ideology – where each worker may bloom, secure from the pests purveying contradictory truths. Our Unification of Thought is more powerful a weapon than any fleet or army on Earth. We are one people, with one will, one resolve, one course. Our enemies shall talk themselves to death, and we will bury them in confusion. We shall prevail!"**<sup>1505</sup> The security forces are shown chasing an athletic blonde woman, carrying a sledgehammer. She bursts into the auditorium and hurls the hammer at the screen. As the screen smashes, the image fades to a single caption: **"On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '1984'"** Given how history has

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<sup>1503</sup> Steve Watson, "David Lynch Goes Public With 9/11 Questions", Wednesday, December 6, 2006, Infowars.net - <http://www.infowars.net/articles/december2006/061206Lynch.htm>

<sup>1504</sup> Dr. Judy Wood, "Where Did the Towers Go? Evidence of Directed Free-energy Technology on 9/11", The New Investigation (2010) ISBN-13: 978-0615412566 See also: <http://www.drjudywood.co.uk/> & <http://wheredidthetowersgo.com/>

<sup>1505</sup> [http://en.wikipedia.org/wiki/1984\\_\(advertisement\)](http://en.wikipedia.org/wiki/1984_(advertisement))

subsequently unfolded, some would say that there is a twisted irony in the notion of Apple coming to save humanity from the "conformity" of Big Brother!

The legal shenanigans of this episode began almost as the advert was aired. At the time, Marvin Rosenblum, a Chicago attorney and film producer, held the rights to any film and television adaptation of George Orwell's novel. He watched the premiere of the commercial when it aired and immediately recognised many themes from *"Nineteen Eighty-Four"*. He contacted Apple straight away with a 'cease and desist' notice. The advert disappeared and was never repeated. However, the damage was done. Apple had struck a huge blow against their rival, IBM. Scott had finally realised his long-held ambition to adapt Orwell's work for the big screen – albeit in 60 seconds!<sup>1506</sup>

In typical fashion, Scott's approach to the advert was epic and cinematic in every sense, effectively demonstrating how adept he was at delivering a message with conviction. Critics still consider it a "masterpiece" and a "watershed event" in advertising. Of course, this was nothing new for Scott, who spent most of the late 60s and early 70s running a film and commercial production company (Ridley Scott Associates - RSA) alongside his brother, Tony Scott. Working with noted film director Alan Parker, Hugh Hudson and cinematographer Hugh Johnson, Ridley made many commercials at RSA during the 1970s, including a notable Hovis advert, *"Bike Round"*, in 1974. Many of their efforts garnered awards and critical recognition within the industry.<sup>1507</sup> In a nutshell, this means that Scott has always been well-versed in the power and true nature of such media mechanisms and, by extension, the almost hypnotic sway of symbolism and subliminal techniques.

To this day, Scott continues to make commercials. In 2012, he executive produced *"Fame"* (the infamous "black" perfume) for Lady Gaga.<sup>1508</sup> On a personal note, I am continually baffled as to why anybody would wish to associate themselves with the bizarre and twisted world of Lady Gaga. Her back-catalogue of work is replete with references to ritualistic and secret society principles and practices, abuse, torture, murder, mind control, and so on. Was Scott's collaboration with Gaga orchestrated purely for business reasons or was it indicative of his acceptance of certain elite-agenda-related ideals? Furthermore, given Gaga's obsession with occult symbolism, was their effort a visualization of a quasi-ritual of sorts. It is telling that the *"Fame"* ad's production designer was Nathan Crowley. Crowley is notable for his work on Christopher Nolan's films (such as the *"Batman"* franchise) and, particularly, for being related to arch-occultist Aleister Crowley. In a 2008 interview for The Art Newspaper, entitled *"A-listers flock to the museum's 'Superhero' bash"*, Nathan Crowley said, ***"Yes, [infamous UK occultist] Aleister Crowley is a direct relative, he's my grandfather's cousin, but we were never allowed to even mention his name because we***

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<sup>1506</sup> Jackie Jura, "Orwell Today", June 2010 - <http://www.orwelltoday.com/readerorwellcopyrightcases3.shtml>

<sup>1507</sup> RSA Films - <http://www.rsafilms.com/>

<sup>1508</sup> "Lady Gaga Shoots Theatrical Video for 'Fame' Perfume", [rollingstone.com](http://www.rollingstone.com/music/videos/lady-gaga-shoots-theatrical-video-for-fame-perfume-20120815), August 15, 2012 - <http://www.rollingstone.com/music/videos/lady-gaga-shoots-theatrical-video-for-fame-perfume-20120815>

**were a very Quaker family.**<sup>1509</sup> Make of that what you will. However, I will stress that whilst Nathan Crowley may be trying verbally to distance himself from his connection to Aleister, it is very apparent that a fair amount of Nathan Crowley's production design ideas share startling similarities with the themes and symbolism of Aleister Crowley's beliefs and practices. Is this just a whopping coincidence? Again, you decide... but I suspect you can guess by now where my thoughts are on this matter!

## Scott and “The Establishment”

To try to ascertain Scott's loyalty to the ideologies of the elite global agenda, it is worth looking at his life and career. Scott was born 30 November 1937 in South Shields, Tyne and Wear in the North East of England. He studied at Grangefield Grammar School and West Hartlepool College of Art from 1954 to 1958, obtaining a Diploma in Design. He went on to study at the Royal College of Art, contributing to college magazine ARK and helping to establish the college film department. Before graduating, Scott gained work as a “designer” on the BBC television programme “*Tonight*” - about the severe winter of 1963. [From Wikipedia] **“After graduation in 1963, he secured a job as a trainee set designer with the BBC, leading to work on the popular television police series *Z-Cars* and science fiction series *Out of the Unknown*. He was originally assigned to design the second *Doctor Who* serial, *The Daleks*, which would have entailed realising the famous alien creatures. However, shortly before Scott was due to start work, a schedule conflict meant he was replaced on the serial by Raymond Cusick.**<sup>1510</sup>

It is also worth noting that Scott was knighted in the 2003 New Year Honours. In his 2005 movie, “*Kingdom of Heaven*”, Scott portrayed the infamous Templar Knights as little more than self-important egotists – a grossly over-simplistic interpretation of their true nature and position in history.

Scott has also actively sought the assistance of the US military industrial complex for many of his films, and has always voiced his support for the role of the military. He was brought up in an army family for most of his early life. His father, Colonel Francis Percy Scott, was an officer in the Royal Engineers and his elder brother (Frank) also had a career in the Merchant Navy. According to journalist and author David L. Robb, in his 2004 book “*Operation Hollywood: How the Pentagon Shapes and Censors the Movies*”, **“Scott bent over backward in 1996 in an attempt to appease the Pentagon and to get them to provide assistance for the making of *G.I. Jane*, which starred Demi Moore as a female recruit**

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<sup>1509</sup> “A-listers flock to the museum's “Superhero” bash”, The Art Newspaper. Features, Issue 192, June 2008 (Published online: 01 June 2008 - <http://www.theartnewspaper.com/articles/An-arousing-display-at-the-Met/8583> ) See also: “So I guess I am not done gathering info...The possible Dark Knight connection and the occult”, February 7, 2013 - <http://sapphira.blogspot.co.uk/2013/02/so-i-guess-i-am-not-done-gathering.html> & Nathan Crowley - [http://www.whale.to/c/nathan\\_crowley.html](http://www.whale.to/c/nathan_crowley.html)

<sup>1510</sup> [http://en.wikipedia.org/wiki/Ridley\\_Scott#Early\\_life\\_and\\_career](http://en.wikipedia.org/wiki/Ridley_Scott#Early_life_and_career)

**trying to get into the Navy SEALs. In the end, however, Scott couldn't change the script enough to satisfy the navy, but it wasn't for lack of trying.**"<sup>1511</sup>

In 2001, Ridley Scott directed *"Black Hawk Down"*. The film, based on Mark Bowden's 1999 book of the same name, "depicts" the battle of Mogadishu in Somalia in 1993. Once again, Scott approached the military for assistance. However, unlike *"G.I. Jane"*, Scott was required to fully accommodate any and all script changes that were requested. Perhaps due to the nature of the film's subject, Scott has stated that he couldn't have made the film without them. The "real life" account of the events in Somalia, centre on a group of U.S. soldiers caught up in the conflict. Most of the film's characters retained the names of their "real life" counterparts – with one crucial exception. The character of Ranger Specialist John Stebbins (played by Ewan McGregor) was restructured and renamed Ranger Specialist Danny Grimes, at the insistence of the U.S. Army. It turned out that Stebbins (a decorated soldier, who was awarded one of the military's highest honours: the Silver Star) was responsible for raping a twelve-year-old boy. Stebbins was court martialled and sentenced to thirty years in prison.

These kinds of changes in film create a perception of the world based on gross historical inaccuracies – certainly in the case of those naïve people who interpret the Hollywood proviso "based on a true story" as the gospel! However, there are far more important factors to consider. In his book *"Operation Hollywood"*, David L. Robb underlines the larger problem: ***"By insisting that the producers change the name of a real-life-hero-turned-child-rapist, the army violates its own rules, which are contained in 'A Producer's Guide to U.S. Army Cooperation with the Entertainment Industry', published by the army's Office of Public Affairs. According to these guidelines, the army will provide assistance only to films that depict real people and real events if those people and events are portrayed in an 'authentic' manner. The army manual states: 'The production must be authentic in its portrayal of persons, places, actual military operations or historical events.' Using Stebbins' name in 'Black Hawk Down' would have been 'authentic', but it also would have been embarrassing. So it had to be changed because the army is really less interested in authenticity than it is in positive images.*"**<sup>1512</sup>

Following *"Black Hawk Down"*, Scott and his brother Tony executive-produced a "follow-up" reality series to the film called *"American Fighter Pilot"* – documenting three male US Air Force officers in training at Tyndall Air Force Base in Panama City, Florida. Seven episodes were filmed throughout 2000. However CBS decided to shelve the project until they were approached (two months after 9/11) by President George W. Bush's senior advisor Karl Rove who reminded them of the media's post-9/11 ***"obligation"*** to producing ***"morale building"*** programming. Lawrence Raw, in *"The Ridley Scott Encyclopaedia"*, writes that ***"Rove sought (...) a commitment to patriotic material while The White House conducted its***

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<sup>1511</sup> David L. Robb, "Operation Hollywood" (pg. 70)

<sup>1512</sup> Ibid. Pgs. 92 - 93

**war on terrorism.**<sup>1513</sup> The show was aired in March 2002 to lacklustre viewing figures, critical derision and ultimately cancelled after two episodes. Caryn James of the New York Times described it as **“one long, unconvincing commercial for the Air Force...”**<sup>1514</sup>

It should be noted that Scott worked with producer Jerry Bruckheimer on *“Black Hawk Down.”* Bruckheimer has worked with the military on almost every Hollywood film he has ever been involved with. His films include: one of the industry’s most blatant military P.R. recruitment films (*“Top Gun”*), as well as one of the most ridiculous reinforcements of the “official” history of WWII (*“Pearl Harbour”*) that I’ve ever had the misfortune of watching! He also worked extensively with the military and NASA to realise the science fiction global catastrophe flick *“Armageddon”* and the *“Transformers”* film franchise. Many of his commercially successful films (*“Pearl Harbour”*, *“Armageddon”*) have been produced and financed by Disney or their subsidiaries: Touchstone, Miramax, Hollywood Pictures, etc.

Ridley Scott has often talked about his admiration of Disney films and the influence they have had on his work. On the Region 2 DVD commentary for his 1985 film *“Legend”*, he said, **“I wanted to give Legend a more contemporary movement to it rather than getting bogged down in a too classical retelling. It was primarily Disney animation that influenced me.”**<sup>1515</sup> Scott admitted that the principle influences on the film were *“The Hobbit”* and Disney’s *“Peter Pan”* and *“Fantasia”*. He repeatedly screened the latter’s *“Night on Bald Mountain”* for Tom Cruise as a way of clarifying the kind of performance needed for his character Jack O’ the Green in *“Legend”*.

## Collaborative Purpose

One of Ridley Scott’s most blatant associations with the elite-agenda players came in 2009, when he directed an *“Official Common Purpose Leadership Development”* film.<sup>1516</sup> Common Purpose is a charity that boasts of its ability to **“promote future leaders of society”** and commitment to **“diversity”**. When researcher Brian Gerrish first heard of Common Purpose, he began to enquire about their activities – particularly the financing of the charity. He studied all the branches of local authority in the Plymouth area of the United Kingdom (such as Hospitals, Schools, Prisons, Accountants, Solicitors, the Church, Police, Military, Local Council, etc.) and found that they all had “graduates” of Common Purpose within their ranks. Gerrish secured documentation revealing that Common Purpose had created structures to effectively **“control a city”**. The *Common Purpose Exposed* website reveals that **“Policy documents ‘Controlling Your Host City’ dealing with social engineering and**

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<sup>1513</sup> Lawrence Raw, “The Ridley Scott Encyclopaedia”, Scarecrow Press (15 Oct. 2009) ISBN-13: 978-0810869516 (pg. 9)

<sup>1514</sup> Ibid.

<sup>1515</sup> Legend [1985] [DVD] ASIN: B0000634AN

<sup>1516</sup> <http://www.commonpurpose.org.uk/gallery/videos/official-cp-video> & <http://www.youtube.com/watch?v=MDBHga9UTIo>

**community control through CP links in the executive structure of a city.”**<sup>1517</sup> According to Brian Gerrish, a number of Common Purpose websites and associated sites spoke of future leaders **“controlling society – not elected democratically, but by their Common Purpose design.”** He discovered that graduates are encouraged to be loyal to Common Purpose first and foremost before their professional or personal interest. More disturbingly, he found that the graduate model was being implemented across the whole of the country. He also uncovered representatives embedded in the mainstream media (such as the BBC) and national government. Soon after discovering the scope and reach of the charity, Gerrish began to feel threatened by an almost continual harassment – carried out by unknown parties. He received numerous late night phone calls and even found used hypodermic needles posted through his letterbox. For more information regarding Gerrish’s work to uncover the scope of Common Purpose, visit the website Common Purpose Exposed.<sup>1518</sup>

What is particularly interesting about Common Purpose is their seemingly strict adherence to The Chatham House Rule of Confidentiality – established by the Council of Royal International Affairs in 1927. The rule states that, **“When a meeting is held under CHR (Chatham House Rule), participants are free to use their information received, but neither the identity nor the affiliation of the speakers, nor that of any other participant, may be revealed; nor may it be mentioned that the information was received at the meeting.”**<sup>1519</sup> In this manner, information about all manner of organisations can be used to the benefit of Common Purpose, whilst simultaneously disregarding openness and accountability. The use of Neuro-Linguistic Programming (NLP) by Common Purpose (particularly in their training programmes and by their graduates who work in the mainstream media<sup>1520</sup>) is even more disturbing. Such methods appear to have been utilised as part of a socio-political agenda. NLP, in its most basic form, is the practice of “psychopolitics” – **“the art and science of asserting and manipulating dominion over the thoughts and loyalties of individuals, officers, bureaus, and the masses, and the effecting of the conquest of enemy nations through ‘mental healing’”**<sup>1521</sup> There is something almost ‘cult-like’ to the practice of the technique. For example, I would not consider “mental healing” (in this regard) to be healing at all; rather it is a form of conditioning or programming, perhaps even a form of ‘mind control.’

There are some striking similarities between the principles of Common Purpose and groups such as The Fabian Society, and a disproportionate number of links between the charity and DEMOS. DEMOS, who have been publicly endorsed by the UK’s most recent Labour and Conservative Governments, are allegedly **“independent”** (although they clearly aren’t)

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<sup>1517</sup> Common Purpose Infiltration And Subversion Of Society - [http://www.cpexposed.com/sites/default/files/documents/CP\\_Subversion\\_UK.pdf](http://www.cpexposed.com/sites/default/files/documents/CP_Subversion_UK.pdf)

<sup>1518</sup> Common Purpose Exposed Website - <http://www.cpexposed.com/>

<sup>1519</sup> Chatham House Rules - <http://www.chathamhouse.org/about-us/chathamhouserule>

<sup>1520</sup> <http://www.cpexposed.com/video/julia-middletons-use-nlp>

<sup>1521</sup> Psychopolitics - <http://psychopolitics.net/>

think-tank focused on “*power and politics*.”<sup>1522</sup> DEMOS are obsessed with perception management, even going so far as to (according to P.J. Watson in his article “*Government Front Group Vows to Abolish Critical Thinking: Propaganda Matrix*”): “**wage war on ‘conspiracy theories’, particularly the suggestion that 7/7 and 9/11 involved state complicity, and has urged the government to “fight back” by infiltrating conspiracy websites to spread state propaganda. DEMOS have also characterized people who question the official fable of 7/7 and 9/11 as extremists and terrorist recruiters.**”<sup>1523</sup> This attitude from DEMOS can also be witnessed first hand in articles that appear on DEMOS’ own website.

The principles of DEMOS are known to be rooted in many of the doctrines espoused by The Tavistock Institute and The Fabian Society. Earlier in this book, I documented the Fabian connection to the likes of H. G. Wells and George Orwell. DEMOS and Common Purpose demonstrate principles that would be very much at home on the pages of books written by Wells, Orwell or Huxley. Although it may be simply circumstantial, I find it telling that Ridley Scott has actively sought to direct films based upon the work of these kinds of science fiction writers. The “1984” advert (based on Orwell’s novel) is one example. In 2009, it was reported that Scott had long-sought to direct a big screen version of Aldous Huxley’s “*Brave New World*” and that, in co-operation with Leonardo DiCaprio’s Appian Way production company (who owned the film rights to the novel), the production was imminent. However, the film disappeared into the industry-termed “development hell” and never saw the light of day.<sup>1524</sup> Although I don’t wish to make any accusations, I find it curious that those who end up becoming involved with Common Purpose are encouraged to place the interests of the organisation above and beyond all their other priorities. Does this also apply to those (such as Ridley Scott) who promote Common Purpose via advertising campaigns? Just an observation...

## Prometheus

In 2012, Ridley Scott generated some excitement amongst fans of the science fiction genre by releasing a semi-prequel to his 1979 sci-fi horror classic “*Alien*”. “*Prometheus*” immediately raised some eyebrows amongst alternative knowledge researchers. Scott described the film as “**a metaphor for a being challenging the gods**”<sup>1525</sup>; a theme that is apparent in the name of the film. “*Prometheus*” was written by Jon Spaihts and Damon Lindelof – the latter being an “inner circle” member of the notorious J.J. Brigade.

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<sup>1522</sup> DEMOS - <http://www.demos.co.uk/>

<sup>1523</sup> P.J. Watson, “Government Front Group Vows to Abolish Critical Thinking: Propaganda Matrix”, Tuesday, 18 October, 2011 – See Also: <http://www.demos.co.uk/publications/thepowerofunreason>

<sup>1524</sup> Steven Zeitchik, “Ridley Scott, DiCaprio travel to Brave New World”, Thu Aug 6, 2009 - <http://www.reuters.com/article/2009/08/06/us-world-idUSTRE5750WZ20090806>

<sup>1525</sup> Prometheus (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA



The opening sequence of the film reveals a tall entity deliberately infecting himself with some sort of transmutating organic substance. The creature begins to “fragment” into base cellular material, which “infects” the organisms inhabiting the nearby waterfalls. Ridley Scott himself described this as “*a seeding process*”. It is revealed that the location is Earth, several millennia ago. The organic material that “infects” the being appears to have the consistency of “black oil” or “goo”. This motif has appeared on multiple occasions in science fiction – even as early as H.P. Lovecraft’s work “*Dagon*”: ***“There was nothing within hearing, and nothing in sight save a vast reach of black slime; yet the very completeness of the stillness and the homogeneity of the landscape oppressed me with a nauseating fear.”***<sup>1526</sup>

The theme further connects with the “black eyes” phenomenon. Although this is usually discussed in relation to the supposed “black eyed children” – almost apparition like entities who are characterized by appearing lost and wanting to be “taken home” by the witness – it is regularly apparent in science fiction; predominantly in the “*Children of the Damned*” narrative but also visible in the likes of “*Buffy the Vampire Slayer*”, “*Farscape*”, “*Babylon 5*”, “*Smallville*”, “*LOST*”, “*Sapphire and Steel*”, “*Doctor Who*”, “*Torchwood*” and “*The Stepford Wives*”, to name a few. The sentient “black oil” played a key role in the demise of the character Tasha Yar in the “*Skin of Evil*” episode of “*Star Trek: The Next Generation.*” In “*The X Files*”, the extra-terrestrial organic material that once arrived on the Earth in the distant past is described as “the black oil” or “Purity.” It is revealed that this substance will soon be used as part of an extra-terrestrial “colonisation process”, utilising humans as hosts for the process.<sup>1527</sup> The human victims of Purity infection are initially characterized with black eyes.

A number of researchers have suggested that the science fiction “black goo” theme is a “fictionalised” portrayal of an allegedly “real” phenomenon. There does seem to be some circumstantial evidence to suggest that the phenomenon may be connected to occult rituals and the summoning of foreign entities. Study into this particular subject doesn’t end there however. Researcher David Griffin claims that an alleged extra-terrestrial “black oil” nanotechnology connects with The Falklands War, and possibly even the mysterious deaths of a number of British scientists and engineers who worked on the Strategic Defence Initiative (SDI) during the mid-1980s.<sup>1528</sup> Whilst there is something very suspicious about the circumstances surrounding these deaths<sup>1529</sup>, I have yet to see any conclusive evidence linking these deaths (or The Falklands War, for that matter) to a cover-up involving extra-terrestrial bioengineering. That is not to say that there may be something to the overall

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<sup>1526</sup> See: “Necronomicon: The Best Weird Tales of H.P. Lovecraft”, Gollancz; Export Ed edition (27 Mar. 2008) ISBN-10: 0575081570 / ISBN-13: 978-0575081574

<sup>1527</sup> <http://x-files.wikia.com/wiki/Purity>

<sup>1528</sup> David Griffin, “Extraterrestrial and Exopolitical Elements to the Falklands War with Argentina”, 2012 at the 4th Annual British Exopolitics Expo, Liverpool, Sunday 5th August - <http://www.youtube.com/watch?v=b2zgTlpSQhI>

<sup>1529</sup> “Demand Government Explanation of Deaths, Disappearance”, Associated Press, Mar. 19, 1987 - <http://www.apnewsarchive.com/1987/Demand-Government-Explanation-of-Deaths-Disappearance/id-021df436398cc273d28fe12871734a7f>

“black goo” / “extra-terrestrial” connection though. The “black goo” / “black eyes” motif is prominent in pop music videos – with artists like Beyoncé, Hilary Duff, and bands like Diary of Dreams sporting “black eyes”. Curiously, the subject also features in the Ridley Scott/Lady Gaga collaboration “Fame”. ***“Lady Gaga is clearly bathing in the goo, manipulating the goo and rubbing it all over hapless males. She even has little urns full of it to spray on people, making the lives of androids everywhere much easier. She even screams a little at the end just like the Alien scream/sound.”***<sup>1530</sup>

Following the aforementioned introduction to “Prometheus”, the plot jumps forward to the year 2089, where Dr. Elizabeth Shaw and Dr. Charlie Holloway lead a team of archaeologists, scientists and engineers to locate the “extra-terrestrial progenitors” of the human race. Mirroring many aspects of the “ancient alien intervention” paradigm, the clues to their whereabouts have been seeded in ancient cave paintings and carvings scattered across the Earth. Interestingly, the film does much to muddle together the ancient alien concept and the doctrines of faith-based belief systems.

The character of Elizabeth Shaw is seen wearing a Christian crucifix necklace. Upon discovering that extra-terrestrial “engineers” have been involved in human creation and evolution, Charlie asks her, ***“Ok, I guess you can take your father's cross off now.”*** She replies, ***“Why would I want to do that?”*** Charlie responds, ***“Because THEY made us.”*** Elizabeth calmly answers, ***“And who made them?”***<sup>1531</sup> Her rebuttal doesn’t expand further by asking: *“who made the makers, and who made them, and so on.”* The alternative ending of the film (included on the DVD and Blu-ray release of the film) sees Elizabeth Shaw heading off on board an alien spacecraft to locate the engineers’ home world. The robot character, David, reveals the name of this planet. ***“Several of your ancient cultures had a word similar to it: Paradise.”*** Shaw says, ***“I want to go to Paradise.”*** Some early scenes in the film firmly establish that many humans consider the afterlife concept (such as “Heaven”) to be “Paradise”. One of Ridley Scott’s original titles for the film was “Paradise” and it was even maintained as a cover title for secrecy during production. If we, once again, consider the notion that the ancient alien concept has been usurped as an “ideological tool” (and recall Glen A. Larsen’s off-hand remark: ***“what if Heaven is the name of a planet?”***), we must consider the possibility that “Prometheus” (via mainstream/cultural dissemination) serves an elite agenda purpose.

An article on the website vigilantcitizen.com, entitled *“Prometheus: A Movie about Alien Nephilim and Esoteric Enlightenment”*, has examined the greater significance of the “Prometheus” motif in the film. ***“In Greek mythology, Prometheus is a Titan, the primeval***

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<sup>1530</sup> Lady Gaga / Ridley Scott/ Black Goo connection, Oct 27, 2012 - <http://www.prometheus2-movie.com/community/forums/topic/23619> See also “Lady Gaga Shoots Theatrical Video for 'Fame' Perfume”, rollingstone.com, August 15, 2012 - <http://www.rollingstone.com/music/videos/lady-gaga-shoots-theatrical-video-for-fame-perfume-20120815>

<sup>1531</sup> “Prometheus: A Movie about Alien Nephilim and Esoteric Enlightenment”, vigilantcitizen.com, Jan 27th, 2013 - <http://vigilantcitizen.com/moviesandtv/prometheus-a-movie-about-alien-nephilim-and-esoteric-enlightenment/>

*race of deities that came before the Olympians. He stole fire from the gods in order to give it to humanity - an act that enabled progress and civilisation. For accomplishing the act of bringing fire (a symbol of divine knowledge) to humanity, Prometheus became an important figure in the mythology of Mystery schools, such as Freemasonry and Rosicrucianism, which are based on the usage of occult knowledge in order to achieve godhood.*"<sup>1532</sup>

In the Blu-Ray director's commentary for the film, Ridley Scott described the origins of the story as being somewhat inspired by the science fiction classic "*Quatermass and the Pit*". *"The screenwriter was a very creative man. He was the one to come up with the idea of pre-visitation... I think even before Erich von Däniken. They'd found what they thought was a bomb in WWII, lying underneath a subway (...) and, of course, it's a spaceship and above it the area is called Hob's Lane. Hob is the name for a male witch and Hob's Lane had been called that since the sixteen century because there's always been a strange emanation in this section of what would be countryside, then the little street, and so on. It was always thought that the street was haunted. I thought it was a great idea, not that we ever used it, but the fundamental basis was there. I thought it would tie up historic facts with present day repercussions when people think it's a ghost and it's not at all; it's the presence of this thing in the ground that keeps appearing because of what it is."*<sup>1533</sup> It is curious that Scott mentions "male witches" and "hauntings" in such a context. [Author's Notes: the fictional Hobbs Lane was formerly Hob's Lane – "**Hob being an antiquated name for the Devil.**"<sup>1534</sup>]

The planet in the film is called "LV-223". On the Blu-ray commentary for the film, Scott makes a startling admission that the designation was chosen deliberately as a "**very romantic codename**"<sup>1535</sup> – although he doesn't elaborate any more than that. It is possible that Scott considered this name "romantic" because it harkens back to the planet LV-426 in "*Alien*"; the film that also did much to launch Scott's high profile Hollywood career. However (and maybe I'm reading too much into this, but...) the numbers that constitute the planet's name do have esoteric value. The reverse of "223" is "322" (reversed numbers, words and symbols have more value in an occult context) - a number associated with Yale University's "Skull and Bones" secret society (a society that counts both former U.S. Presidents George Bush Junior and Senior as members). 322 has numerous other occult and esoteric connotations. It is therefore curious that Scott refers to 223/322 as a "codename".

Early promotion for "*Prometheus*" included a fictional conference, hosted by TED (Technology, Entertainment, and Design), where the character of corporate magnate Peter

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<sup>1532</sup> Ibid.

<sup>1533</sup> Prometheus (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA

<sup>1534</sup> [https://en.wikipedia.org/wiki/Quatermass\\_and\\_the\\_Pit](https://en.wikipedia.org/wiki/Quatermass_and_the_Pit)

<sup>1535</sup> Ryan Britt, "Ridley Scott Explains Prometheus, Is Lovably Insane", October 10, 2012 - <http://www.tor.com/blogs/2012/10/ridley-scott-explains-prometheus-is-lovably-insane> See also Scott's Blu-ray film commentary - Prometheus (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA

Weyland proclaims that his discoveries (of ancient alien intervention) have transformed him into the proverbial “post-modern Prometheus.”<sup>1536</sup> Although the setting of this conference and the character of Weyland are clearly fictional, TED is a very real enterprise. *[From Wikipedia] “TED (Technology, Entertainment, and Design) is a global set of conferences owned by the private non-profit Sapling Foundation, under the slogan “ideas worth spreading”. TED was founded in 1984 as a one-off event. The annual conference began in 1990, in Monterey, California. TED’s early emphasis was technology and design, consistent with its origins in the Silicon Valley.”*<sup>1537</sup>

TED also has connections to the hidden global agenda. This is apparent when noting some of their previous speakers, such as Bill Clinton, Al Gore, Gordon Brown, Richard Dawkins, Bill Gates, Bono, and Google founders Larry Page and Sergey Brin. In April 2013, TED came under scrutiny following accusations of censorship. The following is taken from The Independent, January 2014, article “*TED conference censorship row*”: *“In recent weeks TED Talks – with their mantra - ‘ideas worth sharing’ - have been accused of censorship after two British speakers had their talks removed from TED’s official website. The row involves two British speakers, the journalist and author Graham Hancock and Cambridge and Harvard University lecturer Rupert Sheldrake. Both speakers have been deemed as ‘provocative’ amid accusations of ‘pseudoscience’ at lectures they gave at a TEDx talk – a franchised spin-off of the main TED Talk brand. Hancock describes a ‘war on consciousness’ that prevents the world from gaining a higher state of awareness through shamanic principles and psychoactives like the South American potion, ayahuasca. Rupert Sheldrake, a biochemist gave a speech which was loosely based on his book, The Science Delusion in which he refutes enduring dogmas which he claims are holding back legitimate scientific enquiry.”*<sup>1538</sup> Both speakers had their presentations pulled from TED’s YouTube channel. Although they were reinstated following a number of complaints, the videos were difficult to locate – they were reinstated away from the main website in, as Hancock called it, the *“naughty corner.”* Following these events, attention was drawn to TED’s anonymous science board which informs TED on the “legitimacy” of their featured speakers. TED refused to investigate their methods, on the grounds that their advisory board consists of “unpaid volunteers.” It is particularly interesting to note, given the connection between TED and the film *“Prometheus”*, that TED often have a predisposition for showcasing subjects and speakers that support transhumanism.<sup>1539</sup>

Closer examination of the themes portrayed in *“Prometheus”* reveals a “transhumanist” view of the extra-terrestrial intervention paradigm and the overall (past and future) evolution of humanity. Given that Ridley Scott is seemingly a proponent of transhumanism

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<sup>1536</sup> <http://www.weylaindustries.com/tedtalk>

<sup>1537</sup> [http://en.wikipedia.org/wiki/TED\\_\(conference\)](http://en.wikipedia.org/wiki/TED_(conference)) & <http://www.ted.com/>

<sup>1538</sup> “TED conference censorship row”, The Independent, Wednesday 29 January 2014 - <http://www.independent.co.uk/life-style/gadgets-and-tech/news/ted-conference-censorship-row-8563105.html#>

<sup>1539</sup> <http://www.ted.com/topics/transhuman>

and has disseminated these views in all of his science fiction films, some researchers believe that his films are effectively “propaganda” for the global agenda players. Others believe that he uses his medium (not unlike Stanley Kubrick did) to alert the viewer to the dangers of the agenda. In any case, his agenda associations may go some way toward explaining the strange circumstances that surrounded the death of his brother Tony Scott in 2012.

## Brother in Arms

Ridley Scott collaborated extensively with his brother, Tony Scott, on many projects – most notably in founding and operating Scott Free Productions from 1995 onward. The company worked on numerous commercials and television shows, in addition to feature films. In late 2011/early 2012, the pair began production on a two-part television miniseries called “*Coma*” for the U.S. channel A&E. The series was based on Robin Cook’s novel of the same name. The book had been previously adapted as a big screen version (starring Genevieve Bujold and directed by Michael Crichton) in 1978. The story (as with the Scott Free Productions version) involved the discovery of an unusually high number of surgeries at a hospital resulting in the patients entering comas. In Scott’s version, medical student Susan Wheeler (played by Lauren Ambrose) is based at the “Jefferson Institute” and begins investigating these comas. She eventually uncovers a conspiracy to cover-up a human experimentation laboratory and organ farm at the institute. “*Coma*” was broadcast on A&E on September 3–4, 2012.

Two weeks before the miniseries was aired, Tony Scott died. On 19 August 2012, it was immediately announced that Scott had “committed suicide”, having seemingly jumped from the Vincent Thomas Bridge, Los Angeles. By the end of the day, the Coroner’s Office had announced that his death was **“being investigated as a suicide with no indication it was anything but a suicide.”** It was also claimed that “contact information” had been left in his nearby car and that a “suicide note” had been discovered at his Los Angeles office. The Deadline News website also claimed that, earlier the same day, [Quoted from Nikki Finke’s “Director-Producer Tony Scott Jumped to Death from San Pedro Bridge in Suicide”, *Deadline News*, August 19, 2012] **“Deadline was alerted that ‘an older gentleman who people recognized from either movies and/or TV tried to jump off a pier’ and that the attempt was not successful.”**<sup>1540</sup>

The American news media went into a sudden frenzy – with unsubstantiated “eye witness accounts” of the jump. Videos and photographs that allegedly documented the tragedy seemed to appear (then abruptly vanish from) all across the internet. The circumstances of Tony Scott’s death were still mired in speculation by the end of August, when the coroner’s office refused to rule his death as suicide. They also stated that the suicide note offered no

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<sup>1540</sup> Nikki Finke, “Director-Producer Tony Scott Jumped To Death From San Pedro Bridge In Suicide”, *Deadline Hollywood*, August 19, 2012 - <http://www.deadline.com/2012/08/report-director-producer-tony-scott-jumped-to-death-from-san-pedro-bridge/>

motive and didn't mention any health problems. The LA Department of Public Health deferred listing the cause of death until after the toxicology results were returned. Scott's death certificate listed the circumstances as "deferred". In October 2012 a Los Angeles coroner concluded (according to Nick Allen's 2014 article "*Ridley Scott breaks silence on brother Tony Scott's death*"): **"There was no evidence of neoplasia - cancer - identified."**<sup>1541</sup>

Shortly after Scott's death, a number of news agencies began reporting that he had been diagnosed with an inoperable brain tumour and the news of this had prompted his suicide. However, Scott's wife Donna immediately refuted this. David Gardner (in his 2012 article "*Coroner refuses to rule that bridge plunge death of Top Gun director Tony Scott was suicide*") reported that, **"U.S. reports that her husband had cancer were 'absolutely false'. (...) 'The family told us it is incorrect that he has inoperable brain cancer,' Craig Harvey, a chief at the Los Angeles County Coroner's Office told the newspaper."**<sup>1542</sup> Several news services then began to retract their earlier statements – now asserting that Scott could easily have had cancer, but he chose not to inform anybody close to him. Despite there being no clear indication of a suicide verdict, some news services were still insisting that his death was such. The only difference was that they were now using terms like **"probably suicide"** and **"it seems pretty obvious."** For an example of this, see the TMZ article "*Tony Scott Cause of Death Not Officially Suicide ... Yet*"<sup>1543</sup> By October 2012, the cause of death had been seemingly "confirmed" as "suicide". The autopsy had revealed no trace of cancer. The news media still appeared determined to press home his death as tragic, but nothing abnormal. Attention was repeatedly drawn to the autopsy report and the significance of anti-depressants and sleeping pills in his body.<sup>1544</sup> In a manner that seemingly further muddled the accounts of Tony Scott's death, his brother Ridley broke silence on the subject in late 2014. In Nick Allen's November, 2014, Telegraph Online article "*Ridley Scott breaks silence on brother Tony Scott's death*" - Ridley Scott stated that the family had **"rejected reports that he had been suffering from brain cancer"** at the time because **"the family had wanted to keep the cancer diagnosis private."** Oddly the article glossed over the autopsy

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<sup>1541</sup> "Ridley Scott breaks silence on brother Tony Scott's death", Nick Allen, The Telegraph Online, 28 Nov 2014- <http://www.telegraph.co.uk/news/worldnews/northamerica/usa/11261672/Ridley-Scott-breaks-silence-on-brother-Tony-Scotts-death.html>

<sup>1542</sup> David Gardner, "Coroner refuses to rule that bridge plunge death of Top Gun director Tony Scott was suicide", 31 August 2012 - <http://www.dailymail.co.uk/news/article-2196582/Mysterious-twist-coroner-holds-calling-Tony-Scott-death-suicide.html>

<sup>1543</sup> "Tony Scott Cause of Death Not Officially Suicide ... Yet" - 8/31/2012 12:39 PM PDT BY TMZ STAFF - <http://www.tz.com/2012/08/31/tony-scott-death-certificate/> See also: <http://radaronline.com/exclusives/2012/08/tony-scott-dead-death-bridge-suicide-director-top-gun-video-brain-cancer/>

<sup>1544</sup> "Tony Scott had taken anti-depressants and sleeping pills before he jumped off bridge to his death as autopsy confirms director WASN'T suffering from cancer", 23 October 2012 - <http://www.dailymail.co.uk/news/article-2221702/Tony-Scott-autopsy-reveals-taken-anti-depressants-sleeping-pills--confirms-director-WASNT-suffering-cancer.html>

findings by saying that ***“(it) did not pick up indications of cancer so he may have been in remission at the time of his death.”***<sup>1545</sup>

Nevertheless, the earlier obfuscation created by the news media left a number of unanswered questions and prompted some people to suggest that there may have been more sinister circumstances surrounding Tony Scott’s death. This was quickly disregarded (as per usual) as reckless ***“conspiracy thinking.”*** If this was the case, then it was no more reckless than the speculation that was being peddled by the mainstream media in the days following his death. In keeping with the context of this book, I feel that it is valid to raise certain questions and issues regarding Tony Scott and his death – no matter how “conspiratorial” they might appear. The concept of sudden deaths orchestrated by certain agenda players is more common than most people realise. For example, the 1975 Church Committee Hearings revealed that the CIA was adept at ***“targeted assassinations by induced heart attacks and cancer.”***<sup>1546</sup> In the past, certain high-profile figures in Hollywood have suggested that a number of bizarre Hollywood deaths have actually been (to use the phrase) “Star Whacks”. Actor Randy Quaid (*“Martians Go Home”* [1990], *“Frankenstein”* [1992], *“Independence Day”* [1996], *“Category 6: Day of Destruction”* [2004], *“Category 7: The End of the World”* [2005], amongst many other films) made this claim in 2010. The mainstream news media immediately launched a “hit-piece” campaign against him and his wife in order to discredit their claims and characters.<sup>1547</sup> Quaid actually produced and appeared in a 2011 film on the subject called *“Star Whackers”*.

This is particularly prescient, in light of Tony Scott’s death. If he was murdered by certain agenda-parties, is it possible that the themes contained in *“Coma”* were thematically connected? The promotional campaign for *“Coma”* included some dark imagery and curious symbolism. The Coma Conspiracy website contained a post-it-note (as seen in the show) with an “urgent” telephone number for a “Dr. Taylor”. The short number ended with 322.<sup>1548</sup> Is this another subtle nod to the occult number - perhaps similar to the naming of the planet in Ridley Scott’s *“Prometheus”*?

We shouldn’t forget, however, that Tony Scott was an agenda man for much of his Hollywood career. If he was “bumped off”, where did it all go wrong? All the signs suggest that (like Tony) Ridley Scott has also generally adhered to the principles of the elite global

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<sup>1545</sup> “Ridley Scott breaks silence on brother Tony Scott's death”, Nick Allen, The Telegraph Online, 28 Nov 2014 - <http://www.telegraph.co.uk/news/worldnews/northamerica/usa/11261672/Ridley-Scott-breaks-silence-on-brother-Tony-Scotts-death.html>

<sup>1546</sup> CIA Targeted Assassinations by Induced Heart Attack and Cancer - The 1975 Church Committee hearings - <http://www.globalresearch.ca/cia-targeted-assassinations-by-induced-heart-attack-and-cancer/5326382> See also: “Assassinations by induced heart attack and cancer”, Sign of the Times, 16 Dec 2010 - <http://www.sott.net/article/232912-Assassinations-by-induced-heart-attack-and-cancer>

<sup>1547</sup> Sheila Marikar, “Randy and Evi Quaid's 'Hollywood Star Whackers:' Real Threat or Bizarre Excuse?” (Oct. 26, 2010) - <http://abcnews.go.com/Entertainment/randy-evi-quaid-hollywood-star-whackers-real-threat/story?id=11963374>

<sup>1548</sup> “2 Weeks before Release, Producer Murdered - What was He Trying to Tell Us? Coma Conspiracy”, August 20, 2012 - <http://beforeitsnews.com/unexplained-phenomena/2012/08/2-weeks-before-release-producer-murdered-what-was-he-trying-to-tell-us-coma-conspiracy-2430228.html#> See also - <http://www.comaconspiracy.com/>

agenda for most of his career. Although some alternative knowledge researchers insist that (such as in the case of Stanley Kubrick) Ridley Scott has tried to metaphorically reveal aspects of the agenda in some of his films, his involvement with Common Purpose and his collaborations with the U.S. military in the production of his films are clear indications of Agenda compliance. Almost a year after his brother's death, Ridley Scott was once again playing the "agenda game". On 24 June 2013, CNN began airing a series called *"Crimes of the Century"*. The series was executive produced by Scott. Each episode was a firm reinforcement of the "official" narrative of agenda-orchestrated or associated historical events such as the (according to the CNN Press Room release) ***"John Lennon killing, the Andrea Yates murders, the Reagan assassination attempt, the Oklahoma City bombing, the Amanda Knox story, the Waco siege and the Unabomber case."***<sup>1549</sup>

## The Martian

As a postscript section to this chapter, there is one final area of Ridley Scott's Hollywood career that deserves close scrutiny. Namely, it is Scott's choice and use of certain actors in his films. This is an important factor to explore as it underlines the complex nature of the Hollywood/global agenda relationship and the fraternity of those who work within the Hollywood system. To begin with, let us briefly examine the Ridley Scott-directed film *"The Martian"* – a curious film in its own right, but also a vehicle for the actor Matt Damon. In early 2013, Twentieth Century Fox optioned the film rights to Andy Weir's science fiction story *"The Martian"* – the narrative centres on a NASA astronaut who becomes stranded on Mars following a forced evacuation by his fellow crew, his attempts to survive against the odds, and NASA's mission to rescue him. Twentieth Century Fox hired screenwriter Drew Goddard (a close associate of the J.J. Abrams clique, "The J.J. Brigade") to adapt and direct the film. A year later, it was reported that Ridley Scott would direct the big screen adaptation and that Matt Damon would star as the ill-fated astronaut, Mark Watney. In early 2015, part of the film was shot in Southern Jordan's Valley of the Moon, a locale featured prominently in the film *"Lawrence of Arabia"*. The latter film is a favourite of Scott and featured (both visually and thematically) in *"Prometheus"*. NASA and JPL was substantially involved with the production of *"The Martian"* and thanked in the film's end credits for their roles. Curiously, the credits also included a disclaimer regarding NASA: ***"The National Aeronautics and Space Administration's cooperation and assistance does not reflect an endorsement of the contents of the film or the treatment of the characters therein."***

The film, like most contemporary films featuring a portrayal of NASA, depicts a "mainstream / official" account of manned and unmanned space exploration that, in reality, is probably very different from the proverbial "secret space program" that is hidden from public consumption. Unfortunately much of this hidden picture can only be speculated about - meaning that its true nature and scope is somewhat vague to anybody other than those working

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<sup>1549</sup> CNN Press Room, "Crimes of the Century" - <http://cnnpressroom.blogs.cnn.com/2013/06/03/cnn-original-series-crimes-of-the-century-from-producer-ridley-scott-premieres-sunday-june-23-at-9-pm-et/>



on the inside. It seems clear that Hollywood does play a role in maintaining the publicly-perceived version of human space exploration – particularly that of the USA and NASA.

Even within the context of the Hollywood-created, publicly-perceived accounts of NASA, there appears to be another subtle perception management agenda. Both *“The Martian”* and another recent NASA/space exploration-themed film, *“Gravity”* have portrayed the Chinese National Space Administration playing a key *“saving the day”* role in the film’s narrative. In *“The Martian”*, NASA try and fail to send a rocket full of supplies to Damon’s stranded astronaut character on Mars. With time running out, the Chinese Space Agency step in and offer NASA the use of their already-built Taiyang Shen space probe to complete the rescue. In *“Gravity”*, Sandra Bullock’s character (*“Stone”*) manages to make it safely to Earth by using a Shenzhou capsule docked at the rapidly disintegrating Chinese Space Station Tiangong. Strangely (unlike *“The Martian”*) the makers of *“Gravity”* received no *“official”* support from NASA during the films production.<sup>1550</sup> Despite NASA supporting one production and not the other, both portray the Chinese Space Agency as more capable and ready than NASA itself and both involve the Chinese Space Agency effectively saving NASA’s proverbial *“bacon”* at a crucial moment.

In the mainstream *“public”* arena, there have been a number of documented business and scientific collaborations between China and the USA in the field of space exploration. On an *“official”* and *“public”* political level, such involvements appear to be something of a seemingly controversial subject. According to *Business Insider’s* Kelly Dickerson (in the October 2015 article *“Here’s why NASA won’t work with China to explore space”*) ***“In 2011, Congress passed a spending bill that expressly forbids NASA from working with China, citing a high risk of espionage.”***<sup>1551</sup> The reality of what the US and China get up to beyond the veil of Earth orbit is probably far different (and perhaps harder to imagine) than that which is written about in newspapers or even portrayed on a Hollywood movie screen. Nevertheless, we must ask the question why Hollywood seems determined to portray the Chinese Space Agency in such a way in these (predominantly NASA-oriented) films about human space exploration. More to the point, why is NASA endorsing these portrayals? It could argued that the portrayals are an exercise in subtly undermining the decisions made by the US Congress to restrict US/Chinese collaboration in space exploration, however we would need to accept the public façade of manned/unmanned space exploration at face value for this to be the case. More likely, these Hollywood portrayals serve to muddle and conceal the more covert motives and activities of the likes of NASA.

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<sup>1550</sup> Steve Rose, *“Mars attracts: the cosy relationship between Nasa and Hollywood”*, The Guardian, 30 September, 2015 - <https://www.theguardian.com/science/2015/sep/30/mars-attracts-the-cosy-relationship-between-nasa-and-hollywood>

<sup>1551</sup> Kelly Dickerson, Tech Insider, *“Here’s why NASA won’t work with China to explore space”*, Business Insider UK, Oct 19, 2015 - <http://uk.businessinsider.com/nasa-china-collaboration-illegal-2015-10> See also: William Pentland, *“Congress Bans Scientific Collaboration with China, Cites High Espionage Risks”*, Forbes - <http://www.forbes.com/sites/williampentland/2011/05/07/congress-bans-scientific-collaboration-with-china-cites-high-espionage-risks/#3662b382b860> & [https://en.wikipedia.org/wiki/Chinese\\_exclusion\\_policy\\_of\\_NASA](https://en.wikipedia.org/wiki/Chinese_exclusion_policy_of_NASA)

## The Hollywood Family

As noted previously, the key figure in *“The Martian”* that connects Scott and the larger agenda at this point is Matt Damon. Damon’s science fiction credentials were virtually non-existent until recently – despite having appeared in substantial film roles since the mid-nineties. Aside from the voice-only lead in 2000’s *“Titan AE”*, it wasn’t until 2011 that he accepted a role in the quasi-science fiction thriller *“Contagion”*. Strangely, since then, a number of his films have fit the genre. These include *“The Adjustment Bureau”* (2011), *“Elysium”* (2013), a cameo, but key plot role, in *“Interstellar”* (2014), followed by the lead in *“The Martian”*. Damon’s films are often noted as being symbolic of what some researchers term “Illuminati Hollywood” or, at the very least, reflective of certain occult and secret society principles. Certainly, a good case for this argument could be made with a film like *“Elysium”* – which has been endlessly discussed by alternative knowledge researchers. I am certainly aware of numerous suspicious themes (for example, the seemingly transhumanist agenda of its director Neill Blomkamp) in that particular film. A number of “mainstream” sources have even discussed the themes in the film. *Newsmax* called the film **“sci-fi socialism”** and **“political propaganda.”** *Variety* decided it was **“more openly socialist political agendas of any Hollywood movie in memory, beating the drum loudly not just for universal healthcare, but for open borders, unconditional amnesty and the abolition of class distinctions as well.”**<sup>1552</sup> Despite the obvious indicators, both Blomkamp and Damon downplayed the hype saying that **“‘Elysium’ doesn’t have a message.”**<sup>1553</sup>

In 2015, Damon began appearing in YouTube videos delivering speeches that, at least on the surface, were critical of certain elements of America’s so-called ruling / financial elite. The most notable of these – *“Matt Damon on Elite & NWO - Amazing Speech on This Evil World”*<sup>1554</sup> – was naively lauded by many as Damon’s “expose” of the global elite. It is actually nothing of the sort. The transcript of the speech reveals something of Damon’s documented socialist political leanings, along with a sizeable borrowing of themes and quotes from American historian and social activist Howard Zinn (namely his *“Violence: The Crisis of American Confidence”* and *“A People’s History of the US”*.) The more pertinent question is this: if Damon really was that bothered about corruption and injustice then why hasn’t he abandoned the corrupt Hollywood system and given over some of his sizeable wealth to finance a means to expose this corruption? He has done neither. Some will say that he has supported numerous causes in order to fight political and economic injustice in the world, but even these endeavours are something of a proverbial “shell-game” (as I will

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<sup>1552</sup> “DIRECTOR and MATT DAMON DENY ‘ELYSIUM’ Had ANY MEANING” - <http://www.secretsofthefed.com/director-and-matt-damon-deny-elysium-had-any-meaning/>

<sup>1553</sup> See: <http://gw.geneanet.org/tdowling?lang=en&p=matthew%2Bpaige&n=damon&oc=0> Also: [http://home.comcast.net/~stephander/site/?/page/Famous\\_Cousins-Actors\\_and\\_Entertainers/&PHPSESSID=162d106d92b5205580fd42b9ea6eab32](http://home.comcast.net/~stephander/site/?/page/Famous_Cousins-Actors_and_Entertainers/&PHPSESSID=162d106d92b5205580fd42b9ea6eab32) & <http://www.wargs.com/family/ancestry.html>

<sup>1554</sup> MATT DAMON on ELITE & NWO - Amazing Speech On This Evil World - <https://www.youtube.com/watch?t=1&v=Rh-HOYjpsA>

explain shortly) to create a “politically aware” public persona. Even his 2010 narrated documentary film *“Inside Job”* (about the part played by financial deregulation in the late-2000s financial crisis) said nothing about the true nature of the global economic system (i.e.: illegal taxation, the usury system, fiat currency, etc.) I would argue that Damon has no real intention of metaphorically “rocking the boat.”

Damon is figuratively and literally a part of what one could refer to as “Hollywood Royalty.” In researching this subject, I came across an article called *“Elysium - A Pre-Movie Preview – Exposing Hollywood Bloodlines & Matt Damon.”* Although I have always been aware of the sizeable number of public figures (Hollywood, Political, Military, etc.) that are related to each other<sup>1555</sup> (by bloodline, marriage, etc.), the article succinctly discusses the myriad of figures related to Matt Damon.

***“Other genealogical cousinly relations of “Mathew Paige Damon” include Clint Eastwood, Anthony Perkins, Glenn Close, Eldred Gregory Peck, Katherine Houghton Hepburn, Edward Montgomery Clift, Henry Jaynes Fonda, Alexander Rae (Alec) Baldwin, Mark Hamill, Kevin Bacon, John Christopher (Johnny) Depp, Jr, Maria Shriver, Johnny Carson, Jake Gyllenhaal, Ron Howard, Tom Hanks, Christopher Reeve, Mathew Avery Modine, Justin Randall Timberlake, Mary Frances (Debbie) Reynolds, Carrie Frances Fisher, Molly Kathleen Ringwald, Christina Applegate, Jo Raquel Tejada (Raquel Welch), Lyndsey Adams Buckingham (Fleetwood Mac), Mary Chapin Carpenter (Country), David Van Cortlandt Crosby (Crosby, Stills, and Nash), Glenn Miller (Orchestra), and names like Joseph Smith and Brigham Young, Anderson Cooper (Vanderbilt), Woodrow Wilson, Franklin Delano Roosevelt, George Bush, John Forbes Kerry, Barack Obama, Richard Nixon, James Monroe, Martin Van Buren, Ronald Wilson Reagan, Alexander Hamilton, John Hancock, Howard Bush Dean II, Sarah Louise Heath Palin (Sarah Palin), Robert Joseph (Bob) Dole, Winston Churchill, John D. Rockefeller, John Jacob Astor IV, Lance Edward Gunderson (Lance Armstrong), William Henry Gates III (Bill Gates), Robert Ludlum, Ralph Waldo Emerson, Howard Robard Hughes and the Wright Brothers, and countless congressmen, governors, generals, and other political, military, actors, authors, poets, and the signers of the constitution and declaration of independence, etc....”<sup>1556</sup>***

Damon is part of a clique of “A-list” Hollywood actors who appear (at least on the surface) to be “politically conscious”. Their political ambitions and agendas often overlap – usually overtly, but also in more subtle and curious ways. This group includes the likes of Ben Affleck, Brad Pitt, Angelina Jolie and George Clooney. It is worth looking at a few examples of the “causes” they have ingratiated themselves with. Matt Damon, George Clooney, Brad

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<sup>1555</sup> “DIRECTOR and MATT DAMON DENY ‘ELYSIUM’ Had ANY MEANING” - <http://www.secretsofthefed.com/director-and-matt-damon-deny-elysium-had-any-meaning/>

<sup>1556</sup> “Elysium - A Pre-Movie Preview – Exposing Hollywood Bloodlines & Matt Damon” - <https://realityblogger.wordpress.com/2013/08/01/elysium-a-pre-movie-preview/> See also: “Ben Affleck and Matt Damon Are Cousins”, Today News Gazette, March 12, 2013 - <http://todaynewsgazette.com/ben-affleck-and-matt-damon-are-cousins/>

Pitt, Don Cheadle, David Pressman, and Jerry Weintraub founded “*Not on Our Watch Project*”, an [according to Wikipedia] “**organization that focuses global attention and resources to stop and prevent mass atrocities such as in Darfur.**”<sup>1557</sup> Part of the project connects to the Satellite Sentinel Project (SSP) – a curious setup that seemingly monitors armed activity for signs of renewed civil war between Sudan and South Sudan. David Pressman is the United States Ambassador to the United Nations for Special Political Affairs – nominated to the position by Barack Obama.<sup>1558</sup> He also represents the UN Security Council. Jerry Weintraub (who incidentally produced the 1998 sci-fi film “*Soldier*”) was a staunch Republican and counted George H. W. Bush and Ronald Reagan amongst his closest friends. George Clooney, with Nobel Prize-winner Elie Wiesel, addressed the UN Security Council in 2008 to ask the UN to find a solution to the conflict in Darfur.<sup>1559</sup> Clooney and Don Cheadle received the Summit Peace Award from the Nobel Peace Prize Laureates in Rome in December 2007.<sup>1560</sup>

Ben Affleck (who is Matt Damon’s tenth cousin, once removed<sup>1561</sup>) and Whitney Williams co-founded the *Eastern Congo Initiative* (are you starting to see an “African” motif here!) which has collaborated with the *Clinton Foundation* and Matt Damon’s *Water.org*. Affleck has addressed the likes of the Center for Strategic and International Studies and Senate Foreign Relations Committee. He is also a supporter of the cancer charity *The Jimmy Fund*. Brad Pitt and Matt Damon have supported the *ONE* campaign which claims to fight AIDS and poverty in third world countries. Pitt and his wife Angelina Jolie have set up an extensive network of organisations that operate in Africa and the Middle East. In August 2001, Jolie was appointed to the role of goodwill Ambassador to the United Nations Refugee Agency (UNHCR). She was eventually promoted to Special Envoy to High Commissioner António Guterres – allowing her to represent the UNHCR on a diplomatic level.<sup>1562</sup> Her role has seen her address meetings of the World Economic Forum, G8, The World Bank and the Council on Foreign Relations (CFR). She eventually joined the CFR in June 2007. George Clooney has also been recruited into their ranks.<sup>1563</sup> In 2014, Jolie became an Honorary Dame Commander of the Order of St Michael and St George (DCMG) for “**services to the UK’s foreign policy and campaigning to end sexual violence in war zones.**”<sup>1564</sup>

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<sup>1557</sup> [https://en.wikipedia.org/wiki/Matt\\_Damon](https://en.wikipedia.org/wiki/Matt_Damon)

<sup>1558</sup> [https://en.wikipedia.org/wiki/David\\_Pressman](https://en.wikipedia.org/wiki/David_Pressman)

<sup>1559</sup> [https://en.wikipedia.org/wiki/George\\_Clooney#Darfur](https://en.wikipedia.org/wiki/George_Clooney#Darfur)

<sup>1560</sup> [https://en.wikipedia.org/wiki/George\\_Clooney#Darfur](https://en.wikipedia.org/wiki/George_Clooney#Darfur)

<sup>1561</sup> “Matt Damon And Ben Affleck Are Related”, 05/25/2011, Huffington Post - [http://www.huffingtonpost.com/2009/10/09/matt-damon-and-ben-afflec\\_0\\_n\\_315990.html](http://www.huffingtonpost.com/2009/10/09/matt-damon-and-ben-afflec_0_n_315990.html)

<sup>1562</sup> [https://en.wikipedia.org/wiki/Angelina\\_Jolie#UNHCR\\_ambassadorship](https://en.wikipedia.org/wiki/Angelina_Jolie#UNHCR_ambassadorship)

<sup>1563</sup> “Now that George Clooney and Angelina Jolie are CFR members, who might be next?” - Michael Levi, “Diagnosing the Energy Innovation Gap”, June 17, 2010, Council On Foreign Relations - <http://blogs.cfr.org/levi/2010/06/17/diagnosing-the-energy-innovation-gap/>

<sup>1564</sup> [https://en.wikipedia.org/wiki/Angelina\\_Jolie#Recognition\\_and\\_honors](https://en.wikipedia.org/wiki/Angelina_Jolie#Recognition_and_honors)

One minor point I should make here (one that doesn't seem to have any relevance to the vast majority of people!) is that Jolie's films are often littered with occult and secret society symbolism. Take the "*Lara Croft*" films and "*Wanted*" as good examples. The same could also be said (at least on occasion) of her appearance, the way she dresses, some of her tattoos, her personality "quirks" (such as carrying around a vial of her ex-boyfriend's blood), the list goes on. Her films sometimes carry the hallmarks of trauma and abuse (and some inherent mind control motifs – see "*Girl Interrupted*", for example), which again has also been somewhat reflected in her personal life (self-harm, suicide attempts, etc.) Finally, Jolie has played the role of the "deadly assassin" in her films on a number of occasions – or at least never that far away from somebody using a gun. Are all these factors par for the course for someone who seemingly occupies such a prominent and important position on the so-called "world stage"? Or should I just allow myself to be drowned out by that ever increasing mantra of "*Hollywood doesn't reflect real life*"!?

The aforementioned group of actors have a few things in common when it comes to their Hollywood "careers" and the type of film roles they have taken. Commonality number one: these actors all began appearing in films around the same time (late eighties – early nineties) and all have made a substantial number of films. An average guess would be around fifty (as of 2016) - Jolie may have made less as she started a couple of years later, Clooney would have made a few more as he started a little earlier – but you get the idea.

Commonality number two: you would imagine that they have all played varied genre roles. However, as I initially pointed out with Matt Damon, their science fiction roles have been sparse. Jolie has appeared in only two full-out science fiction films – "*Cyborg 2*" (how could we forget that one!) in 1993 and a smallish role in "*Sky Captain and the World of Tomorrow*" in 2004. Forget "*Hackers*" (it's a thriller!) or "*Lara Croft*" and "*Maleficent*" (they are fantasy/supernatural.) Ben Affleck's only bonafide sci-fi flick was "*Armageddon*" in 1998. You could perhaps count "*Phantoms*" (1998) and "*Paycheck*" (2003.) However, "*Batman v Superman: Dawn of Justice*" (2016) is more "super hero" genre than sci-fi. Brad Pitt ups the count with three: "*12 Monkeys*" (1995), "*The Time Traveller's Wife*" (2010) and "*World War Z*" (2013) – the latter, again, is quasi-sci-fi. George Clooney also appeared in three: "*Solaris*" (2002), "*Gravity*" (2013) and "*Tomorrowland*" (2015). He also executive produced the 2006 adaption of Philip K. Dick's "*A Scanner Darkly*". His appearances in the "*Spy Kids*" films don't count! Don Cheadle's only genre film was "*Mission to Mars*" in 2000. He appeared in various Marvel super hero films but, again, not really bonafide sci-fi. Are you seeing a pattern here? Other high-paid actors like Bruce Willis, Will Smith, Tom Cruise and Keanu Reeves have never been shy of science fiction. The genre is not an acting career destroyer, given that science fiction films are regularly listed amongst box office successes. So what is the deal here?

Commonality number three: The aforementioned actors love roles in films that connect in some way (either thematically or literally) with "gun-play" and, by extension, the military and intelligence establishment. Angelina Jolie played the role of the wife of a CIA officer (alongside Matt Damon) in "*The Good Shepherd*" (2006) and played an actual CIA officer in "*Salt*" (2010.) She starred as an FBI profiler in "*Taking Lives*" (2004) and an assassin

(alongside Brad Pitt) in *“Mr & Mrs Jones”* (2005). Ben Affleck played CIA analyst Jack Ryan in *“The Sum of All Fears”* (2002), starred in the political thriller *“State of Play”* (2009), and directed, co-produced (along with George Clooney) and starred in *“Argo”* (2012) – the latter is based on the true story of CIA operative Tony Mendez who created the CIA-cover company *Studio Six Productions*. Mendez and his fellow operatives used a fake sci-fi film production to mount an undercover operation in Iran.<sup>1565</sup> Brad Pitt played a CIA agent in the Tony Scott directed *“Spy Game”* (2001). Both Pitt and Matt Damon had cameos in the George Clooney-directed *“Confessions of a Dangerous Mind”* (2002). In the film, Clooney played Jim Byrd - a CIA agent who recruits the central character. Clooney also played a U.S. Army Special Forces Lieutenant Colonel in *“The Peacemaker”* (1997), a U.S. Army Captain in *“The Thin Red Line”* (1998), a U.S. Army Special Forces Major in *“Three Kings”* (1999), a USAF Colonel (alongside Don Cheadle) in *“Fail Safe”* (2000), a retired U.S. Army Special Forces operator in *“The Men Who Stare At Goats”* (2009), and a veteran CIA field officer (alongside Matt Damon) in *“Syriana”* (2005). The latter film was also executive produced by Clooney. Additionally, both Clooney and Brad Pitt appeared in *“Burn after Reading”* (2008) – a story about a CIA analyst who quits his job. Clooney also directed and starred (as a U.S. Army Lieutenant) alongside Damon in *“The Monuments Men”* (2014). There are a few other names worth mentioning here - namely actors Denzel Washington, Morgan Freeman and James Gandolfini. Also worth noting is the Hollywood producer Jerry Bruckheimer. These individuals also overlap with the aforementioned group.

Collectively, the narrative themes of the films I have just discussed (along with the overlap of actors) demonstrate a substantial military and intelligence establishment connection. It could therefore be argued that a network of films, actors, directors and producers exists to portray (for better or worse) these establishments in Hollywood films and that the aforementioned individuals are a part of this network. The detailed book *“The CIA in Hollywood: How the Agency Shapes Film and Television”* by Tricia Jenkins seems to support this notion to some extent. On the subject of the CIA establishing a Hollywood “network”, Jenkins gives some examples: ***“The brothers Roger and Robert Towne have independently written ‘In The Company of Spies’, ‘The Recruit’, ‘Mission: Impossible’, and ‘Mission: Impossible II’ (2000), while Robert Towne has another spy thriller, ‘The 39 Steps’, in development. Likewise, Mace Neufeld’s company has produced each of the Tom Clancy/Jack Ryan films to date, including ‘The Sum of All Fears’; Michael Frost Becker wrote both ‘Spy Game’ (2001) and ‘The Agency’; J.J. Abrams produced ‘Alias’ and directed ‘Mission: Impossible III’ (2006), while Paul Attanasio, writer of ‘Sum of All Fears’, later went on to write ‘The Good German’ (2006), and currently has a Matt Helm project in development. Doug Liman, who directed ‘The Bourne Identity’ (2002), ‘Mr. and Mrs. Smith’***

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<sup>1565</sup> Ellen Killoran, (October 13, 2012). *“Argo” Review: Ben Affleck Pinches Himself in Stranger-Than-Fiction CIA Story*. International Business Times - <http://www.ibtimes.com/argo-review-ben-affleck-pinches-himself-stranger-fiction-cia-story-845955>

**(2005), and 'Fair Game' (2010), is also the executive producer of USA's 'Covert Affairs' (2010 - ).**"<sup>1566</sup>

Why does Jenkins cite these particular examples? Put simply, production of these shows was indirectly or directly supported by the CIA. Chase Brandon was the CIA's entertainment industry liaison officer from 1996 until 2007. He assisted the production of "Alias" (2001 season one only - technical consultant), "24" (2001-2010), "Bad Company" (2002), "The Sum of All Fears" (2002), "The Bourne Identity" (DVD extras, 2003), and "The Recruit" (2003). Several retired CIA officers served as consultants on the likes of "Sneakers" (1992), "Meet The Parents" (2000), "Syriana" (2005), "The Good Shepherd" (2006), "Rendition" (2007), "Charlie Wilson's War" (2007) and "Salt" (2010). Of the full CIA cooperation with film "The Sum of All Fears", Tricia Jenkins states: **"The CIA welcomed Ben Affleck (Jack Ryan) to headquarters, where he spent roughly three days working with the CIA's Russian analysts to better understand his character. Affleck and the film's director, Phil Alden Robinson, also met with DCI George Tenet and other high-ranking officers, who offered their insights into the CIA's missions and operations. The film's set designers were also invited to campus to get a feel for the layout of the building, including its operation centre, and the filmmakers were allowed to shoot some aeriels over the campus and some other exterior scenes.**"<sup>1567</sup>

Now that the potential scope of this CIA/Hollywood network has been established, it is worth bringing the Brothers Scott back into the mix and remind ourselves of their overlap with some of these associated actors and films. Ridley Scott employed Brad Pitt in two of his films "Thelma & Louise" and "The Counselor", and Denzel Washington in "American Gangster". His film "Black Hawk Down" was produced by Jerry Bruckheimer. Tony Scott also used Brad Pitt twice ("True Romance" and "Spy Games") and Denzel Washington in at least five of his films. He produced "Out of the Furnace" (2013) which starred Casey Affleck (Ben's brother.) Casey is brother in law (via marriage to Summer Phoenix) to Joaquin Phoenix - who starred in Ridley Scott's "Gladiator". Tony Scott collaborated with Jerry Bruckheimer on no less than six films and used actor James Gandolfini in four of his films. Gandolfini portrayed CIA Director Leon Panetta in "Zero Dark Thirty" - the infamous propaganda film about Osama Bin Laden's "death". Almost a year after Tony Scott's demise, Gandolfini died (June 19, 2013) in Rome of an alleged heart attack. Not unlike Tony Scott, there has been a degree of speculation about the true nature of Gandolfini's death.<sup>1568</sup>

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<sup>1566</sup> Tricia Jenkins, "The CIA in Hollywood: How the Agency Shapes Film and Television" (pg. 95)

<sup>1567</sup> Tricia Jenkins, "The CIA in Hollywood: How the Agency Shapes Film and Television" (pg. 85)

<sup>1568</sup> See: Jade Watkins, "James Gandolfini 'robbed shortly after his death with thief fleeing his hotel room with a \$3000 Rolex watch'", 7 August 2013 - <http://www.dailymail.co.uk/tvshowbiz/article-2386212/James-Gandolfini-robbed-shortly-death-thief-fleeing-hotel-room-3000-Rolex-watch.html> Also: Cate Meighan, "Was James Gandolfini Murdered - Poisoned By the Mob?", July 13, 2014 - <http://www.celebdirtylaundry.com/2014/james-gandolfini-murdered-poisoned-mob-mafia-killed/>

Tony Scott and Jerry Bruckheimer's Hollywood collaborations with the Pentagon are a matter of public record. Their 1986 movie *"Top Gun"* was, at best, nothing more than a recruiting tool for the USAF. At worst, it was a blatant piece of gung-ho/"hoorah" pro-military propaganda. However one sees the film, it has always been a top favourite of the establishment. The U.S. military have sought a sequel to the film for almost 30 years. Shortly before his death, Tony Scott announced that he was in the early stages of producing *"Top Gun 2"*. The following is from The *Mail Online* (dated 24<sup>th</sup> August 2012) article *"Tony Scott's suicide note to loved ones offers no clues as to why the filmmaker jumped to his death"*: ***"Just two days before 68-year-old Scott leaped to his death he had been with Tom Cruise discussing a sequel to their 1986 hit 'Top Gun'. The pair toured the Fallon U.S. Naval air station in Nevada, which is home to the Naval Weapons Fighter School where the real life Top Gun pilots complete their training. 'We had a meeting just two weeks ago and he was burning with the excitement of creating stuff,' said Tom Rothman, chairman of 20th Century Fox.*"**<sup>1569</sup>

Scott and Bruckheimer released *"Enemy of the State"* in 1998 with production and distribution overseen by Disney's Touchstone and Buena Vista Pictures. The film starred Angelina Jolie's dad – actor Jon Voight. Chase Brandon was the CIA's entertainment industry liaison officer to the film.<sup>1570</sup> Tricia Jenkins (in her book *"The CIA in Hollywood"*) writes ***"The creators of Enemy of the State approached the CIA to learn about the intelligence community's surveillance technology and were granted access to Langley's archives and the assistant director.*"**<sup>1571</sup>

In September 2012, film director Alex Cox posted an article on his blogsite entitled *"Tony Scott's Suicide Note"*. Cox was the director of the fondly remembered 1984 sci-fi crime comedy *"Repo Man"*. His article discussed the various connections between Hollywood and the agenda establishment. [Author's Notes: The "Jenkins" he refers to in the article is Tricia Jenkins, the author of *"The CIA in Hollywood"*.] ***"For your edification, here follow the actors, directors, writers, producers and studio execs who the author links to the CIA, usually found 1) visiting CIA headquarters to party with the spooks, 2) taking instructions from CIA, or 3) actively helping to encourage CIA recruitment. Tony Scott heads the list. Jenkins reports that CIA was particularly fond of his masterpiece TOP GUN, "the single best recruiting tool the navy - and specifically naval aviation - ever had" and "was looking for a project that could help them do something similar.*"**<sup>1572</sup>

There is little doubt that the Brothers Scott occupied a lofty position in the Hollywood/agenda network. Yet, there remain many puzzling questions surrounding the

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<sup>1569</sup> "Tony Scott's suicide note to loved ones offers no clues as to why the filmmaker jumped to his death", Mail Online, 24 August, 2012 - <http://www.dailymail.co.uk/news/article-2193261/Tony-Scotts-suicide-note-loved-ones-offers-clues-jumped.html>

<sup>1570</sup> Tricia Jenkins, "The CIA in Hollywood: How the Agency Shapes Film and Television" (pg. 111)

<sup>1571</sup> Ibid. (pg. 90)

<sup>1572</sup> Alex Cox, "Tony Scott's Suicide Note", 7 September, 2012 - <http://alexcox.com/blog.htm>



pair – not to mention the circumstances of Tony Scott’s untimely death. Is it possible that one (or both) of them briefly overstepped the bounds of their position in relation to the agenda? Did Tony pay the price for this with his life?



# Chapter Seventeen:

## “Fear Factor”

***“In a society that believes in nothing, fear becomes the only agenda... A society that believes in nothing is particularly frightened by people who believe in anything... That’s a measure of how far we have become isolated and atomized.”***

(Bill Durodle, Director of the International Centre for Security Analysis, Kings College London)

***“It is entirely impossible to chain man merely by enslaving his body; the mind also must be held, and to accomplish this, fear is the accepted weapon. The common man must fear life, fear death, fear god, fear the devil and fear most overlords – the keepers of his destiny.”***

(Manly Palmer Hall)

***“Deception is a state of mind and the mind of the state.”***

(James Jesus Angleton, Head of CIA Counter Intelligence, 1954 – 1974)

***“We’ll know our disinformation program is complete when everything the American public believes is false.”***

(William Casey, former CIA Director)

## It's All Over! Run for the Hills, Ma!

There have been a huge number of science fiction films based upon frightening future scenarios that play with the human fear of the unknown, science gone mad, nuclear apocalypses, mutated viruses that wipe out most of the known world, and so on. In most cases, these fictions cleverly manipulate our apparent lack of understanding of technology, science, nature, etc. Before I examine some of the “post-apocalyptic-future” scenarios presented in science fiction – and the possible connections with the hidden global agenda - it is worth taking a generic look at the history of the “climate of fear” paradigm and how various agenda players have used it to their advantage. As Alfred Hitchcock once said ***“There is no terror in the bang, only in the anticipation of it. [...] Always make the audience suffer as much as possible.”***<sup>1573</sup>

The news media regularly features “special reports” (known in the industry as “over the horizon” pieces) which present various “doomsday” scenarios such as asteroid collisions, alien invasions, solar flares, “climate change”, economic collapse, etc. These pieces often come with the addendum that mankind is on the brink of the proverbial abyss. We are told how society will (under such circumstances) probably be plunged into the Dark Ages, gangs of looters will stalk the streets, food and water will become scarce, the skies will darken and so on! The traumatic effect upon the viewer often undermines the ability to stand back and examine the issues in a critical, objective and unbiased manner. The scenarios presented are often cemented in our psyche as “inevitable certainties.” The reason this occurs lies with the level of “legitimacy” that we apply to the information given to us. If we have no way of judging the accuracy of the information, our cognitive processes fall back upon the level of trust we have in the “apparent” source of the information. The level of trust determines the value of the information - and every subsequent source of information that is connected to the subject. This psychological process (when we do not know the original source or accuracy of a piece of information, but “trust” those who relate it to us – i.e. the mainstream news, etc.) is called “source amnesia.”<sup>1574</sup> Mass conveyance of a manufactured or exaggerated concept can also saturate public consciousness to the point where we (the masses) will determine the degree of its inevitability. This is largely perpetuated by nothing more than a mass naïve trust in those who first conveyed the information (again, usually the mainstream media) or a collective herd mentality. It has happened time and time again in

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<sup>1573</sup> Mo Costandi, "The Psychology of Alfred Hitchcock", October 17, 2006 - <https://neurophilosophy.wordpress.com/2006/10/17/the-psychology-of-alfred-hitchcock/>

<sup>1574</sup> The “academic” perspective is that source amnesia is an “episodic memory disorder” – an affliction rather than a common psychological trait - see: <https://www.boundless.com/psychology/definition/source-amnesia/> However, the trait appears to be quite common in human behaviour, at least on a superficial and generic level.

recent history. Prominent examples include: “The Cold War”, “Population Growth”, “Climate Change”, the “War on Terror” and, most recently, the push of Agenda 21.<sup>1575</sup>

Notably, one key figure in the last fifty or so years of U.S. politics, Zbigniew Brzezinski, openly admitted this in his March 2007, Washington Post, article “*Terrorized by 'War on Terror'.*” **“The vagueness of the phrase was deliberately (or instinctively) calculated by its sponsors. Constant reference to a “war on terror” did accomplish one major objective: It stimulated the emergence of a culture of fear. Fear obscures reason, intensifies emotions and makes it easier for demagogic politicians to mobilize the public on behalf of the policies they want to pursue.”**<sup>1576</sup> During his life, Brzezinski has referred to the mass of humanity in all manner of pejorative terms. During a lecture at Chatham House on November 17, 2008 (entitled “*Major Foreign Policy Challenges for the Next U.S. President*”) he said: **“In earlier times it was easier to control a million people; literally, it was easier to control a million people than physically to kill a million people. Today it is infinitely easier to kill a million people than to control a million.”**<sup>1577</sup>

In the early decades of the twentieth century, The Tavistock Institute’s study of “retrogressive psychology”<sup>1578</sup> allowed the global agenda players to take advantage of these aspects of the human mind-set; creating a kind of “crisis strategy” or “shock doctrine”<sup>1579</sup> with which to manipulate and manage mass perceptions and emotions. The Tavistock Institute conducted extensive studies of post-traumatic stress caused by the bombings of Germany and Japan.<sup>1580</sup> Several key agenda figures had strong connections to “Tavistock” methodology and “retrogressive psychology”. The early-twentieth century P.R. guru Edward Bernays encouraged mass irrationality by tapping into the deepest of human fears, for the benefit of the ruling elite. He called it “**guiding from above.**” Another, who was interested in the phenomenon, was Fabian Society member and the Rhodes Round Table co-founder, Bertrand Russell. He once said, **“Hitherto, in this regard, wars have been disappointing...**

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<sup>1575</sup> For an excellent overview of the nuts and bolts of Agenda 21, I suggest checking out Andrew Johnson’s article “Uncommon Purpose – Agenda 22”, Mar 2016 -

[http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89)

<sup>1576</sup> Zbigniew Brzezinski, "Terrorized by 'War on Terror'", The Washington Post, March 25, 2007 -

<http://www.washingtonpost.com/wp-dyn/content/article/2007/03/23/AR2007032301613.html>

<sup>1577</sup> CRX35E Obama Adviser Brzezinski "It is Easier to Kill than to Control" 2 of 5 -

<http://www.youtube.com/watch?v=q9YTp6jRVt4>

<sup>1578</sup> An incredible amount of detailed information on this subject can be found here:

<http://www.moderntimesworkplace.com/archives/archives.html> The Material relates to Tavistock pioneer Eric L. Trist – notably: The Tavistock Institute of Human Relations Foundation (History, Research and Publications 1941 – 1989), “The Social Engagement of Social Science: A Tavistock Anthology” - Volume I - The Socio-Psychological Perspective, Volume II - The Socio-Technical Systems Perspective, & Volume III - The Socio-Ecological Perspective.

See also: Dr. John Coleman, "Conspirators' Hierarchy - The Story of The Committee of 300", 1992 -

[http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_committee300\\_00.htm#menu](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_committee300_00.htm#menu)

<sup>1579</sup> Naomi Klein has written an interesting book on this related subject called “The Shock Doctrine” – Knopf Canada, 2007, ISBN 978-0676978001

<sup>1580</sup> [http://en.wikipedia.org/wiki/Strategic\\_bombing\\_survey](http://en.wikipedia.org/wiki/Strategic_bombing_survey) See : Tavistock Institute Quotes - [http://www.whale.to/b/tavistock\\_g.html](http://www.whale.to/b/tavistock_g.html)

***we need to bring into being another 'Black Plague.'***<sup>1581</sup> Although many believe that Russell was referring to population reduction, it is clear he was alluding to multiple aspects of agenda manipulation. Walter Lippmann also had similar views. Author and researcher Neil Sanders, in his book *“Your Thoughts Are Not Your Own – Volume 2”*, describes Lippman as ***“credited with being one of the first to categorize the paranoid dread of nuclear death that permeated the latter part of the 20th century.”***<sup>1582</sup>

## Cold War Fallout

In the BBC documentary *“The Power of Nightmares”*<sup>1583</sup>, Adam Curtis examined how the threat of the Soviet Union was greatly exaggerated by the U.S. elite in order to manipulate and control the emotions of the masses. Elements of the U.S. Neo-Conservative political cabal began perpetuating the notion that the USSR’s military capability was growing rapidly. Neo-Con heavyweight Donald Rumsfeld managed to convince U.S. President Gerald Ford to set up an “independent” inquiry (called *“Team B”*<sup>1584</sup>) to prove that the Soviets intended an imminent nuclear strike against the U.S. However, the inquiry was far from independent – one member was fellow Neo-Con Paul Wolfowitz, whilst the chairman (Professor Richard Pipes) was a staunch critic of the Soviets. Additionally, the CIA had seemingly been watching the Soviets for some time and concluded that there was no truth to the enquiry’s claims. Team B actually examined all of the CIA’s data and found little evidence of a threat. Despite this, the inquiry claimed that the threat was very real and even argued that Soviet weapons systems were so advanced that they ***“defied detection”***! They even fabricated evidence to support these conclusions.

On the basis of *Team B’s* “findings”, public information films were made to vilify the Soviets and raise the global profile of the U.S. The campaign was a whirlwind of propaganda and psychological manipulation of the masses. A *“grand vision”* for America’s future was established, with the intention of bolstering national pride and creating a sense of purpose amongst U.S. citizens. The psychological precepts of mythology and fairy tales were utilised – having been recognised as an effective model for reshaping cultural preconceptions. A world of certainty was crafted, with clearly defined parameters establishing who the “good guys” were, who were “bad”, and how dire the circumstances would be if the “bad guys” ever gained the proverbial upper-hand. Ironically, years later, it was discovered that the CIA’s intelligence had been less than solidly reliable regarding Soviet capabilities. However,

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<sup>1581</sup> <http://www.illuminati-news.com/0604-thought-for-today.htm> See also: [http://en.wikipedia.org/wiki/Bertrand\\_Russell](http://en.wikipedia.org/wiki/Bertrand_Russell)

<sup>1582</sup> Neil Sanders, *“Your Thoughts Are Not Your Own – Volume 2”* (pg. 93)

<sup>1583</sup> [http://en.wikipedia.org/wiki/The\\_Power\\_of\\_Nightmares](http://en.wikipedia.org/wiki/The_Power_of_Nightmares) See also: <https://archive.org/details/ThePowerOfNightmares-Episode1BabyltsColdOutside>

<sup>1584</sup> Here is the “official” account of Team B - [http://en.wikipedia.org/wiki/Team\\_B](http://en.wikipedia.org/wiki/Team_B) For an alternative perspective see Adam Curtis’ BBC documentary “The Power of Nightmares” - <https://archive.org/details/ThePowerOfNightmares-Episode1BabyltsColdOutside>

as this was not known at the time, it had no bearing on the enquiry's conclusions or the subsequent psyop that ultimately engulfed much of the Western World.

As a result of the "Cold War" propaganda stratagem, the "nuclear threat" became the basis of many post-apocalyptic science fiction stories. Dozens of "atomic mutation" movies swamped the B-movie genre throughout the 1950s. These films featured all manner of deadly creatures - all created as a result of encounters with atomic energy and all hilarious by today's cinematic standards! These included such gems as: *"The Giant Behemoth"* (1959), *"Creature with the Atom Brain"* (1955), *"The Deadly Mantis"* (1957) and the 1954 classic *"Them!"* More seriously, the "post-nuclear apocalypse" scenario was chillingly portrayed in films like *"Five"* (1951), *"World without End"* (1955), *"The Day the World Ended"* (1956) and *"On the Beach"* (1957) – itself based on Nevil Shute's novel of the same name. The 1952 science fiction/fantasy film *"Invasion U.S.A."* was specifically rushed into production to meet the hysteria of the times. The film depicted a Soviet invasion of Washington D.C. and New York, along with a nuclear strike on California. Bizarrely, it turns out that the events in the story are not real and actually the hallucinations of a group of individuals placed in a hypnotic trance to see how they would react to such a scenario! Gordon B. Arnold (in his book *"Conspiracy Theory in Film, Television and Politics"*) explained, ***"(The film) crystallized the more paranoid aspects of the 1950s anti-Communist fervour. (...) The anxious climate it represented was one in which fear of conspiracy could continue to grow."***<sup>1585</sup>

The 1961 film *"The Day the Earth Caught Fire"* differed from its Cold War contemporaries by depicting nuclear test detonations that cause the Earth to tip off its axis, followed by all manner of environmental calamities. The film closes with the central characters waiting to hear if a re-enactment of the detonations has corrected the problem. In the film, the British Government are portrayed as covering up the facts. However, the "heroes" of the piece are journalists working for the print media – the newspapers. One of the central characters, a cynical news reporter, is shown as doggedly trying to get to the root of the global catastrophe in order to expose the truth to the public. It is uncertain if the film was intended as a quasi-P.R. stunt to promote the "integrity" of investigative newspaper journalism – although it is worth noting that the film was made with the co-operation of The Daily Express UK newspaper! The film portrays a naïve and simpler time in UK history - far from what we have come to know of the corporate, agenda-serving contemporary press. As I wrote, the film was made with support from The Daily Express. In the film, the newsroom of The Express is depicted and its journalists portrayed as completely independent and serving the public above any other authority! Laughably, some press agencies and journalists actually make these kinds of claims nowadays! It doesn't take a great deal of research to find evidence and insight proving that such contemporary claims are utter rubbish.

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<sup>1585</sup> Gordon B. Arnold, "Conspiracy Theory in Film, Television and Politics" (pg. 23 – 24)

Post-nuclear nightmare “visions” continued to figuratively haunt Hollywood until the collapse of the Soviet Union. Some notable examples in film included *“Panic in the City”* (1968), *“A Boy and His Dog”* (1975), *“Damnation Alley”* (1977), and *“The Terminator”* (1984). A number of post-apocalypse science fiction films (including the aforementioned *“On the Beach”*) erroneously perpetuated the notion that Australia was somehow a “safe haven” from the fallout of a nuclear war. The whole concept, whilst based in little scientific fact, inspired some people to immigrate to the southern continent at the height of the Cold War – I know of somebody who immigrated (partly) for such a reason! Sounds like a good piece of Australian tourism PR to me! Nevertheless, the notion inspired a number of “post-apocalyptic” movies that were filmed “down under” - such as the *“Mad Max”* trilogy (1979 – 1985) and the recent ‘what if’ film (although more about a fictional war than a nuclear apocalypse) *“Tomorrow When the War Began”* (2010). The latter film was based on the first of a series of novels by John Marsden. Making no effort to hide its connections with aspects of the global agenda, the closing credits of the film revealed that production was carried out ***“under the guidance and assistance of the Australian Department of Environment, Climate Change and Water”***<sup>1586</sup>

## When the (Nuclear) Wind Blows

Perhaps the most emotive fictional work on the nuclear subject is the graphic-novel *“When the Wind Blows”* by Raymond Briggs. Briggs was a member of ‘Greenpeace’ and ‘Friends of the Earth.’ He previously authored popular children’s literature. The story was adapted into an animated film in 1986. In an interview for the DVD of the film, Briggs recalled how he was “inspired” to write the story. ***“There had been a programme on the television about nuclear war the night before, and there was a group of people here the following day and one of them said, as a joke, ‘Oh there’s your next book, Raymond!’ Just as a joke, really, because it might be the last thing I was expected to do, having done books about Father Christmas and Bogeymen, and whatnot. So it stuck in my mind and I went and started it almost immediately.”***<sup>1587</sup> Briggs’ staunch support of Greenpeace and the Anti-Nuclear movement is noteworthy. Like the alarmist fearmongering tactics of the latter, Greenpeace has always operated in a similar manner. The following is taken from a Greenpeace expose article posted on the *Big Green Radicals* website.

***“(Greenpeace’s) true intentions as an alarmist one were exposed when it accidentally preemptively released a press release in Philadelphia in 2006 that said, “In the twenty years since the Chernobyl tragedy, the world’s worst nuclear accident, there have been nearly [FILL IN ALARMIST AND ARMAGEDDONIST FACTOID HERE].” (No, really—that’s Greenpeace’s exact language.) The final report warned of plane crashes and reactor meltdowns. Though Greenpeace tried to play this gaffe off as a joke, it was clear that it***

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<sup>1586</sup> Tomorrow, When the War Began (2010) - <http://www.imdb.com/title/tt1456941/>

<sup>1587</sup> When The Wind Blows [DVD] ASIN: B000A7PTFY



**had accidentally revealed its modus operandi as an alarmist organization not concerned with a sober treatment of evidence and fact. This incidence epitomizes most of Greenpeace's work as a fear-peddling, anti-science organization.**<sup>1588</sup>

Such tactics were further exposed in 2009 on the BBC's "HARDtalk" programme when Greenpeace's outgoing leader Gerd Leipold was interviewed by BBC reporter Stephen Sackur, **"Leipold was forced to admit that Greenpeace's wild claim that Arctic ice would completely melt by 2030 was a mistake. Pressed on the physical impossibility of such a development, Leipold admitted that his organization's claim that the Arctic will be ice-free by 2030 is mistaken: "I don't think it will be melting by 2030... That may have been a mistake." BBC reporter Stephen Sackur accused Leipold and Greenpeace of releasing "misleading information" and using "exaggeration and alarmism," to which Leipold defended Greenpeace's record of "emotionalizing issues" in order to scare the public into Greenpeace's way of thinking.**<sup>1589</sup>

We should also take note of some of the funding for Greenpeace. The organisation receives an annual six-figure donation from the David and Lucile Packard Foundation (the Packard from computer giant Hewlett-Packard) and at least one six-figure donation from the highly questionable Tides Foundation.<sup>1590</sup> The latter operates under a "donor-advised giving" system. The *Big Green Radicals* website describes how **"This pass-through funding vehicle provides public-relations insulation for the money's original donors. By using Tides to funnel its capital, a large public charity can indirectly fund a project with which it would prefer not to be directly identified in public. [...] For the general public, the money trail ends at Tides' front door. In many cases, even the eventual recipient of the funding has no idea how Tides got it in the first place.**"<sup>1591</sup> This is a nice and tidy way of hiding any agenda involvement in the financing of their recipients.

It is significant that Raymond Briggs endowed *"When the Wind Blows"* with an alarmist, fear soaked, and ultimately hopeless atmosphere as it indicates his understanding of the effect these kinds of psychological tactics can have on the public – tactics he may well have picked up from his time as a member of Greenpeace. The nuclear "threat" angle (and the climate of fear that it elicits) has always been of great interest for certain groups of agenda players. For example, the "Three Mile Island" nuclear incident (itself an extension of the agenda-manufactured "nuclear threat" paradigm) was also seemingly utilised by The Tavistock Institute (via FEMA<sup>1592</sup>), allowing infamous agenda player Dr Kurt Lewin<sup>1593</sup> to study "panic

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<sup>1588</sup> <https://www.biggreenradicals.com/group/greenpeace/#financials> See also: "Greenpeace Just Kidding About Armageddon", Washington Post Online, June 2, 2006 - <http://www.washingtonpost.com/wp-dyn/content/article/2006/06/01/AR2006060101884.html>

<sup>1589</sup> <https://www.biggreenradicals.com/group/greenpeace/#financials> See also: "Greenpeace exposed", The Tribune Review, Aug 23, 2009 - [http://triblive.com/x/pittsburghtrib/opinion/s\\_639458.html#ixzz2vDETr7fv](http://triblive.com/x/pittsburghtrib/opinion/s_639458.html#ixzz2vDETr7fv)

<sup>1590</sup> Greenpeace - Facts & Stats" - <https://www.biggreenradicals.com/group/greenpeace/#financials>

<sup>1591</sup> "Tides Foundation & Tides Center", Activist Facts <http://www.activistcash.com/organizations/225-tides-foundation-tides-center/>

<sup>1592</sup> <http://www.epa.gov/radiation/rert/history.html>

psychology”, under the category of “crisis management”. In his book *“Conspirators’ Hierarchy - The Story of The Committee of 300”*, Dr John Coleman describes FEMA as **“[...] a natural successor to the Strategic Bombing Survey of WW-II. Dr. Kurt Lewin, theoretician for what the Tavistock conspirators called crisis management, was deeply involved in the study. There is an unbroken chain between Lewin and Tavistock that stretches back thirty-seven years. Lewin incorporated the Strategic Bombing Survey into FEMA, with only a few minor adjustments proving necessary, one of the changes being the target, which was no longer Germany but the United States of America. Forty-five years after the end of WW-II it is still Tavistock that has its hands on the trigger.”**<sup>1594</sup>

Reaction to Three Mile Island galvanised the anti-nuclear movement, as well as environmental groups like Greenpeace. With all these factors in mind, it is entirely possible that Briggs’ *“When the Wind Blows”* novel was a tool of the “fear culture” agenda. Interestingly, Briggs made the two protagonists of his story blindly subservient to government instruction. In the DVD commentary for the film, he said **“The characters had to be simple, in this story, to obey government instructions. I wanted them to do exactly what the government said and (to do that) you would have to be fairly dim. You had to make them that way in order for them to follow these lunatic instructions... you know, Spike Milligan kind of instructions!”**<sup>1595</sup>

## The Day After

*“The Day After”* is often cited as having had a distressing psychological effect upon the American masses. The reality, like Orson Welles’ infamous *“War of the Worlds”* radio broadcast of 1938, is a little different. Produced by ABC and broadcast on November 20, 1983, this frightening vision of the after effects of a Soviet nuclear strike on America was sold to the public as a “made for TV” special news bulletin (although it was clearly a “made for TV” movie). A post-broadcast live debate was (according to Wikipedia) **“hosted by Nightline’s Ted Koppel, featuring the scientist Carl Sagan, former Secretary of State Henry Kissinger, Elie Wiesel, former Secretary of Defence Robert McNamara, General Brent Scowcroft and conservative commentator William F. Buckley, Jr.. Sagan argued against nuclear proliferation, while Buckley promoted the concept of nuclear deterrence.”**<sup>1596</sup>

The inclusion of these individuals is telling. Evidence shows that Kissinger and McNamara (in particular) were clearly involved in aspects of the global agenda. Sagan, once a vocal

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<sup>1593</sup> Dr. John Coleman, "Conspirators' Hierarchy - The Story of The Committee of 300", 1992 - [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_committee300\\_00.htm#menu](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_committee300_00.htm#menu)

<sup>1594</sup> Gyeorgos C. Hatonn, "Players in the Game: Destiny of Doom", Phoenix Source Distributors Inc. (Oct 1993 - pg.134) ISBN-13: 978-1569350225 - See also: <http://www.tavinstitute.org/?s=Kurt+Lewin+>

<sup>1595</sup> When The Wind Blows [DVD] ASIN: B000A7PTFY

<sup>1596</sup> [http://en.wikipedia.org/wiki/The\\_Day\\_After#Reaction](http://en.wikipedia.org/wiki/The_Day_After#Reaction)

advocate of subjects that bordered on alternative knowledge, very much became a pro-establishment individual in the latter years of his life.

*"The Day After"* was a textbook example of "implosive theory"<sup>1597</sup> - an internal explosion of anxiety, frightening the subject as much as possible, so as to "burn out" the object of fear. It was allegedly intended as a systematic desensitisation method of dissolving anxiety. *"The Day After"* partly inspired the BBC, who produced a similar but far more disturbing drama, less than a year later. *"Threads"* was broadcast on 23 September, 1984 to an unsuspecting UK TV audience.<sup>1598</sup> The piece reflected many of the themes that had been used by the BBC back in 1965 with the documentary-style drama *"The War Game"*<sup>1599</sup>. The latter created a furore of controversy. Whitehall notables (including representatives from the Home Office, Ministry of Defence, and Defence Chiefs of Staff) descended on Broadcasting House, forcing the BBC to agree to a ban of the film.<sup>1600</sup> It remained unbroadcast for another twenty years. A not dissimilar case would occur years later with *"Threads"*. Although it was aired and repeated in 1985 this too was quietly hidden away in the BBC's archives and remained unrepeat until 2002.

It is now known that the British government had (for decades) a policy of non-tolerance toward media portrayals of nuclear conflict with an inherently "hopeless" outlook for the survivors. It appears that their concern stemmed from two viewpoints. If mankind's fate was sealed (following nuclear annihilation) then what was the point of anything. People might even decide that the future was so bleak that they no longer needed to work, pay their taxes, etc. - a daunting prospect for the agenda elite. Secondly, if this realisation achieved critical mass, then people could rally against the proverbial "Cold War" agenda and instigate a change that could undermine the agenda players.

It is argued that films such as *"The Day After"* and *"Threads"* actually helped to bring about the end of the Cold War, although I would suggest that such agenda-orchestrated plans had already been made at that point and said films served more as an exercise in "acclimatisation". It certainly appears that the Cold War paradigm no longer fitted the global agenda by the mid-late 1980s. I find it curious that *"The War Game"* appeared to be politically inconvenient in 1965 but not so much in 1985 when it was finally aired - alongside a second airing of *"Threads"* - to commemorate the fortieth anniversary of the bombing of Hiroshima and Nagasaki. Unsurprisingly, the Soviet Union "collapsed" a couple of years later and the fictional paradigm changed tack. The post 9/11 era combined a new "climate of fear" with imaginative stories about foreign "terrorists" detonating nuclear "dirty bombs" in major cities. The 2006 film *"Right at Your Door"* is a perfect example of this sort of doom-

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<sup>1597</sup> [http://psychology.wikia.com/wiki/Implosive\\_therapy](http://psychology.wikia.com/wiki/Implosive_therapy)

<sup>1598</sup> <http://en.wikipedia.org/wiki/Threads>

<sup>1599</sup> [http://en.wikipedia.org/wiki/The\\_War\\_Game](http://en.wikipedia.org/wiki/The_War_Game)

<sup>1600</sup> Duncan Campbell, "War Plan UK: the Truth about Civil Defence in Britain", Burnett Books, Dec 1982 - ISBN-10: 0091506719

mongering. A number of television series, such as “*Jericho*” and the remake of “*Battlestar Galactica*” (at least initially), also utilised similar nuclear-related, post-apocalyptic themes.

## Soviet Lizards

In keeping with the Cold War propaganda / perception management paradigm, it is worth noting the significance of the 1983 miniseries “*V*”. The miniseries (like “*The Day After*”) came at the height of “perceived” 80s Cold War tensions. “*V*” portrayed a subtle and subversive slow invasion and occupation of the Earth by reptilian aliens – who disguise themselves with a “human-like” façade. On the DVD commentary for the miniseries, Creator Kenneth Johnson discussed how he crafted the story as an allegory of WWII Nazi fascism in a contemporary setting. He also considered the burning of the Reichstag Building (a false-flag event of the Nazi era) and the concept of fascism.

***“Hitler burned the Reichstag, of course, and blamed it on other people so that he could rally his cause and I sort of used that. [...] The idea of creating havoc and blaming it on somebody else, so that you can then go and dump on somebody else, is something that Hitler mastered and something I was anxious to have echo through this. [...] My original screenplay had no aliens or anything like that in it. It was strictly a home-grown, fascist takeover of the United States. [...] Suddenly we were living in a different country, suddenly we were under occupation, suddenly we were under martial law... and I wrote this as a screenplay. It was called ‘Storm Warnings’. I was having dinner with Brandon Tartikoff [...] and he felt that Americans maybe might not get fascism and wanted to know if I could have it be a Soviet occupation... I didn’t really believe that so it became an alien occupation.”***

It was not hard to see the fascist/Nazi elements in “*V*” – such as the visitors logo (modelled on the Nazi version of the swastika), the Visitors’ Friends youth recruitment (the Friends brown jumpsuits echoed the Hitler Youth “brown shirts”), the rounding up of scientists and academics (echoes of minorities being arrested and detained by the Nazis) and so on. Johnson cited Sinclair Lewis’ quasi-science fiction / “what if” scenario story “*It Can’t Happen Here*” (1935) – the story of the rise and rule of a home-grown fascist dictatorship in America – as the original inspiration for “*V*”. Lewis was an associate of the elite/establishment Bohemian Club.<sup>1601</sup> According to Kenneth Johnson, in an interview with M.J. Simpson, ***“Back in the early 1980s I read a book called It Can’t Happen Here, written by Sinclair Lewis. [...] I was very intrigued by the notion because I felt that there was a great complacency among the American people that no real sea-change would ever take place in their life. [...] V was particularly intended as a socio-political allegory, right from the very beginning. And it also commented on the people like the George Morfogon character, who wanted to just keep his hands over his eyes and pretend nothing was going on, even***

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<sup>1601</sup> John Gottberg, “California: Las Vegas, Reno, Baja California” (Nelles Guide), Nelles Verlag GmbH; 2nd Revised edition (24 Sept. 1999) ISBN-10: 388618143X / ISBN-13: 978-3886181438 (pg. 69)

***while his son was becoming part of the Hitler Youth. And the corruption of youth, played by David Packer in V as Morfogen's son, who was seduced by 'the power of the dark side', shall we say?"***<sup>1602</sup>

Ironically, "V" revitalised the "what if" science fiction genre and was quickly followed by a more direct piece of Cold War "science fiction" propaganda in the form of the 1984 movie "Red Dawn", which portrayed a Soviet invasion and occupation of the United States. The genre remains popular today – reflected in the Ridley Scott-produced "The Man in the High Castle" (adapted from the Philip K. Dick novel of the same name) smash hit television series - which depicts a Nazi/Japanese occupied, post-WWII America. The original "V" miniseries (and the 1984 sequel "V: The Final Battle") was a ratings success story; garnering huge viewing figures. In a 2008 interview for The Los Angeles Times, entitled "V creator Kenneth Johnson talks about a return to reptiles", Johnson said, "**V became the No. 1 show in America, got NBC's highest rating in over two years, a staggering 40 share, 80 million viewers — and well over 200 million more when it aired overseas, beating the Olympics two to one.**"<sup>1603</sup>

"V: The Final Battle" – the follow-up miniseries to the original – contained other notable agenda "touches" such as the trauma-based mind control-themed "conversion process" and the abruptly ceased transmission of the established news media to be replaced with Visitor propaganda/hit pieces. The sequel mini-series aired a few months before the 1984 Los Angeles Olympics. Both miniseries were successfully repeated across the world during the Games. It may seem initially odd that the viewing figures for the original miniseries and the follow-up significantly outnumbered viewing figures for the 1984 Games. However, perception management of the Soviets had already damaged the reputation of The Olympic Games (at least in the eyes of the American viewing public) four years earlier. The 1980 Summer Olympics were held in Moscow. At the 1980 Bilderberg conference (held towards the end of April in Aachen) a decision was finalised whereby the United States (along with a number of other countries) would boycott the Moscow Games. The alleged reason cited was to protest the 1979 Soviet invasion of Afghanistan.<sup>1604</sup> With U.S. anti-Soviet rhetoric at an all-time high (and the reputation of the Olympics severely damaged in the eyes of the US population), "V" captured the cultural and political zeitgeist at a perfect time.

The Closing Ceremony of the 1984 Los Angeles Olympic Games featured an extra-terrestrial spacecraft approaching the Coliseum and depositing a benevolent alien creature. David L. Wolper, in his 2009 Los Angeles Times article "Out of the sky, some Hollywood magic", described how "**ABC announcer Jim McKay couldn't figure out how it flew. A few in the**

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<sup>1602</sup> Kenneth Johnson interviewed by MJ. Simpson, MJ. "Kenneth Johnson interview". MJSimpson.co.uk. Archived from the original (<http://www.mjsimpson.co.uk/interviews/kennethjohnson.html> - now defunct) on October 27, 2007 - <https://web.archive.org/web/20071027133748/http://www.mjsimpson.co.uk/interviews/kennethjohnson.html>

<sup>1603</sup> "V creator Kenneth Johnson talks about a return to reptiles", Los Angeles Times, Dec. 12, 2008 - <http://herocomplex.latimes.com/uncategorized/v-2/>

<sup>1604</sup> [http://en.wikipedia.org/wiki/1980\\_Summer\\_Olympics\\_boycott#Background](http://en.wikipedia.org/wiki/1980_Summer_Olympics_boycott#Background)

**crowd said, 'Is it real?'**<sup>1605</sup> Perhaps coincidentally, the 1983 "V" miniseries featured a slightly similar undercurrent regarding the alien "visitors" involvement in the perception management of events shown on television. One character is heard asking **"how can they be faking this?"** Another character replies, **"Movies do it all the time!"** This paradigm has taken on a new level of relevance in more recent years. Some alternative knowledge researchers have suggested that the need to orchestrate a "real" cataclysm (whether it is an "alien invasion" or other similar scenario) has diminished in the wake of contemporary technologies. Certainly, CGI has come a long way in lessening the need for the real thing – at least when perceived via the conduit of television – however this is merely the tip of the iceberg. It is entirely conceivable that such a scenario - witnessed by the naked eye - could be faked with holographic technology. There are some strong indications that this latter paradigm – using some sort of comparable technology to "visualise" the "planes" – was carried out on 9/11. However, such technology is undoubtedly being kept highly classified.

It has also been suggested that there are deeper and more agenda-significant themes alluded to in "V". Some individuals (David Icke, for example) believe that those who occupy the very top ranks of the agenda elite are reptilian extra-terrestrials with the ability to either assume or project a human form. Whatever you may think of this notion, it is odd that the "Visitors" in "V" fool the human race by disguising their reptilian nature with a human façade. These notions aside, "V" still remains an important indicator of the power of science fiction in facilitating certain agenda aspects. In this case, it is a stark reminder of a time when the "perceived" threat from the Soviets was far more effective than the reality.

## **Zombies, Viruses, Plagues... Oh My!**

The "viral apocalypse" is an enduringly popular subject in science fiction. Notable examples include Terry Nation's *"Survivors"* (1975 – 1977), *"Children of Men"* (2006) and *"I am Legend"* (2007). The latter, based on Richard Matheson's 1954 novel, also includes a number of obscure references to butterflies which some researchers maintain is an allusion to mind control symbolism. *"I am Legend"* also overlaps the zombie apocalypse genre. Many consider George A. Romero's film *"Night of the Living Dead"* to be the progenitor of the subject in science fiction, although similar themes can be found in the works of H. P. Lovecraft and Mary Shelley. Some alternative knowledge researchers have suggested that George A. Romero's zombie films allude to aspects of the global agenda – such as the notion of conformity versus freedom. The zombie genre has become incredibly popular in film and television nowadays. One such critical and commercial success is HBO's *"The Walking Dead"* television series. The zombie phenomenon also appears to have crept into the non-fictional realm. Over the last few years, a number of bizarre items have appeared in the news media highlighting the efforts of government agencies to raise awareness of a potentially "real zombie apocalypse"! The CDC (Centres for Disease Control) launched a campaign of public

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<sup>1605</sup> David L. Wolper, "Out of the sky, some Hollywood magic", Los Angeles Times, August 12, 2009 - <http://articles.latimes.com/2009/aug/12/sports/sp-wolper-olympics12>

awareness on their Public Health Matters Blog in May 2011. The article by Ali S. Khan stated, ***“So what do you need to do before zombies...or hurricanes or pandemics for example, actually happen? First of all, you should have an emergency kit in your house. This includes things like water, food, and other supplies to get you through the first couple of days before you can locate a zombie-free refugee camp (or in the event of a natural disaster, it will buy you some time until you are able to make your way to an evacuation shelter or utility lines are restored).”***<sup>1606</sup> In the UK in mid-2011, Steven Morris’ Guardian newspaper article (entitled *“When zombies attack! Bristol city council ready for undead invasion”*) revealed that Bristol City Council had actually drawn up plans for handling an attack by zombies! ***“Local authorities routinely have detailed emergency plans for natural disasters such as floods and man-made atrocities including terrorist attacks. But according to a “top secret” plan revealed after a freedom of information request, Bristol city council appears well prepared for a zombie attack.”***<sup>1607</sup>

In the lead-up to the 2012 London Olympic Games, attention was drawn to the choice of Danny Boyle as artistic director of The Games’ Opening Ceremony. Boyle was the director of the zombie apocalypse films *“28 Days Later”* (2002) and *“28 Weeks Later”* (2007). This prompted a number of alternative knowledge website articles that dubbed the 2012 Games - *“The Zombie Olympics”*<sup>1608</sup>. Boyle’s Opening Ceremony was a smorgasbord of agenda related symbolism and themes. I have written extensively about this subject on my website.<sup>1609</sup> Some researchers have also suggested that this “zombie” terminology is actually code-jargon for a more mundane phenomenon and how to deal with it – “civil unrest”.<sup>1610</sup> Similar parallels were drawn around the time of the so called “UK Riots” in 2011. These events (and the associated shooting of Mark Duggan) also have a connection to certain agenda players.<sup>1611</sup>

The potential threat of a viral apocalypse was somewhat immortalised by Michael Crichton in his 1969 novel *“The Andromeda Strain”*. Crichton was a best-selling author, physician, producer, director, and screenwriter. Many of his works were science fiction. Crichton’s first major writing began in May 1959 – a travel article for The New York Times. He studied medicine in college but wanted to be a writer – although he worried that he wouldn’t be able to make a living as a writer. He wrote in college to pay his term bills, under

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<sup>1606</sup> <http://emergency.cdc.gov/socialmedia/zombies.asp>

<sup>1607</sup> Steven Morris, “When zombies attack! Bristol city council ready for undead invasion”, 7 July 2011 - <http://www.guardian.co.uk/society/2011/jul/07/when-zombies-attack-bristol-city-council-undead-invasion>

<sup>1608</sup> “Zombie Olympics And Giant Wenlock & Mandeville”, Merovee Blogsite, June 14, 2012 - <http://merovee.wordpress.com/2012/06/14/zombie-olympics-and-giant-wenlock-mandeville/>

<sup>1609</sup> Carl James, “The Opening Ceremony of The London Olympics 2012”, 28 July, 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/the-opening-ceremony-of-london-olympics.html>

<sup>1610</sup> Lisa Bedford, “Civil Unrest: You’re Pretty Much on Your Own If You Are Caught In a Riot or Other Violent Demonstration”, April 18, 2012 - [https://www.shtfplan.com/emergency-preparedness/civil-unrest-youre-pretty-much-on-your-own-if-you-are-caught-in-a-riot-or-other-violent-demonstration\\_04182012](https://www.shtfplan.com/emergency-preparedness/civil-unrest-youre-pretty-much-on-your-own-if-you-are-caught-in-a-riot-or-other-violent-demonstration_04182012)

<sup>1611</sup> “New evidence backs theory police planted Mark Duggan gun”, 25 November, 2013 - <http://www.voice-online.co.uk/article/new-evidence-backs-theory-police-planted-mark-duggan-gun>

pseudonyms including “John Lange” and “Jeffrey Hudson.” In 1969, he won his first Edgar Award for “*A Case in Need*” – written under the pseudonym of Hudson – and began to be taken more seriously as an author. The idea for the “*The Andromeda Strain*” came from a footnote in an academic book – “*The Major Features of Evolution*” – by George Gaylord Simpson. Interestingly, in the 1960s, Simpson (according to Wikipedia) “**rubbished the then-nascent science of exobiology, which concerned itself with life on places other than Earth, as a science without a subject.**”<sup>1612</sup> The aforementioned footnote read: “**science fiction writers have never written about organisms that might be in the upper atmosphere.**” Crichton noted that it was odd that this academic would interrupt his treatise to comment on such a thing. At the time, Crichton had “*The Andromeda Strain*” title but no story. He wrote a narrative to fit his title and Simpson’s footnote.<sup>1613</sup>

The novel depicts a seemingly extra-terrestrial virus brought to Earth by a crashed U.S. satellite. A team of scientists are dispatched to investigate and contain the rapidly spreading virus. Crichton treated the narrative as if it were a “true event” – hence the detached narrative style and references to academics and periodicals. The references in the novel’s bibliography turned out to be (according to Crichton) fictitious. He also referenced Project CLEAN, Project CAUTERY, and Project WILDFIRE (NASA/AMC), which he later insisted were fictional. Some researchers say otherwise. The book typified the “technology crisis” – where an event occurs, with no obvious solution or management scenario. By the time he had written the novel (under his own name), he had decided to leave his career in medicine.

Strangely, the basis of the story – specifically the footnote by George Gaylord Simpson – appears to connect to the work of noted American molecular biologist and Nobel Prize winner Joshua Lederberg. He worked at (amongst others) Stanford Research Institute, NASA and as a scientific advisor to several U.S. government administrations.<sup>1614</sup> For a number of years, Lederberg was a leading researcher at the U.S. Army Biological Warfare Laboratories at Fort Detrick, Maryland. Noted microbiologist and pioneer of bacterial genetics, Esther Miriam Zimmer, married Lederberg in 1946. They divorced in 1966. Zimmer eventually came to believe that Lederberg was involved with highly classified and dangerous research at Fort Detrick.<sup>1615</sup> The Ester Lederberg website describes how Joshua Lederberg became “**one of the few researchers doing research in transduction. Transduction can be used to transfer DNA subsequences from viruses to bacteria, and between bacteria. It is conceivable that DNA sequences, if found in extra-terrestrial environments, might also be capable of transduction with terrestrial life forms. This offers the possibility of using extra-terrestrial DNA as a biological weapon.**”<sup>1616</sup> The article “*Joshua Lederberg: The Cold War and*

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<sup>1612</sup> [http://en.wikipedia.org/wiki/George\\_Gaylord\\_Simpson#Views](http://en.wikipedia.org/wiki/George_Gaylord_Simpson#Views)

<sup>1613</sup> “A Portrait of Michael Crichton” (R2 DVD Bonus Material) - The Andromeda Strain [DVD] ASIN: B0000DC16B

<sup>1614</sup> [http://en.wikipedia.org/wiki/Joshua\\_Lederberg](http://en.wikipedia.org/wiki/Joshua_Lederberg)

<sup>1615</sup> “Camp Detrick and Joshua Lederberg” -

<http://www.estherlederberg.com/Censorship/Spaceman/Camp%20Detrick%20and%20JL.html>

<sup>1616</sup> <http://www.estherlederberg.com/Censorship/Spaceman/Andromeda%20Strain.html>



*Biological Warfare*” (part of a series of carefully researched documents) claims that, **“It is not clear that these researchers (with the exclusion of Joshua Lederberg) were aware of the possible intention to create new biological weapons. It should be noted that devices were being created at Fort Detrick with the express purpose of seeking extra-terrestrial life forms. (...)The book and film “The Andromeda Strain” was then used as propaganda to further the uses of Fort Detrick’s development of biological warfare. As Joshua Lederberg viewed it, the possible development of offensive biological warfare should be hidden.”**<sup>1617</sup>

The novel of *“The Andromeda Strain”* was optioned by agenda-associated film director Robert Wise and released as a film in 1971. The novel and the subsequent film received high kudos and critical recognition. *Time Magazine* raved about it. On the region 2 DVD of the film, there is a documentary (entitled *“A Portrait of Michael Crichton”*) that documents how Wernher Von Braun and NASA showed their support for the film – the former calling it **“fantastic... unlikely, but possible.”** The documentary also shows Dr Thomas Otten Paine (Administrator of NASA at the time) speaking (in July of 1969) about how the science of the narrative highlighted possible **“unavoidable risks.”**<sup>1618</sup>

The film’s screenplay was written by Nelson Gidding, under Crichton’s guidance. Robert Wise employed good, but less known, actors to create a **“heightened sense of realism.”** Douglas Trumbull worked on the film’s visual effects – an experience he described as a **“springboard”** for his work on *“Silent Running”*, another film that would feature the “potential future apocalypse” scenario. Three scientific and technical advisors were employed on *“The Andromeda Strain”*, as well as \$4million worth of borrowed and rented scientific equipment – much of it on loan from NASA and JPL, and commercially unavailable at the time. They also utilised “remote manipulators”, on loan from the “Atomic International” facilities.<sup>1619</sup> Tellingly, in the aforementioned documentary *“A Portrait of Michael Crichton”*, Robert Wise remarks that there was a precedent for the notion of viruses that could decimate the global population and describes the film as **“science fact... much more than science fiction.”** When promoting the film, Crichton appeared in various featurettes discussing how the story was based on actual scientific precepts, describing *“The Andromeda Strain”* as **“both fact and science fiction.”** Michael Crichton had an unusual approach to writing science fiction. In *“A Portrait of Michael Crichton”*, he said **“how can you make people do things, unless they aren’t sick or afraid.”**<sup>1620</sup>

Crichton became something of an establishment favourite. His work also heavily utilised the familiar science fiction tropes of cybernetics and A.I. (*“Westworld”* – the film was written and directed by Crichton and released in 1973), consciousness and extra-terrestrial contact (*“Sphere”* – published in 1987 and made into a film in 1998) and genetic engineering

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<sup>1617</sup> Ibid. “Joshua Lederberg: The Cold War and Biological Warfare”

<sup>1618</sup> “A Portrait of Michael Crichton” (R2 DVD Bonus Material) - The Andromeda Strain [DVD] ASIN: B0000DC16B

<sup>1619</sup> Ibid.

<sup>1620</sup> Ibid.

(*Jurassic Park* – published in 1990 and adapted as a film by Steven Spielberg in 1993.) Interestingly, Crichton’s 1972 novel *The Terminal Man* examined the dangers of mind control and included references to published scientific works that related to the subject. Although it is often argued that Crichton was an “agenda” writer, it is known that he became increasingly belligerent toward the end of his life. He began discussing corruption within government, the mainstream media, the medical profession and the pharmaceutical industry. He also questioned the denial of the West’s true role in a global eugenics programme, as well as the way the establishment attacks anybody who is sceptical of the orchestrated “climate change” strategy. His 2004 novel *State of Fear* examined the use of false-flag eco-terrorism in order to promote the notion of “climate change” and contained a powerful essay on some of the aforementioned issues: entitled *Why Politicized Science is Dangerous*.<sup>1621</sup> Some academics (who support the “official” version of global agenda-associated events) were quick to launch a scathing attack on Crichton’s scepticism of the “climate change” doctrine.<sup>1622</sup>

On November 4, 2008, Michael Crichton died of cancer. Apparently his illness had been kept private until after his death. At the time of his death, Crichton was undergoing chemotherapy and responding well to treatment. His physicians and family members had been expecting him to make a recovery. This sudden turn of events, combined with his increased criticism of certain global agenda aspects, prompted a number of alternative knowledge researchers to speculate about a more sinister cause of his cancer and death.<sup>1623</sup>

## Alternative 3

Another popular theme of the post-apocalypse science fiction genre is the negative role that scientific and technological advances will have on human civilisation. Traditionally, this science fiction sub-genre rarely ever showed the aftermath of devastating technological developments – being largely concerned with the events that build-up prior to such cataclysms. That has changed recently with TV series like *Revolution* (a show somewhat creatively steered by J.J. Abrams and several members of his so-called J.J. Brigade) where the aftermath of technological catastrophe is central to the ongoing narrative. The overall “technological catastrophe” sub-genre became prevalent in the 1970s – during the days of the burgeoning “green debate” – and often included nods to potential ecological and environmental disaster. Examples from the UK BBC during this era included *Survivors* (1975 – 1977, also spawned a remake in 2008) and *Doomwatch*. The latter show ran between 1970 and 1972, and followed the efforts of a team of government scientists tasked with investigating and combating various ecological and technological dangers. Curiously,

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<sup>1621</sup> Michael Crichton, “Why Politicized Science is Dangerous”, <http://www.crichton-official.com/essay-stateoffear-why politicized science is dangerous.html>

<sup>1622</sup> [http://go.ucsusa.org/global\\_environment/global\\_warming/page.cfm?pagelD=1670#1](http://go.ucsusa.org/global_environment/global_warming/page.cfm?pagelD=1670#1) See also: [http://www.csicop.org/specialarticles/show/bad\\_science\\_bad\\_fiction](http://www.csicop.org/specialarticles/show/bad_science_bad_fiction)

<sup>1623</sup> Michael McGaulley, J.D., “Michael Crichton – victim of a conspiracy?” (15 May, 2013) - <http://www.michaelmcgaulley.com/2012/01/michael-crichton-victim-of-a-conspiracy.html>

the true nature of the Doomwatch Scientific Agency was initially portrayed as (according to Wikipedia) ***“a body with little power meant to stifle protests and secure green votes. (...) (The show) explored all kinds of new and unusual threats to the human race, many bred out of the fear of real scientific concepts, with a “this could happen to us” fear by the public.”***<sup>1624</sup>

On June 20, 1977, the UK’s Anglia Television channel broadcast *“Alternative 3”*<sup>1625</sup> – publicised as an *“edition of the hard-science series: ‘Science Report’”*. *“Alternative 3”* caused a public outcry with its depiction of a global agenda to cover-up:

- The mysterious disappearances and deaths of physicists, engineers, astronomers, and others in related fields.
- A secret American/Soviet space programme – that included off-world bases and the idea that interplanetary space travel had been possible for much longer than was commonly accepted.
- An ongoing global programme of population reduction.
- The idea that the Earth’s surface would be unable to support life for much longer.
- AND the possibility of extra-terrestrial life on Mars.

The report described how an “environmental / climate” catastrophe was imminent and that three alternative scenarios (allegedly proposed in 1957) had been prepared as a last resort strategy:

- ***Alternative One:*** a vast reduction of the human population on Earth (In Leslie Watkins’ book adaption of *“Alternative 3”*, *“Alternative 1 was rather like throwing a few stones at a conventional greenhouse - making holes in the glass to let the heat escape. The suggestion was that a series of strategically - positioned nuclear devices should be detonated high in the atmosphere - to punch holes in that envelope of carbon dioxide.”*<sup>1626</sup>)
- ***Alternative Two:*** construction of vast underground shelters to house government officials and a cross section of the population until the climate had stabilised.
- ***Alternative Three:*** abandon the Earth (and the vast majority of humanity) and selectively populate Mars via a way station on the Moon.

It has always been maintained that the programme was a hoax – a “spoof” in the style of Orson Welles’ *“War of the Worlds”* broadcast. According to Anglia TV, and those that worked on the piece, it was originally intended for broadcast on April 1 (April Fool’s Day), 1977, but was delayed until June due to a number of factors such as a strike and the

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<sup>1624</sup> <http://en.wikipedia.org/wiki/Doomwatch>

<sup>1625</sup> <http://www.imdb.com/title/tt0075664/> See Also: <http://www.youtube.com/watch?v=gmNFzBVKqyE>

<sup>1626</sup> Leslie Watkins, *“Alternative 3”*, Sphere, March 1978, ISBN-10: 0722111452. See also section two - [http://www.bibliotecapleyades.net/exopolitica/esp\\_exopolitics\\_ZLb.htm](http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZLb.htm)

unavailability of an ITV network slot for the programme on that date.<sup>1627</sup> The end credits date the programme as April 1 and list numerous actors (some well-known) involved in the production (Richard Marnier became known for his portrayal of Colonel Kurt von Strohm in the comedy series *“Allo ‘Allo”*!) This did not stop the viewing public from questioning the potential validity of the subject matter. Anglia TV was inundated with phone calls from some viewers asking for more information and others who were outraged by the broadcast. The Wikipedia page for *“Alternative 3”* claims that ***“The Times on 21 June reported that ‘Independent television companies last night received hundreds of protest calls after an Anglia programme, Alternative 3.’”***<sup>1628</sup>

*“Alternative 3”* was only broadcast once by Anglia TV in the UK – uncommon given that many programmes of this era were subject to repeat showings. Subsequently, it was aired once in Australia and promptly banned. It was ***“optioned by NBC in the United States only to be roundly rejected by its Broadcast Standards and Practices department.”***<sup>1629</sup> Furthermore, it appears that ITV / Anglia TV have totally washed their hands of the programme – almost as if it never existed. Some sources claim (such as the *Paranoia Magazine* article *“Alternative 3: END GAME of the New World Order”*) that, ***“There is no available master copy of the film. Purportedly, all masters were destroyed in a fire, and all contracts and legal documents pertaining to Alternative 3 have been lost. The only original in existence is a film copy that Christopher Miles kept as a personal memento of the production.”***<sup>1630</sup> Other sources (such as Georgina Bruni, in the 1998 piece *“The Saga Lives On”*) claim that the original film ***“mysteriously disappeared from Anglia’s archives.”***<sup>1631</sup> The loss of contracts and documentation means that the legal rights of ownership (pertaining to the original broadcast) are highly questionable. Certainly, ITV or Anglia TV cannot claim to have ownership given that there are no legally binding contracts or documents in existence. This has not stopped the removal of existing poor quality versions that have been uploaded to video file-sharing websites, with oft-cited reason given as (bizarrely) *“infringement of copyright laws”*! The programme was finally released on DVD in October 2007. However, the version was taken from the 16mm print (with optical sound) that belonged to director Christopher Miles.

In 1978, Anglia TV sold the book rights for *“Alternative 3”* to Leslie Watkins. His novelisation of the story created an awareness of *“Alternative 3”*<sup>1632</sup> beyond the confines of the UK.<sup>1633</sup>

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<sup>1627</sup> [http://en.wikipedia.org/wiki/Alternative\\_3#Overview](http://en.wikipedia.org/wiki/Alternative_3#Overview)

<sup>1628</sup> [http://en.wikipedia.org/wiki/Alternative\\_3#Reception](http://en.wikipedia.org/wiki/Alternative_3#Reception)

<sup>1629</sup> *“Alternative 3: END GAME of the New World Order”* - <http://www.paranoiamagazine.com/2013/01/alternative-3-end-game-of-the-new-world-order/>

<sup>1630</sup> *Ibid.*

<sup>1631</sup> Georgina Bruni, *“The Saga Lives On”*, 1998 - [http://www.bibliotecapleyades.net/exopolitica/esp\\_exopolitics\\_ZJ01.htm#The\\_Saga\\_Lives\\_On](http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZJ01.htm#The_Saga_Lives_On)

<sup>1632</sup> You can read Watkins adaption here - [http://www.thebiddenknowledge.com/hardtruth/alternative\\_3\\_pt1.htm](http://www.thebiddenknowledge.com/hardtruth/alternative_3_pt1.htm)

<sup>1633</sup> Michael Barkun, *A Culture of Conspiracy: Apocalyptic Visions in Contemporary America* (Comparative Studies in Religion and Society), University of California Press, May 4, 2006, ISBN-10: 0520248120

However, the story of Watkins' association with "Alternative 3" is somewhat puzzling. In the book, many of the fictional characters were replaced with real people. For example, quotes from the fictional astronaut Bob Grodin were attributed to real life astronauts Buzz Aldrin and Edgar Mitchell. Although those close to Watkins have maintained that he was simply building upon a "hoax", Watkins created an even grander scope –mixing truly real world paradigms with those portrayed in the original programme. Nick Austin, then editor of Sphere Books (Watkins' publisher), maintained that the book was a **"hoax of truly Guy Grand proportions – the best thing of its kind since Orson Welles."**<sup>1634</sup>

Some alternative knowledge researchers became convinced that there were kernels of truth to "Alternative 3". Jim Keith wrote a book entitled "Casebook on Alternative 3"<sup>1635</sup> - suggesting that some elements of the 1977 broadcast were true. William Cooper (in his "Alternative 3 Report") went further, saying **"The joint U.S. and Soviet leadership dismissed Alternative 1, but ordered work to begin on Alternatives 2 and 3 virtually at the same time."**<sup>1636</sup> Researcher Georgina Bruni (in "The Saga Lives On") noted that the book was, for many years, **"still listed under World Affairs, and not as you might expect, fiction."**<sup>1637</sup> Over time, Watkins seemingly came to acknowledge the studies of certain alternative knowledge researchers. Some sceptics have suggested that this was an ingenious marketing strategy to exploit those with an interest in cover-ups and thereby increase his potential audience.

There are a variety of reasons why "Alternative 3" is considered somewhat less than fictional in its themes and far closer to reality. For example, nowadays, there is some evidence which shows that weather and environmental modification technology is playing a part in steering the perception management of the "climate change" façade. Additionally, we know that there are a considerable number of vast underground government complexes that could sustain thousands of people for years at a time. These are far more than bomb shelters or disaster relief zones; these are effectively self-sustaining and separate human living habitats. Mac Slavo, in the 2010 article "The Government is Building Underground BUNKERS on a Mass Scale", writes: **"In Conspiracy Theory 2012, with Jesse Ventura, we learned that the U.S. government is still engaged in the building of massive underground bunker systems. According to Ventura, one of the largest has been built under the new Denver airport. In fact, the US government is reportedly building so fast and so widespread, that private contractors in the bunker business are having a difficult time obtaining necessary equipment and supplies to continue their developments."**<sup>1638</sup> Some

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<sup>1634</sup> [http://en.wikipedia.org/wiki/Alternative\\_3#Reception](http://en.wikipedia.org/wiki/Alternative_3#Reception)

<sup>1635</sup> Jim Keith, "Casebook on Alternative 3: UFOs, Secret Societies and World Control", Atlantic Books, Jan 1993 - ISBN 09626534-97 / ISBN-13: 978-0962653490

<sup>1636</sup> William Cooper, Alternative 3 Report - [http://www.bibliotecapleyades.net/exopolitica/esp\\_exopolitics\\_ZJ02\\_a.htm](http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZJ02_a.htm)

<sup>1637</sup> Georgina Bruni, "The Saga Lives On", 1998 -

[http://www.bibliotecapleyades.net/exopolitica/esp\\_exopolitics\\_ZJ01.htm#The\\_Saga\\_Lives\\_On](http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZJ01.htm#The_Saga_Lives_On)

<sup>1638</sup> Mac Slavo, "The Government is Building Underground BUNKERS on a Mass Scale", October 26th, 2010 - <http://investmentwatchblog.com/the-government-is-building-underground-bunkers-on-a-mass-scale/> See also - <http://www.youtube.com/watch?v=nJABxPueaQM>

underground vaults even contain genetic seed banks. One such bank – The Svalbard Global Seed Vault – is located in Norway and dubbed the “Doomsday Vault”. ***“The Vault lies about 1 kilometre from Longyearbyen Airport as the crow flies, at about 130 metres above sea level and consists entirely of an underground facility, blasted out of the permafrost (at about minus 3-4 degrees Celsius). The facility is designed to have an almost “endless” lifetime.”***<sup>1639</sup> The possibility of a secret space programme and advanced space vehicle technology (far ahead of mere rocket propulsion) has been postulated for decades. There is a wealth of extensive research available to anybody who is willing to take the time to study the subject.

It is certainly plausible that Leslie Watkins really did come to recognise the real world parallels with “Alternative 3”. In 1999, Watkins revealed his perspective in a letter published in the June – July edition of Nexus magazine. ***“Renowned investigator Jim Keith suggested in his follow-up book, Casebook on Alternative 3, that I might have written it on behalf of the government (presumably of the USA) as “grey” disinformation, calculated to confuse and defuse the issue of elitist control, mind control, genocide and secret space programs, by revealing yet concealing these truths’. Could Keith be partly right? Was I, unwittingly, helping to blur the truth about some mind-boggling conspiracy? That, I now feel, is a distinct possibility. The deluge of seemingly confirmatory evidence from intelligent people convinced me that I had accidentally trespassed into a range of top-secret truths.”***<sup>1640</sup> The possibilities discussed by Watkins pose a number of important questions. Are there unknown individuals who were actually responsible for initiating the project? What was the true purpose of the original “Alternative 3” broadcast? Was “Alternative 3” an exercise in disinformation, some form of disclosure, or a combination of factors...?

## Propagating the Fear

The creation and maintenance of a “climate of fear” has always been a clear component of the global agenda. Curiously, some of those with a connection to this paradigm haven’t exactly gone out of their way to hide their efforts. There are a number of existing documents that highlight these elite-orchestrated machinations. One of the most infamous (and hotly debated) is *“Report from Iron Mountain: On the Possibility and Desirability of Peace.”*<sup>1641</sup> The report was released into the public domain in the mid-1960s via one Leonard C. Lewin. Lewin purported to have met with an acquaintance, who he ambiguously named “John Doe”. It seems that “John Doe” wanted to remain anonymous because of his alleged connection to the report. Doe claimed to be one of fifteen prominent individuals who had been approached to form a think-tank called “The Special Study Group”. The group

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<sup>1639</sup> <http://www.regjeringen.no/en/dep/lmd/campaign/svalbard-global-seed-vault.html?id=462220>

<sup>1640</sup> The letter was labelled “Alternative 3 - The Backlash” - Nexus - 0604 - New Times Magazine - [http://issuu.com/mufonnexus/docs/nexus\\_-\\_0604\\_-\\_new\\_times\\_magazine/6](http://issuu.com/mufonnexus/docs/nexus_-_0604_-_new_times_magazine/6) A scanned copy of the letter can be found here: <http://www.thule.org/alt3.html>

<sup>1641</sup> “Report from Iron Mountain: On the Possibility and Desirability of Peace.” - [http://www.stopthecrime.net/docs/Report\\_from\\_Iron\\_Mountain.pdf](http://www.stopthecrime.net/docs/Report_from_Iron_Mountain.pdf)

were allegedly given unrestricted access to both top level documentation and any ‘expert’ that could assist with their research.

The purpose of the research was to investigate alternative societal, political and economic replacement systems that could be implemented, should the world achieve a state of “permanent peace”. The report presents an almost unemotional, surgical and strategic-like analysis of the potential systems that could replace “wartime” military institutions (and the global dependency on them) during permanent peacetime. The report concluded that any replacement system would only be effective if it were perceived as a justified necessity and that such justification could be met with a proportionate “threat” or “fear” quotient. (From the report): ***“Roughly speaking, the presumed power of the “enemy” sufficient to warrant an individual sense of allegiance to a society must be proportionate to the size and complexity of the society. Today, of course, that power must be one of unprecedented magnitude and frightfulness. It follows, from the patterns of human behaviour, that the credibility of a social “enemy” demands similarly a readiness of response in proportion to its menace.”***<sup>1642</sup>

Some of the suggested methods and replacement systems are shocking in their implications. A utopian model (allowing health, wealth and prosperity for all) was rejected as being “too cheap” and inconvenient for the agenda players. The preferred models include the likes of false flag terrorism, fear induced trauma, a kind of “Spanish inquisition”, and even some form of slavery – citing examples from several works of science fiction. (From the report): ***“Another possible surrogate for the control of potential enemies of society is the reintroduction, in some form consistent with modern technology and political processes, of slavery. Up to now, this has been suggested only in fiction, notably in the works of Wells, Huxley, Orwell, and others engaged in the imaginative anticipation of the sociology of the future. But the fantasies projected in Brave New World and 1984 have seemed less and less implausible over the years since their publication. The traditional association of slavery with ancient preindustrial cultures should not blind us to its adaptability to advanced forms of social organization, nor should its equally traditional incompatibility with Western moral and economic values. It is entirely possible that the development of a sophisticated form of slavery may be an absolute prerequisite for social control in a world at peace.”***<sup>1643</sup>

The report also highlighted the usurping of the extra-terrestrial phenomenon (via real-world scenarios and fiction) to create false-flag/psyop, fear-based contrivances that would benefit the agenda. (From the report): ***“The most ambitious and unrealistic space project cannot of itself generate a believable external menace. It has been hotly argued that such a menace would offer the “last, best hope of peace,” etc., by uniting mankind against the danger of destruction by “creatures” from other planets or from outer space. Experiments have been***

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<sup>1642</sup> Ibid. pg. 39

<sup>1643</sup> Ibid. pg. 53

***proposed to test the credibility of an out-of-our-world invasion threat; it is possible that a few of the more difficult-to-explain "flying saucer" incidents of recent years were in fact early experiments of this kind.***<sup>1644</sup>

The document itself has languished in controversy ever since Leonard C. Lewin himself claimed that *"Report from Iron Mountain"* was a hoax, that it was meant to be a social and political satire and that he authored it himself. A number of 'mainstream' websites have labelled the report as fiction (under the subheading of satire), but this hasn't stopped many from believing that its origins are much more suspect. In November 1967, *"US News and World Report"* claimed to have had confirmation of the reality of the report from a government official. It is believed that when President Lyndon Johnson read the report, he ***"hit the roof"*** and ordered it suppressed for all time. Several sources allege that orders were sent to U.S. embassies, instructing them to emphasize that the book had no relation to U.S. Government policy.<sup>1645</sup> On November 26, 1976, Harvard professor John Kenneth Galbraith cited the report's authenticity. He claimed to have been invited to join the study group. Although he declined the offer, he served as a consultant and was instructed to keep the project secret.<sup>1646</sup> The study group that compiled the report allegedly met on several occasions at Iron Mountain, an ***"underground nuclear hideout for hundreds of large American corporations"*** with ***"substitute corporate headquarters"***, near Hudson, New York. *"Iron Mountain"* actually exists and was founded in an underground facility near Hudson, New York, in 1951. According to Sapna Maheshwari and Danielle Kucera (in the 2011 piece *"Iron Mountain Calms Bondholders on Dividend: Corporate Finance"*), the facility ***"Stores and maintains materials for clients, including records, electronic files, medical data and e-mail, according to its most recent annual report. It works with more than 150,000 corporations in North America, Europe, Latin America and Asia Pacific. The company, which had \$2.9 billion of long-term debt as of Dec. 31, went public in 1996 and joined the S&P 500 Index (SPX) in January 2009, according to the filing."***<sup>1647</sup>

*Report from Iron Mountain* is damning in its implication. Whatever you make of its authenticity as an "agenda document", the language and principles are disturbing and reflect the tone of other documents that have an evidential basis in the global agenda. I have examined several of these documents on my blog website<sup>1648</sup> - such as the 2010 documents *"Global Governance 2025: At a Critical Juncture"* and *"Scenarios for the Future of Technology and International Development"*. Whilst some of these documents require close

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<sup>1644</sup> Ibid. pg. 51

<sup>1645</sup> "Hoax of Horror? A Book That Shook White House", U.S. News & World Report, November 20, 1967

<sup>1646</sup> Herschel McLandress, "News of War and Peace You're Not Ready For", Book World, The Washington Post, November 26, 1967 (pg. 5)

<sup>1647</sup> Sapna Maheshwari and Danielle Kucera, "Iron Mountain Calms Bondholders on Dividend: Corporate Finance", Apr 21, 2011 - <http://www.bloomberg.com/news/2011-04-21/iron-mountain-calms-bondholders-on-2-2-billion-payout-corporate-finance.html>

<sup>1648</sup> Carl James, Damning Documents - Blog Series, Oct 27, 2011 - <http://thetruthseekersguide.blogspot.co.uk/2011/10/damning-documents-blog-series.html>



scrutiny in order to read between the proverbial lines, others are far more blatant examples of agenda machinations. One such example, The Project for the New American Century's "*Rebuilding America's Defences*" was published in September 2000 and contained some unsettling foresight into events that would occur twelve months later on 9/11.



## Chapter Eighteen: “The Post-9/11 Future”

***“The Party told you to reject the evidence of your eyes and ears. It was their final, most essential command.”***

(George Orwell, “Nineteen Eighty-Four”)

***“There I was, looking at the TV monitor and thinking there was a kind of ‘War of the Worlds’ sick joke being played on us.”***

(Dr. Judy Wood, “Where Did the Towers Go?” pg. 41)

***“The final and most disrupted state of society is termed disassociation in which the individual becomes the entirety of society for himself, and is isolated from other members of the group. The dominant culture of the society becomes ‘fantasy and superstition.’”***

(Jim Keith, "Mind Control, World Control", pg. 47)

***“The American motion picture is the greatest unconscious carrier of propaganda in the world today.”***

(Edward Bernays, 1928)

## The Truth Is Out There

As the twentieth century drew to a close, it seemed that humanity was finally (albeit slowly) starting to wake up to the reality of the hidden global agenda. Awareness had been building for several decades due to noted anomalies in official accounts of a number of high-profile agenda-related events (such as the assassination of John F. Kennedy, NASA's Apollo programme, the "Watergate" scandal, and so on), yet it wasn't until the 1990s that the situation came into sharper focus. In America, in particular, a number of events transpired that cast the powers-that-be in a far more sinister light. The attempted bombing of the World Trade Centre in 1993, incidents at Ruby Ridge in 1992 and Waco in 1993, and the Oklahoma City bombing all bore the marks of agenda involvement and cover-ups. 1991 also saw the release of Oliver Stone's powerful and phenomenally successful film "JFK". The film was somewhat based on the book "Crossfire: The Plot that Killed Kennedy" by alternative investigator and researcher Jim Marrs. Although the film fudged and took liberties with several factual aspects of the assassination, it highlighted (along with the aforementioned unfolding events) the involvement of the agenda players in real life cover-ups. For many people, the agenda itself was no longer an amorphous idea; it had become a tangible and quantifiable phenomenon that was having an effect on the everyday lives of ordinary people. Such notions became even more cemented in reality as the decade progressed – aided by yet more bizarre and highly questionable events, such as the "car crash death" of Princess Diana in 1997.

In 1993, a then little-known show – called "The X Files" – aired on television for the first time. The show would change the mainstream media landscape forever. Its creator, Chris Carter, first became involved with television when Jeffrey Katzenberg (then head of Disney) took an interest in his writing and hired him to work for Walt Disney Pictures.<sup>1649</sup> Carter wrote and produced several shows for the House of Mouse before successfully pitching "The X Files" pilot to the Fox Network. Although hardly original (it was heavily influenced by several "conspiratorial" shows from the 1960s – such as the Roy Thinnes vehicle "The Invaders"), the show soon became a global phenomenon and was quickly embraced by many people with an interest in esoteric and alternative knowledge – something that was seemingly the intention of the show's writers and producers from the start.

The production team certainly did their homework when researching the show. Perhaps every conceivable notion (at least considered by alternative knowledge researchers prior to 9/11) was fictionalised on the show at some point during its run. Whilst researching this subject, I was keen to establish some of the sources for the producer's information; however this has been surprisingly difficult. Whilst details are scarce, I did come across one or two examples - such as John Whalen and Jonathon Vankin supplying Chris Carter with a copy of their book "50 Greatest Conspiracies of All Time". Carter telephoned the authors to

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<sup>1649</sup> Darren Jones, "File Under X", Scifi Now Timewarp Collection, The Ultimate Guide to Classic Scifi (pg. 109)

thank them and tell them that he (according to the *New Dawn* 1995 article “*Real Life X-Files: New Dawn speaks to Jon Vankin*”): **“loved the book, (...) fascinating, witty, and right up my alley.”**<sup>1650</sup> Dean Haglund (who played Langley – one of “*The Lone Gunman*” group – in the show) was interviewed in 2014 about the research done for the show. Ryan Sprague’s 2014 article “*Confessions of a Conspiracy Geek*” documents Haglund as saying, **“I was always impressed with the bookshelves of all the writers. Typically, a TV writer will have books on ‘How to write a screenplay’ or ‘Best 100 movies of all time’, but these guys would have ‘Ancient religious rituals of Mithra’ or ‘Quantum mechanics made easy.’ Likewise, the research that went into every episode was very far beyond the scope of the average show for the time.”**<sup>1651</sup> Researcher and author of the Secret Sun blog, Christopher Knowles (who has written at length about the esoteric content in science fiction), also publishes articles about “*The X Files*”. In the comments section on his 2015 blog article “*X-Files Lite, Part 1: Season Six, The Solar Satellite*”, this was his reply to an observation by one of his readers: **“It was Carter who read the fringe books and had his staff do so as well. He talked about this in interviews. He’s the one who used to go on Art Bell’s show. It was his scripts that reference the ancient mysteries. He’s the one who’d namecheck Alan Watts and Huston Smith etc. etc.”**<sup>1652</sup>

In 1998, a spin-off film “*The X Files: Fight the Future*” was released in cinemas. On the commentary for the DVD of the film, Carter described some of the details of the show’s inspirations: **“The X Files was built on the idea that the government is withholding information, keeping secrets... certain facts and knowledge. This was the thing that I think was stated very clearly in the pilot episode and has become a sort of spine for the rest of the series. The FBI has come out of this looking actually pretty good; they look like a tool of a shadow government or of government operatives who are behaving in very selfish ways – using the government to their own purposes to protect this conspiracy... to keep this conspiracy of silence.”** He also described the orchestrators of the show’s global “conspiracy” as **“the elders (we call them); men (from different nations) who have kept the secret to protect themselves and will do anything to protect it. So what we are seeing is really the result of the predictions, I think, about the military industrial complex, about global politics being shaped by not necessarily the good of the people, but by monied interest and I think that it is allegorical in what we’re seeing in the world today. (...) I think the world it takes place in and the players are all too believable as people who may, in fact, find reasons to be involved in something like a global conspiracy for purposes that are completely selfish.”**<sup>1653</sup> The film contained a number of notable reference points – such as an early plot about the bombing of a federal building (part of an agenda orchestrated

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<sup>1650</sup> “Real Life X-Files: New Dawn speaks to Jon Vankin”, *New Dawn* No. 31 (July-August 1995)

<sup>1651</sup> Ryan Sprague, “Confessions of a Conspiracy Geek”, 1/7/2014 - <http://www.somewhereintheskies.com/articles-in-progress/confessions-of-a-conspiracy-geek>

<sup>1652</sup> Christopher Knowles, (comments section of the article) *X-Files Lite, Part 1: Season Six, The Solar Satellite*, Wednesday, August 26, 2015 - <http://secretsunjr.blogspot.co.uk/2015/08/x-files-lite-part-1-season-six.html>

<sup>1653</sup> *The X Files Movie* [1998] [DVD] ASIN: B00004D0HH

cover-up) which is uncannily similar to the Oklahoma City bombing. At one point in the film, the token “conspiracy theorist” (Dr Alvin Kurtzweil) refers to a genetically modified virus as a **“silent weapon for a quiet war”** – probably a nod to the notorious, seemingly agenda “blueprint” document of the same name.<sup>1654</sup> In Kurtzweil’s apartment, Mulder picks up two books that were authored by the doctor – *“The Four Horsemen of the Global Domination Conspiracy”* and *“Countdown to the Apocalypse”*. These titles bear a striking similarity to the names of books about real-world cover-ups and conspiracies of silence. Kurtzweil also states that FEMA is a key player in the conspiracy and describes the agency as *“The Secret Government”* – a term readily used by the famous researcher Bill Cooper.

Many alternative knowledge researchers have taken *“The X Files”* into their hearts as a valiant attempt to portray all aspects of the global agenda - albeit in a fictional context. Although I freely admit that I was a big fan of the show when it first aired (at least for the first six or seven seasons), I have since become considerably more sceptical about the show’s coverage of elite agenda themes. It cannot be a coincidence that the show appeared at a time when such subjects were beginning to reach a crescendo of public awareness. If nothing else, it is highly likely that some people in Hollywood recognised the potential to “cash-in” on the growing cultural trends of the period. We should also not forget that this was only a few short years before the whole “Y2K” / millennium angst began capturing the public’s imagination / fear. These concerns formed fertile ground for a show like *“The X Files”*. Indeed, this is witnessed by the slew of copycat shows (such as *“Nowhere Man”* and *“Dark Skies”*) that followed its commission.

On a more sinister note, I also believe that the show may well have served as a “limited hangout” / plausible deniability platform. It would certainly have benefitted the agenda players. Sceptics and shills could now dismiss subjects by readily pointing to a globally watched science fiction television series as the source of a claim rather than evidential documentation. Given the wealth of references to real-world cover-ups in the show (MKUltra, Operation Paperclip, MJ12, the Tuskegee experiments, Project Aurora, Gulf War Syndrome - the list goes on and on), it is clear that the production team knew a great deal. Chris Carter once fleetingly referred to **“insider information”** being used on the show, although it has never been established if this was a joke, a shrewd marketing tactic or a double bluff. *The X-Files* producer / director Kim Manners (whose genre credits also included *“Automan”*, *“Street Hawk”*, *“The Adventures of Brisco County Jr.”*, *“Star Trek: The Next Generation”* and *“Supernatural”*) provided a DVD commentary for the season eight episode *“Within”*, In it, he said **“[...] We were up in Vancouver [...] and there were two retired CIA agents who came to visit the set. They were there all day long. And I got an**

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<sup>1654</sup> See: Carl James, “Damning Documents - Part 3: Silent Weapons For Quiet Wars”, 2 Oct, 2011 - <http://thetruthseekersguide.blogspot.co.uk/2011/10/damning-documents-part-3-silent-weapons.html>

***opportunity to talk to them, and they looked at me and said, all we can tell you is that what you're doing on The X-Files is not so far removed from reality. Now that's scary.***<sup>1655</sup>

Tellingly, the vast majority of those people involved with the show publicly portrayed themselves (despite having done a lot of research into these subjects) as sceptics. Some involved with the production have even been known to publicly ridicule (what they call) ***"conspiracy theories."*** Although I don't agree with some of his views and research, Michael A. Hoffman II (in his 1999 piece ***"Profiling the FBI's Unabomber Charade - The Scapegoat - Ted Kaczynski, Ritual Murder and the Invocation of Catastrophe"***) raised a valid point about the climate in which ***"The X Files"*** first aired whilst referring to the show as distractionist "noise." ***"The latest FBI jargon for this is 'noise.' An example would be the debut of the 'X Files' television series in the aftermath of renewed, serious investigative interest in the Kennedy assassination conspiracy. Just as the public is deluded into believing that 'everything causes cancer,' so that they will do little or nothing to oppose the spread of demonstrable carcinogens in the environment and food chain, the cryptocracy has lately entered the phase of promoting the idea that everything is a conspiracy, so as to divert attention away from demonstrable criminal conspiracies, while propagating obsessions with 'alien autopsies' and 'crashed UFOs.'"***<sup>1656</sup>

As an interesting aside, some researchers have claimed that ***"The X Files"*** creator Chris Carter has masonic affiliations. As is sometimes the case with this claim made against certain public figures, I have yet to find any credible evidence to support the notion. It doesn't mean to say that Carter doesn't have a masonic affiliation; just that we currently lack the evidence to prove it. There is one curious aspect to the show that may have a deeper significance – the widespread use of the numbers '1013' in the show. This has always been explained away as a reference to Chris Carter's birthday (October 13.)<sup>1657</sup> Carter's production company is also called "1013". ***"The Lone Gunman"*** spin-off show lasted 13 episodes. A potential masonic connection has been made to these numbers in several articles. Here is one example: ***"Illuminated Imagery in Chris Carter's Mulder-less X-Files Season 2001."*** [Author's Notes: *The following section originally came from a piece called "Freemasons trace their origin to October 13."*] ***Make of it what you will. "The suppression of the Knights Templar occurred on October 13, 1307. The particular day of the week was a Friday and ever since that event Friday the 13th has been considered to be the unluckiest day of the year."***<sup>1658</sup>

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<sup>1655</sup> Transcript of the DVD Audio Commentary by Kim Manners and Robert Patrick for the episode 'Within' - [http://xfilesnew.webzdarma.cz/8x01\\_audio\\_commentary.htm](http://xfilesnew.webzdarma.cz/8x01_audio_commentary.htm)

<sup>1656</sup> Michael A. Hoffman II, "Profiling the FBI's Unabomber Charade - THE SCAPEGOAT - Ted Kaczynski, Ritual Murder and the Invocation of Catastrophe", 1999 (See footnote 28) - <http://www.mt.net/~watcher/scapegoathoffman.html>

<sup>1657</sup> '1013' – X Files Wikia - <http://x-files.wikia.com/wiki/1013>

<sup>1658</sup> "Illuminated Imagery in Chris Carter's Mulderless X-Files Season 2001" - <http://www.mt.net/~watcher/havingmuldersbaby.html> See also "Freemasons trace their origin to October 13." - MASONIC EDUCATION <http://users.1st.net/fischer/SHORT15.HTM>

It does appear that the agenda players knew “what was coming” in the years when “*The X Files*” was at the height of its popularity. The show can very easily be viewed as a useful “plausible deniability platform” from which public opinion can be sufficiently “muddied”. It is even conceivable that the show helped create a comfortable climate in which the agenda players could operate more freely. Equally so, the show may have served as a form of “predictive programming” to acclimatize the world to certain agenda machinations that would materialize a few short years later. As the 1990s drew to a close, the storm clouds of the US Neo-Con cabal loomed on the horizon. In 1997, these individuals formed the Washington think-tank “Project for the New American Century” (PNAC). The work of this group was published in the document “*Rebuilding America's Defenses: Strategy, Forces and Resources for a New Century*” in September 2000. PNAC was effectively charged with creating a blueprint document outlining an aggressive military plan for the U.S. during the coming years. This would be accomplished by waging “**multiple simultaneous large-scale wars.**”<sup>1659</sup> The report singled out a number of countries that were in the American military's cross-hares: “**According to the CIA, a number of regimes are deeply hostile to America - North Korea, Iraq, Iran, Libya and Syria.**”<sup>1660</sup> The report concluded that: “**The process of transformation, even if it brings revolutionary change, is likely to be a long one, absent some catastrophic and catalyzing event - like a new Pearl Harbor.**”<sup>1661</sup> Pearl Harbour was a contrived false-flag event that swayed public opinion into supporting America's entry into WWII. On September 11, 2001, only one year after the publication of “*Rebuilding America's Defenses*”, the world was delivered the promised “*New Pearl Harbor*” in the form of 9/11. In the subsequent fifteen years, the West used 9/11 (and the fallout from it) to wage war against Afghanistan, Iraq, Libya, and Syria and attempt to do the same with Iran and North Korea. It seemed that the members of PNAC had a staggering ability to predict the future! Even more bizarrely, just a few months later, these individuals would end up (at least publicly) running America. 9/11 was used by these people as a proverbial “get out of jail free” card to justify everything they did in the years that followed.

## Exposing 9/11

Perhaps the greatest cover-up in living history is the one that was perpetuated in the wake of the events of September 11, 2001 (“9/11”). The events of that day seemed almost “hyper-real” and could easily have occurred in the plot of some hokey political thriller novel, film or TV show. Within a few short years of 9/11, I became aware of certain oddities – such as pre-9/11 insider trading that benefited those who had premises in and surrounding the World Trade Centre complex and the airline companies whose planes were allegedly “hijacked” on the day. I was also highly suspicious about the lack of disproportionate

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<sup>1659</sup> “Rebuilding America's Defenses: Strategy, Forces and Resources for a New Century”, September 2000 (pg. 6 / pdf version: pg. 18)

<sup>1660</sup> Ibid. (Pg. 51 - 52 / pdf version: pg. 64 - 65) Iraq is heavily emphasised, being referenced 24 times in the reports seventy-odd pages (ninety pages in the pdf version).

<sup>1661</sup> Ibid. (Pg. 51 / pdf version: pg. 63)



damage on the day and the confiscation of surveillance camera footage recorded during the events at The Pentagon. Additionally, there were any number of anomalies surrounding the destruction of the WTC7 building – particularly the BBC’s reporting of its destruction well in advance of the actual event. As for the destruction of the towers themselves, it was clear that there was something wrong with the official story. A few years later, I became aware of two volumes of research that presented the most complete evidence of a cover-up on 9/11. Dr. Judy Wood<sup>1662</sup> (B.S. in Civil Engineering, M.S. in Engineering Mechanics / Applied Physics, and Ph.D. in Materials Engineering Science) spent several years assembling a huge body of work - showing how evidence of directed free-energy technology was apparently utilised on that day in New York. Crucially, the evidence is such that it can be quantifiably measured and can be found in her landmark book “*Where Did the Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11*”.<sup>1663</sup> Dr Wood’s work examines multiple pieces of evidence – here are a few key facts that I believe are the most compelling:

- The disproportionately small seismic readings measured as the WTC was destroyed.
- The lack of the distinctive S (known as “Secondary” or “Shear”) and P (“Primary” or “Push-Pull”) wave in the seismic readings.
- Sizeable fluctuations in the Earth’s magnetic field at the time of the alleged “plane impacts” and the destruction of the WTC.
- The proportion, speed and nature of the destruction of the WTC.
- “Weird Fires” documented in the vicinity of the WTC.
- The lack of an appropriate amount of debris following the destruction of the WTC.
- The relatively undamaged sub-basement areas of the WTC and the “Bathtub Wall” - that prevents the Hudson River from flooding this area of Manhattan.
- The bizarre behaviour (and almost non-existent reporting) of Hurricane Erin that was due to make landfall in New York on the morning of 9/11.

The second book is Andrew Johnson’s book “*9/11 – Finding the Truth*”.<sup>1664</sup> Not only does his book examine the evidence featured in Dr. Wood’s work, but it also exposes several key organisers within the so-called “9/11 Truth Movement” who have deliberately attacked Dr. Wood’s work and character. These same people have tried to obscure the larger implications of the reality of the directed free-energy technology employed in the destruction of the WTC complex. These books / collections of evidence tell us what happened to the World Trade Centre complex on 9/11 – a true and verifiable account, quite unlike what mainstream outlets have presented to us.

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<sup>1662</sup> Dr. Judy Wood’s website: <http://www.drjudywood.com/>

<sup>1663</sup> Dr. Judy Wood, “Where Did The Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11”, ISBN-13: 978-0-615-41256-6 / ISBN 10: 0615412564 See also: <http://wheredidthetowersgo.com/>

<sup>1664</sup> Andrew Johnson, “9-11 – Finding the Truth” - [http://www.checktheevidence.co.uk/cms/index.php?option=com\\_content&task=view&id=238&Itemid=60](http://www.checktheevidence.co.uk/cms/index.php?option=com_content&task=view&id=238&Itemid=60) His thoroughly extensive research (on a variety of subjects) can found at the website: <http://www.checktheevidence.co.uk/cms/>

Currently, in my opinion, it is difficult to definitively say exactly who planned and perpetrated the destruction seen on 9/11. Similarly, the reasons why it was done and why it involved certain targets is also unclear. This prevents many people, even those who disbelieve the official fable, from investigating the available evidence. That is, they cannot see a reason for a cover up, or the promulgation of a “false conspiracy”, so they don’t even look. What we can know (from studying the evidence) is that the story of four hijacked airliners, two of which “crashed” into the twin towers of the World Trade Centre and subsequently resulted in their “collapse” (the accurate word would be “destruction”), is nothing more than a hugely elaborate smokescreen. When studying the evidence collected by Dr. Wood, it becomes clear that an advanced weapons technology was used. This proves that the science and technology available to certain agenda players is far in advance of the publicly-perceived level of such technology.

Studying 9/11 in depth allows us to observe the larger global agenda mechanisms at work. Put simply, the greater lie precedes a truth which has been hidden. The 9/11 smokescreen has been successfully “wafted” across governments and into political leaders, military forces and intelligence agencies, the mainstream news and entertainment media industry, and so on. Given the scale of this lie, there will always be people who believe that those in the media and elsewhere, who helped perpetuate the lies, are complicit in hiding the “who did it” and “why they did it”... One can then suggest that senior figures in media organisations must know the “who did it” and the “why they did it”. Sceptics and disbelievers imply that a cover up of the scale of that necessary to keep all of the evidence secret would be so big that it would involve thousands or millions of people and so the cover up could not exist. However, the cover up works because the vast majority of people have a belief in the lie and an apathy or ignorance of the truth. It doesn’t take a psychologist to realise that *“the greater the lie, the more people are willing to believe in it.”* Continual and widespread repetition of a lie can go a long way – something the mainstream media has down to a fine art! Think about it. Can you accurately recall your gut instinct of 9/11 when you initially became aware of it? How did you find out? I suspect that most people would have been told, *“Oh, terrorists hijacked a plane and flew it into the tower.”* The media told the world this lie within moments of the first “plane impact”. How would they have known - that *“Al Qaeda”* extremists had commandeered airliners – almost instantaneously... how could anybody know with such “certainty” and immediacy, for that matter!? At best, these were nothing more than “knee-jerk” reaction assumptions. At worst, they were “buzz phrases” taken from a pre-prepared narrative. *[Author’s Notes: Remember that the news media have done very little investigative journalism in the last few decades. Increasingly, their “information” is usually fed to them in “pre-packaged” news “releases” by agencies such as Reuters and Associated Press.]*

The 9/11 cover-up demonstrates the reach and power of the agenda players. They can “snuff out” huge numbers of people without “batting an eyelid”. It is a frightening realisation and underlines how the 9/11 lie (in and of itself) has been an effective deterrent to anybody who dares to question the truth. I have witnessed the power of the 9/11 lie first-hand. I know of many seemingly open-minded people who will quite happily entertain the

notions of extra-terrestrial life, mind control technology, secret societies and occult conspiracies, and so on. Yet, when the subject of 9/11 comes up, they seemingly shut down all critical thinking and see nothing more than the lie – even when presented with compelling and quantifiable evidence. Why is this? The answer is simple. They have been conditioned by a mass repetitive lie. The observed mental processes of many people actually bear all the hallmarks of certain mind control process. I firmly believe that this conditioning was triggered (and is maintained by) the mainstream media (and by extension, newspapers, magazines, literature, movies... in other words, all the main purveyors of our so-called culture.) In the wake of 9/11, the media has entered a new and dangerous era of perception management. Science Fiction books, films and TV shows have also played their part.

## Foreshadowing or Programming

It is curious that a number of science fiction and fantasy films portrayed the destruction of the World Trade Centre (WTC) long before 9/11. Many people would argue that this is simply because they were such iconic, landmark buildings. The 1998 asteroid disaster movie *“Armageddon”*<sup>1665</sup> depicted the WTC being struck by a meteorite. Actually, such an image was hardly original given that the 1979 movie *“Meteor”* also depicted a glowing fireball impacting the Twin Towers.<sup>1666</sup> In the 1993 film *“Super Mario Brothers”* the Twin Towers merge with Koopa’s tower (caused by some sort of dimensional merging technology) and the resulting effect looks eerily like a speeded-up version of the “dustification” of the towers on 9/11.<sup>1667</sup> In *“Independence Day”*, Jeff Goldblum’s character deciphers a coded countdown – which emphasises 9:11:01 (the exact date of 9/11<sup>1668</sup>) on the timer, just moments before alien motherships use their powerful energy weapons to obliterate the major cities of the world. The first scene, depicting the morning after the attacks, shows New York in ruins, yet strangely the twin towers are seen pretty much still standing – only the top twenty or so floors have suffered any significant damage. In the 1999 movie *“The Matrix”*, Neo’s passport expires on September 11, 2001. The 2008 article *“The Matrix & Other 9/11 Hollywood Symbolism”* notes that ***“The 10-year passport shows an issue date of ’12 SEP 91’– only one day after George H.W. Bush’s haunting September 11, 1991 speech before Congress where he called for, in no uncertain terms, a New World Order (and before that on Sept. 11, 1990).”***<sup>1669</sup>

At the end of *“The Matrix”*, the screen is filled with scrolling green numbers then the words “system failure”. When “freeze-framed” the words appear right on top of the numbers

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<sup>1665</sup> Armageddon (1998) - <http://www.imdb.com/title/tt0120591/>

<sup>1666</sup> Meteor Destroys World Trade Center - <http://www.youtube.com/watch?v=u3CEXURlm64>

<sup>1667</sup> Super Mario Brothers (1993) and the WTC - <http://www.youtube.com/watch?v=og6POlrNU64>

<sup>1668</sup> For an example, see: <http://cassiopaea.org/forum/index.php?topic=6173.0>

<sup>1669</sup> “The Matrix & Other 9/11 Hollywood Symbolism”, August 18, 2008 - <http://www.infowars.com/the-matrix-other-911-hollywood-symbolism/>

911.<sup>1670</sup> In the film *“Big”*, the boy Josh encounters the “Zoltar” fairground machine and makes his wish to become “big” on September 11th 1987. We know this because he is last seen by his family (the following morning) on September 12th - confirmed by the “missing” since date printed on the milk carton seen later in the film.<sup>1671</sup> The film’s star, Tom Hanks, also appeared as a character preparing to jump from the top of the WTC in the 1982 film *“Mazes and Monsters”*.<sup>1672</sup> In *“Robocop 2”*, a televised pledge-drive is held. The onscreen tally board states that the intended financial goal of the pledge drive is \$37,480,911 (“9/11”).

Perhaps the most notable foreshadowing of 9/11 came on March 4, 2001, when American television broadcast the pilot episode of *“The X Files”* spin-off series *“The Lone Gunmen”*. The plot of the episode revolved around a government conspiracy culminating in an attempt to fly a commercial aircraft (via remote control) into the Twin Towers of the World Trade Centre complex, in order to launch wars in the Middle East. Unsurprisingly the show’s producer, Frank Spotnitz, has continually dismissed the connection as *“coincidence”*. He even went so far as to appear in the BBC’s *“Conspiracy Files”* hit-piece<sup>1673</sup> – a programme that was designed to discredit any discussion of a “9/11 cover-up”. However, not everybody involved with the show has towed the line of “official denial”. Dean Haglund, who played Langley in *“The Lone Gunmen”* and *“The X Files”*, has shown himself to be surprisingly open to the reality of the hidden global agenda<sup>1674</sup> – particularly the 9/11 cover-up. Unfortunately, in exploring these matters, Haglund appears to have limited his awareness of such larger truths (unwittingly or otherwise, I am unsure) by affiliating himself with highly questionable individuals such as Alex Jones.<sup>1675</sup>

The superhero comic book genre also seemed to foreshadow 9/11 on a number of occasions. The article *“9-11 In Comic Books by Ian Mat”* (posted by Adrian Mack in 2011) notes that ***“Adventures of Superman #596 shipped to retailers the day after September 11, 2001. DC said the issue was returnable, which depicted a heavily damaged LexCorp [Twin] Towers in the wake of the Our Worlds at War storyline. [...] Uncanny X-Men #189 from 1984 saw Rachel Summers and Magma enjoying a day in New York in Two Girls Out to Have Fun. When the two towers catch the telepath from the future’s eye, she remembers her own timeline where they fell and killed thousands.”***<sup>1676</sup>

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<sup>1670</sup> “Matrix System Failure HD” - <https://www.youtube.com/watch?v=6rutxTnPSZ0>

<sup>1671</sup> [http://s18.postimg.org/4f1um5cpl/big\\_9\\_12\\_87\\_txt.jpg](http://s18.postimg.org/4f1um5cpl/big_9_12_87_txt.jpg)

<sup>1672</sup> <https://www.youtube.com/watch?v=vfxXug5ZMdk>

<sup>1673</sup> Adam Chamberlain, “Frank Spotnitz on the BBC’s Conspiracy Files”, August 30, 2011 - <http://www.backtofrankblack.com/archives/1212>

<sup>1674</sup> Adrian Mack, “Dean Haglund is keeping an open mind”, November 23, 2011 - <http://www.straight.com/movies/dean-haglund-keeping-open-mind>

<sup>1675</sup> “Actor Dean Haglund On the CIA, Hollywood and 9/11”, Prisonplanet, December 16, 2005 - [http://www.infowars.com/articles/sept11/haglund\\_on\\_cia\\_hollywood\\_911.htm](http://www.infowars.com/articles/sept11/haglund_on_cia_hollywood_911.htm)

<sup>1676</sup> Rich Johnston, “9-11 In Comic Books by Ian Mat”, Posted September 11, 2010 by Rich Johnston - <http://www.bleedingcool.com/2010/09/11/9-11-in-comic-books-by-ian-mat/>

## 88 Miles per Hour...

Of all the films to contain symbolism and themes relating to 9/11, none have been scrutinized more closely than the *“Back to the Future”* trilogy – particularly part one of the film series. [Author’s note: For the sake of avoiding repetition, I will refer to the *“Back to the Future”* films and trilogy as *“BTTF”* from this point on.] Numerous scenes and sections of dialogue appear to allude to the events of that day, often in combination with curious symbolism and on-screen appearances of the numbers nine and eleven. The key 9/11 allusions in part one of the film trilogy appear predominantly (but not exclusively) in several pivotal story sections.

The first section takes place at the Twin Pines Mall in the early morning hours of October 26<sup>th</sup> 1985. The name of the Mall is analogous with the Twin Towers. When Marty McFly arrives at the Mall, the time on the Mall sign is 1:16 – an inverted 911. The sign carries the moniker *“Twin Pines Mall”* and two pine tree shapes. When the sign is inverted (as with the aforementioned time of 1:16) the tree *“shapes”* on the sign are loosely analogous with the iconic shapes that the WTC Twin Towers cast on the New York skyline.<sup>1677</sup> I should note that Marty comes directly to the Mall from his home on Lyon Estates, the entrance to which is flanked by twin concrete pillars of a sort.<sup>1678</sup> Marty arrives and becomes witness to a time travel experiment being carried out by his friend Doc Brown. Doc unveils his time machine – a modified DeLorean car – which emerges from the back of a van. The twin ramps which descend from the tailgate of the van are reminiscent of the WTC Twin Towers. The first thing the Doc does is to synchronize the experiment stopwatch with his control watch. The time on both of these watches is 1:19 (another quasi-inverted 9/11.)<sup>1679</sup> Marty and Doc Brown come under attack from Muslim terrorists – whose plutonium the Doc has stolen as part of his experiment. This inclusion of *“Middle Eastern terrorists”* is notable in the context of 9/11. However, remember that *“terrorists”* only equate to the *“official”* narrative / cover story of 9/11 - not to the evidence indicating a wholly different scenario on 9/11, such as the use of directed free energy technology at the WTC. I will more fully connect these latter aspects of 9/11 into the context of *“BTTF”* shortly.

Doc Brown is shot dead by the *“Muslim Terrorists”* and Marty leaps into the DeLorean hoping to make an escape. His speedy getaway triggers the time machine and sends Marty back in time to November (the 11<sup>th</sup> month of the year) 1955. Marty appears on the Twin Pines Farm of Old Man Peabody. This land is the future site of the Twin Pines Mall. Marty accidentally drives over one of Peabody’s prized twin baby pine trees which changes the future name of the Mall to *“Lone Pine Mall”*. Combining this with the 9/11 analogies in the previous scenes at the Mall, one could argue that the loss of the first pine tree is the metaphorical destruction of the first Twin Tower on 9/11. Furthermore, the remaining

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<sup>1677</sup> [http://i905.photobucket.com/albums/ac253/graflok/graflok004/inverted\\_zps54ea86b6.jpg](http://i905.photobucket.com/albums/ac253/graflok/graflok004/inverted_zps54ea86b6.jpg)

<sup>1678</sup> <http://brizdazz.blogspot.com.au/2015/04/911synchromysticism-and-back-to-future12.html>

<sup>1679</sup> <http://vignette1.wikia.nocookie.net/btff/images/3/37/119119.jpg/revision/latest?cb=20071115060607>

“Lone Pine” is also analogous with the so-called “Freedom Tower” (One World Trade Centre) that generically replaced the WTC Twin Towers.<sup>1680</sup> On the subject of “Pine Trees”, I just want to take a moment to look at the etymology of the word pine. As a noun, “pine” originated from “pin” in Old French and “pinus” in Latin. These words ultimately refer to “jutting points”, “peaks”, “promontory” or “pinnacle” (meaning “highest point”). In architectural terms, “pinnacle” is an upright member, usually ending in a spire. Another use of the word pine comes from the old English “pinian”, the Dutch “pijnen” and German “peinen”. These words were used to describe “pain” (experienced or inflicted) and were all based on the Latin word “poena” meaning “punishment”.

Marty subsequently arrives in the 1955 Hill Valley town square - where the Texaco garage sells gasoline for 19 and a half cents.<sup>1681</sup> The 1985 Texaco garage is previously seen selling gasoline for \$1.09 and unleaded gasoline for \$1.19<sup>1682</sup> (complete with a sign saying “Gas War” – a term that some researchers equate with the post-9/11 “War on Terror”). The 1955 town square record shop advertises the latest hit songs “The Ballad of Davy Crockett” and “16 Tons” (an inverted 91)<sup>1683</sup> and the Western Auto Store has glowing neon “9” arrow as its outdoor sign.<sup>1684</sup>

It is worth noting the esoteric significance of Marty’s arrival date on the 5<sup>th</sup> November 1955 – 555 (a 3 digit number with huge occult / masonic significance.) The number is also the first part of Jennifer Parker’s telephone number (beneath her “I Love You!” note.) This is not unusual in itself as the code is a key (and common) part of the American telephone numbers system. However it is written on the reverse of a “Save the Clock Tower” flyer – the same flyer that gives Marty key information about the yet-to-happen Hill Valley lightning storm when he is trapped in 1955. Whilst we’re in this occult/esoteric territory, one of the 1985 town square shops has a masonic pyramid and “all-seeing eye” as its logo – incidentally, it is only seen once when Marty first receives the “Save the Clock Tower” flyer. The 1955 town sign (and the hovering town sign in part two of the film trilogy, for that matter) includes the logos of several sun worship/masonic-related organisations around it. The most prominent business to continually appear in the scenes at the Twin Pines Mall is the J. C. Penney store. The founder of this business chain was James Cash Penney - a 33rd degree mason of both the Scottish and York Rites.<sup>1685</sup> There are multiple references to the masonic number 33 in the film trilogy – this may also extend to the occult mirroring/inversion of 33 and thus give an added layer of importance to the key “88 miles per hour” motif in the film. In a

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<sup>1680</sup> One World Trade Center - [https://en.wikipedia.org/wiki/One\\_World\\_Trade\\_Center](https://en.wikipedia.org/wiki/One_World_Trade_Center)

<sup>1681</sup> [http://vignette3.wikia.nocookie.net/btff/images/3/31/Texaco\\_1955.jpg/revision/latest?cb=20070221024851](http://vignette3.wikia.nocookie.net/btff/images/3/31/Texaco_1955.jpg/revision/latest?cb=20070221024851)

<sup>1682</sup> [http://vignette4.wikia.nocookie.net/btff/images/b/b4/Texaco\\_1985.jpg/revision/latest?cb=20070221015033](http://vignette4.wikia.nocookie.net/btff/images/b/b4/Texaco_1985.jpg/revision/latest?cb=20070221015033)

<sup>1683</sup> <http://brizdazz.blogspot.co.uk/2015/04/911synchronism-and-back-to.html>

<sup>1684</sup> [http://vignette4.wikia.nocookie.net/btff/images/7/73/Elite\\_Barber\\_Shop\\_-\\_Blue\\_Bird\\_Motel\\_-\\_Western\\_Auto\\_Stores\\_-\\_Ruth's\\_Frock\\_Shop\\_-\\_Statler\\_Studebaker.jpg/revision/latest?cb=20140103073320](http://vignette4.wikia.nocookie.net/btff/images/7/73/Elite_Barber_Shop_-_Blue_Bird_Motel_-_Western_Auto_Stores_-_Ruth's_Frock_Shop_-_Statler_Studebaker.jpg/revision/latest?cb=20140103073320)

<sup>1685</sup> Wasatch Lodge No. 1 F&AM of Utah - James “JC” Penny - <http://www.wasatchlodge.org/publish/james-jc-penny/>  
Grand Lodge of British Columbia and Yukon - James Cash Penney - [http://freemasonry.bcy.ca/biography/penney\\_j/penney\\_j.html](http://freemasonry.bcy.ca/biography/penney_j/penney_j.html) & [https://en.wikipedia.org/wiki/James\\_Cash\\_Penney](https://en.wikipedia.org/wiki/James_Cash_Penney)

September 18<sup>th</sup>, 2014 interview with Veritas Radio (entitled “*Cinema Symbolism: Esoteric Imagery in Popular Movies*”), historian, writer / researcher and 32<sup>nd</sup> degree freemason Robert W. Sullivan IV gave some thoughts on the masonic / sun worship symbolism in BTTF. **“10:04, this is the time of the lightning strike. This is drilled into your head ad nauseum in the movie. You know, the lightning is gonna strike the clock tower at 10:04. This is an esoteric solar reference. 10:04 is a reference to the date of October 4th which is the 265th of the year [...] which means there are 88 days left in the year. This is why the DeLorean has to hit 88 miles to activate the sun chariot invested with the solar symbolism to transport Horus back to the future.”**<sup>1686</sup>

There are repeated allusions to trauma-based mind control in the film series – such as the blunt-force head traumas that both Doc and Marty suffer at multiple points in the three films, rainbow symbolism, helmet symbolism (such as when 1955 Doc is first shown wearing his “mind-reading” apparatus), “sex-kitten”/animal print symbolism (particularly in association with the alternative-1985 character, Lorraine, in part two of the trilogy), and bird cage/bluebird symbolism (such as the “Bluebird Motel” sign appearance at a key point in part one of the trilogy.) Project Bluebird is believed to have been a CIA-led (1951 – 1953) precursor to Project Monarch mind control research.<sup>1687</sup> To see a collection of images highlighting the esoteric symbolism in the “*BTTF*” trilogy, I suggest checking out the website “*Hollywood Subliminals*”.<sup>1688</sup>

The centrepiece of the town square is the “Clock Tower” (another “lone” tower) and the location of another pivotal 9/11-related section of the film. On Saturday 12<sup>th</sup> November 1955, Doc Brown harnesses electrical energy from a lightning strike to the clock tower to power the flux capacitor of the DeLorean time machine. This section of the film appears to be book-marked by a scene immediately before when George McFly checks the time and dashes out of the “Enchantment under the Sea” Dance at 9pm. We then see Doc Brown attaching a wire cable from the Clock Tower which leads down to the street below – connecting twin lamp posts (pillars maybe?). Marty drives the DeLorean (outfitted with a connection hook) toward the lightning-charged cable and travels back to his own time of 1985.

When the DeLorean disappears into the future, it leaves twin fire trails resembling “11”. This shot aligns the fire trails to the right of the neon-lit “9” sign of the Western Auto Shop. The framing of this shot effectively fills the screen with a glowing 9/11. Additionally, the movie theatre at the end of the street has four blue neon beams above the roof pointing skyward. The colour and alignment of these beams is eerily reminiscent of the light beams shone up

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<sup>1686</sup> Robert W. Sullivan IV, Esq., “Cinema Symbolism: Esoteric Imagery in Popular Movies”, September 18, 2014 - (at 12m 57s) <http://www.veritasradio.com/radio-s6.php/guests/2014/09sep/VS-140918-rsullivan.php>

<sup>1687</sup> Colin A. Ross, M.D., “BLUEBIRD: Deliberate Creation of Multiple Personality by Psychiatrists”, Richardson, Texas: Manitou Communications, 2000 See: <http://www.wanttoknow.info/bluebird10pg> & <https://sites.google.com/site/mcraais/bluebird>

<sup>1688</sup> <https://hollywoodsubliminals.wordpress.com/franchise/back-to-the-future/>

from the former site of the WTC Twin Towers in remembrance of the lives lost on 9/11. The 9 & 11 of the aforementioned time travel sequence appear at 01:37:12 in the film and vanish off screen at 01:37:21 - meaning that the shot is effectively nine seconds long. The DeLorean would have crashed into the movie theatre if it had not time-travelled. Indeed, it does this upon arriving in 1985. Is this a subtle foreshadowing of the cartoon physics demonstrated by the vehicles that appeared to oh-so-effortlessly pass into the Twin Towers on 9/11?

Marty's arrival in 1985 disturbs a tramp who is sleeping on top of a cardboard box-laden bench. The main cardboard box is noticeably hanging from the bench and has the serial number DS-910. Throughout this whole second section of the film, Marty repeatedly tries to warn Doc Brown about his future death at the hands of "terrorists" on October 26<sup>th</sup> 1985. When Marty makes his last attempt to warn Doc, the clock tower shows a prominent allusion to 9/11 – the hour hand is positioned at the end of the ninth hour (just short of ten) and the minute hand is positioned at the end of the eleventh hour.<sup>1689</sup> Marty shouts, **"I have to tell you about the future."** Marty's arrival date of October 26<sup>th</sup> 1985 is also a little curious. Exactly 16 (another inverted 91) years later (to the day - October 26<sup>th</sup> 2001) the United States passed the history-changing Patriot Act into law as a direct result of 9/11 and the perceived threats from "terrorism". In the film (on October 25<sup>th</sup> 1985), Marty tells his head teacher, Mr Strickland, that **"history is gonna change!"** On the same day, Marty encounters a volunteer handing out leaflets to "Save the Clock Tower" – effectively giving him history-changing knowledge.

Much of what I have covered so far in this section of the chapter has been discussed for a while by several internet-based researchers. Some of these researchers have even published articles and produced videos examining the subject. One of the most well-known of these is the video *"BACK TO THE FUTURE predicts 9/11"*<sup>1690</sup> The creator of this video (Joe Alexander – filmmaker and member of the synchronistic community) has a YouTube channel (under the moniker "barelyHuman11") where he has theorized about other synchronistic connections with the "BTTF" trilogy – such as the JFK assassination, the Roswell incident and ancient mythology.<sup>1691</sup> However, Alexander's *"BACK TO THE FUTURE predicts 9/11"* video has seemingly taken the internet by storm. Posted in July 2015, the video garnered just short of two million views in a mere four months and was promoted (for better or worse) by a myriad of high profile internet sources. Not to take anything away from this video, I am always a little guarded when it comes to rapid internet success stories and things that "go viral" on YouTube. If nothing else, the timing of the release of Alexander's video seemed to help bolster its popularity – posted as it was a few months before October 21<sup>st</sup> 2015, the worldwide "BTTF" day and the 30<sup>th</sup> anniversary of the first film.

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<sup>1689</sup> [https://www.screenused.com/images/btff/9692\\_4.jpg](https://www.screenused.com/images/btff/9692_4.jpg)

<sup>1690</sup> "BACK TO THE FUTURE predicts 9/11" - <https://www.youtube.com/watch?v=P1ULiJ3EqvY> An earlier 2014 version of the video can be found here - BTTF [BETA version] - <https://www.youtube.com/watch?v=upJQ-1Y8jfy>

<sup>1691</sup> <https://www.youtube.com/user/barelyHuman11/videos>



The following is taken from Andrew Whalen's August 2015 article, entitled "*Back to the Future Predicts 9/11 - Filmmaker Explains What Makes Robert Zemeckis A Cosmic Pre-Cog*", in which Joe Alexander described his video "*BACK TO THE FUTURE predicts 9/11*" as having **"two main components to it, the first is the sub-narrative of Back to the Future and the second is the power that film has to influence the human mind and to paint reality in a different light. (...) More human minds on planet Earth observed 9/11 than any single event in human history, making it a massive terrestrial meditation, concentrating collective consciousness on a single space-time focal point, making 9/11 humanity's most potent consciousness-altering Stargate."**<sup>1692</sup> The main points of discussion in Alexander's video include a **"sudden surprise terrorist attack, perpetrated by a group of Muslim terrorists"** at the Twin Pines Mall, comparisons between the Twin Pines and Twin Towers, and some of the numerical 9s and 11s (such as some of those I have previously discussed) in "*BTF*" – amongst other things. One of the most curious aspects raised in Alexander's video is the synchronicity between the "*BTF*" trilogy's writer and director Robert Zemeckis and his 2015 film "*The Walk*". "*The Walk*" is a biographical drama film based on the story of French high-wire artist Philippe Petit's walk between the Twin Towers of the World Trade Center on August 7, 1974.<sup>1693</sup> This film had a planned release date of October 21<sup>st</sup> 2015 – the same date that Doc and Marty visit the future in "*BTF – Part 2*" and, as mentioned before, the 30<sup>th</sup> anniversary of the first film and the worldwide "*BTF*" day! For whatever reason, the film's US general release was ultimately brought forward to October 9<sup>th</sup> 2015 (with the IMAX 3D version appearing shortly before on September 30<sup>th</sup>, 2015.)

Joe Alexander's video also looks at "*BTF – Part 2*" and the "Scene Screen" projector scene in Marty's 2015 home. The screen shows various landscapes and vistas including one of a picturesque garden with twin "pine" trees and another of the New York skyline complete with the Twin Towers central to the foreground. The living room also contains a large table lamp modelled on the upper portion of New York's Statue of Liberty. Alexander proposes that the faulty "Scene Screen" projection combined with the upside-down perspective of the George McFly character gives the audience a depiction of the Twin Towers **"falling down"** [Author's Notes: *these are his choice of words, not mine.*] Some observers have suggested that George McFly's position is analogous with the infamous "Falling Man" captured on film during the events of 9/11.<sup>1694</sup> Alexander also proposes that Zemeckis' film "*The Walk*" is the synchronistic "reveal" of the 9/11 symbolism in the "*BTF*" films.

Synchronicities with **"falling"** twin towers, **"jet planes"** and **"terrorism"** are also drawn in the April 8<sup>th</sup>, 2015 article "*9/11, Synchromysticism and Back to the Future, 1, 2 & 3? (Part 1)*" – **"Getting back to the twin theme, Marty gets busted for being involved in an illegal**

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<sup>1692</sup> Andrew Whalen, "Back to the Future Predicts 9/11" Filmmaker Explains What Makes Robert Zemeckis A Cosmic Pre-Cog, Fri, 08/21/2015 - <http://www.idigitaltimes.com/back-future-predicts-911-filmmaker-explains-what-makes-robert-zemeckis-cosmic-pre-cog-468460>

<sup>1693</sup> The Walk (2015 film) - [https://en.wikipedia.org/wiki/The\\_Walk\\_\(2015\\_film\)](https://en.wikipedia.org/wiki/The_Walk_(2015_film))

<sup>1694</sup> "The story behind the most powerful image of 9/11: the Falling Man" - <http://www.news.com.au/world/the-story-behind-the-most-powerful-image-of-911-the-falling-man/story-fndir2ev-1226717247792>

***scheme while wearing twin ties. And shortly after that the 'twins' fall..."*** (Old and young Jennifer meeting) ***"...And right after going back to 1985 they nearly get hit by a jet plane. Then when Marty tries to resume his normal life, in what he thought was the nice safe home he once knew, he is chased out by another bunch of people telling him 'we ain't gonna be terrorized.'"***<sup>1695</sup>

The aforementioned videos and articles are fascinating, detailed and point out many important clues and points of relevance. However, I am slightly concerned by a tonal trend that I have noticed appearing in such pieces – particularly regarding perceptions of the reality of 9/11. Whilst these kinds of pieces acknowledge (to some small degree) that 9/11 was not as the “official” narrative purports, their points of connection in relation to 9/11 seem to centre on “Muslim terrorist” themes, fires and intense heat, explosions, references to “nuclear” mechanisms, “Ground Zero”, “attacks”, “jet planes” striking the towers, and the continual assertion that the Twin Towers “collapsed” or “fell down”. To demonstrate, see how many of these terms you can pick out from this section of narration/dialogue from the ***“BACK TO THE FUTURE predicts 9/11”*** video where Joe Alexander discusses the “Scene Screen” section from ***“BTTF – Part 2”***: ***“This scene (is) a secret recreation of New York City where Marty's family has gathered to stare at Ground Zero. Of these three characters staring at Ground Zero one of them is completely upside down. (...) The hint being given here is to observe the scene from his perspective by turning it upside down, but when doing so the Twin Towers are clearly shown falling down. In the entire history of cinema, this scene of Back to the Future is the most literal depiction ever made showing the Twin Towers falling down. So how is it possible that this scene would have occurred in a story that already contains a terrorist attack by Muslims at the Twins on 9/11 where the Twins are the Twin Towers which then execute Hollywood's best depiction of the Twin Towers collapse? But Back to the Future doesn't just portray this attack, it develops into an elaborate warning about it.”***<sup>1696</sup>

## What “The Future” Really Tells Us

My own research shows that whilst some people have been swept up in the use of certain 9/11 “terminology” (failing to recognise the implications of its use), there are many individuals in the so-called “9/11 Truth Movement” who deliberately use such terms to muddle and misdirect 9/11 research. For example saying that the Twin Towers “collapsed” or “fell down” is misleading - given that they actually largely turned to dust in mid-air. Whilst I am currently uncertain if this is a deliberate misuse of terminology amongst those people connecting the dots between the ***“BTTF”*** film franchise and 9/11, I do wonder why they have yet to analyse the following other synchronicities in the films.

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<sup>1695</sup> “9/11, Synchronism and Back to the Future, 1, 2 & 3? (Part 1)”, April 8, 2015 -

<http://brizdazz.blogspot.com.au/2015/04/911synchronism-and-back-to-future12.html>

<sup>1696</sup> “BACK TO THE FUTURE predicts 9/11” - <https://www.youtube.com/watch?v=P1ULj3EqvY>

**1. “Looks like an Airplane”** - This relates to the notion of “jet planes” hitting the Twin Towers on 9/11 and the question of whether or not the aircraft “seen” on that day were actually alternative vehicles to those commercial airlines alleged to have impacted the Towers.<sup>1697</sup> My personal position on this subject (based on the widely varying witness testimony, anomalies in the recorded footage of the “impacts”, the damage caused, the physics involved, etc.) is that these “aircraft” were not as initially perceived and probably deployed some form of “camouflage” / “disguise” system so as to “appear” like conventional jet liners. This would explain a great many of the “impact” anomalies – including the seeming “disappearance” or “melting” of the aircraft into the surface of the Towers.<sup>1698</sup>

In “*BTF – Part 1*”, when the DeLorean crashes in Old Man Peabody’s barn, the vehicle drives through an open door. The next scene shows the DeLorean stationary with a barn wall behind it – no open barn door or crash hole is visible.<sup>1699</sup> Echoing some of the witness accounts from 9/11, Old Man Peabody looks at the DeLorean and says “**Looks like an airplane... without wings.**” His son retorts, “**That ain’t no airplane, look.**”<sup>1700</sup> One or two people have suggested to me that the pattern of Old Man Peabody’s shotgun blast into his barn door resembles the numbers 91 or possibly 911. Remember also that the DeLorean should have crashed into the 1955 Hill Valley Movie Theatre during the finale of the first film – were it not for the time-travel “effect” temporally-displacing the resulting crash to 1985. It has been speculated that whatever was flown into the Twin Towers on 9/11 was remotely guided. Coincidentally or not, the first time-travel test of the DeLorean (at Twin Pines Mall) is guided by use of a remote control device. No one is internally driving the vehicle - which also “disappears” – during this test. On another related note, the “official” narrative of 9/11 often muddles the effect that “plane impacts” and “explosions” might have on partial steel construction – such as that used in the Twin Towers. More accurately, Dr Judy Wood has compiled evidence showing some of the effects that the directed free-energy technology deployed on 9/11 had on the buildings’ steel. In “*BTF – Part 1*”, Marty asks Doc about the construction of the time machine. Doc replies, “**The stainless steel construction makes the flux dispersal...**” The return of the vehicle from its first jaunt through time interrupts this reveal and we hear nothing more on the subject.

**2. “The Storm”** – In discussing the part that Hurricane Erin may have played in the process used to dustify the Twin Towers, we cannot ignore the thematic role that the 1955 Hill Valley lightning storm has in Marty’s return journey to 1985. It is the energy from this storm that powers the DeLorean’s flux capacitor making the whole process possible. Bizarrely, Hurricane Erin went largely unreported in pre-9/11 weather forecasts. Given that any and all

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<sup>1697</sup> For an overview of this subject, I recommend checking out Gari Jones’ 2-hour film “No Planes on 9/11” - Part 1 - <https://www.youtube.com/watch?v=9teNgS3oC4E> & Part 2 - <https://www.youtube.com/watch?v=Yq6bbTBNUQ>

<sup>1698</sup> For example: WTC2 Plane Impact Wing Disappears - <https://www.youtube.com/watch?v=dHSBB0qSLpA>

<sup>1699</sup> [http://blog.trufflesuffle.co.uk/wp-content/uploads/2013/07/btf\\_10.jpg](http://blog.trufflesuffle.co.uk/wp-content/uploads/2013/07/btf_10.jpg)

<sup>1700</sup> [http://sfy.ru/?script=back\\_to\\_the\\_future\\_ts](http://sfy.ru/?script=back_to_the_future_ts)

weather is “weather news”, its absence from forecasts sticks out like the proverbial sore thumb.<sup>1701</sup> Synchronistically, Doc and Marty discuss abnormal weather in the film (specifically lightning storms.) Doc says **“You never know when or where it’s ever gonna strike.”** This line also resonates with the overall 9/11 perception management psyop. With information about the future available to him, Doc becomes confident and factors the storm into the process that will sent Marty back to 1985. He even goes as far as to say to Marty, **“Don’t worry, I’ll take care of the lightning.”** Is there a synchronicity here with the process that “took care” of Hurricane Erin on 9/11 – most notably in dramatically altering its original heading for New York?

**3. “Is It Hot!?”** – There were numerous “heat” and “fire” anomalies on 9/11. In the title of Chapter 13 of *“Where Did the Towers Go”*, Dr Judy Wood terms the phenomenon **“Weird Fires: Fire without Heat, Heat without Fires.”** Dr Wood’s research on this subject is highly detailed and a little too extensive to cover here, however I have included links to some key sections of her research in the footnotes below.<sup>1702</sup> In *“BTTF – Part 1”*, there is a scene where the DeLorean appears in a flash of light after its time-travel test drive. The audience’s expectation of “heat” is subliminally imbedded when the vehicle expels two large plumes of what look like steam from its upper-rear mounted reactor exhausts. Doc Brown then attempts to open the door of the vehicle and recoils his hand as if he has burnt it. Marty shouts, **“What, what, is it hot!?”** The Doc replies, **“It’s cold, damn cold.”** The DeLorean’s expulsion of “steam” also resonates in relation to 9/11. In her chapter on Weird Fires, Dr Wood invalidates the claims of “molten metal” and “raging fires” beneath the rubble on 9/11. On this subject, she also says, **“If there really is molten metal present in the “raging fires” beneath the rubble, then where are the “steam explosions” resulting from water being applied? Similarly, if there were molten metal in the basements, more “steam” would be expected in wet weather than in dry weather. But that was not the case. (...) The case is very clear. If there really were temperatures high enough to produce molten metal “for weeks”, especially if water were added into the mix, it would have been deadly for any people to have been near those sites, let alone directly on them.”**<sup>1703</sup>

**4. “This Sucker’s Nuclear!?”** - There are researchers who misleadingly theorize about the use of nuclear weaponry on 9/11. The term “mini nukes” is often banded about certain internet forums. Although these notions are again evidentially dispelled by the research of Dr Judy Wood, some of these “nukes on 9/11” people have synchronized 9/11 and “BTTF” - emphasizing references to nuclear/atomic power in the film. These include: the DeLorean’s initial use of plutonium, the 1955 Hill Valley movie theatre playing the film *“The Atomic Kid”*,

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<sup>1701</sup> 9 11 - Don't Mention the Hurricane! - <https://www.youtube.com/watch?v=DhsJcKuc1m8>

<sup>1702</sup> Dr. Judy Wood and John Hutchison, Anomalies at the WTC and the Hutchison Effect - Fires, Melting, and Luminance without Heat. “Weird Fires” - <http://drjudywood.com/articles/JJ/JJ2.html#fire> “Cheeto” picture (luminance without heat) - <http://drjudywood.com/articles/JJ/JJ2.html#cheeto> Dr. Judy Wood and Dr. Morgan Reynolds, The Star Wars Beam Weapons and Star Wars Directed-Energy Weapons (DEW), “Toasted Cars” - <http://drjudywood.com/articles/DEW/StarWarsBeam5.html#toasted>

<sup>1703</sup> Dr. Judy Wood, “Where Did The Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11”, ISBN-13: 978-0-615-41256-6 / ISBN 10: 0615412564 (pg. 274) See also: <http://wheredidthetowersgo.com/>

young Doc Brown's throwaway reference to "all the fallout from the atomic wars", Marty's radiation suit, the numbers 815 in the film (a possible nod to the time that the American B-29 bomber, Enola Gay, dropped the world's first deployed atomic bomb) and so on. However, I do not believe that these references connect to 9/11 in the way that they are being portrayed by certain researchers. Superficially, these "atomic" and "nuclear" themes do touch base with the fifties "cold war" paradigm, the narrative timeframe of the first film, and the original ending of the film – which would have seen Doc Brown utilizing the energy from an atomic bomb test to power Marty's return journey to 1985.<sup>1704</sup> Although (according to the producers) the film's original ending was changed because of production cost restrictions<sup>1705</sup>, I find this shift in emphasis from nuclear to electrical energy most revealing. On a deeper level, there is some key dialogue in the film when we first witness the time machine. In the scene, Doc Brown actually notes the emphasis on electrical (rather than nuclear) energy.

Marty asks Doc, ***"Does it run on regular unleaded gasoline?"***

Doc replies, ***"Unfortunately no, it requires something with a little more kick, plutonium."***

Marty responds ***"Uh, plutonium, wait a minute, are you telling me that this sucker's nuclear?"***

Doc answers, ***"... No, no, no, no, this sucker's electrical. But I need a nuclear reaction to generate the one point twenty-one gigawatts of electricity that I need."***<sup>1706</sup>

## Mr Fusion

I am far from an academic when it comes to scientific "principles" and usually only understand the generics of physics, chemistry and the like. However, I would propose that the energy generating process described by Doc Brown in *"BTTF – Part 1"* is akin to some form of Low Energy Nuclear Reaction (LENR) – what is misleadingly now often referred to in terms such as "Cold Fusion." I must stress that, despite any "nuclear" connotations, this process is very different from the way energy is generated in a traditional nuclear reactor or explosion. In her book, *"Where Did the Towers Go?"*, Dr Wood discusses "Cold Fusion", LENR and CANR (Chemically Assisted Nuclear Reaction). She says ***"There exists a process which (1) produces excess energy, (2) causes transmutation of chemicals, (3) forms tritium, (4) generates a magnetic precipitate, (5) occurs at room temperature, and (6) does all this without producing radioactivity."***<sup>1707</sup> Dr Wood adds, ***"Tritium was identified in samples taken from a WTC storm sewer and from the basement of WTC6 three days and ten days, respectively, after the 9/11 events. Tritium is a radioactive form of hydrogen that is used***

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<sup>1704</sup> Peter Sciretta, "How Back To The Future Almost Nuked The Fridge", July 15th, 2009 - <http://www.slashfilm.com/how-back-to-the-future-almost-nuked-the-fridge/>

<sup>1705</sup> Back to the future trivia - <https://www.facebook.com/notes/back-to-the-future/back-to-the-future-trivia/31828859501/>

<sup>1706</sup> [http://sfy.ru/?script=back\\_to\\_the\\_future\\_ts](http://sfy.ru/?script=back_to_the_future_ts)

<sup>1707</sup> Dr. Judy Wood, "Where Did The Towers Go?", (pg. 371) See also: <http://wheredidthetowersgo.com/>

*in research, fusion reactors, and neutron generators.*<sup>1708</sup> She concludes, ***“If a nuclear bomb had been used to destroy the WTC, radiation from it would have been detected around the world, and there also would have been a seismic signature. And, again, the order of magnitudes of tritium resulting from various processes suggest the same conclusion. As shown in Table 19, the amount of tritium found in a sample from WTC6 is approximately 50 times the background level. The tritium measured in a cold fusion cell is 50 times greater than that. The amount of tritium found in groundwater from a leaky nuclear power plant is 360 times that in a cold-fusion cell, or 18,000 times what was measured in a sample from the WTC.”***<sup>1709</sup>

At the start of *“BTTF – Part 1”*, the catalyst for the time travel process is electrical energy generated via a nuclear reaction (the use of plutonium in this case.) At the climax of the film, Doc Brown returns from the year 2015 with a revamped time machine and the plutonium chamber replaced with a device/mechanism called *“Mr Fusion – Home Energy Reactor.”* We can assume that Mr Fusion is effectively a free-energy device, based on Doc Brown emptying the contents of a trashcan into Mr Fusion whilst saying ***“I need fuel.”*** It is confirmed in *“Back to the Future – Part 3”* that Mr Fusion powers the DeLorean’s Flux Capacitor and time circuits – although, strangely, not the car’s engine (which remains a gasoline/petrol-fuelled combustion engine.) In this regard, Doc Brown truly lives up to the caricature of the *“absent-minded professor.”* He travels to the future and installs the Mr Fusion free-energy device to generate at least 1.21 gigawatts of electrical energy to power the electrical components of the car’s mechanism. He also installs a (presumably electrical-powered) hover conversion capability. Yet he totally overlooks the installation of (at the very least) an electric motor for the car’s on-road propulsion requirements – which would have allowed Mr Fusion to power all aspects of the car and removed the engine’s fossil fuel dependency. Doc Brown’s modifications are (to borrow a metaphor) akin to somebody buying a cell phone to make phone calls but using a carrier pigeon to send text messages! I should point out, of course, that the professed “science” of the *“BTTF”* films doesn’t really need to make sense; they are only films after all! Nevertheless, the implausible oversight (particularly where the film’s free-energy device is concerned) is a vaguely annoying plot hole in the film trilogy. The oversight is actually (to use the Hollywood jargon) a plot “McGuffin” to strand the Doc and Marty in 1885 in part three of the trilogy. Had Mr Fusion powered every aspect of the vehicle, then the final film in the trilogy would have been over in about 25 minutes!

Digging a little deeper, it may be that there were potentially more cryptic reasons as to why the film’s writers placed contrived limitations of the free-energy concept – especially in light of the significant connections between *“BTTF”* and the free-energy aspects of 9/11. These connections were fortuitously exposed by Bob Gale and Robert Zemeckis in a Q&A session recorded at the University of Southern California Film School. The interviewer in the Q&A

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<sup>1708</sup> Ibid (pg. 372)

<sup>1709</sup> Ibid (pgs. 375 – 376)

session was Laurent Bouzereau, Disc Extras Producer on the 2005 DVD release of the Trilogy Boxset:

Bouzereau: ***"One of the end sequences, with Doc in the car, uses fusion. It is a contemporary concept now, but how did you know about it then?"***

Gale: ***"Fuel cells."***

Zemeckis: ***"Yeah, well, we knew about that. We read about that."***

Gale: ***"Fusion was something that everybody's been experimenting with and, in fact, I think about six or eight months after the movie came out was when those scientists in Utah claimed that they had figured out cold fusion. And that was all over the news for four or five months, until... nobody could replicate those experiments and it turned out those guys just didn't know what they were doing. But we actually got a letter from the Defense Department when the movie came out. They wanted to know what we knew about fusion power. (Audience laughter) Very scary, kids. Very Scary."***

Zemeckis: ***"It's about the government, that's how it works."***<sup>1710</sup>

In the interview, Gale and Zemeckis are asked about the Mr Fusion plot device and how they knew about Fusion Power. They say they'd read about things like Fuel Cells (and, presumably, other forms of energy production). They then reference the research of Stanley Pons and Martin Fleischmann and the phenomenon known as Cold Fusion (we obviously know this based on Gale's references to ***"cold fusion"*** and ***"scientists in Utah"*** whose research was ***"all over the news for four or five months"***). The following comes from the *Infinite Energy Magazine* (Issue 5) article ***"Martin Fleischmann's Historic Impact"***: ***"Fleischmann and Pons spent over five years and \$100,000 of their own money on cold fusion research prior to 1989. They conducted experiments in Pons' laboratory in the Henry Eyring Chemistry Building at the University of Utah."***<sup>1711</sup>

Bob Gale refers to a timeframe of ***"about six or eight months after the movie came out"*** when they became aware of the Pons and Fleischmann's research. We must assume that they are referring to ***"BTTF – Part 2"*** because ***"about six or eight months after the movie came out"*** does tally with the announcements of Pons and Fleischmann's research (although their initial announcement was actually in March 1989.<sup>1712</sup>) I suspect that Gale was slightly mistaken in his recollection of this time period and more likely meant six or eight months before the film's release. Consider that ***"BTTF – Part 2"*** was released in late 1989, principle photography began in February 1989, and that the free-energy aspects of Mr

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<sup>1710</sup> A recorded University Interview session with Disc Extras Producer Laurent Bouzereau - Bob Gale and Robert Zemeckis Q&A recorded at the University of Southern California Film School, featured on the DVD bonus disk of the Future Trilogy. See: Back To The Future Trilogy [4 Disc Ultimate Edition] [DVD] ASIN: B000B8TJ3A See also Q&A Session Transcript - [http://www.divxmoviesenglishsubtitles.com/B/Back\\_To\\_The\\_Future\\_1\\_\(dc\).html](http://www.divxmoviesenglishsubtitles.com/B/Back_To_The_Future_1_(dc).html)

<sup>1711</sup> "Martin Fleischmann's Historic Impact", compiled by Christy L. Frazier, with assistance from Michael McKubre and Marianne Macy, Infinite Energy Magazine, Issue 5. See: <http://www.infinite-energy.com/images/pdfs/Fleischmannobit.pdf>

<sup>1712</sup> <http://newenergytimes.com/v2/reports/UniversityOfUtahPressRelease.shtml>

Fusion were clearly established in the released film – meaning that they must have known about the research before the film *“came out”* and not *“after”*.

There is another interesting addendum worth adding here: the Mr Fusion device, how it essentially worked, and the label “Mr Fusion – Home Energy Reactor” are all demonstrated and clearly visible in the climax of the first *“BTF”* film which was released in 1985. This, curiously, coincides with when Pons and Fleischmann began their research at the University of Utah, but several years before their research was announced to the public. If this is purely coincidence, we can only assume that Gale and Zemeckis extrapolated the initial Mr Fusion device and process (as science fiction “future predictions” often do) from mundane “mainstream” scientific discussions of more traditional “nuclear fusion” processes - known at least seventy years before the making of the *“BTF”* trilogy. If not, then where did Gale and Zemeckis gain their knowledge? I am not implying anything sinister by asking this question, but it is a question we should ask nevertheless.

Before I continue it is worth highlighting a few points about the dynamic duo of the *BTF* franchise – Gale and Zemeckis. Robert Zemeckis has had a number of questionable cinematic associations during his Hollywood career. He directed, amongst other films, *“Contact”* (which received substantial US military support during production<sup>1713</sup>) and *“Who Framed Roger Rabbit”* (which is one of those notorious Disney films loaded with odd symbolism and containing at least one subliminal insert of a sexual nature). Zemeckis’ Image Movers Digital Company created CGI/animated films using performance capture technology and functioned for several years under the exclusive aegis of Disney.<sup>1714</sup> Bob Gale is something of an elusive quantity. The majority of articles about Gale that exist on the internet give sparse information about his life, upbringing, education and career.<sup>1715</sup> This is a little odd given that Gale established himself in the Hollywood industry in the mid-late 1970s and worked with a number of Hollywood “high-uppers” (such as Steven Spielberg). But I digress...

In the aforementioned *“BTF”* DVD interview, Bob Gale dismisses the research of Pons and Fleischmann saying that ***“Nobody could replicate those experiments and it turned out those guys just didn't know what they were doing.”*** Gale’s statements are untrue. For example, several teams of researchers reproduced some or all of the effects Pons and Fleischmann had seen and measured - such as John Bockris who was working at Texas A & M University.<sup>1716</sup> Gale’s statement highlights some important points - namely how mass

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<sup>1713</sup> Stephen Underhill, “Complete List of Commercial Films Produced with Assistance from the Pentagon” - [http://www.academia.edu/4460251/Complete\\_List\\_of\\_Commercial\\_Films\\_Produced\\_with\\_Assistance\\_from\\_the\\_Pentagon](http://www.academia.edu/4460251/Complete_List_of_Commercial_Films_Produced_with_Assistance_from_the_Pentagon)

<sup>1714</sup> Disney and ImageMovers Digital - [https://en.wikipedia.org/wiki/ImageMovers#Disney\\_and\\_ImageMovers\\_Digital](https://en.wikipedia.org/wiki/ImageMovers#Disney_and_ImageMovers_Digital)

<sup>1715</sup> [https://en.wikipedia.org/wiki/Bob\\_Gale](https://en.wikipedia.org/wiki/Bob_Gale)

<sup>1716</sup> “Validation of Excess Power Observations by Independent Laboratories”, Excerpted from Excess Heat & Why Cold Fusion Research Prevailed, 2nd Ed., courtesy of Charles Beaudette - <http://newenergytimes.com/v2/reports/ExcessHeatValidation.shtml>



perceptions are affected by what is shown in movies and, by extension, the views of those people (like Gale and Zemeckis) who are associated with the movie industry. People will often readily accept Hollywood perceptions of reality over those in scientific journals. Gale's dismissal echoes the "mainstream scientific" reception that Pons and Fleischmann received upon making their research findings available to the public.

This also ties into another figure with substantial connections to "cold fusion" and 9/11 - Dr. Steven E. Jones (of Brigham Young University) who was involved in Cold Fusion research at the same time as Pons and Fleischmann. Jones worked specifically in the field of "Muon Catalysed Cold Fusion". It is worth noting that this Muon Catalyzing Cold Fusion research was not a study of free energy; it was rather a study of the alternatives to the traditional nuclear fusion process.<sup>1717</sup> Jones once claimed that he and a colleague coined the name Cold Fusion.<sup>1718</sup> He also stated that he told Martin Fleischmann that he and Stan Pons should not call their process "fusion". Fleischmann, in the documentary "*Cold Fusion - Fire from Water*", stated "***We didn't call it cold fusion at all. That was a term which was wished on us, but we never called it that. We felt the processes had to be nuclear to account for the high levels of energy per atom.***"<sup>1719</sup> Jones was highly instrumental in influencing a "vote" regarding the validity of Pons and Fleischmann's research.<sup>1720</sup> This vote essentially "killed" further research and turned much of the scientific / academic community against the idea that this phenomenon really could be exploited as a cheap / clean energy source. Notably, Jones worked at Los Alamos National Laboratories and for the Department of Energy.<sup>1721</sup>

Now consider that the processes involved in the Cold Fusion phenomenon appear to be related to the processes which took place during the destruction of the WTC complex on 9/11 (as documented in Dr. Judy Wood's book "*Where Did the Towers Go?*"). Then consider that Dr. Steven E. Jones has occupied a lofty and influential position in the so-called 9/11 "truth movement" / limited-hangout. On countless occasions, he has falsely attempted to connect the destruction of the WTC complex to the likes of controlled demolition and thermite (as documented in Andrew Johnson's book "*9/11: Finding the Truth*" and in numerous articles on his website: Check the Evidence. For an introduction to this subject, I suggest checking out the articles in the footnotes for this page.<sup>1722</sup>) Jones was also

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<sup>1717</sup> Details of Jones work between 1986 and 1989 can be found here: <http://www.physics.byu.edu/research/energy/> & <http://www.physics.byu.edu/research/energy/currvitaApril09.htm> & <http://adsabs.harvard.edu/abs/1986Natur.321..127J>

<sup>1718</sup> <http://www.checktheevidence.com/audio/911/SEJones/Jones%20coined%20the%20term%20Cold%20Fusion%20-%20Bonnie%20Faulkner%20-%20SE%20Jones%20-%2020110608-Wed1300.mp3>

<sup>1719</sup> "Cold Fusion - Fire from Water" (at 14 minutes 22 seconds) - <https://www.youtube.com/watch?v=tZae1KCLdOY>

<sup>1720</sup> <http://newenergytimes.com/v2/sr/StevenEJones/JonesVote.shtml>

<sup>1721</sup> "9/11 and Cold Fusion – a Possible Attempt to Rewrite History?" - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=389&Itemid=60](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=389&Itemid=60)

<sup>1722</sup> Andrew Johnson, "9/11 and Cold Fusion – a Possible Attempt to Rewrite History?" (03 Feb 2014) - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=389&Itemid=60](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=389&Itemid=60)  
Andrew Johnson, "Chilling Out" about 9/11 With Sterling D Allan and Steven E Jones (17 Sep 2013) - [http://www.checktheevidence.co.uk/cms/index.php?option=com\\_content&task=view&id=382&Itemid=60](http://www.checktheevidence.co.uk/cms/index.php?option=com_content&task=view&id=382&Itemid=60)

instrumental in attempting to deter the 9/11 research community from looking at the evidence gathered by Dr. Judy Wood in her book (for example: by referring to the energy weapon evidence as being related to "**Space Beams**").<sup>1723</sup> Given his past and associations, it seems clear why Jones has gone out of his way to redirect people away from (whilst simultaneously attempting to discredit) the evidence of free-energy technology on 9/11.

The synchronicities with Steven E. Jones and 9/11 and "*Back to the Future*" are a little disconcerting. With Jones, we have a man who has researched and helped to muddle and cover-up research into free energy technology AND a man who has helped to steer mass perception of the events of 9/11. With "*BTF – Part 1*", we have a film which highlights free energy technology and seemingly foreshadows 9/11... possibly even misdirecting mass perceptions of 9/11. Coincidence anyone? Perhaps not. Another connection between BTF, 9/11 and directed free-energy technology (albeit a little tenuous) comes courtesy of the appearance of a certain individual in the short-lived BTF animated series. The show (which aired in the latter part of 1991 and throughout 1992) included short, live-action segments featuring Christopher Lloyd - reprising his role as Doc Brown. These segments were "educational" inserts used to inform young viewers about "real world" science. In these segments, Lloyd is aided by a "scientific assistant" – played by none other than Bill Nye "The Science Guy".<sup>1724</sup> Nye graduated Cornell University in 1977 just as Steven E. Jones commenced post-doctoral research there.<sup>1725</sup> Nye has had a several decade-long association with (as well as being the current CEO of) The Planetary Society.<sup>1726</sup> As I discussed earlier in this book, The Planetary Society is supposedly dedicated to promoting nothing but "mainstream" / "official" scientific notions. Principally, their remit is to promote "space exploration", however they have expressed views on and written articles about many subjects outside of this remit – including peddling "mainstream" disinformation about 9/11.<sup>1727</sup> By its own admission, The Planetary Society is (amongst others) heavily sponsored by Underwriters Laboratories.<sup>1728</sup> This brings me again to Dr. Judy Wood's research.

The following is taken from Andrew Johnson's article, "*9/11 Qui Tam Case Filed in US Supreme Court*": "***In 2005, a number of reports were issued by NIST (National Institute of Standards and Technology) which were the result of a study, mandated by congress, to "Determine why and how WTC 1 and WTC 2 collapsed..."***. In April 2007, Dr. Wood, with the help of a Connecticut Attorney Jerry Leaphart, lodged a "Qui Tam" complaint against

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<sup>1723</sup> <http://www.checktheevidence.com/audio/911/SEJones/070131-Space%20Beams%20Joneses.mp3>

<sup>1724</sup> Back to the Future (1991–1993), Full Cast & Crew - [http://www.imdb.com/title/tt0101042/fullcredits?ref=tt\\_ov\\_st\\_sm](http://www.imdb.com/title/tt0101042/fullcredits?ref=tt_ov_st_sm)

<sup>1725</sup> <http://histropedia.com/timeline/6mngtpp9bg0t/Cornell-University-alumni>

<sup>1726</sup> <http://www.planetary.org/about/staff/bill-nye.html>

<sup>1727</sup> An Eye-Witness Account of the World Trade Center Attacks from Neil deGrasse Tyson - [http://911research.wtc7.net/cache/wtc/evidence/sept11account\\_degrasse.htm](http://911research.wtc7.net/cache/wtc/evidence/sept11account_degrasse.htm)

<sup>1728</sup> Bill Nye, "I'd like to again thank our sponsors, Joseph and Kathy Ryan, Toshiba America, Bamag Industries, NASA's Jet Propulsion Laboratory, Stellar Exploration, and Underwriters Laboratories, Inc. and the many members and friends who represent 30 years of the Planetary Society and our myriad projects." See: Bill Nye, "We Roasted and We Toasted..." - 2011/05/05 - <http://www.planetary.org/blogs/bill-nye/3023.html>

**some of the contractors NIST employed to produce these reports. This complaint followed an earlier "Request for Correction" (RFC) with regard to the same NIST WTC reports, establishing her as the first to address the fact that this report did not even contain an analysis of the collapse of the WTC towers.**"<sup>1729</sup> These cases involved Dr Judy Wood as the Plaintiff/Relator (on behalf of the people of the United States of America) versus a number of Defendants. One of the latter (heavily involved with the NIST report and, thusly, the cover-up of the evidence of directed free-energy technology on 9/11) was Underwriters Laboratories.<sup>1730</sup> For full details about Dr Wood's Qui Tam complaint and Request for Correction, I recommend visiting the links in this pages footnotes.<sup>1731</sup>

Free-energy technology is at the heart of the 9/11 subject, just as it appears to place the metaphorical "cherry on the cake" of the first "BTTF" film. In a world of easily available, free-energy technology there would be no need for fossil fuels, gasoline, nuclear power plants and all the other trappings that come with them. For example, the use of oil for petrol for cars would be a thing of the past. In this regard, I find the imagery, themes and dialogue of the "BTTF" trilogy very telling. In the words of Doc Brown: "**Roads? Where we're going we don't need roads!**"

## Statue of Liberty and Paris 2015

There is one final section relating to "*Back to the Future*" that deserves mention in light of fairly recent events (recent at least at the time of writing this book.) It is wholly speculative on my part and could easily be dismissed by others as lacking any substantive evidence at this point. However, I have always trusted my gut instincts when researching these subjects and something tells me that it is right to connect these few extra dots. I encourage you to make up your own mind on the matter. In September 2015, I was made aware of a fascinating film - called "*Shill Bill*" – which looks at "predictive programming" in the media and also examines the (quite compelling) indications that Alex Jones and Bill Hicks (legendary alternative and controversial comedian) are one and the same person. Leaving the latter aspect aside, the producer of "*Shill Bill*" (Dusty Westfield) states his belief that the "BTTF" films predict not one but two future false flag events. It would be fair to say that the first is presumably September 11<sup>th</sup> 2001. Dusty Westfield suggests that the clues indicate the second would take place on 10/04/16. To fully understand how he came to his conclusion, please watch the film. Before I go any further, remember that "*Shill Bill*" was first posted on Polarization Nation Media's YouTube account on August 26<sup>th</sup> 2015.<sup>1732</sup> Obviously nothing out of the ordinary happened on 10<sup>th</sup> April 2016, therefore I am assuming

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<sup>1729</sup> Andrew Johnson, "9/11 Qui Tam Case Filed in US Supreme Court" - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=269&Itemid=60](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=269&Itemid=60)

<sup>1730</sup> [http://www.drjudywood.com/articles/NIST/Qui\\_Tam\\_Wood.shtml](http://www.drjudywood.com/articles/NIST/Qui_Tam_Wood.shtml)

<sup>1731</sup> <http://drjudywood.com/articles/NIST/NIST RFC.html> & [http://drjudywood.com/articles/NIST/Qui\\_Tam\\_Wood.html](http://drjudywood.com/articles/NIST/Qui_Tam_Wood.html)

<sup>1732</sup> "SHILL BILL 1" - [https://www.youtube.com/watch?v=xNREu\\_Gh\\_44](https://www.youtube.com/watch?v=xNREu_Gh_44)

that Dusty Westfield is using the American calendar dating system (month/day/year) as opposed to the UK system. Given that this book will be completed and (hopefully!) published by July 2016, I will have to wait and see if anything occurs in October 2016. Irrespective of this vagueness, I am still open to the possibility that films like the “*BTTF*” trilogy may well have foreshadowed more than just one future false-flag event.

“*Shill Bill*” observes the occult, mystery school inversion techniques to decode the “*BTTF*” films – with the primer being the “Scene Screen” (upside-down) perspective of George McFly in the second film of the trilogy. As noted earlier in this chapter, this pivotal scene presents the WTC Twin Towers on the “scene screen” window, but also includes a Statue of Liberty lamp in each of the shots. The lamp is made of the head and torch arm portions of the statue only. Let’s have a brief look at the history of the Statue of Liberty (aka “*Liberty Enlightening the World*”). It was designed by French sculptor Frédéric Auguste Bartholdi and built by Gustave Eiffel (who also built Paris’ central iconic landmark, The Eiffel Tower.) [From Wikipedia]: “**Bartholdi completed the head and the torch-bearing arm before the statue was fully designed, and these pieces were exhibited for publicity at international expositions.**”<sup>1733</sup> [Author’s Notes: Remember which portions constitute the “Liberty” lamp in “*BTTF – Part 2*”.] It was a joint project between the French and American peoples – the French built the statue and the Americans the pedestal. The statue’s head was exhibited at the Paris World’s Fair throughout 1878. Bartholdi’s “skin” sections and the components of the statue’s internal pylon tower (built in the Eiffel factory) were constructed in Paris.<sup>1734</sup> The point I am highlighting here is that, although readily associated with New York, the Paris/France connection with the statue is crucial and often overlooked.

The events in the Statue of Liberty/“Scene Screen” living room are set in 2015 and synchronize with the start of the film’s central plot device – the acquisition of *Grey’s Sports Almanac* (an old French term) by Old Biff Tannen. Old Biff takes this book of future sports results back to his younger self in 1955. Old Biff arrives on Saturday 12<sup>th</sup> November, gives young Biff the Almanac and departs for 2015.<sup>1735</sup> All of the key events of the second film in the trilogy are triggered in 2015, revolve around recovering the Almanac, and culminate on November 12<sup>th</sup> (1955). In 1955, Marty pursues what he thinks is the Sports Almanac. At one point, he realises that he has been tracking a “fake” (this being a key word in this context) version of the Almanac. Young Biff takes the dust jacket from the genuine copy and wraps it around a “fake” (and, yet again, French) periodical – in this case a copy of *Oh Là Là*, the French magazine featuring lingerie models. The Back to the Future Wikia (Futurepedia) page (“*Oh Là Là*”) describes how “**The inside pages, the price and the number of Oh Là Là was taken from a real French magazine: Paris Sex Appeal.**”<sup>1736</sup> The 2015/Almanac plotline is

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<sup>1733</sup> Statue of Liberty - [https://en.wikipedia.org/wiki/Statue\\_of\\_Liberty](https://en.wikipedia.org/wiki/Statue_of_Liberty)

<sup>1734</sup> “La tour a vu le jour à Levallois”. Le Parisien (in French). April 30, 2004 - <http://www.leparisien.fr/hauts-de-seine/la-tour-a-vu-le-jour-a-levallois-30-04-2004-2004947854.php>

<sup>1735</sup> “Chronology of Back to the Future” - [http://backtothefuture.wikia.com/wiki/Chronology\\_of\\_Back\\_to\\_the\\_Future](http://backtothefuture.wikia.com/wiki/Chronology_of_Back_to_the_Future)

<sup>1736</sup> “Oh Là Là”, Futurepedia - [http://backtothefuture.wikia.com/wiki/Oh\\_L%C3%A0L%C3%A0](http://backtothefuture.wikia.com/wiki/Oh_L%C3%A0L%C3%A0)

concluded when Marty wakes up on the morning of November 13<sup>th</sup> – as seen at the very beginning of “*BTTF – Part 3*”. Is it possible that another potentially false-flag event/date (other than 9/11 or Dusty Westfield’s date of 10/04/16) has been foreshadowed in “*BTTF – Part 2*” and that event/date is the Paris attacks on November 13<sup>th</sup> 2015? Is there a synchronicity with the Paris events coming mere weeks after the “*BTTF*” day / 30<sup>th</sup> anniversary celebrations?

On a final note, I wonder if there may be another minor synchronicity with Robert Zemeckis’ October 2015 film “*The Walk*” – given that the nationality of WTC high-wire walker Philippe Petit is French and that he performed similar high-wire stunts in Paris. In 1971, he walked between the towers of Notre Dame Cathedral, in 1983 at Centre Georges Pompidou, in 1984 at performances in the Corde Raide-Piano Volant and Paris Opera, and in 1989 (to celebrate the 200th anniversary of the French Revolution) wire-walked a cable between the ground at the Place du Trocadéro and the second level of the Eiffel Tower.<sup>1737</sup> It certainly seems that the Paris attacks were yet another example of a false flag event – based on contradictory accounts, the number of odd “coincidences” before the events<sup>1738</sup>, terror drills being carried out on the same day at the same locations as the attacks<sup>1739</sup>, etc. There is obviously a precedent for this conclusion if one studies 9/11 closely enough, but also when one looks at other so-called “terrorist” events that occurred as a result of the West’s proverbial “War on Terror.”

## What the Frack!?

In the years that followed 9/11, the mainstream media underwent a dramatic transformation. The perpetuated lie of those defining events in 2001, and the tragedy that was the subsequent “War on Terror”, could be seen as a kind of zenith of the mainstream media’s role in global perception management, social engineering and mass psychological manipulation. It soon became a prerequisite of science fiction to somehow reflect the post-9/11 era. Yet time and time again, each example of the genre merely reflected the official narrative that was repeatedly drilled into the minds of the masses on the nightly news. The “*Stargate*” TV franchise invented an overarching Office of Homeworld Security (a thinly veiled allusion to “Homeland Security”) “*responsible for the defence of Earth.*”<sup>1740</sup> The “*Farscape*” storyline - established mid-season four (“*Terra Firma*”) – was actually considered by some fans to be quite subversive regarding the subjects of 9/11 and the “War on Terror”.

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<sup>1737</sup> Philippe Petit – Wikipedia - [https://en.wikipedia.org/wiki/Philippe\\_Petit#Works\\_and\\_performances](https://en.wikipedia.org/wiki/Philippe_Petit#Works_and_performances)

<sup>1738</sup> David Chase Taylor, “FLASHBACK: FRENCH TERROR ALERT (NOV 9, 2015): CIA Plotting November Wave of Islamic Terror in France—ISIS-Inspired Attacks Expected”, November 9, 2015 - <https://truthnews.wordpress.com/2015/11/09/french-terror-alert-nov-9-2015-cia-plotting-november-wave-of-islamic-terror-in-france-isis-inspired-attacks-on-asylum-seekers-refugees-and-or-attacks-by-islamic-terrorists-posing-as-asylum/>

<sup>1739</sup> FRENCH MEDIA GRILLS OFFICIALS OVER EXACT SCENARIO OF NOVEMBER 13TH ATTACKS - <https://www.youtube.com/watch?v=0au3ldt42XM>

<sup>1740</sup> [http://stargate.wikia.com/wiki/Homeworld\\_Command](http://stargate.wikia.com/wiki/Homeworld_Command)

The following comes from a BBC Online review page of *"Terra Firma"*: ***"The episode also took liberties with its target audience - the good old US of A. Presenting the "9/11" excuse so starkly, and so showing an unpleasant side of American thought ("We're the only nation on earth that is trustworthy"), it seriously risked alienating its viewers stateside.*"**<sup>1741</sup> Viewed with knowledge of the bigger picture, the show ultimately said very little of consequence on the subject; merely serving to reinforce the post-9/11 psyop.

The same initially appeared to be the case with Ronald D. Moore's reinvention of the *"Battlestar Galactica"* franchise in 2003. Moore is known to have a fascination with military history and strategies (he served in the Navy ROTC and spent time aboard various naval ships.<sup>1742</sup>) He is also a member of The Kappa Alpha Society at Cornell University. Moore is notable as one of the key figures who helped to re-shape the post-eighties era of the televisual *"Star Trek"* franchise. As a writer on both *"Star Trek: The Next Generation"* and *"Star Trek: Deep Space Nine"*, he cemented much of the redefined "Klingon" culture and the Bajoran "Prophet" religion (itself a thinly veiled "version" of the "Council of Nine" story). He also co-wrote (alongside fellow *Trek* luminary Brannon Braga) the story for the second film in Tom Cruise's *"Mission Impossible"* film series – a franchise that has received extensive support from the CIA.<sup>1743</sup>

The new *"Battlestar Galactica"* was very much a product of the post-9/11 world - combining the fear-driven Bush/9/11 zeitgeist with a militaristic space setting. The heavy influence of the post-9/11 era was acknowledge by executive producers Ron Moore and David Eick, along with director Michael Rymer, on the Blu-ray commentary for the miniseries premiere. Michael Rymer began, ***"I felt a lot of resonance reading it post September 11<sup>th</sup> [...] the six months after September 11<sup>th</sup> there seemed to be a deepening of the American experience where people would say hello to each other in public spaces and suddenly we were focused on family and heroes and loss and bonding together and then within nine months everyone was watching 'The Bachelorette' and the worst sort of shallow garbage and I said to myself at some point watching TV, at some level, is Al Qaeda right about us? Are we that superficial and decadent that we just go back... we sort of tap into this meaninglessness?"*** Ron Moore continued, ***"When one of your leaders says... when the top of the pyramid looks around and says the response to 9/11 is to keep shopping... you know, when that's the noble sacrifice that you're asked to make. (Indistinct chattering) Is this really right? And this show, I mean this series, began in that world."***<sup>1744</sup>

On the commentary track for the first season episode *"Colonial Day"*, Moore discussed the influence further. ***"I wanted the situation that the colonial survivors find themselves in to***

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<sup>1741</sup> Your Reviews, "Terra Firma" - <http://www.bbc.co.uk/cult/farscape/story/terrafirma/yourreviews.shtml>

<sup>1742</sup> "Battlestar Galactica's Ronald D. Moore answers veterans' questions and explores his own deep ties to the military", September 26, 2013 - <https://www.weaponizedculture.org/2013/battlestar-galacticas-ronald-d-moore-answers-veterans-questions-and-explores-his-own-deep-ties-to-the-military/>

<sup>1743</sup> Tricia Jenkins, "The CIA in Hollywood: How the Agency Shapes Film and Television" (pg. 112)

<sup>1744</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009] ASIN: B0027UY8B8 [Disc One]

*really challenge and provoke their notions of society and freedom and I think that idea of a situation that is so dire, that is so fraught with peril, that puts at risk the very nature of existence is an interesting one and how it tests the system of governance and governments and the sort of social rules that people operate in [...] I think the situation in this country, the 'war on terrorism', the assertion of executive power in all circumstances, the sort of the long march toward extreme authoritarian sort of governance has sort of begun in this country and the idea of how we fight back against that or what are the places that we choose to fight back and what are the places that we choose not to fight back. What are the sort of areas of power, society, today in our culture and are we willing to hand to hand over to secure. Are we willing to give up freedoms and areas to provide security? I think those ideas are in the show because those ideas are in the culture right now.*"<sup>1745</sup> The finale of the show's second season exemplified this theme by featuring a plot that included the attempted "stealing of an election" by Colonial President Laura Roslin - mirroring the belief (held by many people) that the 2000 U.S. Presidential elections were rigged in favour of puppet figurehead George W Bush Jnr. and his Neo-Con cabal of associates.<sup>1746</sup> The writers even sneakily gave Roslin the line, *"the interesting thing about being president is you don't have to explain yourself to anybody,' a direct lift of a Bush quote in Bob Woodward's Bush at War.*"<sup>1747</sup>

Season three of the show took the protagonists of *"Battlestar Galactica"* and turned them into an occupied population. Under Cylon control, many of the main characters were portrayed as "terrorists" and "insurgents" – setting off bombs and undermining the Cylon occupation forces at every turn. This new narrative direction appeared to be a brave one. Not only did these episodes air at a time when the public were finally starting to wake up to the reality of the Iraq invasion as an illegal war, but it also heralded a dramatic "left-turn" for the show – having previously portrayed many of the central dyed-in-the-wool military characters in a manner that metaphorically extolled the "greatness" of the U.S. military institution/war machine. Taking the "heroes" of the series and turning them into metaphors for "Islamic extremists" was intentional and controversial. It effectively placed the viewer on the opposite side of the "War on Terror" paradigm, asking the question: what would you do under such extreme circumstances? The opening episode – notably entitled *"Occupation"* – was bookmarked by an unsettling narration delivered by former President Laura Roslin. *"Hundreds of us have been rounded up by the Cylons, held in detention; questioned, tortured... others have simply vanished.*"<sup>1748</sup>

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<sup>1745</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009] ASIN: B0027UY8B8 [Disc Four]

<sup>1746</sup> Michael Parenti, "The Stolen Presidential Elections", May 2007 - <http://www.michaelparenti.org/stolenelections.html>

<sup>1747</sup> Gavin Edwards, "Intergalactic Terror: Battlestar Galactica tackles terrorism like no other show", Rolling Stone, Jan 27, 2006 - [http://web.archive.org/web/20090208135051/http://www.rollingstone.com/news/story/9183391/intergalactic\\_terror](http://web.archive.org/web/20090208135051/http://www.rollingstone.com/news/story/9183391/intergalactic_terror)

<sup>1748</sup> Battlestar Galactica Episode Scripts, T701 - Occupation (1) - [http://www.springfieldspringfield.co.uk/view\\_episode\\_scripts.php?tv-show=battlestar-galactica&episode=s03e01](http://www.springfieldspringfield.co.uk/view_episode_scripts.php?tv-show=battlestar-galactica&episode=s03e01)

Critics began to take notice of the themes being portrayed in the show. Spencer Ackerman (in his 2006 *Slate* article “*Battlestar: Iraqtica - Does the hit television show support the Iraqi insurgency?*”) wrote: ***“The American public may be anti-war, but now BSG is going way beyond public sentiment. In unmistakable terms, Battlestar: Galactica is telling viewers that insurgency (like, say, the one in Iraq) might have some moral flaws, such as the whole suicide bombing thing, but is ultimately virtuous and worthy of support. (...) The cameras record Cylon occupation raids on unsuspecting human civilians with the night-vision green familiar to any CNN viewer. (...) It often seems as if the whole motive of the creative talent behind BSG is to make you feel uncomfortable about being an American during the occupation of Iraq.”***<sup>1749</sup> Edward James Olmos, who played the lead character William Adama, once said of the show (as quoted in the 2011 *Imagine Publishing* book/magazine “*The Greatest Sci-fi TV of All Time*”): ***“It’s unusual that we’re allowed to go to this extent and allowed to create this kind of programming. People who’ve never seen the show may go through the experience of having to deal with ‘That Question’, you know? People who have seen the show have to. You have to deal with executions, you have to deal with waterboarding, you have to deal with the right to choose, (...) Suicide bombing? You suddenly sit there and go: ‘you’re right, why not? What the hell else do we have?’ (...) I mean it tore your heart out, because you think: ‘you know what? I’d do that.’”***<sup>1750</sup> Ultimately, the show moved away from these analogies in the latter seasons and the emphasis moved more fully onto the subject of religion, beliefs and faith – a theme that was perhaps always at the heart of the series. However, even this matter was discussed in a surprisingly enlightened manner. At one point, the character of Baltar lambasts the concept of organised religions and the worship of multiple deities. ***“It’s a totally empty experience. They’re not real. They’ve been promulgated by the ruling elite to stop you from learning the truth.”***<sup>1751</sup>

In retrospect, the seemingly brave narrative themes on display in the show may have served a multi-layered agenda purpose. For example, what good are “controversial” stories highlighting the terrorist paradigm when one learns that so many of the so-called terrorist acts committed during the “War on Terror” were orchestrated by western intelligence agencies and elite military squads. Indeed, those that were blamed as the “perpetrators” of 9/11 are known to be little more than a contrivance of the agenda players. It often comes as something of a shock to the uninformed individual when they are presented with filmed interviews with the likes of Hilary Clinton blatantly admitting that the U.S. Government wholly created Al-Qaeda!<sup>1752</sup> Ultimately, television shows like *Battlestar Galactica*

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<sup>1749</sup> Spencer Ackerman, “Battlestar: Iraqtica - Does the hit television show support the Iraqi insurgency?” - [http://www.slate.com/articles/arts/culturebox/2006/10/battlestar\\_iraqtica.html](http://www.slate.com/articles/arts/culturebox/2006/10/battlestar_iraqtica.html)

<sup>1750</sup> Edward James Olmos, “The Complete Guide to Battlestar Galactica”, “The Greatest Sci-fi TV of All Time”, *Imagine Publishing*, (2011) ISBN 978-1-908222-0-39 (pg. 122)

<sup>1751</sup> Battlestar Galactica (TV Series) “He That Believeth in Me” (2008) Quotes - <http://www.imdb.com/title/tt0993910/quotes>

<sup>1752</sup> Hillary Clinton: ‘We Created al-Qaeda’ – <https://www.youtube.com/watch?v=WnLzV9xAHA> & Hilary Clinton Admits the U.S. Government Created al-Qaeda - [http://www.youtube.com/watch?v=SYKD\\_Qjhcwg](http://www.youtube.com/watch?v=SYKD_Qjhcwg)



(controversial or not) merely perpetuate the whole “terrorist” paradigm and ignore the phenomenon of state-sponsored (even false-flag) “terrorism” orchestrated for the purpose of aiding the global agenda. Furthermore, the paradigm distracts people away from the previously discussed (far more important) points about 9/11. Strangely, the eventual cancellation of *“Battlestar Galactica”* heralded a virtual “cull” of traditional science fiction serials between 2009 and 2011. This should hardly have surprised anybody given that *“Galactica”* had effectively broken the long-used mould of televisual science fiction by making the genre far more dark, gritty and realistic - particularly via the use of documentary style filming techniques, more realistic depictions of sex and violence, and the abundance of expletives in everyday conversation.

Since the cancellation of *“Galactica”*, televisual and cinematic science fiction has fallen into a shocking state of abandonment. The first casualty of this cull was the so-called high-concept, thoughtful science fiction. The second was the traditional space opera – those shows featuring various alien races, space vehicles and, by extension, set in space. What passes for “science fiction” today is laughably about as far away from the traditions of the genre as you could get. The remaining shows (still passing themselves off as sci-fi) are usually set on Earth and crammed with near-future transhuman / post-human tropes (extra-terrestrial/human hybrids, cybernetic humans, cloned and genetically enhanced humans, humans with extraordinary abilities and skills, psychic humans, telepathic humans, and so on.) I accept that these are familiar tropes of science fiction, however the tone of the contemporary shows using them is more akin to the fantasy or super-hero genre. More astoundingly, supernatural fare is now classed as “science fiction” - vampires, werewolves, zombies, ghosts, etc. – something that would have been scorned at by fans of the genre at one time.

The sci-fi movie genre has followed suit, although there is a greater emphasis on “super hero” films masquerading as science fiction. These films are churned out of Hollywood at an alarming rate. I find it mystifying that nobody seems to question why super hero franchises such as *“Batman”*, *“Superman”* or *“Spiderman”* can be “rebooted”, only to be “rebooted” again a few short years later. The most obvious example of overkill would be *“The Avengers”* / Marvel Comics franchise (produced by the Disney Empire.) It seems that each character has appeared in a movie of their own – in some cases several movies. More to the point, each is a tired rehash of the last - displaying repeatedly monotonous scenes of city (sometimes planetary) wide carnage as if to justify the special effects capabilities and budgets. The catalysts for these endlessly regurgitated themes and tropes lies again with the perpetuated perception management of the events of 9/11. J Hoberman’s Guardian Online article *“The Avengers: why Hollywood is no longer afraid to tackle 9/11”* simply reinforces this idea: ***“Mad terror in the streets as flying whatsits and killer robots from outer space ricochet off and, more often, crash through 70-story skyscrapers. Mighty towers crumble; concrete chunks spray from the screen. Total Sensurround: the theatre itself shakes as the non-stop cosmic battle-cum-pinball game that is The Avengers reaches its climax in a digital midtown Manhattan. Its complete mayhem and, reader, I confess that I enjoyed every minute of this ear-splitting, brain-jarring, inordinately protracted***

**cataclysm.**<sup>1753</sup> Another finger of blame can be pointed at the U.S. Department of Defence - which nowadays has a huge degree of involvement with Hollywood movie-making. The DOD are actually thanked for their extensive involvement with *"The Avengers"* (known in Europe as *"Avengers Assemble"*) in the closing credits.<sup>1754</sup> Their co-operation explains much about the tone and content of the films they are involved with. Curiously, *"The Avengers"* also received support from NASA and Glenn Research Centre. The end credits include a very odd disclaimer: ***"The National Aeronautics and Space Administration's co-operation and assistance does not reflect an endorsement of the contents of the film or the treatment of characters therein."*** Such disclaimers are appearing more and more at the end of films supported by the DOD and NASA.

Despite the examples cited in this chapter, there is very little of any real substance that is metaphorically conveyed in media fiction (or in science fiction) about the realities of our post-9/11 world. I am now convinced that the mainstream media's proverbial house was metaphorically "cleaned" then pretty much wholly co-opted (in the wake of 9/11) by certain players in the global agenda. This suffocating state of affairs has actually prompted a number of figures on the periphery of the global agenda to speak out, albeit in a limited fashion. At the 2014 Free State Project's Liberty Forum in New Hampshire, Naomi R. Wolf (the American author and former political consultant for the Clinton/Gore administration) surprised her audience when she touched on the subject of the post-9/11 mainstream media. ***"It is not crazy to assess news events to see if they're real or not real and in the United States as well as overseas and, in fact, it is kind of crazy not to. (...) there's this kind of reflexive vilification of anyone speculating about that because they become a 'conspiracy theorist.' (...) I see more and more TV shows about the CIA and more and more TV shows about spies and gigantic blockbusters in which surveillance is normalized and gigantic blockbusters in which people are tortured to get them to talk in the way that might exonerate people who actually torture people to get people to talk in Guantanamo and there's all this money being pumped into these unaccountable, you know, 'terrorism fighting' things and now there's no law preventing that money from going through funds toward organizations right into popular culture."***<sup>1755</sup> The aforementioned post-9/11 media process has now extended to encompass the whole of Hollywood and those corporate behemoths that control the mainstream media, music and publishing industry. Literary science fiction seems to have suffered the same fate as its visual counterpart, although this should come as little surprise given that most literary publishing houses are owned by the same mega-corporations controlling the broadcast media.

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<sup>1753</sup> J Hoberman, "The Avengers: why Hollywood is no longer afraid to tackle 9/11", Guardian Online, 11 May, 2012 - <http://www.theguardian.com/film/2012/may/11/avengers-hollywood-afraid-tackle-9-11>

<sup>1754</sup> It credits: "Phil Strub, Francisco G. Hamm and John Clearwater" specifically.

<sup>1755</sup> MEDIA HOAXES EXPOSED! Naomi Wolf Reveals How & Why Fake News Stories Are Created & Pushed, 2014 Free State Project's Liberty Forum in New Hampshire - <https://www.youtube.com/watch?v=rYdpQAZP7U>. Full original video - Naomi Wolf - The End of America revisited - New Hampshire Liberty Forum 2014 - <https://www.youtube.com/watch?v=fjSp1skVlkA>

## The Truth Is Out There... Again!

As a postscript to this chapter, the show that made cover-ups and conspiracies fashionable in the 1990's mainstream media reappeared Lazarus-like in 2016 to confound and confuse both truth seekers and average TV viewers alike. The return of *"The X Files"* (for a six episode run) created high expectations in the industry. It seemed that something akin to traditional science fiction would finally be gracing television screens again. Initially, critics and fans alike could say nothing but good things about its return. Some alternative knowledge researchers also lamented how we had reached the perfect point in the post-9/11 era where a mainstream television could (or "should") address the paradigm in a thoughtful way. However, when the show finally returned – complete with detailed references to the "surveillance age", the "war on terror", government cabals of secrecy and control, along with the assertion (in a fictional context, of course!) that 9/11 really was a cover-up – the critics (unsurprisingly) lambasted the show.

As the author and researcher Christopher Knowles noted (in his 2016 blog article *"The X-Files: Chris Carter Strikes a Nerve... (Updated)"*): ***"The ratings were huge and most of the fans seem ecstatic. But at the same time there is quite clearly an organized campaign among critics and keyboard commandos against this reboot, against the first episode "My Struggle" in particular [...] Apparently it's not OK to write about this stuff anymore, not even as fiction."***<sup>1756</sup> Christopher Knowles also highlighted some sections from several newspaper reviews. These include a quote from Daniel D'Addario's 2016 Time Magazine article *"Review: The X-Files Revival Fails to Find the Truth"*: ***"2016 may be the worst possible time to attempt a reboot of a series whose point of view was that conspiracy theories are, above all else, fun. As evidenced in political polling, the current national mood is something less joyful and more fearful, and a show in which a can-do attitude can barrel through any mystery feels out-of-step with the times."***<sup>1757</sup> And another quote from Jeff Jensen of Entertainment Weekly (article *"The X-Files premiere recap: 'My Struggle'"*): ***"What I know for sure is that despite my affection for Joel McHale, I couldn't get past that 9/11 false flag stuff to really enjoy his character."***<sup>1758</sup> This final quote is from Christopher Knowles himself (taken from the aforementioned article): ***"The real pleasure of 'The X-Files' wasn't having your worst fears about the government confirmed; it was realizing that our world might still contain phenomena that are unexplained, and perhaps unexplainable."***<sup>1759</sup>

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<sup>1756</sup> Christopher Knowles, "The X-Files: Chris Carter Strikes a Nerve...(UPDATED)", 1/26/2016 - <http://secretsun.blogspot.co.uk/2016/01/the-x-files-chris-carter-strikes-nerve.html>

<sup>1757</sup> Daniel D'Addario, "Review: The X-Files Revival Fails to Find the Truth", Jan. 20, 2016 - <http://time.com/4187261/review-the-x-files-revival/>

<sup>1758</sup> Jeff Jensen, "The X-Files premiere recap: 'My Struggle'", January 24 2016 - <http://www.ew.com/recap/the-x-files-revival-season-10-premiere/4>

<sup>1759</sup> Christopher Knowles, "The X-Files: Chris Carter Strikes a Nerve...(UPDATED)", 1/26/2016 - <http://secretsun.blogspot.co.uk/2016/01/the-x-files-chris-carter-strikes-nerve.html>

When watching the new episodes for the first time, I realized that *“The X Files”* was (as it had perhaps always been) working to an agenda of sorts. This time the clues were a little more subtle than in years gone by. In the opening monologue, Mulder talks about the *“history”* of the UFO subject – citing key moments in the 20th century as his *“proof”* of a cover-up and the legitimacy of the phenomenon. Yet his examples require closer scrutiny. For one, he cites ***“Dr. Edgar Mitchell, the sixth man to walk on the moon, cites secret studies on extra-terrestrial materials and bodies.”*** Mitchell was a highly dubious source to quote as having any *“insider information”* - as I have documented earlier in this book. He had uncanny connections to the dark underbelly of the US military, NASA, the CIA, and the like, and was known to disseminate disinformation on a variety of esoteric subjects.<sup>1760</sup> Whilst it may be nothing more than coincidental timing, I have noted the somewhat close proximity of the air date of this episode (January 24, 2016) and the actual death of Edgar Mitchell (February 4, 2016). At the time, his death was reported as occurring ***“under hospice care in Lake Worth, Florida [...] at the age of 85.”***<sup>1761</sup> Unsurprisingly, none of the mainstream media news outlets mentioned his work for the CIA (in conjunction with the SRI / remote viewing research) or his associations with people like Andrija Puharich, during the reporting of his death. In fact, it is telling how few alternative knowledge researchers discuss these matters either.

The new *“X Files”*, features an anti-hero character called Tad O’Malley who is blatantly modelled on the Alex Jones / limited-hangout notion of conspiracies and cover-ups. O’Malley states ***“9/11 was a false flag operation. It was a warm-up to World War Three [...] it’s all part of a conspiracy dating back to the UFO crash at Roswell.”*** Whilst I will not argue with the fact that 9/11 was a false-flag operation, I am wary of anybody who bangs the proverbial *“World War Three”* fear drum. And what is Mulder’s reaction to O’Malley’s remarks about 9/11? He simply mocks him and calls him a ***“jack ass”*** who is selling conspiracies for financial gain. Is this an acknowledgement of Alex Jones’ modus operandi (something of the model for Tad O’Malley) or a chance to surreptitiously knock the *“false flag”* perspective of 9/11?

Later in the episode, Mulder is taken to a hanger to witness an ARV / *“Alien Replica Vehicle”*. It is curious that I have also come across the term *“ARV”* as meaning *“Active/Advanced Remote Viewing”*. Oddly, the episode’s ARV is housed inside a Faraday Cage. This synchronizes with many of the aspects I examined in earlier chapters of this book – i.e.: Lab Nine, remote viewing, psychics, ET *“messages”*, mind control, Faraday Cages, and even Dr. Edgar Mitchell again! More astoundingly, the episode describes the ARV as running on ***“zero point energy”*** – prompting Mulder to ask ***“you’re talking about free energy?”*** The scientists demonstrate how the craft can disappear. It is telling that it is O’Malley who takes Mulder to

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<sup>1760</sup> This website holds a variety of articles, audio clips and videos regarding Dr Edgar Mitchell’s views on the ET question. You really have to study these pieces carefully, but the disinformation is there: *“Disclosure from Astronauts - Astronaut Edgar Mitchell”* - [http://www.thelivingmoon.com/47john\\_lear/02files/Edgar\\_Mitchell\\_Disclosure.html](http://www.thelivingmoon.com/47john_lear/02files/Edgar_Mitchell_Disclosure.html)

<sup>1761</sup> [https://en.wikipedia.org/wiki/Edgar\\_Mitchell#Death](https://en.wikipedia.org/wiki/Edgar_Mitchell#Death)

witness this free-energy-powered craft whilst, simultaneously, O'Malley is a man talking about the 9/11 cover-up. As I have explained in this chapter, 9/11 and free-energy technology go hand-in-hand. Why is it then that the characters in *"The X Files"* talk about 9/11 and free-energy technology virtually in the same scenes, yet never associate the two together in a realistic/evidential manner!? The answer is simple really. The show remains a limited-hangout, recalled in 2016 to serve a further agenda of muddling and misdirection.

The episode, *"Babylon"* (written by series creator Chris Carter), involves the investigation of several "Islamic terrorists". A number of critics labelled the episode as pure Islamophobia; others were a little more measured in their opinion. Whilst it is true to say that the episode could be interpreted as such, it also contains a number of opposing caricatures – such as racists "rednecks", the xenophobic rants of a guest appearing on a cable news show, and an anti-Islamic hospital nurse who slurs about *"immigrant groups [...] taking all our jobs."* In the article *"'The X-Files' And Religion: Chris Carter Wants Us to Believe, But 'Babylon' Traffics in Muslim Stereotypes"*, by Ismat Sarah Mangla of the International Business Times, Chris Carter explained his supposed intention. *"I wanted love and the attempt to understand versus the lack of attempting to understand to be brought into relief [...] our society is afraid of the other. It's a common human fear that will never go away. We're still living in a kind of Babylon."*<sup>1762</sup> Ismat Sarah Mangla, countered Carters assertions by saying, *"Carter's noble message of transcending our fears of the other backfires spectacularly [...] the overwhelming majority of Muslims in America are highly assimilated, educated, productive members of society. No, 'Babylon' ignores all that, [...] it feeds right into a stereotypical demonization of Muslims, their beliefs and rituals. [...] The only time we see Muslims on television or film, whether they're performing the ordinary daily prayers practiced by 1.6 billion Muslims around the world or just behaving in otherwise 'Muslim-y' ways, is when they're about to blow people up. It's a shame that Carter doesn't seem to understand that the honest and fair depiction of minorities in popular culture matters."*<sup>1763</sup> As with the "occupation" of New Caprica storyline in *"Battlestar Galactica"*, the critics seem to have missed the point in their analysis of *"The X Files"* episode *"Babylon"*. The story really does nothing more than reaffirm the official version of the events of 9/11 and the post-9/11 psychological worldview warfare being conducted by the media.

The story for the sixth and final episode (*"My Struggle II"*) involves a plan (along the lines of the so-called "New World Order" model) to fully enslave the remnants of humanity by first wiping out a sizeable portion of the global population by initiating a widespread outbreak of a viral contagion. The episode was co-written by Dr. Anne Simon, Dr. Margaret Fearon and Chris Carter.<sup>1764</sup> Dr Anne Simon served as a scientific consultant from the beginning of *"The*

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<sup>1762</sup> Chris Carter comments in the article *"'The X-Files' And Religion: Chris Carter Wants Us To Believe, But 'Babylon' Traffics In Muslim Stereotypes"*, Ismat Sarah Mangla, International Business Times, February 16, 2016 - <http://www.ibtimes.com/x-files-religion-chris-carter-wants-us-believe-babylon-traffics-muslim-stereotypes-2308378>

<sup>1763</sup> Ibid.

<sup>1764</sup> My Struggle II - [https://en.wikipedia.org/wiki/My\\_Struggle\\_II](https://en.wikipedia.org/wiki/My_Struggle_II)

*X-Files*" in 1993.<sup>1765</sup> *Washington's Top News'* Jamie Forzato (in the 2015 piece "*U.Md. Professor provides the science behind 'The X-Files'*") wrote how "*Simon's primary research is on virus replication and symptom expression using the model virus, Turnip crinkle virus. She is a professor at the University of Maryland, College Park in the Department of Cell Biology and Molecular Genetics. Dr. Simon also heads the Virology Program at UMD, and is a senior editor of Journal of Virology.*"<sup>1766</sup> Her father, Mayo Simon, wrote the screenplay for "*Marooned*" (1969)<sup>1767</sup> and co-wrote the 1976 "*Futureworld*" (both films are noted for their association with the NASA / Apollo / Moon cover-up). He also penned the story for the 1974 film "*Phase IV*" ("*the first film to depict a geometric crop circle*" – according to Wikipedia!<sup>1768</sup>), and the 1977 pilot episode of "*Man from Atlantis*".<sup>1769</sup> Dr. Margaret Fearon is a Physician and specialist in Medical Microbiology and currently serves as the Executive Medical Director for Medical Microbiology in the Canadian Blood Services.<sup>1770</sup> Between October 1991 and June 2004, she worked as a Medical Microbiologist at the Ontario Ministry of Health Laboratories<sup>1771</sup> where she studied the HIV/AIDS virus.<sup>1772</sup> She has been noted as supporting the (flawed<sup>1773</sup>) majority consensus on the origins and nature of the HIV/AIDS virus.<sup>1774</sup>

There appear to be two trends that now hold in the post-9/11 mainstream media. The first has historically been witnessed via media-managed "worldview warfare" and a perpetuation of the "climate of fear" paradigm. It may seem that this phenomenon is relatively new (albeit at its most extreme) in the post-9/11 era, yet it was also a recognised trait of the media during the "Cold War" era. The second remaining trend appears via the conduit of

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<sup>1765</sup> "Anne Simon, a plant virologist at the University of Maryland, has been the science adviser for "The X-Files" almost since the beginning." Jamie Forzato, "U.Md. Professor provides the science behind 'The X-Files'", wtop.com. - WTOP/Washington's Top News. (July 30, 2015) - <http://wtop.com/tv/2015/07/umd-professor-provides-science-behind-x-files/> See also: "...science advisor in the field of biology on the American television series The X-Files, both the original series for all nine seasons and the 2016 miniseries." - [https://en.wikipedia.org/wiki/Anne\\_Simon](https://en.wikipedia.org/wiki/Anne_Simon)

<sup>1766</sup> [https://en.wikipedia.org/wiki/Anne\\_Simon](https://en.wikipedia.org/wiki/Anne_Simon)

<sup>1767</sup> Howard Thompson, Howard, "Marooned (1969) The Screen: 'Marooned,' Space Film, Opens the New Ziegfeld: Story Built on Perils of Planetary Trips", The New York Times, December 19, 1969 - <http://www.nytimes.com/movie/review?res=9E05E5DC1131EE3BBC4152DFB4678382679EDE>

<sup>1768</sup> [https://en.wikipedia.org/wiki/Phase\\_IV#Legacy](https://en.wikipedia.org/wiki/Phase_IV#Legacy)

<sup>1769</sup> "Her dad, Mayo Simon, was a Hollywood scriptwriter. He penned some prominent sci-fi offerings — 'Marooned,' 'Futureworld' and 'Man from Atlantis' — when she was a child living in Southern California." Terrence McCoy, "Meet the scientist behind the return of 'The X-Files' to television". Washingtonpost.com. the Washington Post. (August 9, 2015) Retrieved August 11, 2015 - [https://www.washingtonpost.com/local/social-issues/meet-the-scientist-behind-the-return-of-the-x-files-to-television/2015/08/09/e983fc40-3bba-11e5-9c2d-ed991d848c48\\_story.html](https://www.washingtonpost.com/local/social-issues/meet-the-scientist-behind-the-return-of-the-x-files-to-television/2015/08/09/e983fc40-3bba-11e5-9c2d-ed991d848c48_story.html)

<sup>1770</sup> Dr. Margaret Fearon - [https://twitter.com/dr\\_fearon](https://twitter.com/dr_fearon) & <https://ca.linkedin.com/in/margaret-fearon-69234770>

<sup>1771</sup> <https://ca.linkedin.com/in/margaret-fearon-69234770>

<sup>1772</sup> Fearon in conversation with David Crowe, February 15, 2008 ("Our experience at the HIV lab...") - <http://www.rethinkingaids.com/challenges/Crowe-Fearon.html> & January 29, 2008 ("David, as I no longer work at the Ontario Ministry of Health lab...") - <http://www.rethinkingaids.com/challenges/Crowe-Fearon.html>

<sup>1773</sup> For more information about the huge questions surrounding (and potential cover-up of) the HIV/AIDS virus, I suggest checking out the documentary "Deconstructing The Myth Of AIDS" (Gary Null, Ph.D.) - <https://www.youtube.com/watch?v=RfUYtXps-Y> Alternative link: Deconstructing the Myth of AIDS - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=111&Itemid=75](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=111&Itemid=75)

<sup>1774</sup> Fearon in conversation with David Crowe - <http://www.rethinkingaids.com/challenges/Crowe-Fearon.html>

symbolism and imagery. The 21<sup>st</sup> Century mainstream media has become a world of fear and dark foreboding combined with bizarre visual codes and cyphers denoting arcane knowledge.





# Chapter Nineteen:

## **“7/7 and the TARDIS Ritual”**

***“The ritual enactment of terror theatre has proven useful to the western establishment [...] It should also be understood that according to the NSA itself in its scholarly publications, numerology and the occult have a long history of usage in cryptography and intelligence communications.”***

(Jay Dyer, "Terror Theatre: The EU Babel, Brussels Attack Numerology & Media Fakery")

***“Despite the differences in character and outcome, media rituals provide a powerful optic with which to view events perceived to wound society, such as terrorism committed on national soil. [...] Communally enacted, a political ritual forms in this reporting to affirm a sense of represented collectively or ‘weness’ as it progresses to cauterise and move beyond the social wound inflicted [...]”***

(Julian Matthews, Department of Media and Communication, University of Leicester)

***“Without mass media, there could be no effective propaganda. To make the coordination of propaganda possible, the media must be concentrated, the number of news agencies reduced, and press, publishing, radio, television and film monopolies established.”***

(Ellul, “Propaganda”)

## The Road to 7/7

Despite the shocking decline in the quantity, quality and general insightfulness of post-9/11 science fiction, there is one show that has seemingly defied the odds and continued to thrive on television. *“Doctor Who”* is often labelled as a British “national treasure” – based partly on the fact that it first aired on the BBC way back in 1963. The first show actually premiered on Saturday, 23 November 1963, the day after the assassination of John F. Kennedy. Following a number of troubling years and a wane in popularity, the show was axed from the BBC in 1989. After sixteen years away from television (apart from a made-for-US television movie) *“Doctor Who”* successfully returned to British TV screens in 2005. The revamped show was an instant ratings hit and critical success story – thanks largely to the stewardship of the show’s head writer and executive producer Russell T. Davies. The first season aired between March 26<sup>th</sup> and June 18<sup>th</sup> 2005. Nineteen (19!) days after the first season finale, the UK was subjected to what some people called *“The UK’s 9/11.”* These events occurred on July 7<sup>th</sup> 2005 and gained the moniker 7/7. Bizarrely, it appears that the very first episode of the new *“Doctor Who”* series seemed to foreshadow 7/7. Before I examine the connections between 7/7 (and, by extension, the so-called “War on Terror”) and *“Doctor Who”* it is important to briefly examine the historical context and events of 7/7.

2005 unfolded at the height of the West’s proverbial “War on Terror”. The tried and tested media propaganda that followed 9/11 increasingly became a bitter pill for many British people to swallow. Following the Iraq “weapons of mass destruction” (or lack thereof!) fiasco, the “dodgy dossier” and the highly suspicious death of UN weapons inspector Dr David Kelly (amongst many other things), a sizeable number of people began to question the proverbial “hype”. Opposition to the multiple post-9/11 wars (along with worries about Western foreign policy in general and the erosion of civil liberties) inspired a number of movements and protest marches around the world. On March 19<sup>th</sup>, 2005, around 150,000 people took to the streets of London to voice their concerns.<sup>1775</sup> The “powers that be” and their media mouth-pieces were losing their grip on mass public sentiment and opinion. At the time, it certainly appeared that the global agenda changed tack and adopted a new strategy in Britain – one that promoted distractionist, jubilant, flag-waving “national pride”. There is a degree of circumstantial evidence (highlighted by the pattern and tonal shifts of various front page newspaper stories throughout 2005) indicating that this tactic was intended to coincide with an eventual “national tragedy”, which in turn would redirect public opinion back to a sentimentality more in line with the ideals of the global agenda.

On July 1<sup>st</sup> 2005, the UK took over the Presidency of the European Union (EU). On July 2<sup>nd</sup>, following six months of high-profile media lyrical-waxing, the Make Poverty History “campaign” organised the Live 8 concert (a follow-up to the fondly-remembered 1985 Live Aid concert) with the central venue being Hyde Park, London. On July 6<sup>th</sup>, the global elite’s

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<sup>1775</sup> Europe Marks Anniversary of Iraq Invasion, Associated Press, March 19, 2005 - <https://www.globalpolicy.org/component/content/article/166-advocacy/31157.html>

“Middle Men” met at Gleneagles Hotel in Auchterarder, Scotland for the G8 Conference. The smoke screen press announcements for this meeting prompted the idea that G8 was attempting to address the issues of “World Poverty” [*Author’s note: how to better organise and maintain it, more likely!*] Also that day, The International Olympic Committee announced that London had “won” the right to host the 2012 Olympic Games following a vote at the IOC meeting in Singapore. The powers-that-be and their media mouthpieces encouraged the UK populace to be inspired, optimistic and, most of all, filled with national pride. At the time, the maxim “*pride cometh before a fall*” appeared to be more of a contrived subversion as opposed to a generic caution.

On the morning of July 7<sup>th</sup> 2005, a number of explosions shook London. In no time at all (as with 9/11), the mainstream media had already concluded that Islamic extremist had detonated explosive devices across parts of the capital city. By lunchtime, Tony Blair emerged from the G8 conference (George Bush virtually holding his hand) and reiterated what the media had been saying that day. The official story of 7/7 goes like this: “***four Islamist extremists separately detonated three bombs in quick succession aboard London Underground trains across the city and, later, a fourth on a double-decker bus in Tavistock Square.***”<sup>1776</sup> Historically, a criminal act of this nature would require possibly weeks (probably months or more) of investigation to conclude exactly what happened and who did it. Whilst this investigation was ongoing, there would almost certainly be a legal restriction on media speculation for the sake of libel and fairness. However, this is the post-9/11 world that we are talking about.

As with 9/11, there are a huge number of inconsistencies and factual errors within the “official” narrative of 7/7. As with many of these subjects it requires an accounting of evidence on the scale of an entire book to properly document these inconsistencies. For the sake of time, here is a generic overview of the key contentions regarding 7/7: Why were the bus cameras out of operation on the day and why has no adequate explanation been subsequently given for this? Why was the bus diverted to the scene of the crime and who diverted it? What intelligence was gathered through the surrounding cameras which would have captured the bus explosion? Only a handful of CCTV images were referred to in the investigation of 7/7, what about all the hundreds of images from dozens of other cameras? Why did the Luton camera image of Hasib Hussain (one of the alleged “bombers”) not contain a timestamp? Why did the image of Hussain in the Boots department store (at 9 am) appear to show normality when Kings Cross was seemingly being evacuated at this time? Why was Peter Power’s security outfit Visor Consultants carrying out a “terror drill” at exactly the same locations, at exactly the same times and involving the same scenarios as 7/7? (*Bet you wish you could get him to pick your lotto numbers for you, eh!?*) Why was there no mention of these drills in the official report of the investigation into 7/7? How were the bombs made and who really made them? Why were the initial assessments indicating high grade explosives (made by experts and police) omitted from the official reports?

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<sup>1776</sup> 7 July 2005 London bombings - [https://en.wikipedia.org/wiki/7\\_July\\_2005\\_London\\_bombings](https://en.wikipedia.org/wiki/7_July_2005_London_bombings)

Exactly what documents and belongings did the authorities supposedly recovered from the bomb sites? Why is there no mention of post mortems in the official report? Exactly where was the DNA that identified the alleged bombers found? What happened in the almost 2 hour gap in the alleged bombers' journey from Leeds to Luton station? Why do several witnesses (who were close to the blasts) not remember seeing anyone fitting the descriptions of the alleged bombers? Why do multiple witness accounts suggest bombs detonating underneath the carriages, whilst others suggest inside the carriage?

The contemporary informed and intelligent consensus is that 7/7 was a contrived, false-flag event. There are multiple research sources on this subject worth checking out. I highly recommend Dr. Nick Kollerstrom's book "*Terror on the Tube: Behind the Veil of 7/7, an Investigation*".<sup>1777</sup> Also the documentary films "*Mind the Gap*"<sup>1778</sup>, "*Ludicrous Diversion London 7/7 Bombings*"<sup>1779</sup>, and "*7/7 Ripple Effect 2*".<sup>1780</sup> The following websites have a wealth of documentation, reports and articles on 7/7: "*J7: The July 7th Truth Campaign*"<sup>1781</sup>, "*J7: 7/7 Inquests Blog*"<sup>1782</sup>, "*Official Confusion – July 7th 2005 London Bombings*"<sup>1783</sup>, and The Richplanet 7/7 Archive.<sup>1784</sup> Also of particular note is the article "*7/7 Ten Years On - An indictment of the State and the state of investigative journalism*".<sup>1785</sup>

## The Aliens of London

To some degree, the BBC had already foreshadowed 7/7 (actually to quite a high degree of detail) more than a year before the attacks, during an edition of the BBC One "*Panorama*" programme (broadcasted on the 16th of May 2004.) In this edition, "**a mock exercise, imagining what would happen if a terrorist-attack was executed in London, in the NEAR FUTURE, consisting of three explosions on tube-trains in the London Underground, and one explosion on a road vehicle.**"<sup>1786</sup> Remember also that the BBC had actually displayed a far more shocking insight into future events (during another false-flag event) when they reported the destruction of the WTC7 building (on 9/11) before the event had actually occurred.<sup>1787</sup> This is not inherently the basis for evidence that the BBC were actively involved in events (during the likes of 9/11 and 7/11) as some researchers firmly assert –

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<sup>1777</sup> Dr. Nick Kollerstrom, "Terror on the Tube: Behind the Veil of 7/7, an Investigation", Progressive Press; 3rd Revised edition (1 May 2011) ISBN-10: 1615777377 / ISBN-13: 978-1615777372 See also: <http://terroronthe tube.co.uk/>

<sup>1778</sup> "Mind the Gap" - <https://www.youtube.com/watch?v=ChjQJlggZ8#>

<sup>1779</sup> "Ludicrous Diversion London 7/7 Bombings" - <https://www.youtube.com/watch?v=TpDS4AxiHg8>

<sup>1780</sup> "7/7 Ripple Effect 2" - <https://www.youtube.com/watch?v=kwyvzpzEgUWE>

<sup>1781</sup> "J7: The July 7th Truth Campaign" - <http://www.julyseventh.co.uk/>

<sup>1782</sup> "J7: 7/7 Inquests Blog" - <http://77inquests.blogspot.co.uk/>

<sup>1783</sup> "J7: The July 7th Truth Campaign" - <http://www.julyseventh.co.uk/>

<sup>1784</sup> "Richplanet 7/7 Archive" - [http://www.richplanet.net/rp\\_genre.php?ref=111&part=1&gen=3](http://www.richplanet.net/rp_genre.php?ref=111&part=1&gen=3)

<sup>1785</sup> "7/7 Ten Years On - An indictment of the State and the state of investigative journalism", 7 July 2015 - <http://77inquests.blogspot.co.uk/2015/07/77-ten-years-on-indictment-of-state-and.html>

<sup>1786</sup> Muad'Dib, Transcript of 7/7 Ripple Effect - <http://iforjustice.net/7/>

<sup>1787</sup> "

although having the image of a still-standing WTC7 in the background whilst reporting its destruction is baffling to say the least. If nothing else, it does demonstrate that there were parties feeding an almost scripted version of events like 9/11 and 7/7 to all the main news media outlets during those events. More importantly, it shows that the BBC are repeatedly guilty of blindly regurgitating a pre-prepared narrative without even a cursory investigation into the reality of events. It is a damning indictment of their lack of journalistic integrity.

The first episode of the *“Doctor Who”* revamp (entitled *“Rose”*) was aired at 7pm on Saturday 26<sup>th</sup> March 2005 – a little over three months before 7/7. In the episode, the Nestene Consciousness inhabits a myriad of plastic objects turning them into animate killing machines. The most prominent image in the episode is that of shop window dummies and mannequins coming to life and terrorising nearby customers. The concept of the Nestene plastic dummies (known as Autons) attacking the public was first immortalised in the 1970 *“Doctor Who”* story *“Spearhead from Space”* and the 1971 follow-up *“Terror of the Autons”*. In *“Rose”*, the Auton attack takes place in and around a busy London shopping centre. Once the Autons are thwarted, we are left with a scene of carnage on a London street – complete with wounded passers-by, debris scattered about the street and a London Red Double-Decker bus on fire.<sup>1788</sup> The imagery is evocative of the mangled Number 30 London Red Double-Decker Bus<sup>1789</sup> and the overall state of Tavistock Square after the events of 7/7.<sup>1790</sup> The Number 30 bus was a Dennis Trident 2 (fleet number 17758, registration LX03 BUF, two years in service at the time) operated by Stagecoach London and travelling its route from Marble Arch to Hackney Wick. Numerous Hackney route buses appear in the *“Doctor Who”* episode *“Rose”*. Bizarrely, a freight/shipping accident damaged another London Red Double-Decker bus (Number 200 Victoria in the series) during transit to Dubai – due to be used in the *“Doctor Who”* Easter 2009 special *“Planet of the Dead”*. The story had to be adapted to accommodate the damage to the bus. The resulting visage of this bus is alarmingly similar to the damage caused to the Number 30 bus on 7/7.<sup>1791</sup>

Like *“Back to the Future”* and the 9/11 numerical motif, the first 2005 *“Doctor Who”* episode is littered with “sevens” and multiples of the number. The most notable examples include the number plate of Mickey Smith’s yellow Volkswagen Beetle (is the colour and make of this car a nod to Jack Torrance’s vehicle in Kubrick’s *“The Shining”*!?) which is “RLF 77IR”<sup>1792</sup> (a clear 77.) The ‘R’ registered yellow VW Beetle was made in 1977. The vehicle is only seen when Mickey drives Rose to meet a conspiracy researcher who is investigating the identity

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<sup>1788</sup> See: [http://ichef.bbci.co.uk/images/ic/976x549\\_b/p00q7z3k.jpg](http://ichef.bbci.co.uk/images/ic/976x549_b/p00q7z3k.jpg)

<sup>1789</sup> See: <http://www.julyseventh.co.uk/7-london-bombings-dossier/images/30-bus-tavistock-square.jpg>

<sup>1790</sup> See: <https://i.guim.co.uk/img/static/sys-images/Guardian/Pix/pictures/2011/1/19/129544577940/Tavistock-Square-007.jpg?w=620&q=85&auto=format&sharp=10&s=bbefd439305e5d4a4b7feae7b88c188>

<sup>1791</sup> See: Number 30 bus on 7/7 - <https://static-secure.guim.co.uk/sys-images/Guardian/Pix/pictures/2010/7/7/1278505432778/77-London-bombings-No-30--006.jpg> & Number 200 bus from *“Planet of the Dead”* - <http://cdn.david-tennant-news.com/wp-content/uploads/2015/07/DW-PLANET-DEAD-DOC-CHRIS-BUS.jpg>

<sup>1792</sup> Yellow VW - [http://images2.wikia.nocookie.net/cb20090805153421/tardis/images/5/57/Mickey\\_is\\_trapped.jpg](http://images2.wikia.nocookie.net/cb20090805153421/tardis/images/5/57/Mickey_is_trapped.jpg)

of The Doctor. Rose uses an internet search engine (search-wise.net – complete with an Egyptian “Eye of Providence” logo) to investigate The Doctor. The search results include multiple sevens: **“1 – 10 of about 17,700,000. Search took 0.17 seconds.”**<sup>1793</sup>

The DVD commentary for the episode “Rose” was recorded before 7/7<sup>1794</sup> and featured head writer and executive producer (or “showrunner”) Russell T. Davies (also known as RTD), executive producer Julie Gardner, and producer Phil Collinson. In the commentary, they discuss filming in Whitehall and at The London Eye. Davies recalled, **“London Eye were absolutely brilliant to us and lovely. But we did have to take out... there were certain references in the script, quite understandably to not to obliquely refer to the Autons as like terrorists and the talk of war and actually in fairness to them they simply just could have taken them out because, if there was a terrorist target in London, the London Eye was one of them. So they just didn’t want them to be associated.”**<sup>1795</sup>

Ironically, an attack on a famous London landmark featured just a few episodes after “Rose” in the fourth episode “Aliens of London” (broadcast 16<sup>th</sup> April 2005) when a Slitheen spacecraft smashes through the clock face of the Big Ben tower. This scene took on a greater significance in the context of the episode and its follow-up “World War Three”. In the two-part story, the Slitheen stage a false-flag alien invasion to hide the fact that the Slitheen have infiltrated / replaced the British government and intend to manipulate humanity into using nuclear weapons to deter the threat. Unbeknownst to the human race, once the Slitheen have access to our nuclear weapons they plan to use them to reduce the Earth to **“molten slag”** that can be sold off to other spacefaring species to power their stardrives! The two-part story also contains references to UN special resolutions, politicians voting on going to war and **“massive weapons of destruction, capable of being deployed in forty-five seconds.”** These words were a play on the claims cited in the “dodgy dossier” produced by the Tony Blair Labour Government as a means to justify an illegal war of aggression and occupation in Iraq. The claims in the dossier (like those of the Slitheen in the episodes) were fabrications. Based on the obvious facts, even the mainstream media were forced to acknowledge the flimsiness of the claims made at the time. For example, Vikram Dodd, Nicholas Watt and Richard Norton Taylor’s 2003 Guardian newspaper article **“45-minute claim on Iraq was hearsay”** reported: **“Tony Blair’s headline-grabbing claim that Iraq could deploy weapons of mass destruction within 45 minutes of an order to do so was based on hearsay information, the Guardian has learned. The revelation that the controversial claim is even weaker than ministers and officials have been saying will embarrass No 10, already reeling after the first week of the Hutton inquiry into the death of weapons expert David Kelly.”**<sup>1796</sup> It seems that the “Doctor Who” producers even

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<sup>1793</sup> Doctor Who - search-wise.net - <http://img406.imageshack.us/img406/5196/77doctorwhorose1.jpg>

<sup>1794</sup> This is corroborated by Julie Gardner in the commentary track for episode 4 - when she states that London has just been announced as the host city for the 2012 Olympics. This was announced on July 6<sup>th</sup> 2005.

<sup>1795</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MCO (Disc One)

<sup>1796</sup> Vikram Dodd, Nicholas Watt and Richard Norton Taylor, “45-minute claim on Iraq was hearsay”, Saturday 16 August 2003 - <http://www.theguardian.com/politics/2003/aug/16/davidkelly.iraq>

planned to add a further nod to Mr Blair with the unseen (slain by the Slitheen) Prime Minister. Graeme Burk and Robert Smith, in their book *"Who Is the Doctor: The Unofficial Guide to Doctor Who"*, described how **"The body on the floor has a similar build to Tony Blair. The production team actually hired a Blair look-alike to play the role. However, the actor didn't look enough like the then-PM, so it was decided to just shoot him from behind and leave it as a hint."**<sup>1797</sup>

In the DVD commentaries for the episodes, the significance of all these references to the post-9/11, "War on Terror" climate is played down by the show's executive producer Julie Gardner and head script editor Helen Raynor. In the episode four commentary, actor David Verrey begins: **"There was a rumour (that was completely unfounded) that we'd have to bump the episode because of the (general) election."**<sup>1798</sup> Gardner coyly replied **"Yes, well... no..."**<sup>1799</sup> In the same commentary, Visual Effects Producer Will Cohen begins discussing the shots of a missile heading toward (and actually blowing up) Downing Street in episode five. **"There was one shot up at the end of episode five [...] that you were particularly concerned about. Forget the fact of the sensitive nature of things falling out of the sky and hitting national landmarks. There was..."** Gardner interrupts saying **"Indeed. We'll have to get to that on episode five's commentary."**<sup>1800</sup> It isn't discussed on the episode five commentary, by the way. In episode five, Harriet Jones says **"The British Isles can't gain access to atomic weapons without a special resolution from the UN."** Rose Tyler replies, **"Like that's ever stopped them!"** Jones retorts, **"Exactly, given our past record, and I voted against that thank you very much!"** It seems clear that the vote Jones is referring to is the one where UK politicians voted to go to war with Iraq. In the DVD commentary, producer Phil Collinson says **"I was amazed we got away with all this! [...] with these sly references to Iraq."** Script Editor Helen Raynor replies, **"You know, no one batted an eyelid about that anywhere along the line. [...] We did point slightly anxious fingers at it and saying 'please tell us that's acceptable' and everyone said, you know, 'it's in keeping with the character.'" Collinson then asks about legal wrangling. "Presumably you have to, well, you do have to pass all the scripts through legal people at the BBC?" Raynor replies, "Well, they all go to editorial policy and then there's programme legal advice, we go to them and... I think it was felt that the tone was generally sort of light and funny enough that people would take all those things in the spirit of which they were intended. That it's not a great gloomy satire with green aliens running around Downing Street! Nobody will confuse fact with**

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<sup>1797</sup> Graeme Burk, Robert Smith, "Who Is the Doctor: The Unofficial Guide to Doctor Who", ECW PRESS (14 July 2012) ISBN-10: 1550229842 / ISBN-13: 978-1550229844 (pg. 19)

<sup>1798</sup> This was a tumultuous time for Blair. A General Election was held in the UK on Thursday, 5 May 2005 to elect 646 members to the British House of Commons. Although the Labour Party, under Tony Blair, won its third consecutive victory, it was secured with the lowest of any majority government in British history.

<sup>1799</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MCO (Disc One)

<sup>1800</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MCO (Disc One)

***fiction! [...] When you boil it down to basics it would seem petty to... in this context, you know?***<sup>1801</sup>

Russell T. Davis is slightly more honest about his politics and how it seeps into his writing on the DVD commentary for the 2005 *“Christmas Invasion”* episode. Davis talks about the demise of the character of Harriet Jones who, by this point in the series, has become the UK Prime Minister. Jones defies The Doctor by ordering the destruction of the invading Sycorax space ship. Davis comments, ***“Let’s be honest, let’s talk politics... it is Tony Blair. I vote for Tony Blair and I will vote again for Tony Blair, I’ve got to be honest, but how disappointed are you in your leader and how not understanding are you of the bigger picture maybe when you get led into war like this. There they are blowing up. We’ve done that in Iraq. [...] But it’s true that the disappointment in Harriet is how I feel over the past three or four years. And I wish I could be like The Doctor with Tony Blair [...] bring her down to size, bring him down to size.”***<sup>1802</sup> Interestingly, in the episode, The Doctor brings down the Prime Minister with six words: ***“Don’t you think she looks tired...?”*** The perceptions of Tony Blair’s health came into question following the 2005 general election and such speculation may have actually expedited his departure from Downing Street a year or two later. In the episode commentary, Davies acknowledges that, historically, raising the question of a minister’s health has sometimes rallied political opinion to bring about the early demise of high profile politicians.

## **The 2012 Olympics, 7/7 and Who**

On the Blu-ray commentary for the *“Doctor Who”* season two episode *“Fear Her”*, writer Matthew Graham explained the origin of the 2012-set, London Olympic themed episode. Interestingly, his remarks also reconnected *“Doctor Who”* with 7/7. ***“Russell suddenly said... well we all said ‘I know, 2012, the London Olympics’ and I don’t think at the time he thought anything more than a nice backdrop but I just felt that that was a just... there was something in that. I thought that it would be fantastic if I could tie up the spirit of the Olympics with... especially as you know, our Olympic bid was won off the back of terrible atrocities in London and with the terrorist attacks the day after the Olympic bid was announced, it really felt in my mind that we needed to sum up a sense of optimism – a sense of hope and love and all that sort of positive forces of the universe (...) and I really wanted to use the Olympics as a way of solving that cosmic conundrum.”***<sup>1803</sup> Despite Graham’s protestations of optimism, hope, love and the positive forces of the universe, both the episode *“Fear Her”* and the tone of the opening and closing ceremonies of the London 2012 Olympic (and Paralympic) Games were anything but. *“Fear Her”* is about a young girl (Chloe Webber) who has the ability to make people disappear by drawing them. She also appears to be able to manifest negative energy into a physical/gestalt form. Chloe

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<sup>1801</sup> Ibid.

<sup>1802</sup> Doctor Who - Series 2 [Blu-ray] ASIN: B013WN2MAW (Disc One)

<sup>1803</sup> Doctor Who - Series 2 [Blu-ray] ASIN: B013WN2MAW (Disc 3)



is tormented by isolation and withdrawal, along with the self-conjured manifestation of a demonic monster posing as her late, abusive father. The episode is substantially centred on the subject of child abuse and traumatization.

Incidentally, similar themes were displayed in the Opening Ceremony of the London 2012 Olympics, in the section *"Second to the right, and straight on till morning."* This was a "celebration" of the Tavistock-created NHS - represented by Great Ormond Street Hospital and a myriad of giant beds filled with sleeping children in hospital. Beginning as an almost gentle "bedtime story", the scenes quickly descended into a dark invocation of goblins and weird creatures, giant grim reapers and a child catcher (as in *"Chitty Chitty Bang Bang"*). The scene was "conjured" by JK Rowling who read from the esoterically important children's novel *"Peter Pan"* and accompanied by Mike Oldfield's *"Tubular Bells"* (a musical theme now more readily associated with the subliminally-saturated horror film *"The Exorcist"*.<sup>1804</sup>) Children were hoisted aloft in their beds, to the strains of screams and maniacal laughter. The nurses swayed hypnotically in a trance state, occasionally forming almost masonic hand signals (although critics have explained away the significance of these as little more than sign language for the deaf.) The scene came to a close with dozens of "Mary Poppins" (Disney / occult / mind control) flying by umbrella into the stadium to "rescue" the children! You can read more about the esoteric themes of the Opening Ceremony in my London 2012 Olympics blog article series.<sup>1805</sup>

The writer of the 2012 Olympics opening ceremony was the screenwriter and novelist Frank Cottrell-Boyce. Boyce has written a variety of children's fictional stories including sequels to *"Chitty Chitty Bang Bang: The Magical Car"* (the original was written by British Intelligence stooge - and James Bond creator - Ian Fleming.) Cottrell-Boyce's storyline for the 2012 Olympic opening ceremony was based on the highly occult/mystery school-drenched *"The Tempest"* by William Shakespeare. Cottrell-Boyce also wrote the brochure, stadium announcements and media guide for BBC's Olympic presenter Huw Edwards. Oddly Boyce wrote the 2014 *"Doctor Who"* episode *"In the Forest of the Night"* – an episode containing a number of themes similar to *"Fear Her"*, including a young girl called Maebh who has been somewhat traumatized by the disappearance of her sister Annabel. Maebh exhibits strange tics, hears voices in her head, and takes medication to "calm the effects." The glowing creatures in the episode "speak through" Maebh just as the alien entity does with Chloe in *"Fear Her"*. [Author's Notes: in other words, each child displays "alters".]

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<sup>1804</sup> "The Exorcist" director William Friedkin once explained, "I saw subliminal cuts in a number of films before I ever put them in The Exorcist, and I thought it was a very effective storytelling device... The subliminal editing in The Exorcist was done for dramatic effect—to create, achieve, and sustain a kind of dreamlike state." See: Friedkin, William. Interviewed in Video Watchdog Magazine, issue No. 6 (July/August 1991), pg. 23, "The Exorcist: From the Subliminal to the Ridiculous" & [https://en.wikipedia.org/wiki/The\\_Exorcist\\_\(film\)#Alleged\\_subliminal\\_imagery](https://en.wikipedia.org/wiki/The_Exorcist_(film)#Alleged_subliminal_imagery)

<sup>1805</sup> London 2012 Blog Series – <http://thetruthseekersguide.blogspot.co.uk/2012/07/london-2012-blog-series-introduction.html> See also: Carl James, "The Opening Ceremony of The London Olympics 2012", 28 July 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/the-opening-ceremony-of-london-olympics.html>

There are multiple connections between the London Olympics and 7/7 beyond the initial timing of the winning bid announcement the day before 7/7. In the months leading up to the London Olympics, the media continuously attached the events to the possibility of so-called “terrorist attacks”.<sup>1806</sup> When the Paralympics began, stories were written and aired about competing Volleyball player Martine Wright who lost both of her legs in the Aldgate underground explosion on 7/7. “*The Journey - The Martine Wright Story*” was aired immediately before the Paralympics opening ceremony and, whilst telling her story, served to reinforce mainstream perceptions of the events of 7/7 and the overall notion of “terrorism” in the UK.<sup>1807</sup> It is worth noting that the key imagery from 7/7 – the mangled visage of the Number 30 bus in Tavistock (an ironic name!) Square – also seemed to be recreated in the 2008 Beijing Olympics Closing Ceremony. The performance depicted Londoners in a trance-like / soul-capture state as a red London bus begins to unravel from the top down.<sup>1808</sup>

Keeping the paradigm of “terrorism” and “Islamic extremism” in the public consciousness has always been a part of the BBC’s worldview warfare / mass perception management agenda. Given that “*Doctor Who*” is one of the BBC’s “flag ship” shows, it is unsurprising that the aforementioned themes have reappeared in the show from time to time. In the Ninth Season, “*The Zygon Invasion*”/“*The Zygon Inversion*” two-parter (broadcast on BBC1 on 31 October and 7 November 2015) may have subtly foreshadowed the Paris (seemingly false-flag terrorist) attack six days later on 13th November 2015. The episodes began filming in May 2015. Critics immediately picked up on the narrative allusions to Muslims living in the West. The BBC use the “us and them” paradigm every single evening on their 6pm news programmes - just randomly tune in for a few consecutive nights if you’re not convinced of this.

The associated theme of Islamic extremism was further communicated in the aforementioned “*Doctor Who*” story when the Bonnie/Clara character used a shoulder-mounted missile launcher to take out The Doctor’s jet liner. The latter aspect synchronistically also connects to the Syria / Russia-associated paradigm of jet liners/planes being “taken down” by so-called “terrorist acts.” Of these narrative allusions, critic Steven Cooper wrote (in his 2015 *Slant Magazine* article “*Doctor Who Recap Season 9, Episode 7, The Zygon Invasion*”), “***Thanks to a little rewriting of history (the claim that the Zygons are predominantly peaceful, using their shapeshifting ability only as a defence mechanism, is hard to square with the Doctor’s initial encounter with them), this state of affairs is used***

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<sup>1806</sup> Carl James, “London 2012 - Part 1: “The Culture of Fear”, 16 July 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/london-2012-part-1-culture-of-fear.html>

<sup>1807</sup> The Journey - The Martine Wright Story, Broadcast on Channel 4 UK during the Opening Ceremony of the London 2012 Paralympic Games - <https://www.youtube.com/watch?v=QcSSKRCgI8> See also: Laura Williamson, “Now inspire the world, says Coe as Olympic Stadium plays host to stunning opening ceremony of the London 2012 Paralympic Games”, Mail Online, 30 August 2012 - <http://www.dailymail.co.uk/sport/othersports/article-2195458/London-2012-Paralympics-Olympic-Stadium-hosts-Opening-Ceremony-Games-begin.html>

<sup>1808</sup> 2012 London Olympics Beijing 7/7 Sacrifice Ritual - [http://www.disclose.tv/action/viewvideo/91012/2012\\_London\\_Olympics\\_Beijing\\_7\\_7\\_Sacrifice\\_Ritual/](http://www.disclose.tv/action/viewvideo/91012/2012_London_Olympics_Beijing_7_7_Sacrifice_Ritual/)

***to generate multiple analogies to the current state of the world, most obviously the radicalization of young Muslims whose parents had previously been integrated into the societies they had immigrated to. Elements such as drone strikes, hostage videos, airplanes being shot down by shoulder-fired missiles, and the execution of captured political opponents contribute to making a splinter group of rebels within the Zygon ranks function as a substitute for real Islamist terrorists.***<sup>1809</sup>

During the third season finale story arc of “*Doctor Who*”, The Doctor’s arch-enemy, The Master, becomes the UK Prime Minister (aka “Harold Saxon”) and quickly gains control of the mainstream media. Halfway through episode twelve (“*The Sound of Drums*”), The Master orchestrates the broadcast of a BBC newscast showing pictures of The Doctor and his companions (Martha Jones and Captain Jack Harkness) with the caption “***nationwide hunt for terrorist suspects.***” Clearly, these characters aren’t terrorists or even suspected terrorists in any way, shape or form. Yet the media portray them as such, the public believe and react to it as the truth, and the three have to go on the run despite being innocent. This is a variation of a very real media tactic called “The Hit Piece” – where an otherwise innocent or innocuous person or aspect of society is purposely demonised as part of a specific (often social or political) agenda. Curiously, the rise to power of “Harold Saxon” is intrinsic with the hypnotic sway of the media. Saxon / The Master uses a global communication satellite network – called Archangel – to charm the masses into voting for and supporting him. In the story, The Doctor describes Archangel as “***everywhere, ticking away in the subconscious.***” Martha asks, “***What is it, mind control?***” The Doctor answers, “***No. Subtler than that. Any strong willed people would question it. But contained in that rhythm, in layers of code. ‘Vote Saxon. Believe in me.’ Whispering to the world.***”

## RTD at the Tardis Controls

Russell T. Davies was the showrunner and head writer of “*Doctor Who*” from its return in 2005 until the start of 2010 when Steven Moffatt took over the reins of the show. Davies also oversaw production of “*Doctor Who*” spin-off shows “*Torchwood*” and “*The Sarah Jane Adventures*.” Davies has had an illustrious career in television writing and producing (at various stages) on the likes of the children’s sci-fi / fantasy classics “*Dark Season*” and “*Century Falls*”, the fondly remembered “*Children’s Ward*”, the British soap opera “*Coronation Street*”, and drama serials “*The Grand*”, “*Queer as Folk*”, “*Casanova*” and “*The Second Coming*”. Davies’ writing clearly demonstrates some knowledge of aspects of the global agenda. For example, his “*Doctor Who*” series one script “*The Long Game*” shows insight into the workings of the mainstream news media, the hypnotic effect it has, how people unwaveringly believe what it depicts, and how humanity’s perceptions are guided (actually herded) by it. This perhaps shouldn’t come as a surprise given Davies extensive experience in the media.

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<sup>1809</sup> Steven Cooper, “*Doctor Who Recap Season 9, Episode 7, “The Zygon Invasion”*”, Slant Magazine, November 2, 2015 - <http://www.slantmagazine.com/house/article/doctor-who-recap-season-9-episode-7-the-zygon-invasion>

In the DVD commentary for the episode, the show's director Brian Grant acknowledges the themes being portrayed in Davies script for *"The Long Game."* ***"I love this script because I thought it was a little jibe at a certain news magnate! [...] Satellite Five provides news for the whole galaxy but it's processed through Satellite Five which means it can be controlled by Satellite Five, edited by Satellite Five and therefore the whole human race can, in effect without their realising it, can be controlled and that's kind of one of the big thematic story points in the episode. Human beings don't know they're being manipulated."*** He continues, ***"To be a journalist and question things... that's another theme in the whole programme is that you can't take everything for granted. You have to question it. [...] You need to answer some questions."*** In the episode, The Doctor remarks that something is stunting humanity's development. Grant immediately and excitedly interjects on the commentary. ***"There you go! There's the crutch of the matter. He's basically saying someone is controlling the progress of humanity by, as we discover, using news organisations to do so. In other words, you get to see what they want you to see and nothing more. [...] Russell may not have been attempting to... I don't know. But you can read that into it."***<sup>1810</sup> Davies understands his position in the mainstream media and commented on it in his 2010 book *"Doctor Who: The Writer's Tale: The Final Chapter."* ***"I'm at the high end of the most expensive area of one of the most insecure, public, high-flown, backstabbing industries in the UK, so I suppose it's kind of disingenuous to say that I'm a nice man. And yet I think I am. (But I can't be.) I think about that a lot."***<sup>1811</sup>

In his book, he actually admits to intentionally inserting his politics and insight into much of his writing. However, he also admits to being subtle about it. ***"Queer as Folk is a massively political drama, and yet barely a political speech is made. Not directly. But every word is loaded. Every scene is about the place of gay men in the world. You could argue that it's entirely political. And it's my politics. It's all me, me, me. Of course, I'm aware of the politics with the cheap, easy lines, like the 'massive weapons of destruction' reference in World War Three. But that barely counts: its quick satire, hardly profound. (Although, it satirises a politician on TV lying to the country about needing a war; men have died for that, are dying now.) More often, I prefer a slyer approach. It boils down to that line in Tooth and Claw, my favourite line in the whole series, when Queen Victoria says of the Koh-I-Noor diamond, 'It is said that whoever owns it must surely die,' and the Doctor says, 'Well, that's true of anything, if you wait long enough.' Nice gag, fast, harmless – but actually, under that, it's lethal. That's what I really think about a ton of things: religion, superstition, mysticism, legends, and all bollocks. That's a whole belief system, trashed. And I was conscious of that. I wanted to write that line. I was glad that I thought of a way of putting it so precisely, because it wasn't the time for a polemic. I say the process is inevitable, but also I do think it's your job as a writer to say something about the world. Why else are you writing? I can't think of a script in which I haven't done that. I'm being***

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<sup>1810</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MCO (Disc Two)

<sup>1811</sup> Russell T Davies & Benjamin Cook, "Doctor Who: The Writer's Tale: The Final Chapter", BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X (pg. 95)

***disingenuous if I imply that it's accidental, because I look for those chances. I create them.***<sup>1812</sup>

It is most noticeable that Davies took delight in undermining belief systems in “*Doctor Who*” – given that the show often displays themes and symbols that denote arcane, occult and secret society beliefs and practices. Before I examine these themes in the show, I will look at another important allegorical thread that has weaved its way through Davies’ writing – particularly his tenure as showrunner of the “*Doctor Who*” spin-off series “*Torchwood*”. Davies has delivered several metaphorical manifestations of secret ruling elites and classes. We must therefore ask how much he knows about the real global elite and their agenda.

## “The 456” & “The Family”

In the third series of the “*Doctor Who*” spin-off “*Torchwood: Children of Earth*”, the power elite trade several dozen pre-adolescent kids from a children’s home to an alien species (called “The 456”) during the 1960s. It is revealed that The 456 get “high” on the hormones and endorphins of children. The “hit” that they get is analogous with the depraved fascination that various elite types get out of children – although in their case it usually involves the likes of mental abuse, intimidation, drugs, sex, ritual, torture and even murder. The five-night event series was jointly written by Russell T Davies, John Fay and James Moran.<sup>1813</sup> In the fourth series of “*Torchwood: Miracle Day*”, the central plot of the “Miracle” is that suddenly no one on Earth can die. It is revealed that an elite group of human bloodlines (known as “The Family”) created the Miracle by manipulating The Blessing – a rock formation beneath the Earth that controls the world’s morphic field. Rupert Sheldrake’s research into morphic fields is referenced in the series – most notably in episode 2 (“*Rendition*”) when Jack Harkness explains ***“The Sheldrake Theory – the passing of connective information through the process of morphic resonance. [...] The theory states that a bunch of monkeys on an island learn how to use a rock as a knife. Then a bunch of monkeys on another island 10,000 miles away also learn how to use a rock as a knife because they’re connected through a morphic field. [...] It’s not a theory, it’s a fact.”*** The Miracle is ended via a bloodletting ritual carried out (in polar opposite positions on the Earth) at either end of The Blessing. Showrunners Julie Gardner and Russell T. Davies spent (according to Wikipedia) ***“four weeks alongside their writing staff working through the complete story.”***<sup>1814</sup>

“*Torchwood: Miracle Day*” was originally entitled “*The New World*” by Russell T. Davies. When the series was renamed “*Miracle Day*”, “*The New World*” became the title of the

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<sup>1812</sup> Russell T Davies & Benjamin Cook, “*Doctor Who: The Writer’s Tale: The Final Chapter*”, BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X (pg. 56)

<sup>1813</sup> [https://en.wikipedia.org/wiki/List\\_of\\_Torchwood\\_episodes#Series\\_3:\\_Children\\_of\\_Earth\\_.282009.29](https://en.wikipedia.org/wiki/List_of_Torchwood_episodes#Series_3:_Children_of_Earth_.282009.29)

<sup>1814</sup> [https://en.wikipedia.org/wiki/Torchwood:\\_Miracle\\_Day](https://en.wikipedia.org/wiki/Torchwood:_Miracle_Day)

series' first episode.<sup>1815</sup> An article published in the book *"Torchwood Declassified: Investigating Mainstream Cult Television"* describes *"Miracle Day"* in the context of the global agenda "New World Order". ***"'Miracle Day' therefore raises questions about what it means to be dead or alive in a new world order, enabling governments, who in contrast to the calculating government leaders in 'Children of Earth' are notably invisible, to draw up seemingly arbitrary categories of life and new death."***<sup>1816</sup>

In the episode *"The Middle Men"*, we meet the character Stuart Owens (played by Ernie Hudson.) In keeping with the episode title, Owens is a "middle man" for the elite "Family". When confronted by Jack Harkness, he reveals what he knows. ***"I've sent agents all over the world following the paper trail. The backroom deals, the holding companies within holding companies. [...] If schemes and conspiracies are being plotted, then they must be seen only as patterns, waves... shifts that are either too small or too vast to be perceived. Someone is playing the system, right across planet Earth, with infinite grace beyond any one person's sight. [...] Whoever is behind this, they don't show themselves. Not to me, not to you. But to play the system like this, the markets, the politics, industry... they had to be planning this for a very long time."*** When "The Family" are finally revealed in the finale of the series (in an episode ironically called *"The Blood Line"*), they make their agenda known. ***"The families have just been waiting. Now we can step in to control the banks. The banks control government. Government controls people. Soon we'll be able to decide who lives, how long, where and why."***

It is uncertain how Russell T. Davies gained the kind of insight he has displayed in his writing – the kind of insight that chimes precisely with some of the global agenda aspects I have examined in my research. Maybe he spent a bit of time on the internet researching the subject as a basis for these particular stories. It may simply be that he is proverbially "well-read"! Some will speculate that it wasn't just Davies that manifested these themes in *"Doctor Who"* and *"Torchwood"*; that he worked alongside numerous other writers. However, there is ample evidence to demonstrate that Davies took his roles of showrunner, head writer and executive producer very seriously and ran a very "tight ship" on his shows. He oversaw all scripts and oftentimes rewrote others to bring those scripts into line with his perspectives.

In the book *"Doctor Who: The Writer's Tale: The Final Chapter"*, he explained: ***"If only people knew how much of that I wrote! (...) People know that I polish stuff, but they think that polishing means adding a gag or an epigram, not writing half the script."***<sup>1817</sup>

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<sup>1815</sup> [https://en.wikipedia.org/wiki/The\\_New\\_World\\_\(Torchwood\)](https://en.wikipedia.org/wiki/The_New_World_(Torchwood))

<sup>1816</sup> Rebecca Williams (Editor), *Torchwood Declassified: Investigating Mainstream Cult Television* (Investigating Cult TV) Kindle Edition, I.B.Tauris; 1 edition (17 Sept. 2013) ASIN: B00L5OAUHS

<sup>1817</sup> Russell T Davies & Benjamin Cook, *"Doctor Who: The Writer's Tale: The Final Chapter"*, BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X (pg. 130)

I have no direct proof that Russell T. Davies had or has insider knowledge into the machinations of the global agenda. That said, there is one little curio that I plucked from the pages of his book *“The Writer’s Tale: The Final Chapter”* that, whilst far from being evidence of an agenda connection, I offer for your consideration anyway. Russell T. Davies was offered an OBE which he subsequently accepted. He did ponder the decision beforehand and documents this in his book. However, this story actually offered up some fascinating insight into his family background and associations.

***“I really don’t know. I am torn. TORN! The ‘British Empire’, for God’s sake! But it would make my father happy. (...) I really think its nonsense, and I’m not sure if I think it’s wrong. (...) Maybe I’ve been offered it because my parents helped to abduct a spy. (...) It was back in the ‘50s. My mum and dad were very big in Swansea Rugby Club, it was their whole life, and there was a visiting team from... er, here I get vague. Romania? Somewhere like that. My mum and dad could both speak French, which was the only language they all had in common, so they were enlisted as translators. Some men from the Foreign Office came to our house. They said that one of the Rugby team wanted to defect, and it was ‘in our interest’ that he did so. (Okay, I’m making up the ‘spy’ bit, but its close!) So they arranged the whole thing. One night, there was a big do for the visiting team at some posh hotel in Gower. At a certain time, my mum had to keep the blokes in charge talking, while my father was instructed to take The Man out into the gardens for a walk and a chat, which he did, and then men leapt from the bushes, bundled The Man away, and that was that. Disappeared into the night. Ever since then, to this day, my parents have received Christmas cards off the Foreign Office. I only found this out because, when I was 13 or 14, I saw one of the cards and said ‘What’s this for?’ I’m from a family of spies!”<sup>1818</sup>***

It is also worth noting that Davis’ long-term partner, Andrew Smith, worked as a civil servant<sup>1819</sup> and that his mother, father and grandfather were teachers.<sup>1820</sup> [Author’s notes: *Those people who have studied the global agenda in-depth will recognise the significance that these job positions can sometimes have.*] Davies also studied at Oxford University<sup>1821</sup> - which is a known hotbed of elite shenanigans, masonic networks, secretive organisations (such as the Rhodes-Milner “Circle”<sup>1822</sup>), bizarre (borderline occult) rituals<sup>1823</sup> and so on. Let us also not forget that MI6 has historically recruited operatives from institutions like Oxford University.

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<sup>1818</sup> Ibid. (pg. 390)

<sup>1819</sup> Ibid. (pg. 435)

<sup>1820</sup> Ibid. (pg. 483)

<sup>1821</sup> Ibid. (pg. 269)

<sup>1822</sup> David Guyatt, “The New World Order & Elite Think Tanks – Part Two” - [http://www.deepblacklies.co.uk/new\\_world\\_order\\_2.htm](http://www.deepblacklies.co.uk/new_world_order_2.htm)

<sup>1823</sup> See: Michael Ashcroft & Isabel Oakeshott, Call Me Dave: The Unauthorised Biography of David Cameron, Biteback Publishing (5 Oct. 2015) ISBN-10: 1849549141 / ISBN-13: 978-1849549141

Anna Doble, in her 2010 piece *"Spy college: secret agent recruiting hotspots"*, notes that ***"[...] Academic centres have long acted as "honeypot" recruitment grounds for the likes of MI6 and the KGB (now the FSB). It is no secret Oxford, Cambridge (and in the US, Harvard and Yale) are proven pathways to government - and so a portal (albeit a shadowy one) has existed between the worlds of espionage and politics."***<sup>1824</sup>

On a connected note, one of the men who played a pivotal role in bringing about the creation of *"Doctor Who"* in 1963 had a background in the British Intelligence services. Albert Eric Maschwitz (aka Holt Marvell) was an English entertainer, writer, broadcaster and broadcasting executive. He joined the BBC in 1926.

According to Wikipedia, ***"From August 1939, he was a postal censor in Liverpool. From November 1939, he served with the Secret Intelligence Service (SIS)/MI-6 D Section (sabotage). In 1940, he briefly worked to establish a resistance organization in Beverley, Yorkshire, and for Army Welfare in London before being assigned to the Special Operations Executive (SOE). In 1940 he was commissioned into the Intelligence Corps. He was then sent to New York City to work for the British Security Coordination (BSC). In 1942, he returned to London, briefly supervising radio programmes for the troops. He then transferred to the Political Warfare Executive (PWE). He ended the war as chief broadcasting officer with the 21st Army Group, leaving the army as a Lieutenant-Colonel. Maschwitz, along with Major John Macmillan, (members of "No 1 Field Broadcasting Unit") was responsible for taking over the "Reichssender Hamburg" on 3 May 1945. (See p. 50 "Die Briten in Hamburg", Ahrens, 2011, Döllin und Galitz Verlag)."***<sup>1825</sup>

From 1958, he returned to the BBC as Head of Television Light Entertainment. By 1962, he was assistant to the Controller of Programmes. Terence Towles Canote, in his 2013 piece *"The 50th Anniversary of Doctor Who"* explains that ***"Maschwitz, then the head of Light Entertainment at the BBC, commissioned Donald Wilson, then Head of BBC Serial Dramas, to research the possibility of producing science fiction programmes. Alice Frick and Donald Bull of the BBC Survey Group then prepared a report which was then handed into Donald Wilson. The report presented an overview of the genre and laid much of the groundwork for Doctor Who. A follow up report was written by John Braybon on the sort of stories that might provide inspiration for a BBC produced science fiction show. This report would also lay much of the groundwork for Doctor Who."***<sup>1826</sup> Maschwitz left the BBC to join rival ITV in 1963.

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<sup>1824</sup> Anna Doble, "Spy college: secret agent recruiting hotspots", 02 July 2010 - <http://www.channel4.com/news/articles/world/americas/spy+college+secret+agent+recruiting+hotspots/3698242.html>

<sup>1825</sup> Eric Maschwitz, Wikipedia - [https://en.wikipedia.org/wiki/Eric\\_Maschwitz](https://en.wikipedia.org/wiki/Eric_Maschwitz)

<sup>1826</sup> Terence Towles Canote, "The 50th Anniversary of Doctor Who", A Shroud of Thoughts, Saturday, 23 November 2013 - <http://mercurie.blogspot.co.uk/2013/11/the-50th-anniversary-of-doctor-who.html> See also: [PDF] Doctor Who 50th anniversary - BBC download - [http://downloads.bbc.co.uk/mypension/en/prospero\\_dec\\_2013.pdf](http://downloads.bbc.co.uk/mypension/en/prospero_dec_2013.pdf)



## Red Roses, Rituals & Secret Societies

Russell T. Davies has made no secret about the fact that he likes the name Rose and has tried to use it wherever he can in his writing.<sup>1827</sup> The rose is a highly significant symbol in religion and faith-based organisations and societies, as well as ritualistic, occult and alchemical teachings and practices. According to Peter Levenda, in his *“Sinister Forces – Book Three”*, ***“organizations such as the Ordo Templi Orientis, the Brotherhood of Saturn, and so many others believed that there was a sexual secret at the heart of occult literature, concealed behind symbols and archaic references to the Rose and the Cross, the Dew, the Red Tincture, etc. Biological functions from menstruation to ejaculation were examined carefully and compared to steps in the alchemical process.”***<sup>1828</sup> The Rose is analogous with virginity and menstruation. By extension, the symbolism equates with the bloodletting ritual or “blood sacrifice”. Take the Christian Eucharist, for example, which is a celebration of sacrifice where the congregation metaphorically eat the flesh and drink the blood of “Christ”. The rose combined with either (or both) the cross and heart are often seen in images containing Christ. Examples include the Sacred Heart or “Most Sacred Heart of Jesus”<sup>1829</sup> and the variant Rosicrucian “Rosy Cross”<sup>1830</sup> (also called Rose Cross and Rose Croix). The Order of the Rose Croix is the English equivalent of the Ancient and Accepted or Scottish Rite. The “Red” and “Rose” motif is also apparent in organisations such as the ‘Order of the Red Cross’ (which – according to a quote on Wikipedia - ***“moves on to the Order of the Knights of Malta, then Order of the Knight Templar Commandery. Once you are a Knight Templar, you gain entrance to the Order of the Red Cross of Constantine.”***<sup>1831</sup>)

It is also curious that Russell T. Davies gave his *“Doctor Who”* character, Rose, the surname “Tyler” – a theme he had already introduced to *“Doctor Who”* several years before when he created another “Tyler” family for his *“Doctor Who Virgin New Adventures”* novel, *“Damaged Goods”*.<sup>1832</sup> According to Wikipedia, a ***“Tyler (or Tiler) is the name of the office of outer guard of a Masonic Lodge. Early speculative Masonic lodges met in rooms in taverns and other public meeting places, and all Lodges appoint a Tyler to guard the door from unqualified, malicious or simply curious people. He is also responsible for ensuring that candidates for ceremonies in the lodge have been properly prepared. Although an Officer of the Lodge and often a highly experienced Past Master, he may be considered akin to a***

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<sup>1827</sup> Russell T Davies & Benjamin Cook, “Doctor Who: The Writer’s Tale: The Final Chapter”, BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X See also: Graham Eveleigh, “Where Have I Seen That Before? Rose Finds Her Man” - <https://grahameveleigh.wordpress.com/2015/05/05/where-have-i-seen-that-before-rose-finds-her-man/>

<sup>1828</sup> Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pg. 384)

<sup>1829</sup> Sacred Heart - [https://en.wikipedia.org/wiki/Sacred\\_Heart#/media/File:S\\_CORDIS\\_IESU\\_SEVEREN-ENTE.jpg](https://en.wikipedia.org/wiki/Sacred_Heart#/media/File:S_CORDIS_IESU_SEVEREN-ENTE.jpg)

<sup>1830</sup> Rosy Cross - [https://en.wikipedia.org/wiki/Rosy\\_Cross](https://en.wikipedia.org/wiki/Rosy_Cross)

<sup>1831</sup> G.I. Joe, “Knights of Malta - Famous Freemasons: Sammy Davis Jr.”, April 29, 2010 - <http://www.conspirazzi.com/tag/knights-of-malta/>

<sup>1832</sup> [https://en.wikipedia.org/wiki/Russell\\_T\\_Davies#Adult\\_television\\_career\\_.281994.E2.80.932004.29](https://en.wikipedia.org/wiki/Russell_T_Davies#Adult_television_career_.281994.E2.80.932004.29)

***sergeant: In some cases the Tyler may not even be a member of the lodge, but a mason from another lodge employed for the purpose.***<sup>1833</sup>

In his excellent book, *“The Murder of Reality”*, Pierre Sabak reveals multiple levels of meaning to the word Tyler. ***“On closer inspection, ‘Tyler’ is derived from the Old Semitic noun ‘tara (a)’ (a door or gate) and informs the Modern Hebrew appellation ‘tala’ (a doorkeeper). The Masonic word ‘Tyler’ is used as a verb (to close) the door as well as a noun for (the doorman) himself. Rendition of ‘Tyler’ is consistent in Arabic with ‘taila or talla’ (to bring out). Ritualistically ‘taraa’ (door) is a symbol of the votive and distinguishes ‘tale’ (lamb) recognizant with ‘le’taher’ (to cleanse). [...] The portal is cryptic in Masonry of a coffin lid or doorway to the Underworld and parallels sacred knowledge, appertaining to heaven, privy to the Tyler. Connections between the doorframe and expiation of the lamb is incumbent with the ritual of the Passover. [...] Sacramental blood of the innocent lamb (child) is spread upon the lintel of the doorframe – a metaphor of death and initiation (rebirth) [...]”***<sup>1834</sup>

Curiously, when *“Doctor Who”* returned to television screens in 2005, the quasi-sci-fi / time travel series *“Life on Mars”* was already hot on its trail and actually made it to air on the BBC as a result of the success of *“Doctor Who”* (with sizeable help from *“Doctor Who”* commissioning editor Jane Tranter and executive producer Julie Gardner, I might add!) The script for the pilot episode of *“Life on Mars”* had been floating around UK television networks since approximately 1999. Before *“Doctor Who”* returned, *“Life on Mars”* was pitched to the BBC (who commissioned the initial script), but ultimately rejected by them. In the documentary *“Take a Look at the Lawman – Part 1”*, co-creator and writer Mathew Graham (the same Mathew Graham who I previously cited as the writer of the Olympic-themed, *“Doctor Who”* episode *“Fear Her”*) explained how the show ended up being fully commissioned by the BBC. ***“We took it to the BBC (again) and we took it to Julie Gardner at BBC Wales. Now Julie had just started making Doctor Who which hadn’t actually come out yet. So she was already out on a limb doing Doctor Who and probably feeling, I should think, quite exposed and like she was taking a big gamble and suddenly there was a time-travelling show and I remember thinking ‘Ok, she’s not gonna go for it.’ She’s gonna say ‘no boys, two time-travel shows on the slate was just too many.’ But, bless her heart, she didn’t. She loved it, she had immediate faith in us and took it straight to Jane Tranter at the BBC and I think we got a green light within, I don’t know, three or four weeks and we’d spent seven years taking this round! [...] They wanted us on the screen in the autumn of 2005 and then that got moved back.”***

Why is this significant? Well, the lead character is named Sam Tyler – another Tyler as the main character on a primetime BBC television programme. *“Life on Mars”* contained several

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<sup>1833</sup> Tyler (Masonic) - [https://en.wikipedia.org/wiki/Tyler\\_\(Masonic\)](https://en.wikipedia.org/wiki/Tyler_(Masonic))

<sup>1834</sup> Pierre Sabak, *“The Murder of Reality: Hidden Symbolism of the Dragon (Serpentigena)”*, Serpentigena Publications; First Edition (Mar. 2010) ISBN-10: 0956405304 / ISBN-13: 978-0956405302 (pg. 233)

nods to freemasonry – with the second series of its spin-off series “*Ashes to Ashes*” featuring a multi-episode story arc about freemasons at the highest levels of the police force and a covert heist / operation tagged “*Operation Rose*.” Like Rose Tyler, Sam Tyler achieves higher levels of knowledge by journeying through time. However, Sam Tyler is sent on his journey of discovery via a blunt-force trauma to the head caused by a car accident. On a connected note to the “*Doctor Who*” / 7/7 paradigm, Gene Hunt’s iconic (rose) red Quattro car (seen in the spin-off “*Ashes to Ashes*”) has the license plate JLY 75IV.<sup>1835</sup> A number of alternative knowledge discussion forums have noted that the plate’s initial letters and number 7 may allude to July 7<sup>th</sup> (and thus 7/7).<sup>1836</sup> This synchronicity could be extended to include the subsequent number 5 (as the year of 7/7 – 2005) and the IV (as the Roman numerals for the number 4 and thus the number of “bombs” / explosions on 7/7. Unlike the foreshadowing of 7/7 in “*Doctor Who*”, “*Ashes to Ashes*” was conceived of and filmed well after the events of 7/7. If the number plate combination was intended as an allusion to 7/7, it only serves to reinforce the notion of those events in the mainstream public’s collective consciousness.

Returning to the themes associated with a “Tyler” (as discussed by Pierre Sabak in “*The Murder of Reality*”), with “Rose Tyler” we essentially have an innocent (departing childhood into adulthood) who makes a sacrifice (by leaving her home, family and life) to pass through a doorway or portal in space/time to gain (sacred) knowledge of the universe (the heavens). In a sense, she is not only making a sacrifice but she is the actual sacrifice to The Doctor. Pierre Sabak (in his book “*The Murder of Reality*”) notes that “***Enactment of the ‘Sabu’ot’ sacrament adjoins the offering of the lamb (child) in relation to Shabtay (Saturn). Saturn’s veiled appearance illustrates his secret rites, accorded to the grim reaper – a harvester of souls specified as an angel of death.***”<sup>1837</sup> Remember that Tyler connects with the sacrament of the innocent lamb. This is particularly salient given that the character of The Doctor is effectively an analogy of the deified Saturn god... but more on that subject shortly!

The notion of Rose (red) Tyler passing through a portal in dimensional time and space is analogous with Dorothy and the Ruby Slippers in the occult / mind control-associated “*Wizard of Oz*” narrative. Like Dorothy, Rose’s trip in the TARDIS is akin to a journey to OZ. OZ is intrinsically (via the – over the – rainbow bridge) an analogy for Saturn. The Ruby (another form of red) Slippers also connect to both Eastern religions and Western occultism via the veneration of this particular precious stone. This possibly explains why Noel Langley (screenplay writer of the 1939 MGM movie version of “*The Wizard of Oz*”) changed the colour of the slippers in Frank L. Baum’s novel (they were originally silver (alchemical!?) in the book) to ruby red for the movie. It is also worth reminding ourselves of the role of the portal in the Babalon / Alamantra / Amalantrah working, how this connects with arch-

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<sup>1835</sup> [https://upload.wikimedia.org/wikipedia/commons/c/ce/Ashes\\_to\\_ashes\\_quattro\\_tvc.JPG](https://upload.wikimedia.org/wikipedia/commons/c/ce/Ashes_to_ashes_quattro_tvc.JPG)

<sup>1836</sup> <http://forum.davidicke.com/showthread.php?t=110738>

<sup>1837</sup> Pierre Sabak, “*The Murder of Reality: Hidden Symbolism of the Dragon (Serpentigena)*”, Serpentigena Publications; First Edition (Mar. 2010) ISBN-10: 0956405304 / ISBN-13: 978-0956405302 (pg. 255)

occultist Aleister Crowley, and the associated imagery of “The Scarlet Woman”. Aleister Crowley’s Thelema doctrine (a one page document) is known as “*Liber OZ*”. The document is also known as “Book 77” – which brings up any number of synchronicities with 7/7 and the key Saturn worship number “7”. The following is taken from Jake Kotze’s article “*The Brave New World Order*”: “**Crowley believed Pan to be the Wizard of Oz, and attributed to him the number 77. The Z within the circle literally ‘spells’ out Oz, and the letter Z itself is made up of two 7s, one right side up and the other upside down (just look at the old Zellers logo).**”<sup>1838</sup> The reflected/inverted “7” is occult in nature.

“*Doctor Who*” is metaphorically populated with Crowley’s red/ “Scarlet women”. Catherine Tate, who played companion Donna Noble (Nobility), is a “red-headed” woman. Donna receives a “free” psychic reading for being “red-haired” in the episode “*Turn Left*”. When Donna meets her death / destiny in the episode she is wearing a red coloured top. In the episode, we see what would have happened to Donna had she not taken the “left-handed path” (which is synonymous with the occult teachings of Crowley) and met The Doctor. The story also involves her encounter with Rose (red) Tyler who disappears and reappears via a portal to another dimension (echoes of the Alamantra / Amalantrah Working.) Red is a prominent colour throughout Rose’s first season on the show. The colour of her clothes, the décor of her home and bedroom, even the colour scheme of the department store in which she initially works, reflects her “Red Rose” namesake. In the 2008 Christmas special, “*The Next Doctor*”, we meet the characters “Rosita” (Rose) and the darkly-powerful Miss Hartigan. Hartigan appears throughout the episode dressed in a red gown (another Scarlet Woman.) The Eleventh Doctor’s first companion, Amelia Pond, was played by red-head Karen Gillan. Amelia Pond often appears dressed in red t-shirts and tops.<sup>1839</sup> The name Amelia originates from the Germanic term Amal or Amala (as in Amalantrah) – meaning work or working (as in ritual).<sup>1840</sup> The “red” motif went from the sublime to the ridiculous when the character of Clara (Oswin) Oswald was introduced in “*Doctor Who*” – although I should note that both she and Amelia Pond arrived after Russell T. Davies’ tenure on the show. In her first episode (“*Asylum of the Daleks*”) Clara wears a red dress throughout.<sup>1841</sup> When we see the next incarnation of the character in Victorian London (“*The Snowmen*”) she is wearing a red dress.<sup>1842</sup> The next time she is properly introduced (in the episode “*The Bells of Saint John*”) she is wearing a red dress!<sup>1843</sup> In fact, the pattern pretty much follows throughout: “*Rings of Akhaten*” (red wool coat in the graveyard<sup>1844</sup>), “*Journey to the Centre*

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<sup>1838</sup> Jake Kotze, “The Brave New World Order” - <http://www.thebravenewworldorder.blogspot.com/> See also: Eric Dubay, “The Atlantean Conspiracy (Final Edition)”, lulu.com (23 Nov. 2009) ISBN-10: 1304634396 / ISBN-13: 978-1304634399 (pg. 202)

<sup>1839</sup> <http://wearpinkwednesdays.com/wp-content/uploads/2012/08/936full-karen-gillan.jpg> & <http://lovelace-media.imgix.net/uploads/344/69d03c00-0743-0132-705a-0add9426c766.png?w=670&fit=max&auto=format&q=70>

<sup>1840</sup> Name Element AMAL - <http://www.behindthename.com/element/amal>

<sup>1841</sup> <https://s-media-cache-ak0.pinimg.com/736x/21/dc/d1/21dcd119d0fa79245a4e95d0065b50be.jpg>

<sup>1842</sup> <https://s-media-cache-ak0.pinimg.com/236x/e5/6a/e0/e56ae09bc549ed1098f3844c5616e97f.jpg>

<sup>1843</sup> <https://s-media-cache-ak0.pinimg.com/736x/4d/29/3f/4d293f9e96975f463c47639a1c7891e0.jpg>

<sup>1844</sup> [http://ic.pics.livejournal.com/sherlockwho22/56468856/10179/10179\\_original.jpg](http://ic.pics.livejournal.com/sherlockwho22/56468856/10179/10179_original.jpg)

of the TARDIS” (red dress<sup>1845</sup>), “Nightmare in Silver” (skirt with red roses<sup>1846</sup>), “The Day of the Doctor” (red dress<sup>1847</sup>), “The Time of the Doctor” (red tartan skirt<sup>1848</sup>), “Into the Dalek” (at least two red tops<sup>1849</sup>), “The Robots of Sherwood” (red dress<sup>1850</sup>), “Time Heist” (a very dark red suit<sup>1851</sup>), “The Caretaker” (red blouse<sup>1852</sup>), “Flatline” (red checked shirt<sup>1853</sup>), the list goes on!

Immortality and infinity often motivate belief systems and rituals (particularly occult.) In that regard, I find it interesting that (in Western culture) the colour amaranth (pinkish-red) is symbolic of infinity and life cycles.<sup>1854</sup> According to Wikipedia: **“Amaranth is a reddish-rose color that is a representation of the color of the flower of the amaranth plant.”**<sup>1855</sup> It is also worth considering that Rose Tyler acquires god-like abilities (immortality and infinity) when she absorbs the “time vortex” and becomes the “bad wolf” in the season one finale. She is able to take matter and unravel its atomic structure. She also brings Captain Jack Harkness back from the dead. The Doctor comments that such abilities could consume her. Rose describes the sensation as **“burning”** her. Her transformation (combined with the “red rose” motifs of her character) is reminiscent of the Rosicrucian motto. The following is taken from *Babylon.com* website regarding the definition of Igne Natura Renovatur Integra: **“Igne Natura Renovatur Integra (Latin) By fire nature is restored in purity, or pure matter is restored by spirit; the medieval Rosicrucian motto signifying that the working of the inner fire of the spirit, when operating free and unchained by its surrounding veils, reduces these veils into oneness with itself, so that pure, complete, or original nature is restored to its primordial essence. Thus, in its application to the human being, when a person lives entirely in the light or fire of the spirit or god within, all his veils of consciousness coalesce with the inner fire, so that his original spiritual being is restored and he becomes a god-man.”**<sup>1856</sup> Remember also that Rose Tyler literally receives a “trial by fire” when she decides to help The Doctor in the burning lair of the Nestene Consciousness in her introductory episode.

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<sup>1845</sup> <https://s-media-cache-ak0.pinimg.com/236x/e6/45/cd/e645cddf7fd11f5bf60a83b904361122.jpg>

<sup>1846</sup> <http://incoherent.net/wp-content/uploads/2013/05/DWNISClaraGun.jpg>

<sup>1847</sup> [http://33.media.tumblr.com/f02132fbcd158b07ef6de76f4896b554/tumblr\\_inline\\_mvnskbAfff1qclmih.png](http://33.media.tumblr.com/f02132fbcd158b07ef6de76f4896b554/tumblr_inline_mvnskbAfff1qclmih.png)

<sup>1848</sup> <http://www.geekyhostess.com/wp-content/uploads/2013/12/Clara.jpg>

<sup>1849</sup> <https://s-media-cache-ak0.pinimg.com/736x/d0/6b/18/d06b182593776a13ccd6f0638b84e7ae.jpg> & <https://romanaramblings.files.wordpress.com/2014/08/doctor-who-into-the-dalek-clara-danny-rule-against-soldiers.jpg?w=605>

<sup>1850</sup> <https://s-media-cache-ak0.pinimg.com/736x/f5/55/2f/f5552f7324a7516ce19f52a3cd4dd382.jpg>

<sup>1851</sup> <https://romanaramblings.files.wordpress.com/2014/09/doctor-who-time-heist-clara-heels.jpg>

<sup>1852</sup> <https://s-media-cache-ak0.pinimg.com/236x/9a/cf/7a/9acf7a4b64bbde4d7ad90e62d69b3fdb.jpg>

<sup>1853</sup> <https://assets.wornon.tv/uploads/2014/10/claras-green-moto-coat.jpg>

<sup>1854</sup> [https://en.wikipedia.org/wiki/Immortality#Life-extending\\_substances](https://en.wikipedia.org/wiki/Immortality#Life-extending_substances)

<sup>1855</sup> [https://en.wikipedia.org/wiki/Amaranth\\_\(color\)](https://en.wikipedia.org/wiki/Amaranth_(color))

<sup>1856</sup> Igne Natura Renovatur Integra - [http://www.babylon.com/definition/Igne\\_Natura\\_Renovatur\\_Integra/English](http://www.babylon.com/definition/Igne_Natura_Renovatur_Integra/English)

One final note, that may shed some light on the inclusion of the “Bad Wolf” narrative theme throughout Russell T. Davies tenure on “*Doctor Who*”, once again connects Rose Tyler back to the blood red and sacrificial lamb motifs. Quite simply, the Big Bad Wolf evokes the Little Red Riding Hood narrative! Rose Tyler is the “*wolf in sheep’s clothing*”. Overall, it is a very simple, perhaps unnoticed, but highly effective use of a classic archetype – one that would immediately register with the subconscious of any attentive younger viewer. And we wonder why “*Doctor Who*” is so popular with kids and adults alike, eh!?! Moreover, it demonstrates how such dark and ritualistic themes can so easily be buried beneath seemingly innocent memes to great effect. In view of this, we really do need to question the intentions of those people working behind the scenes on “*Doctor Who*”.

So far in this chapter, I have only examined some of the more generic themes and symbols on display in “*Doctor Who*”. However, at its heart, the show seems to be based upon a far more elusive arcane belief system – one that is apparently growing in contemporary popular culture and may even refer back to some of the earliest belief systems and archetypes in human history. It is known as “Saturn Worship” and, before I examine the huge influence that the phenomenon has had on “*Doctor Who*” (and seemingly all of science fiction, as you will see in the following chapters), it is vital to first understand the main aspects of this belief system in order to decode its symbolism and better comprehend the possible agendas behind the covert dissemination of this belief system in contemporary culture.

## Chapter Twenty: “Adventures in Time and Space”

*“Immortality leads the show's characters, from Omega to the Master, to madness and depression, an acceptance of death is always part of Doctor Who. [...] Making use of rhetorical and theological concepts of Chronos ('clock time') and Kairos ('God's time') to explore how the Doctor has faced his own moments of decision and judgement.”*

(Andrew Crome, "Religion and Doctor Who: Time and Relative Dimensions in Faith)

*“Movies represent an insidious indoctrination of the Peoples of the world into the Doctrine of the Mysteries. Children are especially susceptible.”*

(Bill Cooper, Majesty Twelve, 1997)

*“Low levels of reality are those frequented by the magician and the mystic, the psy-war expert and the advertising man. These are the levels upon which it is possible to exert some influence.”*

(Peter Levenda, Sinister Forces, Book Three: The Manson Secret)

## The Ring System

Saturn worship is based on a form of deification that has been personified by the celestial object we have come to know as the planet Saturn – with the concept of “Saturn” (either as a celestial object or as a variation of the deity) revered highly above other deified celestial bodies, even more so than our contemporary Sun and Moon. It is difficult to precisely ascertain when and how this belief began as there are contending views on the matter - although there are numerous ancient civilisations dating back thousands of years that allude to the possibility, but more on that in a moment. The contemporary concept has been buoyed by a detailed re-examination of our ancient mythologies in relation to the history of the planet Earth and the rest of our solar system.

A number of researchers assert that the ringed-planet Saturn may once have occupied a closer position to Earth in the solar system (according to mythology, Saturn was brightly visible from the Earth and occupied a relatively fixed polar-north position in the sky), that the Earth, Mars and Venus were somehow locked in a sort of celestial alignment with Saturn (with the added possibility that this group of celestial bodies may have actually once existed outside of our current solar system), that Saturn may once have been a small sub-brown dwarf star, etc. Some researchers believe that a period of (possibly catastrophic) upheaval reconfigured the solar system into its current alignment.<sup>1857</sup> Contemporary “mainstream” science would have us believe that such large scale events haven’t occurred since the initial formation of the solar system. However, the research of the likes of Norman R. Bergrun (*“The Ringmakers of Saturn”*<sup>1858</sup>), Immanuel Velikovsky (*“Worlds in Collision”*<sup>1859</sup>), Dwardu Cardona (*“God Star”*<sup>1860</sup>), and Wallace Thornhill and David Talbott (*“The Electric Universe”*<sup>1861</sup> and *“The Thunderbolts Project”*<sup>1862</sup>) suggest, to varying degrees, that this is perhaps not the case. Notions such as “The Electric Universe” model, the effects of plasma physics, and (even) so-called “hyper-dimensional” energy suggest the possibility that our solar system is in an ongoing state of change. The Electric Universe model has come under substantial attack from mainstream scientific academia, principally because the model seems to rewrite substantial portions of mainstream science (such as physics, astronomy, geology, etc.), history and religion. Whatever one makes of the far-reaching implications, the model’s most important impact relates to the current “laws of gravity” - with the model answering a number of questions about science that the current “laws of gravity” cannot

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<sup>1857</sup> Troy D. McLachlan has written an interesting series of articles on this subject: <http://saturndeathcult.com/the-sturn-death-cult-part-1/a-timeless-age-in-a-purple-haze/>

<sup>1858</sup> Norman R. Bergrun, “Ringmakers of Saturn”, The Pentland Press (August 1986) ISBN-10: 0946270333 / ISBN-13: 978-0946270330 See also: <http://www.ringmakersofsaturn.com/>

<sup>1859</sup> Immanuel Velikovsky, “Worlds in Collision”, Paradigma Ltd (1 Oct. 2009) ISBN-10: 1906833117 / ISBN-13: 978-1906833114 See also: “The Immanuel Velikovsky Archive” <http://www.varchive.org/>

<sup>1860</sup> Dwardu Cardona, “God Star”, Trafford Publishing (21 April 2006) ISBN-10: 1412083087 / ISBN-13: 978-1412083089

<sup>1861</sup> Wallace Thornhill & David Talbott, “The Electric Universe”, Mikamar Publishing (24 May 2007) ISBN-10: 0977285138 / ISBN-13: 978-0977285136

<sup>1862</sup> The Thunderbolts Project - <http://www.thunderbolts.info/wp/>



satisfactorily answer. The documentary film “*Symbols of an Alien Sky*” (narrated by David Talbott) is one of the most accessible sources to begin to understand the role of the planets in relation to the Electric Universe model and how this has perhaps truly influenced world religion and mythology.<sup>1863</sup> In the short film: “*Discourses on an Alien Sky #6 | When Saturn Ruled the World*” (taken from full “*Symbols of an Alien Sky*”), Talbott attempts to concisely explain the significance of Saturn.

***"The story of Saturn is creator. Saturn presiding over a lost golden age [with] Saturn as a primeval sun. Saturn's preposterous location [was] at the celestial North Pole, around which the heavens visually turned. Saturn as the founding father of kings and Saturn as a dying or displaced god. [...] The god's connection to an immense crescent seen as a scythe or sickle turning in the sky. So too, the cosmic mountain from which Saturn was said to have once ruled the world and the planet god's role as divine ancestor of different nations all recounting the same core idea. [...] The myths appear to be much older than any recorded observations of planets. [...] By working with the points of cross cultural agreement, [...] the story says that in a former time, a central luminary, a motionless sun turned as a great wheel in the sky. But why an identification with the planet Saturn? It's said that this ancient power, the father of kings, presided over an age of natural abundance and cosmic harmony. But this story and its countless variations does not end well. It states that the world fell into confusion when the ruling god fled the theatre or tumbled from his appointed station. Then the hordes of chaos were set loose and all of creation slipped into a cosmic night. The gods themselves battling furiously in the heavens - the clash of the Titans. In the well-known Greek tradition, this was the story of the displaced god Kronos, the father of kings. Kronos was the Greek name for the planet Saturn. And yet, enigmatically, the same planet was also named Helios - The Sun [...] the shadow cast by Saturn reached across the millennia. Even today, our language retains the age-old cultural ambivalence towards this most ancient god. The word Saturnian expresses the splendour of the Golden Age, while the word Saturnine reflects the melancholy of paradise lost."***<sup>1864</sup>

Saturn worship became a key component of multiple cultures and belief systems. As a result, many religious deities and icons became associated with or variations of the deified Saturn. In some regards, Saturn symbolises cycles of death and rebirth or renewal, along with time and infinity or eternity. There is a recurring motif where Saturn and its derivations are associated with cycles of agriculture (the crops and the land) and the subsequent harvest. Saturn is a deity of stark contrasts – bestowing good fortune in some cases and acting as a harbinger of death and doom in others. A now defunct Wikipedia page described the Roman Saturn deity as the ***“God of Capitol, wealth, agriculture, liberation, and***

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<sup>1863</sup> [https://en.wikipedia.org/wiki/Golden\\_Age](https://en.wikipedia.org/wiki/Golden_Age)

<sup>1864</sup> “Discourses on an Alien Sky #6 | When Saturn Ruled the World” - [https://www.youtube.com/watch?v=3ibU\\_SLHCvw](https://www.youtube.com/watch?v=3ibU_SLHCvw)

**time.**<sup>1865</sup> The deified Saturn has (along with its variations) readily represented sun / star worship. In the fourth Century AD, Macrobius confirmed “Kronos” as the Sun.<sup>1866</sup> The Greek name for the deified Saturn was “Cronus” – a cruel god associated with the death of mortals, depicted as carrying a scythe or sickle (the origin of the “*Old Father Time*” / New Year visage), and worshiped as the supreme “**ruler of time**”.<sup>1867</sup> A number of mainstream historical academics have gone out of their way to separate the terms “Kronos” and “Chronos” – citing two separate points of reference. The Greek variant spelling Cronus was transferred to the Roman Saturn [*Author’s Notes: the following is also taken from the now defunct original “Cronus” Wikipedia page*], **“whose myths were adapted for Latin literature and Roman art. In particular, Cronus’s role in the genealogy of the Greek gods was transferred to Saturn.”**<sup>1868</sup> Despite mainstream academic assertions, there is a sizeable degree of evidence linking the words Kronos, Chronos and Cronus to the same sources (the theme of “*time*” being the principle comparison.) Diodorus Siculus, when discussing the names given the planets by the Chaldeans noted that (according to Diodorus Siculus’s *Bibliotheca Historica*) **“the one called Cronos by the Greeks ... they [the Chaldeans] call the star of Helius.”**<sup>1869</sup> The Greek name for the Sun was also Helios (or Helios.) The Assyro Babylonians and the Chaldeans named both the Sun and the planet Saturn “**Shamash**”.<sup>1870</sup> Babylonians used the term: **“(Mul) Lu-Bat Sag-Uš Mul (il) Samas su-u”** – which translated means (as asserted by academic Morris Jastrow Jr.) **“The planet Saturn is Shamash.”**<sup>1871</sup>

Shamash was comparable with the Egyptian god Ra. The ancient Egyptian Temu-Ra (and “Atum” for that matter) was the same as Shamash-Saturn.<sup>1872</sup> Cathy Burns, in “*Masonic and Occult Symbols Illustrated*”, equated the Egyptian Osiris (therefore also tying in the all-seeing eye / sun motif) with the deified Saturn and its variants. **“Since the all-seeing eye represents the Egyptian Osiris, let’s look at who Osiris is. He committed incest with his sister, Isis, which resulted in the birth of Horus the Egyptian god of the dead as well as a Sun God. Osiris is known by many other names in other countries. In Thrace and Greece, he is known as Dionysus, the god of pleasures and of partying and wine. Festivals held in Dionysus’ honor often resulted in human sacrifices and orgiastic sexual rites. The Phrygians know Osiris as Sabasius where he is honored as the solar deity (a sun god) who**

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<sup>1865</sup> [https://en.wikipedia.org/wiki/Saturn\\_\(mythology\) - Mythology\\_of\\_Saturn](https://en.wikipedia.org/wiki/Saturn_(mythology) - Mythology_of_Saturn) (Note: This page no longer exists on Wikipedia)

<sup>1866</sup> Ambrosius Theodosius Macrobius, *Saturnalia*, 1, 22, 8.

<sup>1867</sup> The first line of the Wikipedia page for “Cronus” says: **“In Greek mythology, Cronus, also known as Kronos (/ˈkroʊnəs/ or /ˈkroʊnəs/ from Greek: Κρόνος, krónos)”** - <https://en.wikipedia.org/wiki/Cronus>

<sup>1868</sup> [https://en.wikipedia.org/wiki/Saturn\\_\(mythology\) - Mythology\\_of\\_Saturn](https://en.wikipedia.org/wiki/Saturn_(mythology) - Mythology_of_Saturn) (Note: This page no longer exists on Wikipedia)

<sup>1869</sup> Diodorus Siculus, *Bibliotheca Historica*, 11, 30, 3, - as translated by C. H. Oldfather, Loeb Classical Library

<sup>1870</sup> Thompson, *Reports of the Magicians and Astrologers of Nineveh and Babylon*, 11, p. xxv ff., as cited by Morris Jastrow Jr., “Sun and Saturn”, in the *Revue D’Assyriologie et D’Archeologie Orientale*, Paris, September, 1910 (pg. 163.)

<sup>1871</sup> Morris Jastrow Jr., “Sun and Saturn,” (see note \* 2 1), p. 163. (NOTE: On the name “(Mul) Lu-Bat Sag-us” for Saturn, see Morris Jastrow Jr., “Sign and Name for Planet in Babylonian,” in the *Proceedings of the American Philosophical Society*, Vol 47, p. 155 ff.

<sup>1872</sup> William Mullen, “A Reading of the Pyramid Texts” - Winter 1973 issue of *Pensee* (pg. 14 ff)

**was represented by horns and his emblem was a serpent. In other places, he is known by other names: Deouis, The Boy Jupiter, The Centaur, Orion, Saturn, The Boy Plutus, Iswara, The Winged One, Nimrod, Adoni, Hermes, Prometheus, Poseidon, Butes, Dardanus, Himeros, Imbors, Iasius, Zeus, Iacchus, Hu, Thor, Serapis, Ormuzd, Apollo, Thammuz, Atus, Hercules, Shiva, Moloch, and believe it or not, BAAL!"<sup>1873</sup>**

Researcher Immanuel Velikovsky (taken from *"In the Beginning - Part II: Saturn and The Flood, The Worship of Saturn"*) wrote, **"The Osirian mysteries, the wailing for Tammuz, all refer to the transformation of Saturn during and following the Deluge. Osiris was not a king but the planet Saturn, Kronos of the Greeks, Tammuz of the Babylonians. The Babylonians called Saturn "the Star of Tammuz." After the Deluge Saturn was invisible (the sky was covered for a long time by clouds of volcanic dust) and the Egyptians cried for Osiris, and the Babylonians cried for Tammuz. Isis (Jupiter at that time) went in search of her husband, and Ishtar (also Jupiter at that early time) went to the netherworld to find her husband Tammuz."**<sup>1874</sup> Dwardu Cardona, in his 1977 work *"The Sun of Night"*, also considered Osiris in this regard. **"Ra, as Temu, was also the sun of night, so that Osiris could not have been anterior to him. Mariette-Bey's contention is also shared by E. A. Wallis Budge who informs us: "The Egyptian texts suggest that in late times the Sun-god of night may have been regarded as a form of Osiris."**<sup>1875</sup> There are images of Osiris standing in judgement of dead souls in the underworld, adorned with a sacred flail and sickle or lituus. Osiris was also god of the earth, agriculture, and vegetation.<sup>1876</sup> Egyptian mythology becomes even more confused and contradictory when we look at the mythological Isis. Traditionally, Isis is portrayed as Osiris' wife (she was also apparently his sister!) and the daughter of Geb, god of the Earth, and Nut, goddess of the Sky. However, she was also called Saturn's eldest daughter. Albert Pike's *"Morals and Dogma : Scottish Rite in Freemasonry"* notes that **"Diodorus writes of a famous inscription carved on a column at Nysa, in Arabia, wherein Isis described herself as follows: "I am Isis, Queen of this country. I was instructed by Mercury. No one can destroy the laws which I have established. I am the eldest daughter of Saturn, most ancient of the gods. I am the wife and sister of Osiris the King. I first made known to mortals the use of wheat."**<sup>1877</sup> [Author's Notes: It is interesting that Isis connects herself to the Saturnian themes of the land and the harvest via "wheat"] Based on this quote, Isis is seemingly the daughter of Saturn. Yet other sources (based on the interpretation of Osiris as Saturn) also make Isis the sister and wife of Saturn.

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<sup>1873</sup> Cathy Burns, "Masonic and Occult Symbols Illustrated", Sharing (Oct. 1998) ISBN-10: 1891117122 / ISBN-13: 978-1891117121 (pg. 359)

<sup>1874</sup> Immanuel Velikovsky, "In The Beginning - PART II: SATURN AND THE FLOOD", The Worship of Saturn - <http://www.varchive.org/itb/satwor.htm> See also: William Mullen, "A Reading of the Pyramid Texts," in the Winter, 1973, issue of Pensee, p. 13; Immanuel Velikovsky (op. cit, p. 174.)

<sup>1875</sup> Dwardu Cardona, "The Sun of Night", 1977 - <http://saturniancosmology.org/files/cdrom/journals/kronos/vol0301/031sun.htm> See also: E. A. Wallis Budge, Osiris and the Egyptian Resurrection, (see note #37), Vol 1, p. 21.

<sup>1876</sup> <http://www.irishoriginsofcivilization.com/appendices/druidicsymbolism.html>

<sup>1877</sup> Albert Pike, *Morals and Dogma : Scottish Rite in Freemasonry*, lulu.com (3 Aug. 2013) ISBN-10: 1304291901 / ISBN-13: 978-1304291905 (pg. 289) See also: <http://www.sacred-texts.com/eso/sta/sta10.htm>

How can this be when students of Egyptian mythology equate Isis with Jupiter? This is just one example of the many contradictions associated with the deified Saturn.

In Roman mythology, the central point of worship for the god Saturn was The Temple of Saturn. Wikipedia (quoting the more reliable *Macrobius Saturnalia*) explains that the Temple stood **“at the foot of the Capitoline Hill in the western end of the Forum Romanum in Rome, Italy.”**<sup>1878</sup> Rome was then known to the Romans as *“Saturnia”* or *“City of Saturn”*.<sup>1879</sup> Nowadays, Rome is readily cited as the home of the Pope and the Catholic Church. Notably, the name of the U.S. seat of power, *“Capitol Hill”*, was **“chosen by the founders of the US in emulation of the ancient Roman location.”**<sup>1880</sup> Ad-Dimisqui documented that the **“temple of Saturn was built in the form of a hexagon, black [was] the colour of the stone work and the curtains.”**<sup>1881</sup> The Temple housed a statue to Saturn, dressed in a red cloak and brought out of the temple for ritual processions.<sup>1882</sup> The Festival of Saturnalia (held from December 17 on the Julian calendar) was celebrated with a sacrifice at the Temple of Saturn. **“The revelries of Saturnalia were supposed to reflect the conditions of the lost mythical age, not all of them desirable.”**<sup>1883</sup> A good number of the festivities celebrated around the Winter Solstice period have their partial origins in the Festival of Saturnalia. One, still celebrated today, is Christmas.

According to Wikipedia, during Saturnalia, **“human-shaped delicacies were consumed and jovial singing was performed in the streets, which makes it a “precursor of modern gingerbread man” and carolling.”**<sup>1884</sup> The Following comes from the fascinating article *“Santa’s Origin - Consideration of the Origin of Santa Claus”*: **“In old Dutch, the origin of “Sinterklaas” is to be found in the starry sky, where in North European star lore he played a major role long before Christianity. [...] St Nicholas is accompanied in the Eastern Alps by a black devil who has a cane to punish bad children. [...] That the terms Santa and Satan equal each other by exchanging only one letter suggests that they are closely related as it happens often with great antagonists. The Dutch Sinterklaas might etymologically be related to Sintflut (deluge) which in ancient star lore represented the flood of stars of the Milky Way. [...] The shaft or chimney through which Santa comes when invading the houses [...] also points to the celestial smith, Hephaistos / Vulcan, or the demiurges in the Ogygian cave of Saturn / Chronos, from which Satyr and Satan etymologically and**

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<sup>1878</sup> [http://en.wikipedia.org/wiki/Temple\\_of\\_Saturn](http://en.wikipedia.org/wiki/Temple_of_Saturn) See also: Macrobius Saturnalia I 7. Cited by D. Briquel "Jupiter, Saturn et le Capitol. Essai de comparaison indoeuropéenne" in Revue de l'histoire des religions, 1981, p. 143.

<sup>1879</sup> Eric Dubay, "Schools, Courts, Churches and the Cult of Saturn", JULY 18, 2014 - <http://www.atlanteanconspiracy.com/2014/07/school-court-church-cult.html> See also: Fritz Springmeier, "Bloodlines of the Illuminati"

<sup>1880</sup> [https://en.wikipedia.org/wiki/Capitoline\\_Hill](https://en.wikipedia.org/wiki/Capitoline_Hill)

<sup>1881</sup> MONOTHEISM: OCCULT ZIONISM VII: HEXAGRAMS AND COMETS - <https://infrakshun.wordpress.com/tag/monotheism/>

<sup>1882</sup> Dominique. Briquel "Jupiter, Saturn et le Capitol. Essai de comparaison indoeuropéenne" in Revue de l'histoire des religions, 1981 (pg. 155)

<sup>1883</sup> <http://en.wikipedia.org/wiki/Saturnalia>

<sup>1884</sup> <http://en.wikipedia.org/wiki/Saturnalia>

**astromythologically derive.**<sup>1885</sup> The previous quote noted the Saturn / Satan connections. In this regard, I should also briefly mention another horned tempter: the Satyr Pan. Manly P. Hall, in *"The Secret Teachings of All Ages"* wrote **"Pan was a composite creature, the upper part – with the exception of his horns – being human, and the lower part in the form of a goat. (...) The pipes of Pan signify the natural harmony of the spheres, and the god himself is a symbol of Saturn because this planet is enthroned in Capricorn, whose emblem is a goat"**<sup>1886</sup> Masonic authors, such as J.S. Ward, regularly associate Saturn with Satan. **"Saturn [...] is the Satan, the Tempter, or rather the Tester. His function is to chastise and tame the unruly passions in the primitive man."**<sup>1887</sup>

The sleigh or sledge that is associated with Santa Claus / Father Christmas is depicted carrying a sun symbol in some ancient petroglyphs.<sup>1888</sup> The star-capped Christmas tree is also analogous with the sun-capped pyramid / obelisk / pillar readily depicted in the likes of ancient Egyptian and masonic iconography. Santa Claus' "home" at the North Pole could also be explained by the ancient Saturn's alleged fixed polar-north position. Holly (now associated with Christmas) was considered the sacred plant of Saturn during the Saturnalia festival.<sup>1889</sup> The mythological pagan "Holly King" also eventually morphed into Santa Claus. **"Like the Holly King, Santa Claus is 'all knowing' through knowledge of who's been good and bad, with powers of omnipresence and ability to traverse the planet in one night. He has eight reindeer with horns on their heads (aka 'stags', drawing similarity to the stag god Nimrod again)."**<sup>1890</sup> The worship of Saturn (and the Festival of Saturnalia) is now known to have been honoured with ritual human<sup>1891</sup> and, in some cases, child sacrifices. This may explain why Father Christmas is readily associated with children!

In Greek and Roman mythology, Saturn devoured his own children. This is a section that was originally on Wikipedia's (now defunct) page: *"Saturn (mythology)"*. **"With the deposing of**

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<sup>1885</sup> "Santa's Origin - CONSIDERATION OF THE ORIGIN OF SANTA CLAUS" - <http://www.rkdn.org/alternative/santa.asp>  
See also; **"There is a devil, called Percht, Bartl, Krampus, Knecht Ruprecht, or Rotsohler, accompanying Santa Claus in the European Alps. He shows the pre-Christian origin of this custom as a daemon trabant, who wears a costume with horseshoe, basket, and chains, acting as a traditional symbol for the coming of winter. At some rural places in Austria's Styria, people still play at Krampus game in the theatre and show his origin from former God Odin/Wotan."**

<sup>1886</sup> Manly P. Hall, "The Secret Teachings of All Ages: An Encyclopaedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy", Dover Publications Inc.; Reprint edition (28 Jan. 2011) ISBN-10: 0486471438 / ISBN-13: 978-0486471433

<sup>1887</sup> J.S. Ward, "Freemasonry and the Ancient Gods", Kessinger Publishing, LLC (January 1, 1992) ISBN-10: 1564591336 / ISBN-13: 978-1564591333

<sup>1888</sup> See: Ralf Koneckis, "Mythen und Märchen. Was die Sterne uns darüber verraten" (Myths and fairy tales. What stars reveal)

<sup>1889</sup> DECODING ILLUMINATI SYMBOLISM - SATURN AND THE BLACK CUBE - May 14, 2014 - <http://illuminatiwatcher.com/decoding-illuminati-symbolism-saturn-black-cube/>

<sup>1890</sup> DECODING ILLUMINATI SYMBOLISM - SATURN AND THE BLACK CUBE - May 14, 2014 - <http://illuminatiwatcher.com/decoding-illuminati-symbolism-saturn-black-cube/>

<sup>1891</sup> Ritual gladiatorial sacrifices during Saturnalia are documented in, Ausonius, Eclogue 23 and De feriis Romanis 33–7. See Versnel, "Saturnus and the Saturnalia," pp. 146 and 211–212, and Thomas E.J. Wiedemann, *Emperors and Gladiators* (Routledge, 1992, 1995), p. 47.

*his father, Saturn became the ruler of the Universe for untold ages and he reigned with his sister, Ops, who also became his wife. It was prophesied that one day Saturn would lose power when one of his children would depose him. To prevent this from happening, each time Ops delivered a child Saturn would immediately swallow it. When her sixth child, Jupiter (Zeus), was born, Ops had him spirited away to the island of Crete. She then wrapped a stone in his swaddling clothes. Her deception was complete when Saturn swallowed it, thinking it was the child. When Jupiter was grown, he secured the job of cup-bearer to his father. With the help of Gaia, his grandmother, Jupiter fed his father a potion that caused him to vomit up Jupiter's five siblings, Vesta (Hestia), Ceres (Demeter), Juno (Hera), Pluto (Hades), and Neptune (Poseidon)."*<sup>1892</sup> This account shares some interesting parallels with the Osiris / Isis story (wife and sister, etc.) Wikipedia currently says *"The potential cruelty of Saturn was enhanced by his identification with Cronus, known for devouring his own children. He was thus used in translation when referring to gods from other cultures the Romans perceived as severe; he was equated with the Carthaginian god Ba'al Hammon, to whom children were sacrificed, and to Yahweh."*<sup>1893</sup>

Worship of other deified variations of Saturn involved sacrificial rituals. The early Canaanites principally worshipped the Goddess Ashtoreth (Asherah, Astarte, Attoret, Anath, Elat, Baalat, etc.)<sup>1894</sup> Eleanor Rae and Bernice Marie- Daly, in their 1990 work *"Created in Her Image"*, write *"She was the goddess of untrammelled sexual love and first-born children and animals were sacrificed to her."*<sup>1895</sup> The Canaanites effectively reappeared historically as the Phoenicians – who sacrificed children to Molech / Moloch.<sup>1896</sup> Molech / Moloch is somewhat interchangeable with Tophet, Nimrod and El. The following was taken from (without being able to identify the original source) *"The Cult of Saturn"* thread of the David Icke Forum: *"El was the Phoenician Cronus. "When Hellenes encountered Phoenicians and, later, Hebrews, they identified the Semitic El, by interpretatio graeca, with Cronus. The association was recorded ca. AD 100 by Philo of Byblos' Phoenician history, as reported in Eusebius' Præparatio Evangelica."*<sup>1897</sup> The Tower of Babel had a temple to Moloch at the top. Early accounts of each of these deities depicted a "horned god" and worshipped on occasions by an idol reminiscent of a Ram or Bull. Phoenician religion also practiced ritual child sacrifices in worship of the Saturnian variant deity Baal (also Ba'al Hammon and Ba'al Qarnaim.) Some idols to Baal also took the form of a Bull. The Ram / Bull motif has been muddled with the Owl by many alternative knowledge researchers. The latter is not indicative of Moloch and Baal, rather it equates to the wisdom of the likes of Sophia, Athena and Minerva. This does not detract, however, from the owl's presence in the mystery school

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<sup>1892</sup> "Occult Symbolism : Saturn Worship", And Yet They Deny – Blog, 25 January 2010 - <http://andytheydeny.blogspot.co.uk/2010/01/occult-symbolism-saturn-worship.html>

<sup>1893</sup> [https://en.wikipedia.org/wiki/Saturn\\_\(mythology\)](https://en.wikipedia.org/wiki/Saturn_(mythology))

<sup>1894</sup> Eleanor Rae & Bernice Marie- Daly, "Created In Her Image", 1990 (pg. 69)

<sup>1895</sup> M. Esther Harding, *Women's Mysteries: Ancient and Modern*, Shambhala: Boston and Shaftesbury, 1990 (pg. 138)

<sup>1896</sup> Mike Warnke, "Schemes of Satan", 1991 (pg. 29) - See also: Edwin O. James, *Sacrifice and Sacrament*, 1962 (pg. 94)

<sup>1897</sup> The Cult of Saturn – David Icke Forum - <http://www.davidicke.com/forum/showthread.php?t=267986>

teachings and a myriad of secret societies. It is a powerful occult / arcane symbol – explaining much about why it was taken as the symbol of Adam Weishaupt's masonic "Perfectabilists", why the streets around Washington D.C.'s U.S. Capitol building were designed in shape of an owl sitting atop a pyramid<sup>1898</sup> (the street plan and architectural layout of Washington D.C. was designed by 1790s French - alleged Freemason - architect Pierre L'Enfant<sup>1899</sup>) and why the elite Bohemian Grove's ritual centrepiece is a huge stone "Owl Shrine".<sup>1900</sup>

*"Monotheism: Occult Zionism VI: Moloch and Baal"* states that **"Baal and Moloch often followed the same variations on a theme of a calf/Bull statue made of bronze and hollowed out so that a fire could burn within, effectively turning it into a furnace. The heat of the fire was purposefully reflected within the eyes and mouth of the statue whilst other parts became so hot they glowed red, offering a macabre demonic vision of power for its worshippers."**<sup>1901</sup> The book of Jeremiah explains **"They have also built in the name of the high places of Baal, to burn their sons with fire for burnt offerings to Baal, which I commanded not, nor spake it, neither came it into my mind."**<sup>1902</sup> Diodorus Siculus (20.14) wrote: **"There was in their city a bronze image of Cronus extending its hands, palms up and sloping toward the ground, so that each of the children when placed thereon rolled down and fell into a sort of gaping pit filled with fire."**<sup>1903</sup>

Drusilla Dunjee Houston, in her book *"Wonderful Ethiopians of the Ancient Cushite Empire: Bk. II: Origin of the Civilization from the Cushites"* (first published in 1926) gave an overview of those ritual sacrifices given in the name of Saturn worship. **"Under the torrid skies of the East, the Phoenician offered up his children in religious frenzy causing them to pass through the fire. They practiced mutilation and consecrated lust. To gain the favour of Heaven, they practiced sodomy in the temple of Astarte. They offered up to their gods what they most valued. They were addicted to the sacrifice of the new born. It was an act of devotion. The figure El (Saturn) was shaped that a child might be placed in his arms. This rite can be traced to Arabia, India, Egypt, Gaul and among Scythians. It was a rite that was Canaanitish for the Greek myth reveal Zeus as abhorrent of human sacrifice. His curse**

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<sup>1898</sup> Images of the Washington D.C. "owl" - <https://timenolonger.files.wordpress.com/2010/06/owlsmolechishtar03.jpg> & [http://7gabriel73.punt.nl/contentimages/2015-02-01-18-39-27.occult-washingtondc\\_082.jpg](http://7gabriel73.punt.nl/contentimages/2015-02-01-18-39-27.occult-washingtondc_082.jpg)

<sup>1899</sup> Freemasonry Truth - <http://www.macquirelatory.com/Freemasonry%20Truth.htm>

<sup>1900</sup> [https://socioecohistory.files.wordpress.com/2013/07/bohemiangrove-owl\\_shrine.jpg](https://socioecohistory.files.wordpress.com/2013/07/bohemiangrove-owl_shrine.jpg) & [http://www2.ucsc.edu/whorulesamerica/power/bg\\_photos/023.jpg](http://www2.ucsc.edu/whorulesamerica/power/bg_photos/023.jpg)

<sup>1901</sup> MONOTHEISM: Occult Zionism VI: MOLOCH and BAAL - <https://infrakshun.wordpress.com/tag/monotheism/>

<sup>1902</sup> See: Jeremiah 32:35 & Jeremiah 19:5

<sup>1903</sup> Samuel L. Macey, "Patriarchs of Time: Dualism in Saturn-Cronus, Father Time, the Watchmaker God, and Father Christmas", University of Georgia Press (1 Sept. 2010) ISBN-10: 0820337978 / ISBN-13: 978-0820337975 (pg. 31)

***falling upon families addicted to its practice. Canaanites even included the eating of the body. Osiris banned this practice in Egypt. [...] In later days a ram was substituted.***<sup>1904</sup>

According to Laura Knight-Jadczyk (in her 2013 book *“Comets and the Horns of Moses”*) Saturn was known in the middle ages as the ***“children-devouring planet.”***<sup>1905</sup>

## The Brotherhood

Despite now being largely synonymous with the German Nazi era of history, the swastika itself has been around (in one form or another) for a very long time. Swastika designs discovered in the Ukraine have been dated to as early as 10,000 BCE. Since then, it has been depicted the world over in multiple cultures and religions. For example: the symbol appears in Mithraic iconography and astrological representations<sup>1906</sup>, in Jainism, ***“the four arms of the swastika symbolize the four places where a soul could be reborn in the cycle of birth and death”***<sup>1907</sup>, in Chinese writing systems the paired swastika symbols represent ***“all”*** or ***“eternity”***<sup>1908</sup>, ***“in ancient Tibet, it was a graphical representation of eternity”***<sup>1909</sup>, in Armenia the swastika ***“is the ancient symbol of eternity and eternal light (i.e. God)”***<sup>1910</sup>, amongst the Illyrian cult it symbolised the sun, and in the European Bronze Age it was revered as a ***“solar symbol.”*** From these few descriptions and associations (eternity, cycles, death and rebirth, light, the sun, etc.), we see a pattern that easily equates the Swastika with several key aspects of Saturn. A number of researchers have presented compelling evidence that connects the symbol with the Saturn belief system. The following is taken from a September 1975 issue of HERMES (reproduced in the December 1975 issue of THE AMERICAN THEOSOPHIST): ***“The swastika is almost universally seen in terms of time and directions of space manifesting as cycles of existence from a central axis. [...] The solar wheel has rays and feet at its extremities. The solar swastika representing the eternal round of seasons. [...] The swastika, symbolizing the work of creation, also symbolizes the Builder or Architect. [...] the “Father of the Gods” and Architect of the Universe.”***<sup>1911</sup>

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<sup>1904</sup> Drusilla Dunjee Houston, Peggy Brooks-Bertram (Editor), "Wonderful Ethiopians of the Ancient Cushite Empire: Bk. II: Origin of the Civilization from the Cushites", first published in 1926, Uncrowned Queens Institute for Research & Education on Women, Incorporated (1 Jan. 2007) ISBN-10: 0972297731 / ISBN-13: 978-0972297738 (pg. 115)

<sup>1905</sup> Laura Knight-Jadczyk, "Comets and the Horns of Moses", Kindle Edition – 2013

<sup>1906</sup> Reza Assasi, "Swastika: The Forgotten Constellation Representing the Chariot of Mithras." In: Ivan Šprajc and Peter Pehani, "ANCIENT COSMOLOGIES AND MODERN PROPHETS: Proceedings of the 20th Conference of the European Society for Astronomy in Culture" (Special volume of Anthropological Notebooks) Ljubljana: Slovene Anthropological Society, (pg. 418)

<sup>1907</sup> <https://en.wikipedia.org/wiki/Swastika#Jainism>

<sup>1908</sup> [https://en.wikipedia.org/wiki/Swastika#East\\_Asian\\_traditions](https://en.wikipedia.org/wiki/Swastika#East_Asian_traditions)

<sup>1909</sup> <https://en.wikipedia.org/wiki/Swastika#Buddhism>

<sup>1910</sup> <https://en.wikipedia.org/wiki/Swastika#Armenia>

<sup>1911</sup> Anonymous author, "THE SWASTIKA", September 1975 issue of HERMES and reproduced with permission in the December 1975 issue of THE AMERICAN THEOSOPHIST. See: All Teachings of Helena Petrovna Blavatsky: About Swastika - <http://www.esotericonline.net/group/teachings-of-helena-petrovna-blavatsky/page/about-swastika>



The Third Reich's obsession with occult and arcane belief systems is well documented – most notably the swastika (more on that later) and the Nazi / SS-adopted “Black Sun” symbol (German Schwarze Sonne – aka the Sonnenrad, which is German for “Sun Wheel”). The Black Sun symbol is highly regarded in multiple beliefs (including those with an esoteric or occult slant.) Nicholas Goodrick-Clarke, in his book *“Black Sun: Aryan Cults, Esoteric Nazism and the Politics of Identity”*, maintained that the **“twelve-spoke sun wheel derives from decorative disks of the Merovingians of the early medieval period and are supposed to represent the visible sun or its passage through the months of the year.”**<sup>1912</sup> The Black Sun pictogram was seized upon by Heinrich Himmler (the leader of the SS) when he established an ideological *“Centre of the New World”* at the Renaissance-era Castle Wewelsburg in the North Rhine-Westphalia region of Germany. Given the SS obsession with the occult and sun symbolism, the North Tower of the Castle became the default headquarters for the highest ranking SS-Generals due to the presence of a large Black Sun mosaic on the ground floor.<sup>1913</sup> Nicholas Goodrick-Clarke also described (in his 1993 book *“The Occult Roots of Nazism”*) how **“Himmler had reorganized the SS as a black-magic Order of Knights (Order of the Silver Star, see also: *Argenteum Astrum*) after the pattern of the Jesuits or even the Illuminati order. The SS had taken over some very special magic rites from the freemasons, but some rituals were taken straight from the Knights Templar. SS members wore carefully designed black uniforms featuring an old magic symbol - silver skulls. The symbols were also found on magic rings. This was suggested by Himmler's personal magician, the SS Brigadeführer Karl Maria Wiligut (1866-1946), who was also known under the alias K. M. Weisthor.”**<sup>1914</sup> As Goodrick-Clarke mentions the influence of the Jesuits, it is worth noting that they too have utilised a Black Sun emblem. The design of the letter “H” (“I.H.S.” - Isis, Horus, and Set) in variants of the Jesuit Black Sun logo equates with the cross and hook motif of the Symbol of Saturn.<sup>1915</sup>

The double-lightning strike SS logo is interesting given that the deified Saturn has been depicted wielding the power of lightning. The following comes from Dominique Briquel's *“Jupiter, Saturn et le Capitol. Essai de comparaison indoeuropéenne”*: **“In Roman and Etruscan reckoning Saturn is a wielder of lightning; no other agricultural god (in the sense of specialized human activity) is one.”**<sup>1916</sup> **“Satre or Satres was an Etruscan god who appears on the Liver of Piacenza, a bronze model used for haruspicy. He occupies the dark and negative northwest region, and seems to be a “frightening and dangerous god who hurls his lightning from his abode deep in the earth.” It is possible that Satre is also referred to with the word satrs in the Liber Linteus (“Linen Book,” IX.3), the Etruscan text**

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<sup>1912</sup> Nicholas Goodrick-Clarke, *“Black Sun: Aryan Cults, Esoteric Nazism and the Politics of Identity”*. New York University Press, New York 2003.

<sup>1913</sup> [https://en.wikipedia.org/wiki/Black\\_Sun\\_\(occult\\_symbol\)#Wewelsburg\\_mosaic](https://en.wikipedia.org/wiki/Black_Sun_(occult_symbol)#Wewelsburg_mosaic)

<sup>1914</sup> Nicholas Goodrick-Clarke, *“The Occult Roots of Nazism”*, St Petersburg, 1993 9pg. 197).

<sup>1915</sup> Saturn IHS Jesuits - [https://www.youtube.com/watch?v=dZIU\\_sFLOhA](https://www.youtube.com/watch?v=dZIU_sFLOhA)

<sup>1916</sup> Dominique Briquel *“Jupiter, Saturn et le Capitol. Essai de comparaison indoeuropéenne”* in *Revue de l'histoire des religions*, 1981, pg. 151 - citing Pliny II 138-139; Servius Ad Aeneidem I 42; XI 259. Saturn's lightning bolts are those of wintertime.

**preserved in Ptolemaic Egypt as mummy wrappings. Satre is usually identified with the Roman god Saturn.**<sup>1917</sup> There is an addition layer of synchronicity with the Saturnian "777" and the "Lightning Flash of Creation" pattern derived from the Kaballah Tree of Life.<sup>1918</sup> Another SS icon, the "black skull", is equally associated. (From EsotericaOnline – re: *"All Teachings of Helena Petrovna Blavatsky: About Swastika"*) **"A skull refers to the first alchemical phase known as black phase, nigredo (chaos, dissolution and death), with Saturn as a guide planet and a skull and a raven as symbols."**<sup>1919</sup>

Recalling the Nazi fascination with the Vril and Thule societies, it is odd that Wikipedia should so blatantly draw the connections between Nazi Saturnian beliefs and the writings of Theosophist Madame Blavatsky. On their *"Black Sun"* Wikipedia page, they assert **"The term Black Sun may originate with the mystical "Central Sun" in Helena Blavatsky's Theosophy. This invisible or burnt out Sun (Karl Maria Wiligut's Santur in Nazi mysticism) symbolizes an opposing force or pole. Emil Rüdiger, of Rudolf John Gorslebens Edda-Gesellschaft (Edda Society), claimed that a fight between the new and the old Suns was decided 330,000 years ago (Karl Maria Wiligut dates this 280,000 years ago), and that Santur had been the source of power of the Hyperboreans."**<sup>1920</sup> Notably, Wikipedia make no citation as to the source of this claim. The origin of the Black Sun symbolism most certainly predates Theosophy. Mesoamerican mythology symbolised it as the god **"Quetzalcoatl or the Plumed Serpent and his relationship to the Underworld."**<sup>1921</sup> The Aztecs depicted two suns: one young and bright; the other dark and ancient. **"The latter of which came about from the passage of total eclipses symbolised by the rebirth archetype of a butterfly."**<sup>1922</sup> Native American tribes had long been aware of the Black Sun as a sacred sign, with some calling it **"the feathered sun."**<sup>1923</sup> The Theosophical connection to the Black Sun and the Nazis is never the less relevant – particularly the references to *"Santur"* (Saturn.) Dee Finney, in the article *"The Black Sun and The Vril Society"*, wrote **"The Black Sun is an even more esoteric concept than that of Thule. Represented as the void of creation itself, it is the most senior archetype imaginable. Thus, this namesake was reserved for the elite of the Thule Society. The Black Sun was actually a secret society within the Thule Society."**<sup>1924</sup> The following is taken from the article *"Black Sun (occult Symbol) - Nazi and Neo-Nazi Significance"*. **"According to James Twining, "The symbol of the Black Sun unites the three most**

<sup>1917</sup> [https://en.wikipedia.org/wiki/Satre\\_\(Etruscan\\_god\)](https://en.wikipedia.org/wiki/Satre_(Etruscan_god))

<sup>1918</sup> [https://upload.wikimedia.org/wikipedia/commons/f/f1/Tree\\_of\\_Life\\_Lightning\\_777.jpg](https://upload.wikimedia.org/wikipedia/commons/f/f1/Tree_of_Life_Lightning_777.jpg)

<sup>1919</sup> All Teachings of Helena Petrovna Blavatsky: About Swastika - <http://www.esotericonline.net/group/teachings-of-helena-petrovna-blavatsky/page/about-swastika> See also: Samuel Scarborough, "The Imagery of Alchemical Art as a Method of Communication", Journal of the Western Mystery Tradition No. 9, Vol. 1, Autumnal Equinox 2005 - <http://www.jwmt.org/v1n9/imagery.html>

<sup>1920</sup> [https://en.wikipedia.org/wiki/Black\\_Sun\\_\(occult\\_symbol\)#Wewelsburg\\_mosaic](https://en.wikipedia.org/wiki/Black_Sun_(occult_symbol)#Wewelsburg_mosaic)

<sup>1921</sup> <https://infrakshun.wordpress.com/tag/>

<sup>1922</sup> <https://infrakshun.wordpress.com/tag/>

<sup>1923</sup> See: Frithjof Schuon, "The Feathered Sun: Plains Indians in Art and Philosophy", World Wisdom; First Edition (September 10, 2003) ISBN-10: 0941532089 / ISBN-13: 978-0941532082

<sup>1924</sup> Dee Finney, "The Black Sun and The Vril Society" - [http://www.bibliotecapleyades.net/sociopolitica/sociopol\\_vril07.htm](http://www.bibliotecapleyades.net/sociopolitica/sociopol_vril07.htm)

***important symbols of Nazi ideology - the sun wheel, the swastika and the stylized victory rune." and that it is symbolic in its form representing "the twelve SS Knights of The Order of the Death's Head and their three retainers")."***<sup>1925</sup>

Strangely, many of the German / Nazi era's mystic / arcane aspects of National Socialism were connected to another quasi-esoteric organisation known as The Vienna Circle. The organisation seemingly fell into a state of abandonment during the Nazi Germany period. One of the philosophical positions of the Vienna Circle ("Logical Empiricism") was inspired by leading representatives of The Circle – such as Albert Einstein and Bertrand Russell.<sup>1926</sup> The Landig Group (aka The Vienna Lodge) was a post-WWII outgrowth of The Vienna Circle – with an interest in the occult, völkisch mysticism and aspects of Saturn worship (such as Black Sun symbolism).<sup>1927</sup> The Third Reich's fascination with völkisch mysticism was reflected in their desire to replace the "traditional" Christian religion with pre-Christian, pagan Germanic heritage.

One group with an intricate connection to Saturn worship was the Ordo Templi Orientis (O.T.O.) - itself a German / Austrian secret society in origin (circa 1895 and 1906<sup>1928</sup>). In 1925, after a long involvement with the organisation, occultist Aleister Crowley seized control of the O.T.O. and the society began to splinter into a number of groups. Interestingly, one of those remaining was the Fraternitas Saturni (aka The Brotherhood of Saturn.) A later offshoot of the Fraternitas Saturni (allegedly post-WWII) was the Ordo Saturni. Despite the shared philosophies of The Third Reich and the O.T.O., the O.T.O. seemingly fell victim to the Nazis during WWII. Wikipedia states that ***"During WWII, the European branches of O.T.O. were either destroyed or driven underground. By the end of the war, the only surviving O.T.O. body was Agapé Lodge in California."***<sup>1929</sup> The formal beginnings of The Fraternitas Saturni are dated circa 1926 (founded on Easter 1928 by Eugen Grosche aka Gregor A. Gregorius and four others), although its existence may substantially predate this era by many years – making the 1926 version a "revival" of The Fraternitas Saturni rather than newly created. The Fraternitas Saturni was influenced by many factors. Certainly Freemasonry (and variations thereof) played a large part - as did Theosophy, Rosicrucianism, the Kabbalah, the Illuminati, ancient lore (such as the King Arthur legends) and all manner of occult/ritualistic teachings and practices. It also had its roots firmly in Gnostic Christianity (with Lucifer being the Demiurge of enlightenment.) and the Roman Saturnalia. The darker side of the Fraternitas Saturni was their interest in human

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<sup>1925</sup> Black Sun (occult Symbol) - Nazi and Neo-Nazi Significance - [http://www.liquisearch.com/black\\_sun\\_occult\\_symbol/nazi\\_and\\_neo-nazi\\_significance](http://www.liquisearch.com/black_sun_occult_symbol/nazi_and_neo-nazi_significance)

<sup>1926</sup> [https://en.wikipedia.org/wiki/Vienna\\_Circle#Overview](https://en.wikipedia.org/wiki/Vienna_Circle#Overview)

<sup>1927</sup> [https://en.wikipedia.org/wiki/Landig\\_Group](https://en.wikipedia.org/wiki/Landig_Group)

<sup>1928</sup> Nicholas Goodrick-Clarke, "The Occult Roots of Nazism" (pg. 61)

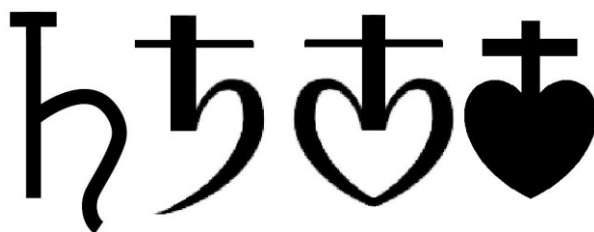
<sup>1929</sup> [https://en.wikipedia.org/wiki/Ordo\\_Templi\\_Orientis](https://en.wikipedia.org/wiki/Ordo_Templi_Orientis)

sacrifice (one practice involved a magick-channelling device called a "Tepaphone").<sup>1930</sup> Aleister Crowley was also a huge influence on the Fraternitas Saturni. Stephen Eldred Flowers (in *"Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult"*) writes ***"The actual accomplishment of Gregorius and the FS [Fraternitas Saturni] was a more or less cohesive synthesis of Ancient and Accepted Scottish Rite Freemasonry, Luciferianism, astrological mythology, Crowleyanity (or Thelemism), sex-magical practices of the old O.T.O., various Indian yogic systems, and medieval and modern doctrines of Alchemy and Ritual Magic."***<sup>1931</sup> The end of the path for a member of the Brotherhood of Saturn is self-deification (also a key concept in Crowley's Thelema.)

Paradoxically, the Fraternitas Saturni was (like the O.T.O.) suppressed by the Nazis. It was also something of a hotbed for anti-Semitic thought. Despite the shared sentiments, the Fraternitas Saturni was still "officially" shunned by the Nazis. Post-WWII, the group was reconstituted by Gregor A. Gregorius and continues to exist (in one form or another) to this day. To learn more about the Fraternitas Saturni, I highly recommend Stephen Eldred Flowers' book *"Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order"*.

## Black Cubes & Other Saturnian Symbols

There are many symbols that have come to represent Saturn worship in its various forms. Before I delve into some of the more obscure examples, I will begin with those most commonly associated. The alchemical symbol for Saturn (aka "The Seal of Saturn") is a hammer (or cross in some cases) attached to a downward hook. The classic version of the symbol, when inverted and mirrored, is evocative of the Roman Catholic "Most Sacred Heart of Jesus" motif. (See: *Figure 1*)



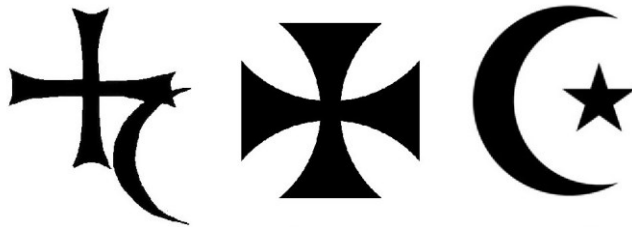
**Figure 1: (Left) Two variants of the symbol. (Right) The symbol inverted and mirrored.**

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<sup>1930</sup> Stephen Eldred Flowers, "Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order (Llewellyn's Teutonic Magick Series)", Llewellyn Publications; 2nd edition (October 8, 1995) ISBN-10: 0875427766 / ISBN-13: 978-0875427768 (pg. 20)

<sup>1931</sup> Stephen Eldred Flowers, "Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order (Llewellyn's Teutonic Magick Series)", (pg. 22)

The astrological glyph / symbol for Saturn<sup>1932</sup> is a combination of the even-pronged cross (as in the Knights Templar Cross<sup>1933</sup>) and a crescent moon (as in the symbol for Islam.<sup>1934</sup>) (**See: Figure 2**)



**Figure 2: (Left) The astrological glyph for Saturn, (Middle) the Templar Cross and (Right) the symbol of Islam**

The “What’s Your Sign” website (“*Saturn Symbol Meaning*”) describes the Saturn symbol as being “*composed of two design elements. The top cross, which is symbolic of the culmination of matter as well as the function of an intense focus. The second component of the Saturn icon is a crescent an element which it signifies receptivity. This lower “crescent” portion of the Saturn symbol is also reminiscent of a scythe or sickle. These are of particular interest because the symbolism of the planet Saturn (and the agricultural Roman god Saturn) often addresses themes of death. Note that in the archetype of death, this personification carries the sickle to acknowledge the opportune moment of harvesting current life. This theme of harvesting joins with the Saturn symbol meaning of recycling old to new. [...] In Chinese symbolism, the Saturn symbol embodies the concept of rulership, imperial control in regulation.*”<sup>1935</sup>

It is noteworthy that the cross symbol has also been interpreted as a hammer. The Hammer and Sickle adorn the emblems of numerous communist and socialist associated groups and organisations around the world. The symbols are readily accompanied by a single five-pointed star. The combination of the hammer and sickle is symbolic of “the worker” - oftentimes someone who “works the land” (Saturn = agriculture and the harvest.) The earliest use of the tools in the Russian Soviet emblem included the “*golden rays of the sun, surrounded by a wealth of grain.*”<sup>1936</sup> The German Schwarze Front (aka “The Black Front” or Combat League of Revolutionary National Socialists) was a Nazi splinter group formed in 1930 who also used a red hammer and sickle against a black background.<sup>1937</sup> A key part of

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<sup>1932</sup> <http://www.myastrologybook.com/Saturn-in-astrology.htm>

<sup>1933</sup> [http://en.wikipedia.org/wiki/Knights\\_Templar\\_Seal](http://en.wikipedia.org/wiki/Knights_Templar_Seal)

<sup>1934</sup> [http://en.wikipedia.org/wiki/Symbols\\_of\\_Islam#Crescent](http://en.wikipedia.org/wiki/Symbols_of_Islam#Crescent)

<sup>1935</sup> Saturn Symbol Meaning - <http://www.whats-your-sign.com/saturn-symbol-meaning.html>

<sup>1936</sup> [https://en.wikipedia.org/wiki/Hammer\\_and\\_sickle#Inception](https://en.wikipedia.org/wiki/Hammer_and_sickle#Inception)

<sup>1937</sup> [https://en.wikipedia.org/wiki/Black\\_Front](https://en.wikipedia.org/wiki/Black_Front)

masonry is the gavel<sup>1938</sup> (hammer) as it is a tool of the master builder (like the square and compass.)

Many secret societies and occult practitioners are drawn to an observance known as “The Great Work” (Magnum Opus.) Put simply, this is the journey toward godliness by making “something out of nothing.” Like the masonic initiation, the first step is accomplished by utilising knowledge of the alchemical Black Sun and the Philosopher’s Stone to achieve enlightenment or immortality. In alchemy, the Philosopher’s Stone is used to turn lead into gold – lead is symbolised by Saturn and gold is symbolised by the sun. By way of this symbolism, the alchemical process involving the stone figuratively turns Saturn into a sun or star. The process of using metals in conjunction with the planets in alchemy is described in Mike Brenner’s *“Hermaphrodite Child of the Sun and Moon”*. The following section alludes to Saturn being at the centre of the Great Work. ***“Among the 7 planets I am called the Sun. My pointy crown symbolizes the process: First, we become completely subtle and pure and bind with Mercury, then the black raven grows. It is buried in the grave, rising anew, adorned with Lillies, and betrothed. Then at last the Sun-Child appears, bedecked with purple on his throne.”***<sup>1939</sup>

The colour purple is associated with Saturn via, respectively, “The Purple Dawn” and the Greek mythological era. [From Wikipedia] ***“The Phoenicians were among the greatest traders of their time and owed much of their prosperity to trade. At first, they traded mainly with the Greeks, trading wood, slaves, glass and powdered Tyrian purple. Tyrian purple was a violet-purple dye used by the Greek elite to colour garments. In fact, the word Phoenician derives from the ancient Greek word phoinios meaning “purple.”***<sup>1940</sup> A prominent 1<sup>st</sup> Century BC Phoenician deity was Gebory-Kon which Wikipedia explains as ***“(Gebory = gabri? Kon = Chiun / Kiyun / Kaiwan / Saturn.)”*** The listed 2<sup>nd</sup> Century deities include Astarte, Baal Shemen, El, Hadad (Baal Saphon, the Biblical Baal), Isis, and Osiris<sup>1941</sup> - all of whom are believed to be derivations of the “Saturn” deity. Morris Jastrow Jr noted that ***“Ninip (Ninib), or Nirig, was another Babylonian name for the “planet” Saturn.”***<sup>1942</sup> This name ascribed the “star” / “planet” Saturn as ***“the ghost of the elder god”*** and ***“the black Saturn, the ghost of the dead sun, the demoniac elder god.”***<sup>1943</sup> The Black Saturn / Sun is often cited in contrast to the white light of Venus (Lucifer). Those groups associated with the study of the Great Work readily use black and white imagery to depict their beliefs (for example, the masonic black and white checker board.) For a number of centuries (in literature, music and art) the contemporary concept of the sun has been depicted in

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<sup>1938</sup> <http://www.masonicgavels.com/>

<sup>1939</sup> Mike Brenner, “Hermaphrodite Child of the Sun and Moon I” - Translated by Mike Brenner. Copyright Mike Brenner 1997 - <http://www.levity.com/alchemy/herm01.html> See also: <http://www.levity.com/alchemy/hermaph.html>

<sup>1940</sup> <https://en.wikipedia.org/wiki/Phoenicia>

<sup>1941</sup> <https://en.wikipedia.org/wiki/Phoenicia#Deities>

<sup>1942</sup> Morris Jastrow Jr., “Sun and Saturn,” (pg. 172)

<sup>1943</sup> Donald A. Mackenzie, *Myths of Babylonia and Assyria*, Gresham, London (pg. 314)

juxtaposition with the white Moon. [From the *Inkamera* website] ***“Historically, the colour associated with the Moon has been white but this can be explained by the Moon’s connection with black Saturn, which orbits the sun in as many years as there are days in a lunar month”***<sup>1944</sup>

Black cubes or stones are readily associated with Saturnian beliefs – as you will see throughout this and the next chapter. The Black Stone (in Alchemy) is also known as the Prima Materia, The One Stone, The Single Stone, The Stone of Transformation, The Stone of Projection and, obviously, The Philosopher’s Stone. Researcher Jay Weidner (in his 2011 article *“Alchemy and Time: How the Rediscovery of the Philosopher’s Stone leads to the Golden Age”*) suggests that the alchemical Philosopher’s Stone may have played an important role in those myths associated with Saturn. ***“The first of these is the myth that there was once a golden age for humanity. [...] (The second) is that this Golden Age ended in a disaster or a catastrophe of some kind. A few humans managed to escape the catastrophe and rebuild civilization. [...] But there is a third myth that has also survived. [...] This myth [...] is that there was once an elixir that would slow the aging process. This elixir had many names. Much has been written about the Elixir of Life, the fountain of youth. In the west it is known as the Philosopher’s Stone. [...] The discovery of alchemy, the finding of the Elixir of Life, is what leads to the Golden Age. The Golden Age lasted until some kind of catastrophe occurred. After this catastrophe destroyed most of the human race, alchemy became lost to everyone but a few. This is the story that the three myths tell us once they are fitted together. Assuming that the Elixir of Life, the fountain of youth is real, the discovery of it would automatically lead to the creation of the Golden Age. Once the entire human race realizes that its collective life span was increasing from 70 to 80 years to 600 to 800 years, our relationship to time and to the Earth would dramatically change. These fundamental changes in attitude are what creates the so-called Golden Age.”***<sup>1945</sup>

In this regard, it is curious that the Black Stone of Kaaba (also spelt “Ka’aba”) is often referred to as the ***“germ of Life”*** and regularly discussed in the same context as The Philosopher’s Stone.<sup>1946</sup> Although the Stone of Kaaba is generically described as being black, close inspection reveals a deep, dark brown/red colour – like the colour of dried blood. Legend says that it came to be this colour ***“after absorbing the taint of human imperfection.”***<sup>1947</sup> In Islam, worshippers make a pilgrimage to the Black Stone of Kaaba (or Mecca) and move en masse around the stone in a counter-clockwise circle pattern. More curiously, pre-Islamic pagans allegedly used the site of Kaaba for ***“divination and spell***

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<sup>1944</sup> <http://www.inkamera.ukgo.com/colour/index.htm>

<sup>1945</sup> Jay Weidner, “Alchemy and Time: How the Rediscovery of the Philosopher’s Stone leads to the Golden Age”, 2011, Sacred Mysteries Productions - <http://www.jayweidner.com/AlchemyAndTime.html>

<sup>1946</sup> See: M Swaney: Alchemy, Philosopher’s Stone & Kaaba Stone, The Arcane Archive - <http://www.arcane-archive.org/occultism/alchemy/arabic/alchemy-philosopher-stone-ka-aba-stone-1.php>

<sup>1947</sup> M. Swaney, “Alchemy, Philosopher’s Stone & Ka’aba Stone” - <http://www.arcane-archive.org/occultism/alchemy/arabic/alchemy-philosopher-stone-ka-aba-stone-1.php>

**casting purposes.**<sup>1948</sup> According to researcher Laura Knight-Jadczyk, in her book *“Secret History of the World (Volume I)”*: **“It appears that the Black Stone was worshipped in the Kaaba in pre-Mohammedan times. It was called Hubal then, a name that has the meaning of ‘He who violently deprives the mother of her children’. There is a well-known legend about Mohammed’s grandfather, Abd al-Muttalib, who was reported to have vowed to sacrifice one of his sons to Hubal if he would be blessed with ten sons. ... In short, the god worshipped in the Kaaba accepted or even demanded, child sacrifice and such sacrifices were a trait of the worship of Saturn; thus, the Kaaba is also a sanctuary of Saturn.**”<sup>1949</sup> It is claimed that there is an energetic portal / “stairway to Heaven” on the roof of the Kaaba temple.<sup>1950</sup> The Stone of Kaaba actually changed colour from white to black – which is a deviation of the alchemical process where matter turns to black and then ultimately white. The noted freemason Albert Pike (in his *“Morals and Dogma”*) wrote that **“The Ancients adored the Sun under the form of a black stone, called Elagabalus, or Heliogabalua. The faithful are promised, in the Apocalypse, a white stone.**”<sup>1951</sup>

The San Graal (another term for “The Holy Grail”) is noted for its alchemical associations<sup>1952</sup> and in some documentation described as a stone (rather than the cup or container traditionally associated with the Grail.) In some cases, such as the writings of Wolfram von Eschenbach, it was perceived (like the stone of Kaaba) **“as a great precious stone that fell from the sky”** called “lapis Exillis”.<sup>1953</sup> The concept of the San Graal stone was featured heavily (and associated with the Arthurian legend of the sword in the stone - another stone cube, I might add!) in the latter seasons of television sci-fi series *“Stargate SG1”*.<sup>1954</sup> In the show, the “Sangraal” formed part of weapon used to destroy extra-dimensional beings. Philosophical researcher, Manly P. Hall, said of the Grail, **“Some writers trace a similarity between the Grail legend and the stories of the martyred Sun Gods whose blood, descending from heaven into the earth, was caught in the cup of matter and liberated therefrom by the initiatory rites [...] employed in the ancient Mysteries as an emblem of germination and resurrection.**”<sup>1955</sup> Hall also discussed alchemy and divination through the use of stones. In his book *“The Secret Teachings of All Ages: An Encyclopedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy”*, Hall writes

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<sup>1948</sup> Tracy R. Twyman, “Clock Shavings”, Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775

<sup>1949</sup> Laura Knight-Jadczyk, “The Secret History of the World and How to Get Out Alive”, Red Pill Press; 3rd Revised edition (1 Sept. 2008) ISBN-10: 1897244363 / ISBN-13: 978-1897244364 See also: “MONOTHEISM” - <https://infrakshun.wordpress.com/tag/monotheism/>

<sup>1950</sup> Tracy R. Twyman, “Clock Shavings”, Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775

<sup>1951</sup> Albert Pike, *Morals and Dogma* : Scottish Rite in Freemasonry, lulu.com (3 Aug. 2013) ISBN-10: 1304291901 / ISBN-13: 978-1304291905 (pg. 289)

<sup>1952</sup> See: “San Graal – Sacred Geometry – Alchemy” - <http://www.sangraal.com/>

<sup>1953</sup> [https://en.wikipedia.org/wiki/Holy\\_Grail#Origins](https://en.wikipedia.org/wiki/Holy_Grail#Origins)

<sup>1954</sup> <http://stargate.wikia.com/wiki/Sangraal>

<sup>1955</sup> Manly P. Hall, “The Secret Teachings of All Ages: An Encyclopedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy” (pg. 260)



***“Divination by stones was often resorted to by the Greeks, and Helena is said to have foretold by lithomancy the destruction of Troy. Many popular superstitions about stones survive the so-called Dark Ages. Chief among these is the one concerning the famous black stone in the seat of the coronation chair in Westminster Abbey, which is declared to be the actual rock used by Jacob as a pillow. The black stone also appears several times in religious symbolism. It was called Heliogabalus, a word presumably derived from Elagabal, the Syro-Phœnician sun god. This stone was sacred to the sun and declared to possess great and diversified properties.”***<sup>1956</sup> Note how he ties these stones to “sun” (light) worship.

According to the French alchemist and esoteric author Fulcanelli, there was a Roman **“Cult of the Sun”** that was worshipped via an idol the shape of a black stone. According to M. Swaney (in *“Alchemy, Philosopher’s Stone & Ka’aba Stone”*), the Roman emperor Varius Avitus Bassianus (aka Marcus Aurelius Antoninus) was allegedly **“a high priest of this god [...] He brought his BLACK STONE to Rome, and forced the Senate and all the people to adore it publicly. Having removed from Carthage the statue of Coelestis, which represents the Moon, he celebrated with great ceremony its marriage to his BLACK STONE which represented the Sun.”**<sup>1957</sup>

Other highly regarded symbols have been associated with both Alchemical and Saturnian themes. The San Graal Sacred Library article *“Alchemy, Magic, Incubation, Metatron, and Ancestors”* posits that ***“The metaphor representing the Yen and Yang or the first male and female connection [right and left eyes of Horus] is the Vesica Pisces becoming the symbol for the First Light. First Light occurs at every instant without functioning inside the restraints of time.”***<sup>1958</sup> Also the Magic Cube and the I-Ching: ***“Nested within and recurring limitlessly, the cube is contained within the octahedron [eight sided platonic solid] while the octahedron is also contained within the cube. Some call it the 6X8 or the 8X8 or the Magic Cube. It is called the Magic Cube because it is the definition of 3D. It is important to note that the Ancient Chinese wrote the I Ching according to this Magic Formulation. Being the 8X8 or 64, the I Ching provides instruction for existing in the Third Dimension. By this simple suggestion, the I Ching offers clues to other dimensional qualities of Life.”***<sup>1959</sup>

*“Alchemy, Magic, Incubation, Metatron, and Ancestors”* also explains that Metatron’s Cube is equally associated: ***“Metatron’s Cube represents the gridwork of our consciousness and the framework of our Universe. It is the Matrix in which everything is contained in our three dimensional being. Inside the Vesica Pisces is represented the Seed of Life, but take into consideration how many Vesica Pisces [Light] exist in Metatron’s Cube. [...]”***

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<sup>1956</sup> Ibid. (pg. 260)

<sup>1957</sup> M. Swaney, “Alchemy, Philosopher’s Stone & Ka’aba Stone” - <http://www.arcane-archive.org/occultism/alchemy/arabic/alchemy-philosopher-stone-ka-aba-stone-1.php>

<sup>1958</sup> See: “Alchemy, Magic, Incubation, Metatron, and Ancestors”, San Graal Sacred Library - <http://www.sangraal.com/library/dedicated.htm>

<sup>1959</sup> Ibid.

**Metatron's cube ultimately represents Magic, Alchemy and containment. Among its attributes are the three directions of up and down, side to side, and front to back, with the concept of a cube within a cube. At the center of the world, which is also man, there is a synthesis, an equilibrium of the six directions that is of the three spatial sections and a neutral center. It is the ultimate Magical container. It is The Box and the Incubator in which breeds the Putrefaction of the seed of First Light, the concept by which we believe in death and resurrection.**"<sup>1960</sup>

Orthodox Jewish men wear cubic black leather boxes (called "Tefillin" in Aramaic and "Totafot" in Hebrew) with leather straps on their head and their arm during weekday morning prayer.<sup>1961</sup> In her book *"Clock Shavings"*, Tracy R Twyman talks about the *"New Jerusalem"* described in The Revelation of St. John. **"In dimensions, it is a perfect cube, and shines like a precious stone, just like the cubic stone of the Philosophers. This is all part of an alchemical process in which God creates Heaven and Earth anew, and expels all impurities from creation back into chaos. It is the death of the old universe, and the birth of a new one, with the heavenly city as the foundation stone on the throne of God. As in Alchemy, it is even likened to a wedding. [...] Everything that is to be saved is placed inside of the cube [...] everything on the outside is to be cast off, into chaos."**<sup>1962</sup> Twyman also describes how the "cube" would be **"hermetically sealed."** She also draws analogies with the "Ark" of Noah - with the collecting of **"samples of creation"** to be saved so as to be used again after the chaos. The deluge described in the Noah myth is also analogous with the end of the Golden Age. Interestingly, a number of researchers have drawn parallels between the Saturnian black cube and the "Arks" of both Noah and Moses (The Ark of the Covenant.) Tellingly, the oldest versions of the "Noah" narrative were recounted in Mesopotamia (the birthplace of the "time" concept under the aegis of the Saturnian alternative, Sargon) and involved the character of Utnapishtim transforming his house into a vessel to survive the deluge. The dimensions of this vessel are described as a perfect cube.<sup>1963</sup>

The "mythical" Pandora's Box has been associated with Saturn worship and the black cube paradigm by a number of alternative knowledge researchers.<sup>1964</sup> In Greek mythology, [See: *Ancient History, "The Gift of Pandora"*] **"Zeus gave the gods-crafted Pandora as bride to Epimetheus, along with a box with a warning label telling the couple never to open it."**<sup>1965</sup> The box in question was also known as **"The Box of Pithos."** In a similar fashion to the Holy

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<sup>1960</sup> Ibid.

<sup>1961</sup> Jewish Concepts: Tefillin - <https://www.jewishvirtuallibrary.org/jsource/Judaism/tefillin.html>

<sup>1962</sup> Tracy R. Twyman, "Clock Shavings", Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775

<sup>1963</sup> S. H. Hooke, "Middle Eastern Mythology", Dover Publications Inc. (30 Aug. 2013) ISBN-10: 0486435512 / ISBN-13: 978-0486435510 (pg. 47)

<sup>1964</sup> See: Saturn's Hexagon, Pandora's Box, and the Black Cube of Heaven (Part 1) - [https://www.youtube.com/watch?list=PL3PzrIVuYima1TTG-KXuA7iZl129omOv3&v=pDa4\\_htoAS8](https://www.youtube.com/watch?list=PL3PzrIVuYima1TTG-KXuA7iZl129omOv3&v=pDa4_htoAS8)

<sup>1965</sup> The Gift of Pandora - [http://ancienthistory.about.com/od/grecoromanmyth1/a/050410Pandora\\_and\\_her\\_box\\_or\\_pithos.htm](http://ancienthistory.about.com/od/grecoromanmyth1/a/050410Pandora_and_her_box_or_pithos.htm)

Grail (which has been portrayed in contemporary times as a cup or vessel, but was originally akin to a stone), it is claimed that the etymology of the term Pandora's "box" came as a result of a mistranslation of the word "pithos" (meaning large jar) by the 16th century humanist Erasmus of Rotterdam when he translated Hesiod's tale of Pandora into Latin.<sup>1966</sup> The term **"Pandora's Box of consciousness"** is also **"commonly known as the 'black box.'"**<sup>1967</sup> The **"black box theory of consciousness"** is an aspect of Black Box Theory. According to Wikipedia, **"in science and engineering, a black box is a device, system or object which can be viewed solely in terms of its input, output and transfer characteristics without any knowledge of its internal workings."**<sup>1968</sup>

The black cube is key to Masonic beliefs. Masons often use the terms *"circling the square"* and *"squaring the circle."* Veneration of the black cube as a form of protection to the secrecy and membership of masonic lodges gave rise to the term and practice of *"black balling."* **"Justice to the lodge requires us to cast the black cube on an applicant we believe to be unfit. Justice to ourselves requires us to cast the black cube on the application of the man we believe would destroy the harmony of the lodge. [...] no black cube be cast for little reasons, small reasons, and mean reasons."**<sup>1969</sup> Freemasonic literature also refers to the *"closed"* and *"open"* cube. Jim Tome, in *"The Lost Symbol's Masonic Stone Cube"* writes **"[The stone cube] opens into a cruciform shape to reveal hidden symbols. Brown based the description on this piece of jewelry from England — a watch fob called 'The Perfect Ashlar.' Viewed in the open position, with the "East" at the top, it displays the positions of the Master and Wardens, their jewels of office, the Bible in the center on its altar, the pillars and other symbols of the Lodge and the Degrees. Closed, it represents the man who is educated about the Craft and keeps the symbols and secrets sacred within himself."**<sup>1970</sup> Albert Pike in his *"Morals and Dogma"* described the perfect Ashlar as **"a stone made ready by the hands of the workmen, to be adjusted by the working-tools of the Fellow-Craft. [...] The Jewels of the Lodge are said to be six in number. Three are called "Movable," and three "Immovable." The SQUARE, the LEVEL, and the PLUMB were anciently and properly called the Movable Jewels, because they pass from one Brother to another. It is a modern innovation to call them immovable, because they must always be present in the Lodge.**

<sup>1966</sup> Etymology of the "box" - [http://en.wikipedia.org/wiki/Pandora's\\_box](http://en.wikipedia.org/wiki/Pandora's_box)

<sup>1967</sup> Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pg. 395)

<sup>1968</sup> [http://en.wikipedia.org/wiki/Black\\_box\\_%28systems%29](http://en.wikipedia.org/wiki/Black_box_%28systems%29) & [https://en.wikipedia.org/wiki/Black\\_box\\_theory](https://en.wikipedia.org/wiki/Black_box_theory)

<sup>1969</sup> This notion was initially presented by Past Master Frederic E. Manson of Pennsylvania in his Bulletin No.6 Masonic Objection, published by the Grand Lodge of Pennsylvania in 1926. The quotation I have cited is based on the November 1929 Short Talk Bulletin "The Black Cube" and taken from Silas H. Shepherd's "Pharos: Influences", Silas H. Shepherd Lodge of Research No. 1843 (Standard Copyright Licence), June 2013, ISBN 9781304026309 (pg. 159) (Variant of the quotation is also cited by Tim S. Anderson DGS/LSC Excerpted and adapted from The MSA Short Talk Bulletin Nov. 1929)

<sup>1970</sup> Jim Tome, "The Lost Symbol's Masonic Stone Cube" (Poetry & Other Esoterica...), DeKalb & Sycamore Masonic Bodies, Illinois - <https://dekalbmasons.wordpress.com/2009/12/26/the-lost-symbols-masonic-stone-cube/>

***The immovable jewels are the ROUGH ASHLAR, the PERFECT ASHLAR or CUBICAL STONE, or, in some Rituals, the DOUBLE CUBE, and the TRACING-BOARD, or TRESTLE-BOARD.***<sup>1971</sup>

The hexagon is significant in Saturnian symbolism as it is a two dimensional representation of the three-dimensional “cube” shape. Bizarrely, NASA has taken photographs showing a huge hexagonal phenomenon centred on Saturn’s north-polar region, rotating in a counter-clockwise (like the worship of the Black Stone of Kaaba) direction.<sup>1972</sup> The central shape of the hexagram (six-pointed star) is a hexagon. A number of alternative knowledge researchers have noted the recurrence of the hexagram (six-pointed star) in a myriad of Saturnian-based / arcane / occult beliefs and practices. In the book *“The History and Practice of Magic - Vol. II”*, the six-pointed star is called the ***“Talisman of Saturn.”***<sup>1973</sup> More accurately, the actual Talisman of Saturn (used in ritual magic) has (according to Paul Christian in *“The History and Practice of Magic”*) ***“on the first face [...] engraved...a pentagram or a star with five points. On the other side is engraved a bull’s head enclosed in a SIX-POINTED STAR, and surrounded by letters composing the name REMPHA, THE PLANETARY GENIUS OF SATURN, according to the alphabet of the Magi.”***<sup>1974</sup> The symbol (in the occult context) is almost certainly the origin of the term *“putting a hex”* (curse) on somebody.<sup>1975</sup>

The six-pointed star is also affiliated with the Jewish faith – in the form of the Star of David. Fritz Springmeier, in *“Bloodlines of Illuminati”*, clarifies ***“King David did not have anything to do with the hexagram, although his son Solomon did when he began worshipping Ashtoreth (star, also known as Astarte, Chiun, Kaiwan, Remphan, and Saturn). Solomon built altars to the Star (Astarte, aka Ashtoreth). The god Saturn is associated with the Star but both Saturn and Astarte have also been identified with a number of other names.”***<sup>1976</sup> He added, ***“The rituals to Ashteroth and Moloch, where the victims were burned as sacrifices to these false gods. Remember the six-pointed star was the symbol of Moloch and Ashteroth.”***<sup>1977</sup> Henry Lincoln, Michael Baigent, and Richard Leigh (in their book *“Holy Blood Holy Grail”*) reiterate Springmeier’s assertion. ***“The Menorah, not the Hexagram is the true symbol of God’s covenant with the Jewish people. There is absolutely no proof***

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<sup>1971</sup> Albert Pike, “Morals and Dogma”, Start Publishing LLC (20 Feb. 2013) ASIN: B00BW4Y06S

<sup>1972</sup> “NASA’s Cassini Spacecraft Obtains Best Views of Saturn Hexagon”, December 04, 2013 - <http://www.jpl.nasa.gov/news/news.php?release=2013-350>

<sup>1973</sup> “The History and Practice of Magic” (Secaucus, NJ: University Books, published by arrangement with Lyle Stewart, 1979), Vol. II, p. 304

<sup>1974</sup> Paul Christian, “The History and Practice of Magic”, Kessinger Publishing Co; Facsimile edition (26 Nov. 1994) ISBN-10: 1564594718 / ISBN-13: 978-1564594716 (pgs. 304-5)

<sup>1975</sup> Funk and Wagnall’s Standard Dictionary of Folklore, Mythology and Legend, Maria Leach (Editor), Jerome Fried (Editor), Harper San Francisco; New edition (19 Aug. 1996) ISBN-10: 0062505114 / ISBN-13: 978-0062505118

<sup>1976</sup> Fritz Springmeier, “Bloodlines of the Illuminati”, Pentracks Publications/TGS Printing Distributing; 3rd edition (November 1, 2005) ISBN-10: 0972792929 / ISBN-13: 978-0972792929 (pg. 117)

<sup>1977</sup> Ibid. (pg. 146)

**that the Hexagram was ever used by, or associated with, King David or the Temple he planned and prepared for which was erected after his death by his son, King Solomon.**<sup>1978</sup>

There is no disputing the hugely influential role that the Temple of Solomon has played in the history and beliefs of Freemasonry. Even, Ian Gittins (a high profile, pro-masonic author who paints a benign and relatively “transparent” picture of the history of freemasonry – with no evidential connections to global conspiracies or agendas) has had to acknowledge the association. Early in his book, *“The Secret of the Lost Symbol: Unlocking the Masonic Code”*, he writes **“The practical roots of Freemasonry lie in the stonemason’ guilds formed by working masons from the twelfth century on. However, its philosophical base is grounded far deeper – in the construction of King Solomon’s Temple on the sacred land of Mount Moriah [...] In Masonic lore, numerous rituals and ceremonies are based on King Solomon’s Temple [...] they have echoes in almost every branch and aspect of Freemasonry as it exists today.**<sup>1979</sup> Obviously, Ian Gittens maintains that the Temple of Solomon was solely the work of **“King David of Israel”**<sup>1980</sup> and doesn’t touch on the role of Solomon.

Returning to the subject of the six-pointed star, it has been known by many names including: the “Ancient Egyptian Seal of Solomon”, “Solomon’s Seal”, the **“first sign or hieroglyphic of Amsu”** (the risen Horus), the “Mark of Cain”, the double-triangle, and the “Talisman of Saturn”.<sup>1981</sup> With Saturn so intrinsic to the notion of enforcing “rules” and “laws”, we should also consider the term “Sheriff” (the “law-giver”) and the image of the contemporary Western Sheriff with a golden, six-pointed star badge. The notion of the Sheriff as a law-enforcer has actually been around for at least two and a half thousand years: **“In 600 B.C., the Chaldean King of Babylon, Nebuchadnezzar, was noted in the Book of Daniel as being in the company of the sheriff during the setting up of the golden image.**<sup>1982</sup> A number of academics maintain that Sheriffs as law-givers existed in Ancient Egypt, that their emblem was a gold, six-pointed star, and that this star was specifically emblematic of Saturn.<sup>1983</sup> The European Sheriff (exported from Old England, eventually to the colonization of the USA) was charged with ceremonial duties along with that of the law giver. Interestingly, Scottish Sheriffs are “Judges”. Judges are identifiable with Saturn

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<sup>1978</sup> “Occult Symbolism: Saturn Worship”, 25 January 2010 - <http://andytheydeny.blogspot.co.uk/2010/01/occult-symbolism-saturn-worship.html>

<sup>1979</sup> Ian Gittins, “The Secret of the Lost Symbol: Unlocking the Masonic Code”, Collins; (Reissue) edition (9 Sept. 2011) ISBN-10: 0007331436 / ISBN-13: 978-0007331437 (pgs. 17 – 18)

<sup>1980</sup> Ibid. (pg. 18)

<sup>1981</sup> Baigent, Lincoln, & Leigh, 'Holy Blood Holy Grail', Dell Books, 1983 (pg. 53)

<sup>1982</sup> “A PAST, PRESENT, AND FUTURE FOR THE OFFICE OF THE SHERIFF” (Based on the National Sheriff’s Association booklet: The Role Of The Sheriff Past - Present - Future) - <http://www.camdencounty.com/sheriff/History%20Of%20The%20Sheriff.htm>

<sup>1983</sup> Adam Clarke (originally compiled by Rev. Thomas Harmer), “Observations on Various Passages of Scripture: Placing Them in a New Light; and Ascertaining the Meaning of Several, Not Determinable by the Methods Commonly Made Use of by the Learned, Volume 3”, Jan 1808 (pgs. 520 - 528) - <https://play.google.com/store/books/details?id=T80UAAAAYAAJ&rdid=book-T80UAAAAYAAJ&rdot=1>

worship due to the wearing of black robes. Priests and university (“Universe City”) graduates also wear such black robes – the latter wear these garments along with a black square (cube) mortarboard (masonic) hat upon attaining their (even more masonic) “degree”.<sup>1984</sup> The following comes from Pyreus’ “*Fire, Blood and Tears on April 19*”: **“The colour Black symbolizes the energy of Saturn. He is the God of Chaos and Destruction and rules the enclaves of Law, Banking and Government. This is why judges and priests wear black robes, to show that they are agents of Saturn. Ninjas and Assassins cover themselves in black owing to the fact that the God can grant the patron invisibility, swiftness and stealth, a mighty force indeed.”**<sup>1985</sup>

It is well-documented that the agenda-symbolic pyramid and separated capstone (complete with the Eye of Providence) was intentionally placed on the one-dollar bill by former U.S. Vice President Henry Wallace. The symbols sit to the left of the centre word “One” on the dollar bill. To the right of this is the “Eagle” seal (another symbol of elite power.) Above the head of the eagle is a six-pointed star (comprised of thirteen small stars.)<sup>1986</sup> On the reverse of the Great Seal of the United States (and printed on the back of the one-dollar bill beneath the pyramid and all-seeing eye) is the phrase **“Novus Ordo Seclorum”** (Latin for “*New Order of the Ages*”). The phrase is synonymous with the “New World Order” paradigm of the global elite agenda. “*Novus Ordo Seclorum*” is taken from the fourth Eclogue by Roman poet Virgil and contains a (5-8 lines) passage: **“Ultima Cumaei venit iam carminis aetas; magnus ab integro saeculorum nascitur ordo; iam redit et Virgo, redeunt Saturnia regna, iam nova progenies caelo demittitur alto.”** This translates as: **“The last time of prophecy has come to the Cumaean Sibyl; a brand new great order of the ages is born; for now the Virgin and the age of Saturn have returned; now a new Child has been sent from the heavens.”**<sup>1987</sup> In other words: the “*New Order of the Ages*” or “*New World Order*” is the rebirth of the “Age of Saturn”!

## Time and Relative Dimension in Space

Throughout the genre of science fiction, there is one show that continually alludes to Saturn symbolism, mythology and deification. “*Doctor Who*” appears to have a fascination with the paradigm – in fact, it could be argued that the show owes its original concept to the deified Saturn. In Greek mythology, Saturn is “Kronos” and sizeably associated with “chronology” and “time”. Of course, the central character of *The Doctor* is a “Time Lord”. In myth and astrology, Saturn is emblematic of contradictions and vast changes. There is no other character in the sci-fi genre who represents change more than *The Doctor* character –

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<sup>1984</sup> For more on this subject, I suggest reading the article “Schools, Courts, Churches, and the Cult of Saturn” - [http://www.bibliotecapleyades.net/sociopolitica/atlantean\\_conspiracy/atlantean\\_conspiracy37.htm](http://www.bibliotecapleyades.net/sociopolitica/atlantean_conspiracy/atlantean_conspiracy37.htm)

<sup>1985</sup> Pyreus, “*Fire, Blood and Tears on April 19*” (pg. 18) -

[http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

<sup>1986</sup> <http://tabish.me/wp-content/uploads/2011/12/star-of-david-dollar-bill.jpg>

<sup>1987</sup> [http://www.bookrags.com/wiki/Novus\\_Ordo\\_Seclorum](http://www.bookrags.com/wiki/Novus_Ordo_Seclorum)

thanks in part to the shows “regeneration” concept which has allowed multiple actors to take over the role during the last fifty-plus years. Let us also compare the wild contradictions in character assigned to both the various personifications / deifications of Saturn and The Doctor character. Saturn has had many guises over the centuries. The more benign archetypes have included “Old Father Time”, the “Wise Old Man”, “The Good King”, the “Judge of Heroes” and even “Santa Claus”. His darker interpretations have included “The Taskmaster”, “The Senex”, “The Castrator”, “The Devourer”, “The Grim Reaper”, “Death” and “Satan”.<sup>1988</sup> There is a remarkable similarity when we look at the contradictory names and aliases that The Doctor has acquired throughout the history of the show. Benignly, they include: “A Good Man”, “The Healer”, “The Caretaker”, “The Curator”, “Beautiful Idiot”, “Evergreen Man”, “Time's Champion”, “The Saviour”, “Old One”, “Merlin”, “The Great Wizard” and “The Mighty Warrior”. More darkly he has been called “The Evil One”, “He Whose Name Dare Not Be Mentioned”, “The Other”, “The Ripper”, “The Sandman”, “Doctor Caligari”, “Thief”, “The Predator”, “The Dark One”, “The Bringer of Darkness”, “The Oncoming Storm”, and “The Destroyer of Worlds”.<sup>1989</sup>

In recent years, The Doctor’s more popular adversaries have included The Weeping Angels. Vampiric in nature, the Angels absorb a victim’s life potential by removing them from their life / timeline and relocating them at another point in history. The *Doctor Who* “*Monsters & Villains Guide*” describes them as **“quantum-locked alien killers, as old as the universe itself. Little is known of their origins or culture. When observed, they freeze like stone, but in the blink of an eye they can move vast distances.”**<sup>1990</sup> An interesting Masonic statue is that of “*The Broken Column*”. **“The sculpture consists of a weeping virgin, holding in one hand a sprig of acacia and in the other an urn; before her is a broken column, on which rests a copy of the Book of Constitutions, while Father Time [Author Notes: in this interpretation, he is complete with angelic wings] behind her is attempting to disentangle the ringlets [Saturnian rings] of her hair. [...] Time unfolding the ringlets of her hair, that time, patience, and perseverance accomplish all things.”**<sup>1991</sup>

In “*Doctor Who*”, the second-city of the Time Lord Homeworld Gallifrey is called Arcadia. In mythology, Arcadia was an idyllic and unspoiled wilderness inhabited by those who **“lived after the manner of the Golden Age, without the pride and avarice that corrupted other regions.”**<sup>1992</sup> In classical Greek mythology the Golden Age was presided over by Cronus.<sup>1993</sup>

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<sup>1988</sup> Several of these names are listed in Erin Sullivan’s “Saturn in Transit: Boundaries of Mind, Body and Soul” (pg. 4)

<sup>1989</sup> Lists of The Doctor’s various aliases and guises can be found on these websites: Aliases of the Doctor - <http://www.internationalhero.co.uk/a/aliasdrw.htm> Names of the Doctor - <http://www.doctorwho.tv/whats-new/article/the-names-of-the-doctor/> & Doctor Who Aliases - <https://de-de.facebook.com/DoctorWho/posts/638010222879675>

<sup>1990</sup> Classical Planets – Planetary Hours - [https://en.wikipedia.org/wiki/Classical\\_planet#Planetary\\_hours](https://en.wikipedia.org/wiki/Classical_planet#Planetary_hours)

<sup>1991</sup> “The Broken Column” Symbolic Statue -

[http://www.phoenixmasonry.org/masonicmuseum/father\\_time\\_and\\_the\\_weeping\\_virgin\\_statue.htm](http://www.phoenixmasonry.org/masonicmuseum/father_time_and_the_weeping_virgin_statue.htm)

<sup>1992</sup> [https://en.wikipedia.org/wiki/Arcadia\\_\(utopia\)](https://en.wikipedia.org/wiki/Arcadia_(utopia))

<sup>1993</sup> See: Grass Gravity, “The Greek Myths”, London: Penguin Books, 1960, ISBN 9780140171990 (pgs. 35–37)

The alleged real-world Golden Age era was dominated by Saturn's influence and presence. The term "Arcadia" also has freemasonic connotations. The Red Deer Masonic Lodge's piece "*History of Freemasonry - Difficulties, competing theories, and the purpose of its study*" describes how "[...] **the courtly philosophical climate of sixteenth- and seventeenth-century Britain, even where it followed only Puritan or Anglican trends, was strongly influenced by the underground tradition sometimes referred to as Arcadia, which encompassed within its philosophy elements of Gnostic, Neo-Platonic, Hermetic, and Kabbalistic thought. As Rosicrucianism surfaced in the early seventeenth century, it also showed an affinity to the Arcadian stream of thought. The main characteristic of Arcadianism was the renewal of interest in the thinking and literature of the pre-Christian world.**"<sup>1994</sup>

The Time Lord Homeworld, Gallifrey, is itself described as "***The shining world of the seven systems.***"<sup>1995</sup> Seven is a key number in association with Saturn. The planet Saturn has a ring system divided into seven major regions. In Western astrology, there is a crucial seven-year period before "Saturn's Return" which is actually the origin of the phrase "***the seven year itch.***"<sup>1996</sup> In Indian Astrology, Sade-Sati is the seven and a half years-long period of Saturn (Shani).<sup>1997</sup> In Classical antiquity, there are seven non-fixed objects in the sky visible to the naked eye. Saturn is the furthest of these. These observations gave rise to the Roman seven-day week with Saturday (Saturn's Day) then being the seventh day.<sup>1998</sup> (*Author's Notes: Since its return in 2005, "Doctor Who" regular season episodes – excluding specials – have always aired on a Saturday evening.*) Alchemy utilising the seven base metals is also based on the observations of classical antiquity. The seventh metal, Lead, symbolises Saturn – with both Saturn and Lead sharing the same alchemical symbol.<sup>1999</sup> During the Hajj pilgrimage to Mecca, worshippers attempt to kiss the Black Stone of Kaaba seven times. The ritual somewhat mirrors the Ancient Egyptian worship of the god Atum (the first Egyptian deity) via the sacred Benben stone, which was housed in the solar temple of Heliopolis. Those unable to reach the Black Stone of Kaaba for the kiss are compelled to complete seven counter-clockwise circuits (circles) of the stone. The stone itself is seven inches in diameter and composed of seven fragments.<sup>2000</sup>

According to the teachings of the Fraternitas Saturni (Brotherhood of Saturn), Saturnus [taken from Stephen Eldred Flowers' "*Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order*") "***is the Lord of the Seven Dwellings (= planetary genii of the outer***

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<sup>1994</sup> "History of Freemasonry - Difficulties, competing theories, and the purpose of its study.", Red Deer Masonic Lodge No.12, The Grand Lodge of Free and Accepted Masons - [http://www.reddeerfreemason.com/History\\_of\\_Masonry\\_-\\_113694.html](http://www.reddeerfreemason.com/History_of_Masonry_-_113694.html)

<sup>1995</sup> See: Donna Cunningham, "An Astrological Guide to Self-Awareness", CRCS Publications; 2 edition (May 1994) ISBN-10: 0916360571 / ISBN-13: 978-0916360573

<sup>1996</sup> Doctor Who (TV Series) - The Sound of Drums (2007) – Quotes - <http://www.imdb.com/title/tt1000258/quotes>

<sup>1997</sup> [https://en.wikipedia.org/wiki/Sade\\_Sati](https://en.wikipedia.org/wiki/Sade_Sati)

<sup>1998</sup> Doctor Who Weeping Angels: Monsters & Villains Guide - [www.doctorwho.tv/50-years/monsters/weeping-angels/](http://www.doctorwho.tv/50-years/monsters/weeping-angels/)

<sup>1999</sup> Classical planet – Alchemy - [https://en.wikipedia.org/wiki/Classical\\_planet#Alchemy](https://en.wikipedia.org/wiki/Classical_planet#Alchemy)

<sup>2000</sup> Black Stone - [https://en.wikipedia.org/wiki/Black\\_Stone](https://en.wikipedia.org/wiki/Black_Stone)



**realm), and governor of the revealed world and lord over life and death, and over the light and darkness.**"<sup>2001</sup> Ba'al (believed by numerous researchers to be a variant of the Saturn deity) was one of the **"seven princes of Hell."**<sup>2002</sup> Another asserted variant of Saturn, Moloch (god of the Ammonites), was worshipped via a ritual statue (made of bronze and featuring a crowned calf's head) containing seven cabinets - one for flour, a second for turtle doves, a third for ewe, a fourth for a ram, the fifth for a calf, the sixth for beef, and the seventh for a child. Moloch has been tangled with Mithras (the Persian god of created light and earthly wisdom) in mythological deification (*Author's Notes remember that both Moloch and Mithras was/is associated with ritual sacrifice.*) Marvin W. Meyer (in his book *"Ancient Mysteries: A Sourcebook of Sacred Texts"*) explains that **"Initiation into the mysteries of Mithras involved progressive stages. Ordinarily, seven are specified: Raven (Corax), Bridegroom (Nymphus; alternately, Occult, Cryphius), Soldier (Miles), Lion (Leo), Persian (Perses), Courier of the Sun (Heliodromus), and Father (Pater). These seven stages correspond well with archaeological evidence of the Mithraeum of Felicissimus at Ostia, Italy, the floor of which has seven stations decorated with symbols appropriate to the seven stages of initiation. Another Mithraeum [...] has seven stations marked out with seven arcs; a third has a floor mosaic with seven gates."**<sup>2003</sup> Bizarrely, the seven progressive stages of initiation into the mysteries of Mithras are almost identical to the deified *"Seven Who Are One"* (Seven Gods of Westeros) in the phenomenally popular television series *"Game of Thrones"*. **"Members of the Faith worship the Seven Who Are One, a single deity with seven aspects or faces, each representing a different virtue."**<sup>2004</sup> The seven aspects are: The Father (bearded, representing justice and judgement, and carries a set of scales), The Mother (representing fertility, compassion and mercy), The Warrior (strength, courage and victory, and carries a sword), The Maiden (innocence, chastity and virtue), The Smith (crafts and labour, who carries a hammer), The Crone (wisdom, guidance and carries a lantern) and The Stranger (death and the unknown).

On a broader religious theme, **"Seven Heavens is a part of religious cosmology found in many major religions such as Islam, Judaism and Hinduism and in some minor religions such as Hermeticism and Gnosticism. The Throne of God is said to be above the seventh heaven in Abrahamic religions."**<sup>2005</sup> A few classical and modern cultural "sevens" include: Seven days of Creation, the "Seven Sisters" (Atlas in Pleiades), seven colours in the rainbow, sailing the "Seven Seas", seven world continents, the Seven Wonders of the ancient world, Seven Deadly Sins, the "Seven Ages Of Man", seven musical notes in the traditional Western diatonic scale (major or minor), *"Snow White & the Seven Dwarfs"*, James Bond - 007, Seven

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<sup>2001</sup> Stephen Eldred Flowers, "Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order (Llewellyn's Teutonic Magick Series)", Llewellyn Publications; 2nd edition (October 8, 1995) ISBN-10: 0875427766 / ISBN-13: 978-0875427768 (pg. 33)

<sup>2002</sup> [http://en.wikipedia.org/wiki/Baal\\_%28demon%29](http://en.wikipedia.org/wiki/Baal_%28demon%29)

<sup>2003</sup> Marvin W. Meyer, "Ancient Mysteries: A Sourcebook of Sacred Texts", University of Pennsylvania Press; 1st University of Pennsylvania Press Ed edition (1 April 1999) ISBN-10: 081221692X / ISBN-13: 978-0812216929 (pg. 200)

<sup>2004</sup> [http://awoiaf.westeros.org/index.php/Faith\\_of\\_the\\_Seven](http://awoiaf.westeros.org/index.php/Faith_of_the_Seven)

<sup>2005</sup> [http://en.wikipedia.org/wiki/Seven\\_Heavens](http://en.wikipedia.org/wiki/Seven_Heavens)

of Nine (from *Star Trek: Voyager*), the sci-fi TV series *Blake's Seven*, the seven *Harry Potter* books, *Seven Stars* & *Seven Stones* (from *The Lord of the Rings* - the Dwarves were later given seven rings by Sauron), the "Seven Kingdoms" (and the aforementioned "Seven Gods") of Westeros in *Game of Thrones*, and films like: *Seven Years in Tibet*, *Seven Days In May*, *The Magnificent Seven* and *The Seven Year Itch*.

Whilst on the subject of the Saturnian number seven, we should not forget the aforementioned association of *Doctor Who* with 7/7. In the *Doctor Who* episode *The Power of Three*, The Doctor describes a cube as having **"seven sides."** The character of Amy Pond counters, **"A cube has six sides."** The Doctor retorts, **"Not if you count the inside."**<sup>2006</sup> *The Power of Three* (which aired in the series seventh season) tells the story of a "slow invasion" by just over seven billion small black cubes (one for every human on Earth). These cubes incorporate themselves into the everyday lives of humanity becoming almost unnoticed and ignored (an apt analogy for the current state of Saturn worship in popular culture if ever I saw one!) Eventually, the cubes begin a countdown from seven to one and commence an attack upon humanity. The attack is coordinated by an alien race called The Shakri (they disclose that they are using seven ships in the operation), who are aided by two possessed hospital porters with black hexagonal shapes (cubes therefore) protruding from their mouths. The Shakri ship incorporates a hexagonal design. The writer of the episode, Chris Chibnall, previously penned a *Doctor Who* episode entitled "42" – another Saturnian-associated number (42 degree angle and rainbows for example.)

Incidentally, Douglas Adams, who immortalised the number 42 as the answer to the question of the meaning of **"life, the universe, and everything"** in *The Hitchhiker's Guide to the Galaxy*, served as script editor on *Doctor Who* during the late seventies. He wrote three scripts for Tom Baker's Doctor. This era featured an overarching story called *The Key to Time*. In the opening episode (*The Ribos Operation*), The White Guardian recruits The Doctor to locate and unite the six segments of the key – which takes the form of a crystal cube. The White Guardian describes the key as **"a perfect cube"** (invoking the masonic "Perfect Ashlar") and explains that it maintains the equilibrium of time itself. He also notes that the **"balance"** prevents chaos in the universe. On the DVD commentary for the episode, Mary Tamm (who played the first incarnation of The Doctor's Time Lady companion Romana) said **"There are themes in Doctor Who, especially in this one, about the search for the Holy Grail – the search for the six segments has a kind of parallel [...] I think a lot of the Doctor Who themes bring in mythological aspects."**<sup>2007</sup>

Whilst I am touching on the subject of cubes in *Doctor Who* (particularly black ones), I would remiss if I didn't highlight a few examples of the sheer number of times the motif has appear throughout the show. On at least two occasions, Matt Smith's eleventh Doctor was

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<sup>2006</sup> The Power of Three – Quotes - <http://www.planetclaire.tv/quotes/doctorwho/series-seven/the-power-of-three/>

<sup>2007</sup> Doctor Who - The Key to Time Box Set (Re-issue) [DVD] [1978] - ASIN: B002TOKFNM (Disc One - "The Ribos Operation")

sealed inside a “black cube” prison – first in the fifth season *“The Pandorica Opens”* (where he is locked in a time-defying, temporal black cube device called “The Pandorica”<sup>2008</sup>) and again in the sixth season story *“Day of the Moon”* (where he is incarcerated in a black cube-shaped prison made of small black bricks.<sup>2009</sup>) Tracy R. Twyman, in her book *“Clock Shavings”*, describes how ***“For Buddhists, the deepest chamber in Hell, reserved for those who have committed unpardonable sins, is called “Avici,” and it is said to be cube-shaped.”***<sup>2010</sup>

The Pandorica device is especially interesting as the plot of *“The Pandorica Opens”* (and the following episode *“The Big Bang”*) widely alludes to the mythological Pandora’s Box. The episodes even describe the story of Pandora’s Box as a favourite of The Doctor’s companion Amy Pond. The fictional historical timeline of the Pandorica details how ***“In 118, the Pandorica was taken back to Rome under armed guard. In 420, it was plundered by the Franks. By 1120, it was the prized possession of the Knights Templar. In 1231, it was donated to the Vatican under Pope Gregory IX. Sometime after, it was sold by Marco Polo.”***<sup>2011</sup> These historical markers connect to Saturn worship via the Roman deification of Saturn, the Catholic Church, and the masonic Knights Templar. The Knights Templar affiliated Rosslyn Chapel contains a sequence of 213 ornate stone-carved cubes or ‘boxes’ protruding from pillars and arches with a selection of patterns on them. The motifs on the boxes somewhat resemble geometric patterns seen in the study of cymatics.<sup>2012</sup> On a similar masonic note, the episode *“The Big Bang”* also features the first time that The Doctor wears his iconic masonic red Shriners Fez. According to Oakland Wiki’s A.A.O.N.M.S. page: ***“The Ancient Arabic Order of the Nobles of the Mystic Shrine, also commonly known as Shriners and abbreviated A.A.O.N.M.S., established in 1870, is an appendant body to Freemasonry, based in the United States.”***<sup>2013</sup> Matt Smith’s Doctor continues to wear the Shriner’s Fez in a number of episodes.

In the episode *“The Big Bang”*, the TARDIS explodes causing the whole universe to blink out of existence. The only remaining celestial objects are the Earth, its Moon and a dark sun-like (almost all-seeing eye) source of light in the sky – which turns out to be the slowly exploding TARDIS. At night there are obviously no stars and humanity is at ease with seeing the sky in that fashion. This is slightly evocative of the Saturnian “Purple Dawn” era when (it is believed) the principle objects in the Earth’s sky were an alignment of the planets Mars, Venus and the star-like Saturn.

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<sup>2008</sup> <http://spinoff.comicbookresources.com/wp-content/uploads/2011/04/day-of-the-moon-promo-pics-8.jpg>

<sup>2009</sup> [http://vignette3.wikia.nocookie.net/tardis/images/9/95/The\\_Pandorica\\_Imprisonment.jpg/revision/latest?cb=20100619184006](http://vignette3.wikia.nocookie.net/tardis/images/9/95/The_Pandorica_Imprisonment.jpg/revision/latest?cb=20100619184006)

<sup>2010</sup> <http://spinoff.comicbookresources.com/wp-content/uploads/2011/04/day-of-the-moon-promo-pics-8.jpg>

<sup>2011</sup> Pandorica - History - <http://tardis.wikia.com/wiki/Pandorica>

<sup>2012</sup> See: Jeff Nisbet, “The Rosslyn Motet: Rosslyn Chapel’s Music Code” - <http://www.mythomorph.com/wp/the-rosslyn-motet-rosslyn-chapels-music-code/>

<sup>2013</sup> Ancient Arabic Order of the Nobles of the Mystic Shrine (A.A.O.N.M.S.) – Oakland Wiki - [https://localwiki.org/oakland/Ancient\\_Arabic\\_Order\\_of\\_the\\_Nobles\\_of\\_the\\_Mystic\\_Shrine\\_\(A.A.O.N.M.S.\)](https://localwiki.org/oakland/Ancient_Arabic_Order_of_the_Nobles_of_the_Mystic_Shrine_(A.A.O.N.M.S.))

The “*Doctor Who*” episode “*The Doctor’s Wife*” depicts the eleventh Doctor receiving a message from a dead Time Lord via a Gallifreyan communication device called a Hypercube.<sup>2014</sup> The devices (also named “Tesseract” in the episode) were first seen in the Patrick Troughton story “*The War Games*” (broadcast between April and June 1969) – a story which also finally revealed The Doctor’s race of Time Lords for the first time. In “*The Doctor’s Wife*”, a number of Hypercubes are shown with the Ouroboros (infinity) symbol on them. The episode was written by the agenda “curious” Neil Gaiman. In the twelfth Doctor’s series eight story “*Flatline*”, we see the TARDIS in a shrunken “siege mode” - a small dark grey/black cube adorned with Gallifreyan markings. The published designs for this version of the TARDIS show it as silver in colour<sup>2015</sup>, however the object appears metallic dark grey or black in the aired episode.<sup>2016</sup> Black cubes also appear in several episodes of the “*Doctor Who*” spin-off series “*The Sarah Jane Adventures*” as a device used by the black-cloaked villain “The Trickster”. This character has the ability alter the fabric of time and exists solely to bring “*disorder and chaos*” to time and reality.

The seeming death of The Doctor's companion, Clara Oswald, takes place in the episode “*Face the Raven*”. The trigger for the plot is the death of Anah, a two-faced Janus (“past” and “future” motif) alien. Clara ultimately becomes stamped with a Chronolock (Time Lock) tattoo which counts down to her death. She meets her demise at the hands of a “Quantum Shade” - which appears as a black Raven. Clara's final words are “*let me be brave.*” In the subsequent two-parter “*Heaven Sent*” / “*Hell Bent*”, The Doctor repeatedly dies and renews over a period of four and a half billion years until he is able to return to the Time Lord homeworld of Gallifrey (by patiently chipping away at an almost “alchemical” stone) and “cheat death” by plucking Clara from her timeline just prior to being struck by the Raven. By the end of the episodes, Clara effectively becomes a Time Lord in her own right. She becomes “ageless”, inherits a TARDIS of her own to travel the bounds of time and space, and is accompanied by another immortal character “Me”/Ashldr. A number of these themes (most notably the “Raven”) apply to both Alchemy and Saturnian beliefs.

The infamous psychiatrist and psychotherapist Carl Jung wrote that “***Self-knowledge is an adventure that carries us unexpectedly far and deep. Even a moderately comprehensive knowledge of the shadow can cause a great deal of confusion and mental darkness, since it gives rise to personality problems which one had never imagined before. For this reason alone we can understand why the alchemists called their nigredo melancholia, a black blacker than black, night, an affliction of the soul, confusion, etc., or, more pointedly, the black raven... a well-known allegory of the devil.***”<sup>2017</sup> In the book “*Melancholy and the Otherness of God: A Study of Hermeneutics of Depression*”, the author Alina N. Field cites

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<sup>2014</sup> <http://tardis.wikia.com/wiki/Hypercube>

<sup>2015</sup> <https://s-media-cache-ak0.pinimg.com/736x/19/55/59/1955590bc7124094f6d60088d9ac8618.jpg>

<sup>2016</sup> <http://i.imgur.com/QBBn2EF.png>

<sup>2017</sup> C.G. Jung, “Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy”, Taylor & Francis EBooks (Dec 2014), ISBN13: 9781317533689 (pgs. 520 - 521)

this quote by Jung and comments, ***"Thus for the medieval alchemists, melancholy, nigredo, guilt, confusion, affliction of the soul were symbolized by putrefaction, mortification, separation, dissolution, decomposition, chaos, the devil, Saturn, the raven, and sol niger. They were all interchangeable symbols belonging to the same family of meaning; they all signify the Other, choratic chaos, and the beginning of the great alchemical opus. In Jungian terms, at the level of consciousness, the beginning of the movement necessary for self-knowledge and for the unification of consciousness is the most critical moment of the process of individuation. The work of gradual transmutation can only begin with nigredo or melancholy. [...] (It) is the sine qua non ground of any great work and why it must be carefully 'attended to' and not be overlooked or dispensed with."***<sup>2018</sup>

## Gallifreyan Swastika

Harkening back to the Nazi-era fascination with Saturnian beliefs and iconography, there is blink-and-you-miss-it moment in the 50<sup>th</sup> anniversary episode of *"Doctor Who"* – *"The Day of the Doctor"* – that is bizarre and yet to be explained, at least in the context of the show. In the episode, we finally witness scenes from the final days of the oft-mention *"Time War"*. Gallifrey is about to be overrun by Daleks and we witness The Doctor's people running from Dalek weapons fire. One scene shows a young Gallifreyan boy dirtied and bloodied from the assault. Around his clothes is a black, with white trim, bandolier-type sash adorned with a white swastika.<sup>2019</sup> (*Author's Notes: some viewers claim there are other swastika symbols in these scenes however the aforementioned is the only one I have been able to verify.*) There has been much speculation about why this symbol was chosen by the makers of the show in connection with the Time Lords of Gallifrey. Some researchers have short-sightedly connected the swastika with the Nazis exclusively (ignoring every prior connotation of the icon) and weakly constructed accusations that *"Doctor Who"* conforms to a Neo-Nazi / anti-Semitic agenda. This argument is partly based on the direction of the swastika seen in *"The Day of the Doctor"* – where the "arms" point to the right.

Some researchers claim that this same orientation was used by the Nazis to produce a kind of occult / magical effect. It has even been asserted that the symbol was *"inverted"* or *"turned backwards"* to achieve the desired effect. This assumption is false – although the reasons why seem to vary with every academic on the subject. For example, the author of the article *"Debunking the Nazi "Backwards Swastika" Myth"* examines a variety of sources and demonstrates that the majority of pre-WWII "swastikas" also pointed in the same direction (right) as the Nazi version. ***"The Nazi swastika direction is identical to the ancient sun-wise direction. (Proved by association with positive mythical characters and context, as seen on a preponderance of archeological artefacts). This is directly opposite the***

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<sup>2018</sup> Alina N. Field, "Melancholy and the Otherness of God: A Study in the Genealogy, Hermeneutics, and Therapeutics of Depression", Lexington Books (25 Nov. 2011) ISBN-10: 0739166034 / ISBN-13: 978-0739166031 (pg. 58)

<sup>2019</sup> "Why do the Gallifreyans use the Swastika insignia on their clothing?" - <http://scifi.stackexchange.com/questions/45377/why-do-gallifreyans-use-swastikas-on-their-clothing>

**current liberal interpretation. [...] The ancient sun-wise direction represents good luck. (Proved by frequency and association with the sun's apparent movement and positive mythical characters; linguistic analysis of Sanskrit; also, the opposite sense being less frequent and associated with negative mythical characters or death/resurrection symbols). [...] Therefore, the Nazi swastika direction represents good luck, not bad, and the New Agers are simply wrong to maintain otherwise.**"<sup>2020</sup> There are a number of left-pointing swastikas (sometimes called 'swavastika') - with examples from Islamic, Balinese, Greek, Maltese, Hopi and Aztec<sup>2021</sup> (to name a few) cultures. However, the aforementioned article asserts that the left-pointing **"direction is only typical on grave and funerary objects, where it is associated with death/resurrection and the returning sun."**<sup>2022</sup>

As for the inclusion of the motif in *"Doctor Who"*, the explanation is simple really. The symbol represents the pattern of Saturnian themes and symbolism that have repeatedly appeared over the long history of the show. Whilst there are some who would claim that a Saturnian / Black Sun relevance should warrant the symbol being aligned to the left-pointing direction – For example, Jean-Claude Frère (in *"Nazisme et Sociétés Secrètes"*) concluded that **"The sons of the Outer Intelligences split into two groups, one following the 'Right Hand Path' under the 'Wheel of The Golden Sun', the other the 'Left Hand Path' under the 'Wheel of the Black Sun'"**<sup>2023</sup> – it does not change the fact that any orientation of the symbol represents celestial deification, mortality and the passage of time. These themes are central to both Saturn worship and *"Doctor Who"*.

## Roundels and Mandalas

The Doctor's means of transport through time and space is the TARDIS. The central operating console of this machine has always been either precisely or loosely hexagonal in shape. In recent series, the design of the console room walls has also incorporated hexagonal shapes in some form. There are numerous hexagonal motifs in the architecture and interiors designs on the Time Lord Homeworld of Gallifrey. Many variations of the console room have included "roundels" on the walls. Roundels are a circular disc shape utilising various rings of colour depending on their usage. Historically they are usually associated with heraldry, national insignia, military aircraft, or corporate advertising logos. In science fiction, the specific combination of roundel colours (red, yellow and blue) features heavily – especially in *"Doctor Who"* and the *"Battlestar Galactica"* remake.<sup>2024</sup> In the latter

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<sup>2020</sup> "Debunking the Nazi "Backwards Swastika" Myth", JR's Rare Books and Commentary, August 2001 - [http://www.irbooksonline.com/html-docs/the\\_backwards\\_swastika.htm](http://www.irbooksonline.com/html-docs/the_backwards_swastika.htm)

<sup>2021</sup> <http://www.auricmedia.net/wp-content/uploads/2015/01/swastikas-672x372.jpg>

<sup>2022</sup> "Debunking the Nazi "Backwards Swastika" Myth", JR's Rare Books and Commentary, August 2001 - [http://www.irbooksonline.com/html-docs/the\\_backwards\\_swastika.htm](http://www.irbooksonline.com/html-docs/the_backwards_swastika.htm)

<sup>2023</sup> Jean-Claude Frère, "Nazisme et Sociétés Secrètes" - See: [http://www.bibliotecapleyades.net/sociopolitica/sociopol\\_vril07.htm](http://www.bibliotecapleyades.net/sociopolitica/sociopol_vril07.htm)

<sup>2024</sup> See: Carl James, "Foxes, Saturn, Kubrick, Doctor Who and The Singularity", 26 August 2014 - <http://thetruthseekersguide.blogspot.co.uk/2014/08/foxes-saturn-kubrick-doctor-who-and.html>

show, the symbol is referred to as a “Mandala” and seems to connect with portals through time, space and dimension, whilst thematically connecting with the notions of fate and destiny – particularly in relation to the fate of the character of Kara Thrace and, by extension, the fate of all humanity. We see Kara’s painting of the roundel / mandala early in the series.<sup>2025</sup> However it isn’t until the mid-third season that the symbol gains definition.

In the episode “*The Passage*”, the Galactica fleet discover a ringed-planet – home to The Temple of the Five and a mandala identical to Kara’s painting which is henceforth called “The Eye of Jupiter” (Jupiter on a Saturn-like planet!?) Dr. Gaius Baltar encounters the Cylon transhuman “Hybrid” and gains insight into the location of the mandala (The Hybrid calls it **“the eye of the husband, the eye of the cow”**) which he then discusses with the Cylon D’anna Biers. Baltar ponders **“the husband of the eye. The eye of the... Hera. Hera, sometimes referred to as cow-eyed Hera. And the husband of Hera...”** D’anna continues **“... is Jupiter. The Eye of Jupiter that’s written about in the ancient texts.”** After a brief exchange, Baltar says, **“A planet hidden in the shadow of light [...] will lead us to the Eye of Jupiter.”** It is believed that Saturn was once a sub-brown dwarf star (the black sun) and that it sat in the shadow of Venus (Lucifer – “The Light Bringer”) so Saturn is metaphorically **“a planet hidden in the shadow of light.”** If we extend the metaphor further, and track the fictional journey of the Galactica fleet toward Earth’s solar system, Saturn would lead them to Jupiter! In any case, the emphasis on Jovian terminology masquerading as Saturnian is telling as it echoes what happened with these two particular planets during the production of “*2001: A Space Odyssey*” – more on that matter in the next chapter.

On the Blu-ray commentary track for the subsequent episode “*Eye of Jupiter*”, executive producer Ron Moore revealed an uncanny synchronistic revelation. **“Eye of Jupiter was originally called Eye of Zeus for a very long time in draft form and into script. We changed the name ultimately for not very deep reasons – just that there was something about Eye of Zeus that seemed a bit too mystical and a little bit too over the top even for us. That’s saying something! But we didn’t want to... the story was what the story was [...] it was a nice way to broaden the pantheon as it were, ha ha ha!”**<sup>2026</sup> [Note the relationship between Saturn, “*Apollo*” – the call sign of Lee Adama in “*Battlestar Galactica*” – and Zeus – Lee’s dad Bill Adama is called Zeus on several occasions in the show.]

In the subsequent instalment of this third season run of episodes (“*Rapture*”) the Eye of Jupiter mandala is revealed. In this case, the tri-colour roundel has been enhanced with jagged spokes around the mandala.<sup>2027</sup> The spokes (and their direction) are uncannily similar to those on the Saturnian “*Wheel of the Black Sun*” occult symbol.<sup>2028</sup> In the Blu-ray commentary for this episode, Ron Moore highlights the mandala and calls it **“The Eye of**

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<sup>2025</sup> <http://i.imgur.com/XPOGglh.png>

<sup>2026</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009][Region Free] ASIN: B0027UY8B8 (Disc Ten)

<sup>2027</sup> [http://www.battlestarlocations.com/uploads/8/1/0/8/8108293/2147763\\_orig.jpg](http://www.battlestarlocations.com/uploads/8/1/0/8/8108293/2147763_orig.jpg)

<sup>2028</sup> Black Sun (occult symbol) - <https://upload.wikimedia.org/wikipedia/en/7/7d/SchwarzeSonneArtifacts.JPG> & <http://odinsvolk.ca/new/wp-content/uploads/2012/07/Fylfot48.jpg>

**Zeus**” rather than “Jupiter” (maybe he just forgot!)<sup>2029</sup> In the episode itself, the star orbited by the ringed-planet in question goes supernova (creating the visage of the “eye” for anybody looking up from the planet surface.) The sun going nova turns black with a fiery purple halo around it. The planet surface is briefly seen enveloped in a purple aura. This is reminiscent of the alleged “Purple Dawn” era that supposedly prefigured the “Golden Age of Saturn”.<sup>2030</sup>

Ron Moore tracked the development of this Saturnian (for all intents and purposes) plotline throughout the series and commented on how it tied in directly to the destiny of the Kara Thrace character and her role as an almost-Saturnian “death harbinger”. In the Blu-ray commentary for the episode “*Maelstrom*”, Ron Moore described Kara’s initial “demise”. ***“What she is destined for is to die in a certain manner, in a certain way, at a certain time and instead of sort of rising above it all - embracing life, she opts to do the opposite, she opts to embrace the night and she opts to do down [...] Kara had always had a sort of death wish quality. [...] Kara Thrace’s greatest fear, the thing that she had to one day face was her mortality, was her death, was the end.”***<sup>2031</sup> Kara seemingly meets her initial doom in the eye of a storm that appears to resemble the mandala / “Eye of Jupiter”. By the end of the third season, she is seemingly returned to life and it initially appears that the storm was effectively a portal between different dimensions of space and time. Curiously, upon “returning to life” Kara is described by a Cylon Hybrid as someone who ***“will lead the human race to its end. She is the herald of the apocalypse. The harbinger of death. They must not follow her.”***<sup>2032</sup> She is ultimately described as an ***“angel”*** (ang-el / El = Saturn<sup>2033</sup>) in the show. Kara’s metaphorical “*Facing the Raven*” and subsequent “renewal” mirrors the fate of Clara Oswald in “*Doctor Who*”. The names Kara and Clara have a very similar etymology. Both are rooted in an Old Saxon term for grief / sorrow and anxiety, the Polish term for punishment or penalty, and a Turkish adjective meaning dark / black and evil, wicked and villainous. Kara is also a noun from both the Nias and Wanyi language meaning “stone”.<sup>2034</sup>

Bizarrely, the mandala depicted in “*Battlestar Galactica*” has its origins in a very specific real-world symbol – particularly the blue, yellow and red Buddha mandala.<sup>2035</sup> In my research, I have noted that red and blue are believed to represent (respectively) space and time. Such mandalas have traditionally been ***“employed for focusing attention of practitioners and adepts, as a spiritual guidance tool, for establishing a sacred space, and***

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<sup>2029</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009][Region Free] ASIN: B0027UY8B8 (Disc Ten)

<sup>2030</sup> See: Troy D. McLachlan, A Timeless Age in a Purple Haze - <http://saturndeathcult.com/the-sturn-death-cult-part-1/a-timeless-age-in-a-purple-haze/>

<sup>2031</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009][Region Free] ASIN: B0027UY8B8 (Disc Ten)

<sup>2032</sup> Battlestar Galactica, The Destiny - [http://en.battlestarwiki.org/wiki/The\\_Destiny](http://en.battlestarwiki.org/wiki/The_Destiny)

<sup>2033</sup> “El” (Father of Heaven / Saturn)” - El (deity) - [https://en.wikipedia.org/wiki/El\\_\(deity\)](https://en.wikipedia.org/wiki/El_(deity))

<sup>2034</sup> <https://en.wiktionary.org/wiki/kara>

<sup>2035</sup> Sandpainting showing Buddha mandala which is made as part of the death rituals among Buddhist Newars of Nepal - [https://en.wikipedia.org/wiki/Mandala#/media/File:Buddha\\_mandala.jpg](https://en.wikipedia.org/wiki/Mandala#/media/File:Buddha_mandala.jpg)



**as an aid to meditation and trance induction.**<sup>2036</sup> (Note the term “sacred space”.) At this point, we are essentially returning to the subject of focal points of energy or “portals” and, by extension, the “singularity”, the occult and transhumanism. In the “*Doctor Who*” season two finale “*Army of Ghosts*” / “*Doomsday*”, The Doctor defeats the armies of The Cybermen and The Daleks by confining them to a dimension devoid of time and space (called “The Void”) which he describes as **“the dead space... some people call it Hell.”**<sup>2037</sup> The conduit through which they are banished is called a “singularity” and The Doctor notes that the numerical key code needed to activate the singularity is **“those co-ordinates over there... set them all at six”** – in this case “666”. It is also curious that the portal (in the story) is located on the top floor of Canary Wharf Tower (also known as One Canada Square.) This building actually exists, is obelisk shaped, and topped with a masonic/Egyptian “capstone”. When the building was first opened in 1991, the main architect (Cesar Pelli) gave a bizarre speech: **“According to Lao Tse, the reality of a hollow object is in the void and not in the walls that define it. He was speaking, of course, of spiritual realities. These are the realities also of the Canary Wharf Tower. The power of the void is increased and... With its supporting structure creates a portal to the sky ... a door to the infinite.”**<sup>2038</sup> The assembled Dalek army is also brought into being by a handful of Daleks known as “The Cult of Skaro” - a **“secret order”** of Daleks. What was head writer and executive producer Russell T. Davies trying to say here? More importantly, both the Cybermen and the Daleks are portrayed as the ultimate amalgamation of the biological and technological – the perfect analogy for transhumanism. Remember also that many of these collective themes seem to appear in the aforementioned “*Battlestar Galactica*” remake – a show which is effectively about transhumanism.

To tie up these connections between Saturn and the energy / portal paradigm, it is worth mentioning that a number of alternative knowledge researchers have discussed and researched the connection to varying effect. One of those who has perhaps gained the most attention on this connection is ironically Richard C. Hoagland – he has written and spoken at length about NASA photographs showing the huge hexagonal-shaped storm-like phenomenon rotating on Saturn’s north-polar region.<sup>2039</sup> Whatever you make of his take on the subject, his notion of this phenomenon as a portal based on hyper-dimensional physics<sup>2040</sup> (possibly even tying into the electric universe model) does seem to fit in with the larger context of Saturn beliefs, deification and symbolism. It also uncannily fits in with the themes being almost subliminally embedded in those shows and films that constitute 21<sup>st</sup> century science fiction.

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<sup>2036</sup> <http://en.wikipedia.org/wiki/Mandala>

<sup>2037</sup> Doomsday - Original Airdate: Jul 8, 2006 - <http://www.chakoteya.net/doctorwho/28-13.htm>

<sup>2038</sup> [http://en.wikipedia.org/wiki/One\\_Canada\\_Square#Opening](http://en.wikipedia.org/wiki/One_Canada_Square#Opening)

<sup>2039</sup> “NASA’s Cassini Spacecraft Obtains Best Views of Saturn Hexagon”, December 04, 2013 - <http://www.jpl.nasa.gov/news/news.php?release=2013-350>

<sup>2040</sup> Richard Hoagland, Coast to Coast, Saturn’s Hexagon Vortex Gateway Star Gate Portal - [https://www.youtube.com/watch?v=g0DTJr\\_6FxE](https://www.youtube.com/watch?v=g0DTJr_6FxE)



# Chapter Twenty-one:

## **“Lo! Saturnalia!”**

***“I have been convinced that we, as an Order, have come under the power of some very evil occult order, profoundly versed in science, both occult and otherwise, though not infallible, their methods being black magic, that is to say, electro-magnetic power, hypnotism, and power suggestion. We are convinced that the Order is being controlled by some Sun Order, after the nature of the Illuminati, if not by that order itself.”***

(The Duke of Brunswick, Grand Master of World Freemasonry)

***“This layer – called by Jung the ‘collective unconscious’ – is a well of images and associations, myths and icons that all humans share. These images become visible under certain circumstances, such as in political rallies or religious rituals or on the movie screen or in advertising and propaganda, and we take them for granted without realizing the power they represent or the extent to which they may be manipulating our consciousness.”***

(Peter Levenda, Sinister Forces, Book Three: The Manson Secret)

***“I think it was Adler who said that one should never spend more than an hour a day with an archetype - now I know why.”***

(Erin Sullivan, Saturn in Transit, page xi)

## The God of Science Fiction

We must consider that the shapes and ideograms symbolizing Saturn are indicative of a faith, belief or worship of Saturn. Such themes and symbols have an overbearing presence in science fiction – something that I will examine in detail in a moment. Before that, let us generically consider the idea of “religion” in science fiction. In order to get the most basic and mass-perceived take on this concept, I looked up “*Religion in Science Fiction*” on Wikipedia and, not surprisingly, found a page dedicated to the subject.<sup>2041</sup> The page lists numerous examples of “mainstream religions” and some of the science fiction stories they have influenced. Oddly, there is no mention of Saturn worship and yet the header image of this page is a circle of prominent religious symbols surrounding the image of the planet Saturn!<sup>2042</sup> Similar paradigms are often common place in science fiction and, increasingly, in contemporary popular culture. The prominence of Saturn in popular culture is the proverbial “*secret hidden in plain sight*” and yet it is rarely acknowledged or its presence satisfactorily explained. In science fiction, the planet Saturn has an allusory position of dominance. Although the planets Mars and Venus have long held a narrative fascination with writers, Saturn has always retained (both physically and metaphorically) a shadowy omnipresence. Here, I have attempted to document a (by no means definitive) chronological collection of notable examples of this phenomenon from the literary science fiction genre.

They include: “*Micromégas*” (1752) by Jeannot et Colin Voltaire (featuring Micromégas, an extra-terrestrial visitor, arriving at Saturn and forming a friendship with the secretary of the Academy of Saturn, who accompanies him to Earth), Jules Verne's (1877) “*Off on a Comet*” (aka “*Hector Servadac*” - describes a journey past Saturn and the planetary/ring system), John Jacob Astor IV's (1894) “*A Journey In Other Worlds*”, Stanley G. Weinbaum's (1935) “*Flight on Titan*”, John Francis Russell Fearn's (writing as Dennis Clive in 1939) story “*Valley of Pretenders*” (which features Rhea, the second-largest moon of Saturn), Dirk Wylie's (1943) “*Outpost of the Eons*” (also features Rhea), Robert A. Heinlein's (1951) “*The Puppet Masters*” (features an elf-like species on Titan), Donald A. Wollheim's (1954) “*The Secret of Saturn's Rings*”, Alan E. Nourse's (1954) “*Trouble on Titan*”, Allen A. Adler's (1957) “*Mach 1: A Story of Planet Ionus*” (aka “*Terror on Planet Ionus*”), Isaac Asimov's (writing as Paul French in 1958) “*Lucky Starr and the Rings of Saturn*”, Kurt Vonnegut Jr's (1959) “*The Sirens of Titan*”, Arkady and Boris Strugatsky's (1962) “*Space Apprentice*” (partially set in the Saturn moon/ring system), Philip K. Dick's (1963) “*The Game Players of Titan*”, Larry Niven's (1966) “*World of Ptavvs*”, Hugh Walters' (1967) “*Spaceship to Saturn*”, K.H. Scheer & Clarke Darlton's (1967) “*Unternehmen Stardust*”, Arthur C. Clarke's (1976) “*Imperial Earth*” (partially set in the Saturn system), Joan D. Vinge's (1977) “*Eyes of Amber*” (set on Titan),

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<sup>2041</sup> “List of religious ideas in science fiction”, Wikipedia -

[https://en.wikipedia.org/wiki/List\\_of\\_religious\\_ideas\\_in\\_science\\_fiction](https://en.wikipedia.org/wiki/List_of_religious_ideas_in_science_fiction)

<sup>2042</sup> “Science fiction often portrays real religions being exported to alien planets”, Religion in SF.png -

[https://en.wikipedia.org/wiki/List\\_of\\_religious\\_ideas\\_in\\_science\\_fiction#/media/File:Religion\\_in\\_SF.png](https://en.wikipedia.org/wiki/List_of_religious_ideas_in_science_fiction#/media/File:Religion_in_SF.png)

Poul Anderson's (1981) *"The Saturn Game"*, Piers Anthony's (1983) *"Bio of A Space Tyrant: Vol 1 Refugee"*, James P. Hogan's (1983) *"Code of the Lifemaker"* (details first contact between Earth explorers and the Taloids, clanking replicators who have colonized Saturn's moon Titan), Sergei Pavlov's (1984) *"Moon Rainbow"*, Stanislaw Lem's (1986) *"Fiasco"* (partially set on Titan), Grant Callin's (1986) *"Saturnalia"* (features a series of alien artefacts hidden within Saturn's moon/ring system), Dan Simmons' (1989) *"Hyperion"*, Michael McCollum's (1991) *"The Clouds of Saturn"* (features a powerful alliance of "cloud cities" on Saturn), Jack McDevitt's (1994) *"The Engines of God"*, Ian McDonald's (1995) *"Chaga"*, Robert L. Forward's (1997) *"Saturn Rukh"*, Charles Pellegrino's (1998) *"Dust"* (the narrative switches periodically to a robotic probe landing on Enceladus in search of life), Hal Clement's (1999) *"Half Life"* (a cure to human extinction is searched for on Titan), Charles Stross' (2005) *"Accelerando"* (Saturn eventually becomes "home" to the inhabitants of the solar system - also features the "technological singularity."), Philip Reeve's (2006) *"Larklight" (aka "Larklight, or the Revenge of the White Spiders! Or to Saturn's Rings and Back!")*, Sean Williams' (2007) *"Astropolis: Book 1: Saturn Returns"*, and Michael J Martinez's (2014) *"The Enceladus Crisis"* (set in part on Enceladus.) I would also make an honorary mention for C.S. (aka Celia) Friedman's (1999) fantasy novel *"Black Sun Rising"* (part of the Coldfire Trilogy) which features a variation of the Saturnian Black Sun worship.

In terms of mythology and deification, Saturn has historically been embraced by some of the most notable literary science fiction authors. Clark Ashton Smith's 1932 short story *"The Door to Saturn"* was part of his Theosophy-inspired Hyperborean cycle and prominently featured the H.P. Lovecraft created / Cthulhu mythos planet Cyranosh - the fictional name for the planet Saturn. Even C.S. Lewis (perhaps more famous for fantasy fiction and the Narnia universe) published a 1945 science fiction novel (the third and final book in a 'Space Trilogy') entitled *"That Hideous Strength"*. In the story, Lewis waxes lyrical about the time and power of Saturn. In his book *"The Narnia Code: C S Lewis and the Secret of the Seven Heavens"*, Michael Ward describes ***"...the 'mountain of centuries' associated with Saturn that Lewis had written about in his novel That Hideous Strength: 'more and still more time.' In The Last Battle, Father Time extinguishes the Sun by squeezing it in his hand like an orange. This reminds us of what Lewis wrote in the Saturn section of 'The Planets,' where he speaks of the Sun being 'daunted with darkness.' And it is not just the Sun that disappears in this story. All the other stars fall from the sky too. Saturn was responsible for 'disastrous events', according to one of Lewis's academic books. And, as so often, Lewis chooses his words very carefully. A disaster is, literally, a 'dis-aster,' a bad star. Aster means 'star' - as in asteroid and astronomy. Father Time brings about a 'dreary and disastrous dawn' in The Last Battle because he is making Saturn's influence felt. Saturn was known to pre-Copernican astronomers as 'The Greater Misfortune.'"***<sup>2043</sup>

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<sup>2043</sup> Michael Ward, "The Narnia Code: C S Lewis and the Secret of the Seven Heavens" (Chapter Ten: Saturn's Sands of Time - "The Last Planet, Old and Ugly") Paternoster (12 Nov. 2010) ASIN: B004WLPQOM

Interestingly, Lewis (in his autobiography *“Surprised by Joy: The Shape of My Early Life”*) described how (before dedicating himself to Anglican worship) he became fascinated with ***“Theosophy, Rosicrucianism, Spiritualism; the whole Anglo-American Occultist tradition.”***<sup>2044</sup> Even after his Anglican conversion, he maintained a ***“lust”***<sup>2045</sup> for the occult. ***“That started in me something with which, on and off, I have had plenty of trouble since-- the desire for the preternatural, simply as such, the passion for the Occult. Not everyone has this disease; those who have will know what I mean. I once tried to describe it in a novel. It is a spiritual lust; and like the lust of the body it has the fatal power of making everything else in the world seem uninteresting while it lasts.”***<sup>2046</sup>

J. R. R. Tolkien’s *“The Lord of the Rings”* novels - whilst being of the fantasy genre – have profoundly influenced science fiction (notable examples include the *“Star Wars”* film franchise and the *“Babylon 5”* television series.) Tolkien’s creation is steeped in Saturnian symbolism. The mantra of the novels is: ***“One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them.”*** The dark and powerful characters of Sauron and his arch ally Saruman have names which are derivations of the word “Saturn”. These characters also display archetypes of the Roman god Saturn. Researcher Jay Weidner maintains that ***“if you go back and look and see in history who Sauron is, it’s obvious that Tolkien is talking about Sargon. Sargon was the first real king of the Kali Yuga in Mesopotamia. He started calendars. He started clocks. He started the workday. He started everything...”***<sup>2047</sup> The “Pyreus” article, *“Fire, Blood and Tears on April 19”*, describes how ***“Saturn was also known as the ‘Lord of Two Horns’ pointing to the fact that he has been merged with the power of the Moon. In ‘Lord of the Rings’, the eye of Sauron sits between two horns. Saturn’s symbol is the cross and crescent Moon (horns.)”***<sup>2048</sup> *“The Lord of the Rings”* film franchise (along with the subsequent *“Hobbit”* features) continues to be a huge property in Hollywood with a worldwide following. Its success in the celluloid format may owe much to the arcane themes on display in the films.

There are many films that have embedded Saturnian themes via allusion, symbolism and subtext. Amongst the most surreal of these is a fondly remembered New Zealand-based film called *“The Quiet Earth”* (1985). The story depicts the disappearance of most of the human race following the global activation of a *“free energy”* system. In the closing minutes of the film, the central character effectively destroys this system; the process of which seemingly transports him to a beach where he witnesses a massive Saturn-like planet fill the early morning sky. No explanation for these final scenes are offered. The film is only loosely based

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<sup>2044</sup> C.S. Lewis, *“Surprised by Joy: The Shape of My Early Life”*, publisher Geoffrey Bles, 1955, OCLC Number: 28289338 / ISBN:0156870118 9780156870115 (pg. 59)

<sup>2045</sup> Ibid. (pg. 61)

<sup>2046</sup> Ibid. (pg. 61)

<sup>2047</sup> “Disclosure: Aryans, Mars and the End of Days - An interview with Jay Weidner - Part 2” - <http://www.jayweidner.com/Disclosure2.html>

<sup>2048</sup> Pyreus, “Fire, Blood and Tears on April 19” (pg. 21) -

[http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

on the 1981 novel (of the same name) by Craig Harrison.<sup>2049</sup> Wikipedia has a short and bizarre section that attempts to offer an explanation for the ending of the story.<sup>2050</sup>

*"The Fifth Element"* (1997) was (by the admission of the film's production crew) heavily influenced by French comic strip artist and illustrator Jean-Claude Mézières. Circa 1966/1967, Mézières teamed up with his childhood friend, Pierre Christin, to create *"Valérian and Laureline"*. The popular science fiction comic book series inspired numerous science fiction writers, producers and directors. The stories of Valérian and Laureline (a pair of intergalactic time travellers) loosely riff on the Saturnian themes of time and space. The "Great Evil" / villain in *"The Fifth Element"* is a "black sun" intent on extinguishing all life in the universe. The only way to defeat it is to gather four "sacred stones" or "elements" and position them at the four corners of a temple "square" – the centre of which is a stone "cube" plinth on which stands the biological "fifth element". The "black sun" is apparent, not only in the imagery of the "great evil" but also in other places – such as the centre of the letter "o" in the "Zorg" corporate logo. There are also a number of "black cubes" throughout – such as the hat worn by the armed robber outside Dallas' apartment.<sup>2051</sup> Oddly, the appearance of The Diva's acolytes seem to prefigure the appearance of some of the masked ritual worshippers in Kubrick's *"Eyes Wide Shut"*.<sup>2052</sup>

On the related subject of French animation, one film that has often piqued my curiosity is the 1982 French animated science fiction film *"Les Maîtres du Temps"* (*"Time Masters"*). I first saw this film when I was about ten years old. It was Christmas and I had food poisoning! I was vaguely aware of the bizarre images (such as the inverted Saturn symbolism of a bizarre glowing cube surrounding a black "death star" sphere – the structure houses millions of inhabitants who have stepped "out of time") and became convinced that, in my delirious state, I was hallucinating! It was years before I was inspired to look for some of these images using an internet search engine and learned that I'd witnessed scenes from a film instead of my fevered mind!

The glowing cube / time-sphere, which appears at the very end of the film, evokes the ***"quote from God"*** recounted by Walter Russell: ***"In My universe there is but one form from which all forms appear. That one form is the pulsing cube-sphere, two halves of the heartbeat of my dual thinking. All forms pulse, therefore, all forms are two, one form for the inbreathing pulse, which generates, and one for the out-breathing, radiating one. The cube is the sphere expanded by the outward breath to black rest in cold space, and the sphere is the cube compressed to the incandescence of white-hot suns by the inward breath. All spheres emerge from the pulsing, breathing cubes of space and return to them"***

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<sup>2049</sup> Craig Harrison, *"The Quiet Earth"*, 1981, ISBN 0-340-26507-8

<sup>2050</sup> [http://en.wikipedia.org/wiki/The\\_Quiet\\_Earth#The\\_End\\_Is\\_The\\_Beginning](http://en.wikipedia.org/wiki/The_Quiet_Earth#The_End_Is_The_Beginning)

<sup>2051</sup> (18: mins 20: secs into the film)

<sup>2052</sup> (1: hr 20: mins 33: secs into the film)

**to find fulcrums of rest for re-emergence.**"<sup>2053</sup> Russell was a profound thinker. Following a bizarre experience in 1921 (not unlike Philip K. Dick's 1974 transformative experience), Russell came to understand something of the true nature of reality (outside the accepted "rules" of time and space – in other words, the principles of the Saturn belief system.) Russell summed up "faith" and "belief" thusly: **"God is the invisible, motionless, sexless, undivided, and unconditioned white Magnetic Light of Mind"**<sup>2054</sup> A 1930 contemporary of Russell once said of him, **"If Russell's theories are sound, they will be of utmost value, as he shows that there can be but one substance, and that the difference [among the elements] is a dimensional difference and not a difference of substance. In other words, if Russell's theories are right, transmutation can be reduced to a practical reality."**<sup>2055</sup>

It seems clear from his published works that Walter Russell had a sound grasp of the tangible and practical side of disciplines such as alchemy, metallurgy, ritual workings, energy, consciousness and the like. Russell believed that (in a similar fashion to the "theory of physical evolution") human energetic consciousness was prone to "evolutionary" jumps and that humanity as a whole was moving toward a higher level of reality and a closing together of the collective infinite consciousness – the attainment of "Cosmic Consciousness". Adam Sea Klein, who has written at length about "Cosmic Consciousness" and expanded the theories of pioneers like Richard Maurice Bucke and Walter Russell, believes that the closer we get to achieving "Cosmic Consciousness": **"time does not exist, space is temporary, and HOW we are becomes more important than WHAT we are, or what we own."**<sup>2056</sup> I believe that all of this is at the heart of what the Saturn belief system truly represents and is the big secret hidden behind the veil of Saturn worship. But I'm getting ahead of myself here and will return to this subject later. For now, let's get back to sci-fi and Saturn!

The French love surreal, time-distorting symbolism in their science fiction – check out the 1962 short film *"La Jetée"* (which inspired Terry Gilliam's excellent 1995 film *"Twelve Monkeys"*.) Oddly, the writer and director of *"Les Maîtres du Temps"*, René Laloux, worked in advertising and experimented with partially-subliminal animation on the denizens of a psychiatric institution where he worked in his early career.<sup>2057</sup> Luc Besson, the French director who helmed *"The Fifth Element"*, also directed the 2014 film *"Lucy"* starring Morgan Freeman and Scarlett Johansson (the "scarlet woman"!) Johansson appears as the title character Lucy. In the film, Lucy is duped into becoming involved with a Korean criminal underworld drug operation. A bag containing a synthetic drug called CPH4 is forcibly sewn into her abdomen. After a violent encounter with one of her captors, the bag splits leaking

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<sup>2053</sup> Walter Russell, "The Secret of Light", Part Three, Univ of Science & Philosophy; 3rd edition (1 Jun. 1974) ISBN-10: 1879605449 / ISBN-13: 978-1879605442 (pg. 212) (Original quote from Russell's "The Divine Iliad", 1949)

<sup>2054</sup> Walter Russell, ""Atomic Suicide?", 1957 (pg. 106)

<sup>2055</sup> C. W. Kelsey, "Walter Russell and the Atom," Letter to the New York Sun March 5, 1930.

<sup>2056</sup> <http://cosmictome.com/consciousness-evolution/>

<sup>2057</sup> [http://en.wikipedia.org/wiki/Ren%C3%A9\\_Laloux#Biography](http://en.wikipedia.org/wiki/Ren%C3%A9_Laloux#Biography)



the drug into her system activating heightened physical and mental abilities. She gradually experiences partial non-corporeality (non-space) and an awareness that transcends time and space – essentially experiencing the “transhuman singularity.” This seems to hold true in the climax of the film when she discards her physicality and virtually uploads herself to computers and TV monitors across the world. The transhuman (and by association Luciferian – “Lucy/Lucifer”) themes of “Lucy” are explored in the Vigilant Citizen article “Lucy: A Movie about Luciferian Philosophy.”<sup>2058</sup>

Although the pattern of Saturnian themes are scattered throughout the film, one or two stand out. In the process of her final transformation, Lucy’s body appears to sprout oily black tendrils across the surface of a completely white room. Although there are five black tendrils, the composition of these shots (with Lucy in a black dress at the centre of this formation) create the impression of a black six-pointed star.<sup>2059</sup> Early in the film, Morgan Freeman gives a talk to an audience where he waxes philosophically about the human potential. One of the prominent images that overlays this speech is the Black Cube of Kaaba / Mecca.<sup>2060</sup>

## From Scott to Lindelof – The Saturn Brigade

The role and power of Saturn in science fiction dates back to a very early point in the genre and to a writer whom some consider to be one of the earliest authors of the now-familiar notion of science fiction: Mary Shelley and “*Frankenstein; or, The Modern Prometheus*”.<sup>2061</sup> The story was first published in 1818 - with Shelley's name appearing on the second edition in 1823. Mary Shelley was the second wife of the English poet Percy Bysshe Shelley. Almost parallel to “*Frankenstein*”, Percy Shelley wrote perhaps his greatest work - “*Prometheus Unbound*” (note the synchronicity in the naming of “*Prometheus Unbound*” and “*Frankenstein; or, The Modern Prometheus*”), first published in 1820. Mary Shelley provided much input into “*Prometheus Unbound*” and, although Percy's death in 1822 stalled its republication for several years, she was able to publish her own version of the text in 1839. The play centres on the torments of the Greek mythological figure Prometheus. In act 2 scene 2.4 (*The Cave of Demogorgon. Asia and Panthea*), Percy Shelley speaks of the “**purple night**” and “**rainbow-winged steeds**”. He then asks (via the character Asia):

***“And who made terror, madness, crime, remorse,  
Which from the links of the great chain of things,  
To every thought within the mind of man*”**

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<sup>2058</sup> “Lucy” : A Movie About Luciferian Philosophy, Vigilant Citizen, February 13, 2015 - <http://vigilantcitizen.com/moviesandtv/lucy-movie-luciferian-philosophy/>

<sup>2059</sup> See: <http://dl9fvu4r30qs1.cloudfront.net/d1/46/25d3213b400b80e336dbeecf6dfb/lucy-tendrils.JPG>

<sup>2060</sup> Black Stone of Kaaba / Mecca - [https://en.wikipedia.org/wiki/Black\\_Stone](https://en.wikipedia.org/wiki/Black_Stone)

<sup>2061</sup> Sherry Ginn, “Mary Shelley's Frankenstein: Science, Science Fiction, or Autobiography?” - <http://www.clas.ufl.edu/ipasa/2003/ginn.html>

***Sway and drag heavily, and each one reels  
Under the load towards the pit of death (?)”***

(Asia continues :)

***“Who reigns? There was the Heaven and Earth at first,  
And Light and Love; then Saturn, from whose throne  
Time fell, an envious shadow: such the state  
Of the earth's primal spirits beneath his sway...”***<sup>2062</sup>

In an earlier chapter, I discussed how Ridley Scott’s work was inspired by Mary Shelley and *“Frankenstein; or, The Modern Prometheus”* – particularly his film *“Prometheus”*. *“Prometheus”* has a number of rather subtly embedded nods to Saturn worship. Cathy Burns, in *“Masonic and Occult Symbols Illustrated”*, describes how certain cultures have used the deified Prometheus as a variant name for Saturn.<sup>2063</sup> I also noted the synchronicity between the planet number LV-223 and 322 – the number revered by (amongst others) the Skull and Bones secret society. A fellow researcher, “Jason O’Dwyer”, contacted me in the comments section of a Youtube video recording of a talk I gave at Truth Juice Birmingham (The talk was entitled *“The Star Trek Agenda”* and included a short discussion of Saturn symbolism in sci-fi). He alerted me to another curio about the number 322: ***“if you look at the emblem of the Skull and Bones you notice that the two bones form an X. So, if you add the X to the LV, you get LVX, which is the Latin for LIGHT.”***<sup>2064</sup> Light, of course, synchronizes with the Luciferian aspects of Saturn worship. *“Prometheus”* was also inspired by Scott’s first sci-fi film *“Alien”* – another film with Saturnian nuances. These are most notable in the design iconography of the Nostromo starship. The chamber housing the computer “Mother” is almost a “cathedral of lights” - echoing the mother goddess principle (via “the womb”) and certain Luciferian (light) aspects. The crew’s uniform patches include a distinct ringed planet in the centre (despite the crew not knowing that their voyage would take them to LV-426 – moon of the ringed planet Calpamos) framed by a prominent rainbow arch or “bridge”.<sup>2065</sup>

Part of the plot of *“Prometheus”* addresses the idea of faith and religion – in this case Christianity, which is highlighted in an unusual scene in the film where the ship’s Captain puts up a Christmas tree. Christmas is a variation of the Roman Festival of Saturnalia. The target planet of the film, “LV-223”, is a moon in orbit of a giant ringed planet that is remarkably similar to the planet Saturn. In the film, Charlize Theron’s character states that “LV-223” is located a ***“half-billion miles away from every man on Earth.”*** Far short of being the possible distance between the Earth and a planet orbiting another star, this distance

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<sup>2062</sup> From “The Complete Poetical Works Of Percy Bysshe Shelley: Volume 1”, Prometheus Unbound (Act 2 Scene 2.4) See: <http://genius.com/Percy-bysshe-shelley-prometheus-unbound-act-2-scene-24-annotated>

<sup>2063</sup> Cathy Burns, “Masonic and Occult Symbols Illustrated”, Sharing (Oct. 1998) ISBN-10: 1891117122 / ISBN-13: 978-1891117121 (pg. 359)

<sup>2064</sup> Jason O’Dwyer, in the comments section of my video talk - The Star Trek Agenda 1/2 (Carl James@TruthJuice B’ham) - <https://www.youtube.com/watch?v=Wz6NkixNWJA&lc=z130fnjavlbrvftvg23azrlyvnykyzqz404>

<sup>2065</sup> USSCS Nostromo 180286 – Crew Patch - [http://patchesnpins.com/ALIEN\\_001.jpg](http://patchesnpins.com/ALIEN_001.jpg)

would actually place the crew of the starship Prometheus somewhere in the vicinity of the planet Jupiter.<sup>2066</sup> Stanley Kubrick's movie "2001: A Space Odyssey" was also a huge influence on Ridley Scott. That film posits the initiation of some kind of "contact" between humanity and an ancient extra-terrestrial intelligence somewhere in the vicinity of Jupiter. The plot of Kubrick's film was originally intended to be set on the moon Iapetus (around the planet Saturn) – which may go some way to explaining why LV-223's parent planet is ringed.

Scott's "Prometheus" is credited as being written by Jon Spaihts and Damon Lindelof. There is some controversy over how much material Lindelof contributed to the script and story. Lindelof has claimed that the "*half-billion miles away from every man on Earth*" line was his contribution. In a 2012 interview with *The Wall Street Journal*, he said, "***I was involved in the movie just looking at tiny little effects, naming planets and star systems, you have to be responsible. Charlize [Theron] has a line in the movie where she says, 'I wouldn't be a half billion miles away from every man on earth if I wanted to get laid.' And Neil deGrasse Tyson [well-known astrophysicist] came out said 'This would put her somewhere in the neighbourhood of Jupiter, when they are much, much further out.' I chose not to say anything because the line was intentional. It had been dinged before we even shot it. But we stuck by it for reasons I don't feel like discussing.***"<sup>2067</sup> His final remark is rather unusual. A number of sources claim that it was Ridley Scott who made the overall decision to keep the line in the film. It has also been claimed that Lindelof was involved with some "*animosity*" during the production of the film and that he has intentionally avoided discussing it so as to not "*rock*" the proverbial "*boat*". However, I would suggest that Lindelof did not want to discuss or justify the inclusion of the line because of its deeper significance. Admitting this would reveal the kind of arcane knowledge that Lindelof has.

Damon Lindelof was/is a notable member of J.J. Abrams' "brigade" of fellow writers, producers and directors. The "J.J. Brigade" was the guiding force behind Disney / ABC's sci-fi / fantasy series "LOST". There are multiple allusions to Saturnian belief systems and iconography throughout "LOST" – such as the purple "dawn" hue that fills the sky in the two-part story "*Live Together, Die Alone*"<sup>2068</sup> and the massive "*crocodile-headed*" statue ("Statue of Taweret") that once guarded the shores of the Island. The statue holds the Egyptian ankh, the symbol of life and death, in both hands. Of the aforementioned crocodile motif, Gerald Massey, in 1907 work "*Ancient Egypt: The Light of the World*", wrote "***Horus, as Sebek, was the great fish of the inundation, typical of food and water. This great fish is the crocodile, which was applied to Horus as a figure of force in his capacity of solar god, the crocodile in Egypt being a prototype of the mythical dragon—not the evil dragon, but***

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<sup>2066</sup> Matthew Jackson, "Neil deGrasse Tyson gives Prometheus crap for shoddy math", June 8, 2012 - [http://www.blastr.com/2012/06/neil\\_degrasse\\_tyson\\_gives.php](http://www.blastr.com/2012/06/neil_degrasse_tyson_gives.php)

<sup>2067</sup> Rachel Dodes, "'Prometheus' Screenwriter Damon Lindelof Tweets All", *The Wall Street Journal*, Aug 3, 2012 - <http://blogs.wsj.com/speakeasy/2012/08/03/prometheus-screenwriter-damon-lindelof-tweets-all/?mod=WSJBlog> See also: "Damon Lindelof Talks About Controversial PROMETHEUS Lines", Ben Pearson, *Geeky Tyrant* - <http://geektyrant.com/news/2012/8/4/damon-lindelof-talks-about-controversial-prometheus-lines.html>

<sup>2068</sup> Lost: The Anomaly - <https://www.youtube.com/watch?v=WGi2SG1OpNM>

***the solar dragon, which was known in relation to Sebek and to Saturn as the dragon of life. In one of the Greco-Egyptian planispheres this dragon keeps its original form and remains a crocodile.***<sup>2069</sup>

The most tell-tale theme in the show is the duality/balancing of the Island's oldest inhabitants: Jacob (the light-bearer / Lucifer) and "The Man in Black" (the black sun / Saturn.) These characters are seemingly polar-opposite "custodians" of the Island's true nature. Each are witnessed musing over a set of scales (judgement) weighed by two stones – one white and one black. The finale of the show even enacts a Saturnian/Luciferian-style ritual where a large stone is removed from a "portal" hole beneath a pool of water emanating the **"light of the world"**. When the stone is removed, darkness descends over the Island and the ground begins to shake. It is revealed that this ritual has released the "Man in Black" from his immortal incarceration on the Island. The situation is resolved when lead character Jack offers himself as a sacrifice and seals the "portal" by reinserting the stone - thus metaphorically sealing the darkness on the Island and keeping the world safe from its influence. The character of Hurley ultimately assumes the mantle of the Luciferian "light-bearer". The narrative of the final episode is evocative of the abrupt end of the Saturnian Golden Age as well as (to some degree) the mythology of Saturn's banishment to the Elysian Fields.

In Greek mythology, Pindar and Hesiod named Cronus as the ruler of the Elysian Fields – a location depicted as an "afterlife". The theme of the Island being a quasi-"afterlife" is revisited repeatedly in *"LOST"*. In some versions of the Saturn mythological story, the deity is described as having been banished to the *"Islands of the Blessed"* (location of the Elysian Fields) for his crimes against the world and to restrict his power and influence exclusively to the isle. According to Erin Sullivan, author of *"Saturn in Transit"*, ***"The conflicting reports of the battles of the Giants and the Titans, and the problematic interpretations of the wars, Kronos' conclusive fate was to retire, rather gracefully considering the magnitude of his crimes and the circumstances of his banishment, to the Islands of the Blessed where, on the Elysian Fields, he ruled benignly over returned heroes and other chthonian inhabitants. Saturn, born of earth, returned to Earth."***<sup>2070</sup>

Damon Lindelof was the co-creator, multi-episode writer and showrunner of *"LOST"* between 2004 and 2010. A longstanding friend of his, Robert Goodman, has documented information about Lindelof that sheds light on his knowledge of Saturnian concepts. Goodman attended a group that studied (amongst other things) the teachings of Immanuel Velikovsky. In this regard, the group would have been well-versed in the notions of catastrophism and the *"Golden Age"* of Saturn. One such member, Charles Raspil, espoused concepts very much in line with those of Velikovsky. As Robert Goodman recalls, ***"Charlie***

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<sup>2069</sup> Gerald Massey, *"Ancient Egypt: The Light of the World - A Work of Reclamation and Restitution in Twelve Books - VOL. I"*, 1907 (Cosimo Classics - March 1, 2007) ISBN-10: 160206086X / ISBN-13: 978-1602060869 (pg. 261)

<sup>2070</sup> Erin Sullivan, *"Saturn in Transit: Boundaries of Mind, Body and Soul"*, Red Wheel/Weiser; 2nd Revised edition (31 Dec. 2000) ISBN-10: 1578631815 / ISBN-13: 978-1578631810 (pg. 10)

***[Raspil] took a course on the subject given by Clark Whelton at the New School for Social Research in New York in 1979, just after Velikovsky's death. At the end of that course, Charlie and Dominick Carlucci formed a study group initially from attendees at that course. I'm informed about Charlie in part by David Lindelof, an original and continuing member of that group. The study group continued to meet approximately weekly for over 20 years, although its membership changed and interests became more diffuse [...] Charlie also became interested in the methods of the Saturn theorists, explaining recurring motifs in art in terms of things people saw in the sky, although he rejected the idea that the planets were aligned Saturnially. [...] Charlie differed from other theorists in their ascribing planetary catastrophes to close encounters between Earth and other massive bodies -- Venus, Mars, meteors, or asteroids -- and thought it more likely that orbital anomalies and other strange sights in the sky were caused by and hence correlated with general EM disturbances in the solar system that also caused effects on Earth, rather than crashing planets themselves causing catastrophes. Charlie also thought some disastrous or spectacular effects on Earth that others might give as evidence of planetwide or interplanetary catastrophe were actually more local EM effects close to Earth or parts thereof. [...] Charlie also considered direct psychic effects on humanity to have been part of the legacy of catastrophic EM events.***<sup>2071</sup>

Far from being mere coincidence, Damon Lindelof appears to have intentionally imbued "LOST" with aspects of this concept. The show's central location – The Island – is littered with powerful pockets of electromagnetism and these pockets create anomalies in both time and space. A subplot of the sixth and final season involves a device that manipulates EM energy to open a quasi-interdimensional portal allowing certain individuals to perceive parallel dimensional realms. As a result of this exposure, it appears as though most of the characters ultimately achieve a post-mortal, non-corporeal / non-linear perception of reality in the final episode of the show (although this is clumsily portrayed as a mass church gathering of all the characters in the afterlife.) The final moments reveal the cast of characters "bathed" in a "white light" of "illumination"! Robert Goodman knew both Damon Lindelof and his father, David, and demonstrates that Damon (initially via his father) was aware of the subjects discussed at their study group. Robert Goodman has documented Damon Lindelof's awareness of the subjects studied by his father, and has ruminated about their intentional inclusion in "LOST". ***"Damon Lindelof's father was very interested in the ideas of Immanuel Velikovsky, and attended conferences on related catastrophism. Damon didn't seem to be THAT interested in the topic, but I wouldn't put it past him to incorporate it into "Lost".***<sup>2072</sup>

Of his friendship with the Lindelof family, Goodman reminisces, ***"Damon cast me, his father, Charlie, and Charlie's wife Nadine (my friend whom I'd introduced to Charlie) as extras in***

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<sup>2071</sup> Robert Goodman, "Charles Raspil and Catastrophism", Jan. 13, 2002 See: In Memory: Charles Raspil - <http://home.earthlink.net/~lifespirt23/charlierasp.html>

<sup>2072</sup> <http://alt.tv.lost.narkive.com/Z3LDo4HC/catastrophic-explanations-was-how-a-compass-works>

*an unproduced student film he worked on with another NYU student. We made up part of a phone bank of "psychic hot line" workers who had something tangential to do with the plot. Damon also video-interviewed me for an unreleased documentary relating to Howard Stern's candidacy for governor of NY in 1994.*"<sup>2073</sup> "David H. "Davar" Lindelof [...] was someone [...] I became very friendly with, played a lot of games with me. I got to know his son Damon as a young teenager who was starting to study and work in all forms of show business, and we played too."<sup>2074</sup> These "games" that Goodman speaks of also appear to be embedded in the central concept of the "LOST" television show as a mystery puzzle to be solved. Goodman argues that the show was *"another of the sort of games Damon played with his friends and acquaintances. I thought it likely that the idea would have occurred independently to others of his acquaintance, so I brought it a little formality. "We" were "all" [...] to try to solve as quickly as possible the puzzles the show presented, figuring out what everything meant, even if only to a small circle of friends, i.e. to "get" it.*"<sup>2075</sup>

For the mass viewing public, it seems that the show was also a puzzle to be solved. As someone who watched and studied the show from start to finish, I have always believed that "LOST" was sizeably a vast metaphor and that the puzzle or mystery of the show can be solved when we learn what was being metaphorically conveyed. In my opinion, "LOST" depicts all of the stories, themes, beliefs and symbolism of Saturn worship. On a side note, I am also convinced that Lindelof shared his perspectives with his fellow J.J. Brigade members. J.J. Abrams himself gave a rather odd (at least to the ill-informed viewer) talk for the agenda-associated TED organisation in January 2008. In it, he discussed "The Mystery Box" concept of storytelling<sup>2076</sup> – a puzzle that the creator fully comprehends but is left to be mused over (perhaps indefinitely) by the increasingly baffled external observer. Sounds like Damon Lindelof's intention with "LOST" to me.

## Clarke's Monolith

The central motif and plot-driver of Stanley Kubrick's "2001: A Space Odyssey" is the appearance of several black monolith artefacts. Initially, these artefacts appear to impart sacred knowledge to the inhabitants of the Earth. Later in the film, one of the monoliths acts as a Stargate / portal to a higher level of consciousness and evolution for the human astronaut Dave Bowman. Whilst the monolith is a rectangular "black stone" (it does not technically extend to being a "cube"), its appearance is closely analogous to a black cube.

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<sup>2073</sup> Ibid.

<sup>2074</sup> Robert Goodman, "Index to the "Get" Lost Files" - <http://users.bestweb.net/~robgood/teach>

<sup>2075</sup> Ibid.

<sup>2076</sup> J.J. Abrams TED Talk (Jan 2008) - [https://www.ted.com/talks/j\\_j\\_abrams\\_mystery\\_box?language=en](https://www.ted.com/talks/j_j_abrams_mystery_box?language=en) See also: JJ Abrams: the mystery box - <https://www.youtube.com/watch?v=vpiVgF5Dq8>

Seven diamond "cubes"<sup>2077</sup> also appear during Bowman's transit through the Stargate portal.<sup>2078</sup> Like the Prima Materia, the monoliths' appearance pre-empt images of planets, stars and galaxies forming - in other words, the alchemical process of creation and transformation.

Shortly after completion of the film, Arthur C Clarke wrote, "***We recently discovered there is actually a Buddhist sect that worships a large, black rectangular slab. The analogy of the Kaaba has also been mentioned. Though I certainly did not have it in mind at the time, the fact that the Black Stone sacred to Moslems is reputed to be a meteorite is more than quaint coincidence.***"<sup>2079</sup> It should be noted that Clarke used an exact "black cube" as a key plot device in his "Rendezvous with Rama" sequel novel "Rama II", "***Suddenly the end wall lifted up half a metre above the floors and a black cube appeared in the gap [...] Nicole was beginning to understand why Richard was ecstatic. 'We now have the capability to control our own destiny [...]***"<sup>2080</sup>

In Clarke's final "Space Odyssey" novel - "3001: The Final Odyssey" – the monolith found on the Moon (dubbed TMA-1 – it is the monolith seen on the Moon in Kubrick's film) is described as having been transported back to Earth and erected in front of the United Nations Building in New York City. During the 1940s, a number of notable figures were crucially involved in choosing the design of the UN Building. These included Oscar Niemeyer, Wallace Harrison and the French architect Le Corbusier. The design committee considered 50 different designs before arriving at the now infamous "black monolith" visage.<sup>2081</sup> Another landmark New York Building, The Millennium Hilton Hotel NY, was allegedly built to intentionally mimic the cinematic "2001: A Space Odyssey" monolith.<sup>2082</sup> "***The hotel is considered a "cousin" to the Millennium Broadway and Millennium UN Plaza***".<sup>2083</sup> The finished UN Building was based on a Niemeyer/Le Corbusier's design, known as "***Scheme 23/32***".<sup>2084</sup> There is a significance to these numbers given how closely they reflect the

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<sup>2077</sup> Both You can watch a clip of this scene here: Lost: The Anomaly - <https://www.youtube.com/watch?v=WGi2SG1OpNM>

<sup>2078</sup> For screen image see: <http://www.collativelearning.com/PICS%20FOR%20WEBSITE/stills%202/2001SpaceOdyssey128.jpg>

<sup>2079</sup> Jerome Agel, The Making of Kubrick's 2001, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 293) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>2080</sup> Arthur C. Clarke & Gentry Lee, "Rama II", Gollancz; New Ed edition (12 Jan. 2006) ISBN-10: 0575077220 / ISBN-13: 978-0575077225

<sup>2081</sup> Oscar Niemeyer and the United Nations Headquarters (1947-1949) - <https://archives.un.org/content/oscar-niemeyer-and-united-nations-headquarters-1947-1949>

<sup>2082</sup> "Its designer must have studied closely the monolith in Kubrick's film "2001: A Space Odyssey"." – Post Modernism – Part II - <http://in-arch.net/NYC/nyc4a.html#92o>

<sup>2083</sup> [https://en.wikipedia.org/wiki/Millennium\\_Hilton](https://en.wikipedia.org/wiki/Millennium_Hilton)

<sup>2084</sup> See: Mardges Bacon, "Le Corbusier in America: Travels in the Land of the Timid" (Pg. 393) - "Footnote 222. Scheme 23/32 gave prominence to the General Assembly, trapezoidal in form and centred on the site, as in Le Corbusier's Scheme 23A. Niemeyer's separation of the Secretariat and General Assembly prevailed, but their respective locations reflected those in Le Corbusier's Scheme 23. Although Le Corbusier's meeting hall block disappeared, it was replaced by a public plaza, retaining an important element in Scheme 32. See Dudley, A Workshop for Peace: Designing the United Nations Headquarters, pp 266-277 fig. 180."

masonic 32/33 degrees and the Skull and Bones Society-associated number “322”. The six-block tract of land along the East River where the UN Building is located was purchased by John D. Rockefeller, Jr (at a cost of \$8.5 million) for the purpose of the UN Building.

Inside the UN Headquarters is a “prayer” / “meditation” room with a large black rectangular (almost cubic) magnetic iron-ore stone as its central feature. Rockefeller money also heavily subsidised this room and its features. According to alternative knowledge researcher William Cooper, **“the Friends of the Meditation Room agreed to raise \$15,000 to pay for the redecoration of the room, John D. Rockefeller, Jr. gave \$5,000 of the amount sought...Dag Hammarskjöld personally raised another \$10,000 from the Marshall Field family for the cost of the fresco in the Room...The United Steel Workers, CIO-AFL, gave \$500.”**<sup>2085</sup> The Friends of the Meditation Room group was also endowed with Rockefeller money. **“The Movement first sought to secure Wainwright House for its headquarters in 1951, John D. Rockefeller, Jr. gave \$5,000 of the [\$25,000] needed.”**<sup>2086</sup>

William Cooper also discussed the mural painting in the meditation room. UN Secretary General Dag Hammarskjöld and the painting’s creator Bo Beskow explained its purpose was to **“open up the wall, to give a feeling of space, of the void — in effect, to extend the room further out, into another dimension as it were.”**<sup>2087</sup> Cooper added **“The Friends’ leaflet, A Call to Prayer, states the theme of the mural is “infinity.”**<sup>2088</sup> Immediately after, Cooper notes the predominant colours in the mural: **“It was painted predominantly in shades of greys and blues, but includes yellow and white patterns and a black half-sphere.”**<sup>2089</sup> To my mind, this immediately evokes the concepts of knowledge, energy, portals, infinite time, space and dimensions, and how these collective paradigms are sometimes symbolised by similarly coloured roundels and mandalas.

Arthur C. Clarke, was known to have an intimate understanding of secret society principles and the mystery school teachings. His most blatant demonstration of this appeared in his 1962 “Profiles of the Future” essay **“Hazards of Prophecy: Failure of Imagination.”**<sup>2090</sup> It was in this piece that he famously stated that **“any sufficiently advanced technology is indistinguishable from magic.”** This remark formed the basis of one of his three “laws” of prediction and echoed a statement in a 1942 story by Leigh Brackett: **“Witchcraft to the ignorant ... simple science to the learned.”**<sup>2091</sup> Clarke was fond of quoting Brackett’s

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<sup>2085</sup> “Mystery Babylon (Bill Cooper) – Hour 31 – United Nations Meditation Room” (Transcript), Veröffentlicht, 12 March, 2012 - <https://viefag.wordpress.com/2012/03/12/mystery-babylon-bill-cooper-hour-31-united-nations-meditation-room/>

<sup>2086</sup> Ibid.

<sup>2087</sup> Ibid.

<sup>2088</sup> Ibid.

<sup>2089</sup> Ibid.

<sup>2090</sup> “Hazards of Prophecy: The Failure of Imagination” in the collection Profiles of the Future: An Enquiry into the Limits of the Possible (1962, rev. 1973), pp. 14, 21, 36.

<sup>2091</sup> “The Sorcerer of Rhiannon”, Astounding February 1942, p. 39.



notion. Brackett worked on the screenplay for the first “Star Wars” sequel “*The Empire Strikes Back*”.

There may also be something of significance to Clarke’s choice of home (Sri Lanka) for the latter years of his life. The following is taken from the *Illuminati Watcher* article “*Decoding Illuminati, Moloch, Owls, Horns, Satan – Part 2*”: **“Clarke [...] lived in Sri Lanka for many years, which is a place identified by Aleister Crowley as an important locus in the development of occultism. Supposedly some occultists believe that there is a survival of a very ancient Dravidian magical/religious system found to this day in both northern Sri Lanka and an isolated mountain plateau in southern India that has common roots to the religion of the Sumerians, who in all probability were from India. There is an important temple complex on Sri Lanka dedicated to Shiva with a smaller temple to Kali, both of whom are important in the tantric beliefs that underlie sexual magic in Western occultism. Crowley visited Sri Lanka on his honeymoon with Rose Kelly, his ‘Scarlet Woman’ (a concept derived from Rohini, the tantric red goddess associated with the moon, women’s fertility, and the red star Aldebaran.”**<sup>2092</sup>

Clarke allegedly had a fascination with the beliefs of The Brotherhood of Saturn. One of his most famous short stories (published in 1961) was entitled “*Saturn Rising*”. Clarke’s debut novel, “*The City and the Stars*”, displayed apparent Saturnian motifs. In the story, an immortal and powerful uber-consciousness called “The Mad Mind” is driven to the edge of the Galaxy and imprisoned in a strange artificial star known as “The Black Sun”. According to Neil McAleer, in his 2013 book “*Sir Arthur C. Clarke: Odyssey of a Visionary: A Biography*”, Clarke once said of this motif, **“It’s particularly interesting to see how some of the concepts of this half-century-old story are now in the forefront of modern science: I am especially fond of the ‘Black Sun,’ which is an obvious description of the now extremely popular Black Holes.”**<sup>2093</sup> The name of Clarke’s ground-breaking novel “*Childhood’s End*” (also adapted as a television mini-series in 2015) seems to refer to an aspect of Saturn in astrology. According to Erin Sullivan in “*Saturn in Transit*”, **“Saturn Opposition to Saturn Square (14 - 21) Childhood’s End (is) when Saturn moves around to oppose its natal position, a tremendous tension builds up, often releasing itself in a confrontation with authority. It is at this time in development that we face a mass of rules and regulations that have suddenly become chafing.”**<sup>2094</sup>

Note also that Clarke split “*Childhood’s End*” into three sections and entitled the second section “*The Golden Age*” – a distinct nod to the alleged Golden Age of Saturn. Saturn Death Cult researcher Troy D. McLachlan (in his article “*Saturn Death Cult – Part One: The Golden Age*”) describes this era as **“a time of bliss and plenty, the fabled Golden Age of mankind**

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<sup>2092</sup> <http://illuminatiwatcher.com/decoding-illuminati-symbolism-moloch-owls-horns-satan-part-2/>

<sup>2093</sup> Neil McAleer, “Sir Arthur C. Clarke: Odyssey of a Visionary: A Biography”, Rosetta Books (29 Mar. 2013) ASIN: B00C5T1Z90

<sup>2094</sup> Erin Sullivan, “Saturn in Transit: Boundaries of Mind, Body and Soul”, Red Wheel/Weiser; 2nd Revised edition (31 Dec. 2000) ISBN-10: 1578631815 / ISBN-13: 978-1578631810 (pg. 57 - “The Natural Cycles of Saturn”)

*existed for the duration of Saturn's precarious life as Earth's polar sun [...] it also brought about the impetus for the rise of civilisation and a golden age of exploration. Time and measure could now be put to use in surveying a world which would give of its bounty freely due to the continued radiating warmth of the flared Saturn.*"<sup>2095</sup> Compare this to Clarke's description of his "Golden Age" in the novel. *"There was little work left of a routine, mechanical nature. [...] There were factories that ran for weeks without being visited by a single human being. [...] The general standard of culture was at a level which would once have seemed fantastic. There was no evidence that the intelligence of the human race had improved, but for the first time everyone was given the fullest opportunity of using what brain he had. [...] A considerable fraction of the human race oscillated from Arctic to Antarctic. [...] Others had gone into the deserts, up the mountains, or even into the sea. There was nowhere on the planet where science and technology could not provide one with a comfortable home.*"<sup>2096</sup>

"*Childhood's End*" ultimately postulates the evolution of humanity into a non-corporeal, higher being via the conduit of the technological singularity. Variations on such themes have appeared in the works of other science fiction writers such as Olaf Stapledon (see "*Star Maker*"), Vernor Vinge, Sheri S. Tepper, Greg Bear (see his "*Darwin*" series of books) and Iain M. Banks (see his "*Culture*" novels.) Some researchers consider Saturn to be the apex of Gnostic theology and it is somewhat ironic that "*Childhood's End*" (in spite of its heavy use of the technological singularity) is considered by some to be a "Gnostic thesis". This is most notable with the archonic nature of the mysterious "Overlords" who successfully occupy the Earth via "peaceful" and "benevolent" means. Although the overlap between Gnosticism and Saturnian beliefs does deserve some scrutiny, I tend to view each as a separate paradigm. The independent study of Gnosticism has definite merit, at least in my opinion. Whilst I'm on this subject, it is interesting that the noted Gnostic researcher John Lash has made some observations about "*2001: A Space Odyssey*" – not in direct relation to the Saturnian aspects, but rather the role of the computer HAL as a symbol of the destructive nature of artificial intelligence. He also notes the increasingly reverential, salvationist or submissive attitude that some people have toward technology that "mimics" intelligence. The following observation is taken from John Lash's 2009 piece "*Take Back the Planet: A Review of James Cameron's Avatar*": **"This objection comes from my studies of the Gnostic teachings that warn about HAL, simulation, artificial intelligence - AKA the Archon factor so clearly described in Gnostic Coptic texts.**"<sup>2097</sup>

To extend this discussion regarding Saturn worship and Gnosticism, it is important to consider the associated paradigm of Luciferianism. The *Fraternitas Saturni* (the ancient

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<sup>2095</sup> Troy D. McLachlan, "Saturn Death Cult – Part One: The Golden Age" - <http://saturndeathcult.com/the-sturn-death-cult-part-1/the-golden-age/>

<sup>2096</sup> Arthur C. Clarke, "Childhood's End" (Part 1: "Earth and the Overlords" - section 10), Ballantine Books Inc.; Reprint edition (29 Mar. 1994) ISBN-10: 0345347951 / ISBN-13: 978-0345347954

<sup>2097</sup> John Lamb Lash, "Take Back the Planet: A Review of James Cameron's Avatar", 2009 - <http://www.metahistory.org/dynamyth/Avatar.php>

order of Saturn worshippers also known as The Brotherhood of Saturn) consider Luciferianism a key part of Saturn worship. In his article *"Uncommon Purpose – Agenda 22"*, Andrew Johnson writes, ***"The Luciferian theology of the Fraternitas Saturni revolves around the principle that Lucifer is the "Light Bearer of Mankind," who manifests itself through the planet Saturn; as a guardian to an elevated plane of existence. One of their most prominent tenets being, "From Darkness comes Light." Commonly mistaken as synonymous with one another, Luciferianism has absolutely nothing to do with Satanism. This is GOTOS, the group spirit of the lodge, who guides the initiates toward Saturnalian divinity."***<sup>2098</sup>

The founding principles of the United Nations, also appear to have a basis in Saturnian / Luciferian (Light-bringer) beliefs. In 1952, Eleanor Roosevelt (wife of U.S. President Franklin D. Roosevelt) was invited to the United Nations to celebrate "World Invocation Day". There she was recorded reading a passage from the UN Declaration of Human Rights – a document originally penned in 1940 (under the Chairmanship of Lord Sankey) by legendary science fiction author H.G. Wells.<sup>2099</sup> Eleanor Roosevelt also recorded a brief message which included the "Great Invocation" – a passage seemingly authored by Theosophist and occultist Alice A. Bailey. ***"From the point of Light within the Mind of God let light stream forth into the minds of men. Let Light descend on Earth. From the point of Love within the Heart of God let love stream forth into the hearts of men. May Christ return to Earth. From the centre where the Will of God is known let purpose guide the little wills of men – The purpose which the Masters know and serve. From the centre which we call the race of men let the Plan of Love and Light work out and may it seal the door where evil dwells. Let Light and Love and Power restore the Plan on Earth."***<sup>2100</sup> The UN Security Council also has an historical connection with the Lucis Trust (formerly known as the Lucifer Trust and founded by Alice and Foster Bailey.) The Trust based its original name on Luciferian "light" principles and continues to have the motto: ***"Let the Plan of Love and Light work out"***.<sup>2101</sup> The Assistant Secretary General of the U.N. Robert Mueller credited the creation of his World Core Curriculum to the teachings of Alice Bailey's channelled muse "Djwahl Kuhl" (aka "The Tibetan").<sup>2102</sup>

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<sup>2098</sup> Andrew Johnson, "Uncommon Purpose – Agenda 22" - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89) See also: [https://www.lucistrust.org/about\\_us/history](https://www.lucistrust.org/about_us/history)

<sup>2099</sup> "A Declaration of the Rights of Man" - <http://www.voting.ukscientists.com/sankey.html>

<sup>2100</sup> Andrew Johnson, "Uncommon Purpose – Agenda 22" - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89) See also: Eleanor Roosevelt Reads the Great Invocation - [https://www.lucistrust.org/the\\_great\\_invocation/eleanor\\_roosevelt\\_reads\\_the\\_great\\_invocation](https://www.lucistrust.org/the_great_invocation/eleanor_roosevelt_reads_the_great_invocation)

<sup>2101</sup> Cornbluth, "FIRE & ICE: THE SATURNALIAN BROTHERHOOD" (06/26/2009) - <https://mishkany.com/bloglin/2009/06/26/fire-ice-the-saturnalian-brotherhood> See also: Stephen E. Flowers, "Fire and Ice: Magical Teachings of Germany's Greatest Secret Occult Order (Llewellyn's Teutonic Magick Series)", Llewellyn Publications, U.S.; 2nd edition (May 1990) ISBN-10: 0875427766 / ISBN-13: 978-0875427768

<sup>2102</sup> [http://www.paulmcguire.org/articles/articles\\_babylon\\_basra\\_hgwells\\_new\\_world\\_order.html](http://www.paulmcguire.org/articles/articles_babylon_basra_hgwells_new_world_order.html)

This convergence of Alice Bailey (via *"The Great Invocation"*) and H.G. Wells (via the UN Declaration of Human Rights) has prompted some researchers to question how closely affiliated Bailey and Wells were. Superficially, the timing of their respective thoughts on the power of the United Nations and the notion of a **"one world state"** does tally (mid 1930s – 1940s.) Constance E. Cumbey in her books *"The Hidden Dangers of the Rainbow"* (1983) and *"A Planned Deception"* (1985) noted that they both espoused similar views and that the so-called New Age "Aquarian Conspiracy" (spearheaded by Bailey and others of her ilk) appeared to have been inspired by Well's writings. She also noted that the Bailey-founded Lucis Trust was a fierce proponent of Well's and that the Lucis Publishing Company had published a number of papers by the man.<sup>2103</sup> Like Bailey, Wells also espoused Luciferian principles. In his 1928 *"The Open Conspiracy"*, Wells wrote, ***"The political world of the Open Conspiracy must weaken, efface, incorporate and supersede existing governments....The character of the Open Conspiracy will then be plainly displayed. It will be a world religion. This large, loose assimilatory mass of groups and societies will definitely and obviously attempt to swallow up the entire population of the world and become a new human community....The immediate task before all people, a planned World State, is appearing at a thousand points of light [but]...generations of propaganda and education may have to precede it."***<sup>2104</sup> Note the relevance of **"a thousand points of light."**

In Arthur C. Clarke's "2001" sequel novel *"2010: Odyssey Two"*, the planet Jupiter is transformed into a star called Lucifer. The process is set in motion by billions of black monoliths consuming and transforming the planet (an almost alchemical-like process.) Jupiter (and ultimately Lucifer) become key locations and plot-drivers in Clarke's Odyssey novel series – with the exception of the first book *"2001: A Space Odyssey"*.

## Destination: Jupiter or Saturn?

There is some controversy over Jupiter as the "original" setting of *"2001: A Space Odyssey"*. Was Jupiter really the intended destination (as seen in the released film) or was it Saturn (as featured in Clarke's novel)? Arthur C. Clarke wrote the novel: ***"Concurrently with the film version and published it in 1968, after the film's release."***<sup>2105</sup> Interestingly, in Clarke's novelisation the specific destination of the spaceship "Discovery" is the Saturnian moon Iapetus (which Clarke spelled with a 'J'). I have often wondered why Clarke chose this celestial body as the specific location. The NASA Cassini photographs of Iapetus have revealed a perfectly linear equatorial ridge (actually three parallel ridge lines) three miles high, which span half the moon's circumference. Some high-contrast Cassini images of the moon also show it not quite as a sphere, but with distinct polygonal edges rather than

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<sup>2103</sup> For example: The article "H.G. Wells, a Forerunner" was published on page 310 of the May-June edition of *The Beacon* (1977) See: Constance E. Cumbey, *"The Hidden Dangers of the Rainbow"* (1983 - pg.124)

<sup>2104</sup> H.G. Wells, *"The Open Conspiracy: Blueprints for a World Revolution"* (1928) See also: <https://mysteryoftheiniquity.com/2013/08/20/thousand-points-of-lights/>

<sup>2105</sup> Arthur C. Clarke, *"The Lost Worlds of 2001"*, 1972, Signet - New Amer Library (Mm); Reissue edition (Jun 1982) ISBN-10: 0451125363 / ISBN-13: 978-0451125361

smooth circumference. These abnormalities have prompted some individuals to suggest that Iapetus may be “artificial” in nature. The similarity with George Lucas’ Imperial “Death Star” battle station (from the “*Star Wars*” films) has also earned Iapetus the moniker: “the Death Star moon”.

The following is taken from the 1970 book “*The Making of Kubrick’s 2001*”: ***“Ed Rosenfeld discovered that the Encyclopaedia Britannica and the Smithsonian Institute say that the eighth satellite from Saturn is Iapetus. The Hayden Planetarium in New York says that it is Iapetus. The Oxford Dictionary of the English Language says it is Iapetus. The Columbia Encyclopaedia says it is Iapetus. Arthur C. Clarke, the perfectionist, in his book, 2001, has Dave Bowman land on the eight satellite from Saturn: Japetus. Page 763, Random House Unabridged Dictionary: Jape - to jest, joke, to mock or make fun of; a joke, jest or quip. Is Clarke trying to tell us something?”***<sup>2106</sup>

According to Frederick Ordway, a key NASA advisor to Stanley Kubrick on “*2001: A Space Odyssey*”, production on the film began with a story involving the spaceship Discovery’s mission to the planet Jupiter. In his piece “*2001: A Space Odyssey in Retrospect*”, Ordway stated that Kubrick decided (in September 1965) to change the setting to Saturn. Kubrick ***“persisted, pointing out the beauty of the Saturnian ring system and the spectacular visual effect of the Discovery’s travelling near or even through it. Would I do some investigation and prepare a memo outlining the latest knowledge of Saturn, its rings, and its moons, he asked? And would I focus on anything that seemed out of the ordinary, something intriguing and unexplainable that Arthur Clarke might weave into a revised screenplay? I prepared the memo, Kubrick was delighted, and Clarke backed the change with great enthusiasm. He brilliantly wrote Jupiter out and Saturn in. Everyone was happy, except for Wally Veevers, Doug Trumbull and others in the Special Effects Department. Despite their wizardry, they felt uncomfortable with the thought of having to accommodate the Discovery’s moving within the Saturnian ring system. On top of all their problems, they were not in the mood to tackle a new one that might prove intractable. Anyway, they were all under severe time restraints on myriad other parts of the film. Special effects carried the day as far as the motion picture was concerned. But Clarke was so delighted with Saturn that he maintained it as the target planet in the novel version.”***<sup>2107</sup>

By this account, the Saturn premise was ditched due to time limitations and the restrictions of the available effects technology and the film returned to the Jupiter setting. According to Ordway, an atmosphere of tension lingered over the remainder of the production (particularly from Kubrick) following the return to the Jupiter locale. It has also been suggested that Saturn was always the intended target and that the effects team did attempt to realise Saturn, but that: ***“The production was unable to develop a convincing rendition***

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<sup>2106</sup> Jerome Agel, *The Making of Kubrick’s 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 293) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>2107</sup> Frederick I. Ordway III, “*2001: A Space Odyssey in Retrospect*” - <http://www.visual-memory.co.uk/amk/doc/0075.html>

*of Saturn's rings; hence the switch to Jupiter.*"<sup>2108</sup> Accounts of the "problems" caused by the Saturn effects shots were noted in Jerome Agel's 1970 book *"The Making of Kubrick's 2001"*: ***"Major concern throughout production was adequate representation of Saturn. After months of unsuccessful attempts at designing Saturn, Kubrick decided that Jupiter might be visually more interesting and possibly easier to produce. More months were spent in an unsuccessful attempt to produce Saturn."***<sup>2109</sup>

Agel's book also notes that Con Peterson (who worked alongside Douglas Trumbull and Wally Veevers on the film's effects) said ***"Jupiter was selected over Saturn, because to do Saturn meant, in effect, getting a convincing Jupiter first - they are fairly similar - and then finding a way to put the rings around it. Best way to do the planet was not the best way to do the rings; they could not be made at the same time, as photographic records, like our other planetary images. Putting two separate techniques together into one image would have been quite difficult, though not impossible. Still another technique would be needed to show close-ups of rings. Bear in mind, I'm talking about an image which is really impressively going to convince people. Best matte painter in the world would respect the hazards of concentrating all of viewer's scrutiny on his work."***<sup>2110</sup>

Let us consider that Stanley Kubrick and Arthur C. Clarke knew much about the Saturnian / Luciferianism belief system and factor in the development of the over-arching plot in Clarke's *"Space Odyssey"* novel series. In the novels, Jupiter becomes Lucifer (in accordance with the principles of Saturnian divinity) so that it can metaphorically sit in the shadow of the black sun Saturn. This explains why Clarke intentionally chose Saturn to feature in the plot of the first novel (to introduce the Saturnian aspect) and jumped to Jupiter for the sequels (to enact the process of bringing light – Jupiter becomes Lucifer – in the shadow of Saturn and complete the alchemically-aided process of Saturnian divinity.) I believe the jump of locale was intentional. Nevertheless, how powerful would it have been (on an occult / alchemical level) if Saturn had undergone the transmutation to Lucifer in the sequels? Clearly, somebody didn't want this articulated in Kubrick' film and Clarke's subsequent *"Space Odyssey"* novels. Based on the knowledge that Clarke's *"Space Odyssey"* series is about Saturnian divinity and that Kubrick was intimately aware of the concept, we can confidently conclude that Kubrick did once intend for the Discovery to go to Saturn in his film.

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<sup>2108</sup> [http://en.wikipedia.org/wiki/2001%3a\\_A\\_Space\\_Odyssey\\_%28film%29#Writing](http://en.wikipedia.org/wiki/2001%3a_A_Space_Odyssey_%28film%29#Writing) See also: Arthur C. Clarke's forward to 2010: Odyssey Two

<sup>2109</sup> Jerome Agel, *The Making of Kubrick's 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 141) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>2110</sup> Ibid. (pg. 143)

## Kubrick, Apollo and Grandpa Saturn

During a March 6, 2011 interview on Red Ice Radio, Jay Weidner disputed the claim that the limitations of the available special effects technology had hampered Stanley Kubrick's intention to realize Saturn in "2001: A Space Odyssey". He asserted that Kubrick was pressured to make the changes by highly-placed occultists: **"(Kubrick) worried that the film was too blatant in its depiction of the role played by Saturn in their occult human transmutation agenda."**<sup>2111</sup> Some researchers have suggested that these **"highly-placed occultists"** may have also had NASA connections - given the acknowledged connection between the film's production and the agency. According to Saturn researcher Troy D. McLachlan (in his article *"Stanley Kubrick and The Saturn Death Cult"*): **"In dealing with these occult NASA insiders while faking the Apollo 11 landings, Kubrick would have been initiated into their perception that humanity's destiny is inextricably linked to an occult and metaphysical understanding of Saturn."**<sup>2112</sup> It is known that there were indeed "highly-placed occultists" in NASA and JPL (one noted example was JPL rocket scientist Jack Parsons.) There may be other subtle clues to the Saturn Worship/NASA crossover – such as the naming of the "Saturn" rockets that were used in the Apollo programme and that the programme was named after Saturn's (Kronos') grandson Apollo (see: Greek mythology.)

We should also consider the number of Nazi scientists who helped to found NASA and JPL and, by extension, the Nazi fascination with the occult. It seems clear that Stanley Kubrick had knowledge of occult and secret society beliefs and practices. He also had something of an obsession with Nazis and WWII. Many of his unproduced film projects were steeped in the period. In the mid-70s, Kubrick actively pursued a film idea involving the WWII Holocaust. In the early 1990s, he began the early production stages of a film adaptation of Louis Begley's *"Wartime Lies"* - **"the story of a boy and his aunt as they are in-hiding from the Nazi regime during the Holocaust."**<sup>2113</sup> The early draft of this project was titled *"Aryan Papers"*. He also co-wrote (with Richard Adams) a screenplay called *"The German Lieutenant"* about a group of German soldiers on a mission during WWII.<sup>2114</sup> He also considered a film project that looked at the social circle surrounding Nazi Joseph Goebbels.<sup>2115</sup> The following is taken from a Wikipedia page that examines Kubrick's unrealized projects, **"In a March 2013, Tony Frewin, Kubrick's assistant for many years, wrote in an article in The Atlantic: "He [Kubrick] was limitlessly interested in anything to do with Nazis and desperately wanted to make a film on the subject." The article included**

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<sup>2111</sup> "Jay Weidner - Kubrick's Odyssey, The Brotherhood of Saturn & The Clash of Civilizations", March 6, 2011, Red Ice Radio - <http://www.redicecreations.com/radio/2011/03/RIR-110306.php>

<sup>2112</sup> Troy D. McLachlan, "Stanley Kubrick and The Saturn Death Cult" - <http://saturndeathcult.com/ Crimes-of-the-saturn-death-cult/stanley-kubrick-and-the-saturn-death-cult/>

<sup>2113</sup> [https://en.wikipedia.org/wiki/Stanley\\_Kubrick%27s\\_unrealized\\_projects](https://en.wikipedia.org/wiki/Stanley_Kubrick%27s_unrealized_projects)

<sup>2114</sup> Frederick J. Chiaventone; Jean-François Allaire (aka Deadpool). "The Untitled Deadpool Column" - <http://www.tnmc.org/dp/0122031.shtml>

<sup>2115</sup> Joan Dupont (15 September 2001). "Kubrick Speaks, Through Family's Documentary". The New York Times - [http://www.nytimes.com/2001/09/15/style/15iht-kubrick\\_ed2.html](http://www.nytimes.com/2001/09/15/style/15iht-kubrick_ed2.html)

**information on another Kubrick World War II film that was never realized, based on the life story of Dietrich Schulz-Koehn, a Nazi officer who used the pen name "Dr. Jazz" to write reviews of German music scenes during the Nazi era. Kubrick had been given a copy of the Mike Zwerin book 'Swing under the Nazis' (the front cover of which featured a photograph of Schulz-Koehn) after he had finished production on Full Metal Jacket. However, a screenplay was never completed and Kubrick's film adaptation plan was never initiated (the unfinished Aryan Papers was a factor in the abandonment of the project)."**<sup>2116</sup>

With his in-depth knowledge, we also have to wonder how much Kubrick may have known about the Nazi's fascination with Saturn worship. In this regard, it is possible that Kubrick embedded NASA/Apollo symbolism alongside Saturnian motifs in some of his films. For example: take the hexagonal shaped carpeting and Danny's Apollo 11/Saturn V adorned jumper in *"The Shining"*. Earlier in this book, I examined the possible connections between Kubrick and Apollo fakery and highlighted several (non-Kubrick) films that allude to the Apollo cover-up. Strangely, these films also have a tenuous link to Saturn symbolism. Saturn is represented (in astrology and via certain esoteric symbolism) by Capricorn.<sup>2117</sup> The naming of the film *"Capricorn One"* (which posited a faked Mars landing by NASA) may have more esoteric significance after all!<sup>2118</sup> *"Diamonds Are Forever"* included a scene set on a fake Moon film set. In the last couple of years, much has been written about the discovery of diamond "rain storms" on Saturn.<sup>2119</sup> The rings of Saturn are a key part of the planet's mythological iconography and it is believed that the notion of "wedding rings" ties into Saturnian beliefs. Is it mere coincidence that wedding rings usually contain diamonds? The wedding ritual represents a life-long binding of two contradictions or opposite; historically a man and woman. This is actually comparable to the dual and polar opposite roles taken by Saturn in both mythology and astrology. Saturn can invoke feelings of balance and harmony, proportion and order, goodwill and generosity along with liberation. Simultaneously, it can invoke a sense of dread and foreboding, guilt and shame along with repression. It also reflects the duality of light and dark in Saturnism.

Saturn Worship (along with other aspects of elite belief systems) is seemingly connected with the ritualistic / sexual abuse of children – the act of which is viewed as a "sacrifice" by certain twisted and depraved agenda participants. We should consider this perspective in relation to many of Stanley Kubrick's films - such as *"Lolita"*, *"The Shining"*, *"Eyes Wide Shut"* (Author's notes: remember that this film is set, for no apparent narrative reason, during the Christmas holiday – Christmas is a variation of the Roman Festival of Saturnalia) and, by

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<sup>2116</sup> [https://en.wikipedia.org/wiki/Stanley\\_Kubrick%27s\\_unrealized\\_projects](https://en.wikipedia.org/wiki/Stanley_Kubrick%27s_unrealized_projects) See also: James Hughes (25 March 2013). "Stanley Kubrick's Unmade Film about Jazz in the Third Reich". The Atlantic. The Atlantic Monthly Group. Retrieved 26 March 2013.

<sup>2117</sup> Saturn Symbol Meaning - <http://www.whats-your-sign.com/saturn-symbol-meaning.html>

<sup>2118</sup> Capricorn the Goatfish - <http://www.skyscript.co.uk/capricorn.html>

<sup>2119</sup> For example see: James Morgan, "'Diamond rain' falls on Saturn and Jupiter", 14 October 2013 - <http://www.bbc.co.uk/news/science-environment-24477667>



association, "A.I. – Artificial Intelligence". In his piece "Stanley Kubrick and The Saturn Death Cult", Troy McLachlan asks, "**Is the greater body of Stanley Kubrick's films an exposé of a hidden elite obsessed with dark Saturnian sexual rites, paedophilia and the planned ritualistic transmutation of mankind?**"<sup>2120</sup> Remember also the claims made against Kubrick associate and Saturn devotee Arthur C. Clarke of alleged sexual improprieties.<sup>2121</sup>

Alternative researcher Ellis C Taylor contacted me regarding a presentation I gave in Birmingham in 2015 on the subject of Kubrick and alerted me to some additional points of connection between Kubrick and Saturn symbolism. "**(Kubrick's) life lasted 25791 days. Some astronomers have calculated this as the amount of years in one precession (of the Equinoxes). The cube root of 25791 is approximately 29.5 - the number of 'years for the planet Saturn to complete an entire circuit of the ecliptic against the background constellations of the zodiac.'** (From Wikipedia) **The date of his death (7/3/1999) gives 11999. When mirrored (11666) this could be interpreted as Saturn 666 (Saturn is 11 Numerosymbologically.)**"<sup>2122</sup>

## Silent Running

Special effects wizard Douglas Trumbull continued to work towards resolving the technical problems involved in reproducing Saturn's rings for the film "2001: A Space Odyssey". In 1972, he directed the film "Silent Running" and employed "**effects developed but not completed for 2001.**"<sup>2123</sup> "Silent Running" is another genre film that utilised subtle Saturnian symbolism. In the film there are three ships in orbit of Saturn. Each ship houses six bio-spheres housing the last of the Earth's forests and agricultural zones. "**In ancient Roman religion and myth, Saturn (Latin: Saturnus) was a god of agriculture, liberation, and time.**" His rule was also associated with the "**bounties of the earth.**"<sup>2124</sup> Each ship's bio-spheres have clearly visible paths laid out in the forests. From outside the domes, we can see six

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<sup>2120</sup> Troy D. McLachlan, "Stanley Kubrick and The Saturn Death Cult" - <http://saturndeathcult.com/crimes-of-the-saturn-death-cult/stanley-kubrick-and-the-saturn-death-cult/>

<sup>2121</sup> [http://en.wikipedia.org/wiki/Arthur\\_C.\\_Clarke#Knighthood](http://en.wikipedia.org/wiki/Arthur_C._Clarke#Knighthood) & Sir Arthur C Clarke, 20/03/2008 - <http://web.archive.org/web/20080326180335/http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2008/03/19/db1904.xml>

Here are more details of the accusations made by The Sunday Mirror: "It Doesn't Do Any Harm ...Most of the Damage Comes from Fuss Made by Hysterical Parents" - <http://www.questia.com/library/1G1-60659502/it-doesn-t-do-any-harm-most-of-the-damage-comes> & Tracy Schaverien & Roger Insall, "Smirk of A Pervert and A Liar; Police Probe Links Clarke to International Child Sex Ring" - <http://www.questia.com/library/1G1-60659899/smirk-of-a-pervert-and-a-liar-police-probe-links>

Here are the details following Clarke being cleared of sex charges: "Sci-fi novelist cleared of sex charges", Monday, April 6, 1998 - [http://news.bbc.co.uk/1/hi/world/south\\_asia/74938.stm](http://news.bbc.co.uk/1/hi/world/south_asia/74938.stm) & "Child sex file could close on sci-fi writer", Examiner Publications Ltd, 1998 - <http://web.archive.org/web/20110629115156/http://archives.tcm.ie/irishexaminer/1998/08/13/fhead.htm>

<sup>2122</sup> All of Ellis C. Taylor's research can be located here: <http://ellisctaylor.homestead.com/>

<sup>2123</sup> Larry Klaes, "Silent Running, running deeper", Monday, March 30, 2009 - <http://www.thespacereview.com/article/1337/1>

<sup>2124</sup> Saturn - <http://www.crystalinks.com/saturnrome.html>

paths converging at the centre (think: a six-pointed star), joined around the outside by a hexagonal path.<sup>2125</sup> The ships contain numerous fuel and cargo pods with distinct hexagonal-featured panelling.<sup>2126</sup> Each ship is partially maintained by three droids. These droids (front facing) are six-sided in shape and (although not technically such) comparable to a hexagon. The film's remaining (and dying) forest is saved and rejuvenated with light (Lucifer) and tended by a lone droid (hexagon) at the conclusion of the film.

As part of the larger context of this book, I find it telling that Douglas Trumbull employed actor Bruce Dern as his lead man for his Saturnian eco-epic. Dern was a firm fixture of the Laurel Canyon scene and one of a group of Canyon actors (including the likes of Peter Fonda, Warren Beatty, Jack Nicholson, Dennis Hopper, Jane Fonda, etc.) known as "The Young Turks". Whilst I am connecting the dark side of the Laurel Canyon scene and Saturn worship, it is worth recalling the events so-readily associated with the Canyon's most notorious visitor – Charles Manson. The body of murder victim Leno LaBianca (whose death was generally attributed to the so-called "Manson Family") was mutilated – with the word "WAR" etched into the flesh of his abdomen. It is clear, from the images of the body, that the "W" was stylised to appear as the Sigil of Saturn – an upturned "W" (like an "M") overlaying an upright "W".<sup>2127</sup> Manson himself infamously etched the symbol of the swastika (which is, amongst other things, a symbol associated with Saturn worship) into the skin of his forehead! The Blue Öyster Cult (a band readily associated with the Laurel Canyon scene) took the alchemical symbol for (aptly) the heavy metal lead (which is also the symbol for Saturn) and incorporated it into all the band's album and artwork designs. The Blue Öyster Cult's **"hook-and-cross logo was designed by Bill Gawlik in January 1972."**<sup>2128</sup> The lead actor in "*Silent Running*", Bruce Dern's paternal grandfather was former U.S. President Franklin D. Roosevelt's secretary of war and defence.<sup>2129</sup> He also had a maternal uncle (Archibald MacLeish) who was FDR's Director of the War Department's Office of Facts and Figures (War Propaganda).<sup>2130</sup> MacLeish was a member of the Skull and Bones secret society (class of 1915), one year before Prescott Bush (father of 41st U.S. President George H. W. Bush and grandfather of 43rd U.S. President George W. Bush – both of whom were also "Bonesmen").<sup>2131</sup>

Songs for the film "*Silent Running*" were provided by another Canyonite, Joan Baez.<sup>2132</sup> She was also heavily involved with the Esalen Institute.<sup>2133</sup> Researcher Alex Constantine (in "*The*

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<sup>2125</sup> <https://s-media-cache-ak0.pinimg.com/236x/4c/3f/11/4c3f11e04b76159a48a5a98f02937b17.jpg>

<sup>2126</sup> Valley Forge Props - [http://www.lunadude.com/pet\\_proj/valley\\_forge/prop.htm](http://www.lunadude.com/pet_proj/valley_forge/prop.htm)

<sup>2127</sup> <https://s-media-cache-ak0.pinimg.com/564x/82/08/fe/8208fe8ac271e19e6e25ddabee981165.jpg> For more on Leno Labianca's murder - <http://www.crimeshots.com/LenoLaBianca.html>

<sup>2128</sup> The Black Cube of Saturn – <http://www.synchromysticismforum.com/viewtopic.php?p=33488>

<sup>2129</sup> [http://en.wikipedia.org/wiki/George\\_Dern](http://en.wikipedia.org/wiki/George_Dern)

<sup>2130</sup> Archibald MacLeish - Previous Librarians of Congress, Archibald MacLeish (1892-1982) 9th Librarian of Congress 1939-1944 - <http://www.loc.gov/about/librarianoffice/macleish.html>

<sup>2131</sup> [http://en.wikipedia.org/wiki/Archibald\\_MacLeish#Early\\_years](http://en.wikipedia.org/wiki/Archibald_MacLeish#Early_years)

<sup>2132</sup> Joan Baez, "Silent Running" - <http://www.youtube.com/watch?v=pFd4MKd6Ac8>

*Covert War Against Rock - The Baez Contras and the Death of Phil Ochs*”) reminds us that **“It’s known that Joan was used in C.I.A. mind control experimentation at a very early age.(...) She’s admitted in private letters to two organizations for mind control victims that she had been submitted to trauma-based programming as a child. Her father was the head of Operations Research at Cornell University, which is known today as being the home base for all MKUltra contracts during the 1950s. (...) Cornell was the home of all mind control experimentation conducted by the C.I.A. It was the also the home of the Human Ecology Fund, which is well known as the contract base of MKUltra.”**<sup>2134</sup> For more on scope of the Human Ecology Fund, I suggest reading *“1957-1961 Canada: MKULTRA Experiments in Montreal”* by Joseph Rauh Jr and James Turner.<sup>2135</sup> There is a tenuous link between the Human Ecology Fund and Esalen via Laurance Rockefeller.<sup>2136</sup> Finally, it is worth mentioning (given the agenda connections) that production of *“Silent Running”* was assisted by the notorious Dow Chemicals Company.<sup>2137</sup>

## Interstellar

Like *“Silent Running”*, Christopher Nolan’s film *“Interstellar”* contains numerous nods and winks to both Kubrick’s *“2001”* and Saturnian symbolism. In the film, the Earth is dying, crops are failing and there is dust everywhere. Humanity has all but given up on technology to tend the land – with many academics, scientists and engineers now working as farmers. In many ways, this is a virtual interpretation of the rise and fall of the Saturnian “Golden Age”. Remember that Saturn was associated with agriculture and portrayed as a harbinger of death and decay (hence the “dust” and “dying crops” theme of the film.) The narrative reveals a secret NASA space programme called The Lazarus Project – presumably a reference to the biblical Lazarus of Bethany. In the Bible, Lazarus died and was resurrected from the dead. The parable apparently exemplifies Jesus’ seventh and final act of divine authority – his power over humanity’s most feared enemy, Death.

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<sup>2133</sup> Jeffrey J. Kripal, *Esalen: America and the Religion of No Religion*, University of Chicago Press., 2007 - <http://www.press.uchicago.edu/Misc/Chicago/453699.html>

<sup>2134</sup> Adam Parfrey, “Secret & Suppressed: Alex Constantine”, *SECONDS* Issue #48 – 1998 - <http://www.secondsmagazine.com/articles/48-constantine.php> See also: Alex Constantine, “The Covert War Against Rock - The Baez Contras and the Death of Phil Ochs” - <http://www.american-buddha.com/music.covertwarrock9.htm> Although far from detailed, Albert Baez’s Wikipedia page provides links that, at least, verify his connections with MIT, Stanford and the Smithsonian Institute - [http://en.wikipedia.org/wiki/Albert\\_Baez](http://en.wikipedia.org/wiki/Albert_Baez)

<sup>2135</sup> Joseph Rauh Jr and James Turner, “1957-1961 Canada: MKULTRA Experiments in Montreal” - from the Canadian Coalition to Oppose Arms Trade/COAT that details what Dr. Ewen Cameron (President APA) did with his Society for the Investigation of Human Ecology/Human Ecology Fund grants. [http://coat.ncf.ca/our\\_magazine/links/issue43/articles/1957\\_1961\\_canada.htm](http://coat.ncf.ca/our_magazine/links/issue43/articles/1957_1961_canada.htm)

<sup>2136</sup> <http://explorefhp.com/past-support/> See also: Esalen Institute, Founder/Group History – World Religions and Spirituality Project - <http://www.has.vcu.edu/wrs/profiles/Esalen.htm>

<sup>2137</sup> [http://www.lunadude.com/pet\\_proj/valley\\_forge/film.htm](http://www.lunadude.com/pet_proj/valley_forge/film.htm)

The logo of The Lazarus Project is the Earth with an agitos / arc-line circling the earth and heading into space. This creates the impression of a ringed planet – like Saturn.<sup>2138</sup> The Lazarus Project came into being as a result of the discovery of, **“out near Saturn... a disturbance of space time”**<sup>2139</sup> (space + time = Saturn.) This disturbance turns out to be an “artificial wormhole” to another galaxy, discovered forty eight years previously (48 is one of several numbers that are significant in Saturn symbolism and worship.) The central characters traverse the wormhole and reach a planetary system under the influence of a massive “black hole” nicknamed Gargantua. The word “gargantuan” is mythologically associated with Saturn. Gargantua is the name of one of two giants in the 16<sup>th</sup> century novels *“The Life of Gargantua and of Pantagruel”* by François Rabelais.<sup>2140</sup> The definition of “gargantuan” includes “giant” and “titanic”.<sup>2141</sup> In Greek mythology, Cronus (Saturn) was one of the Titans (titanic) – both the mythological Titans and Giants (or Gigantes) being the offspring of Gaia. Cronus was **“the wily, youngest and most terrible of her children, and he hated his lusty sire.”**<sup>2142</sup> Visually, the singularity Gargantua appears “Saturn-like” – an orb with central protrusions outward that resemble rings of a sort.<sup>2143</sup>

As with many science fiction films, *“Interstellar”* brings us back to the portal/singularity paradigm. By way of gravity, worm holes and the singularity, the film bases its central plot devices on the “scientific research” of American theoretical physicist Kip Stephen Thorne. Interestingly, there is a story that connects Kip Thorne to a number of aspects of science fiction and the global agenda. Thorne was close friends with Carl Sagan. In the late seventies, Sagan pitched his story for *“Contact”* (later made into a film starring Jodie Foster and Matthew McConaughey) to close friend and Hollywood studio executive Lynda Obst. The story took a number of years to reach cinematic realisation, during which time Sagan wrote the story in novel form – with help from Kip Thorne (Sagan worked Thorne’s theories about space-travel via wormholes into his story.)<sup>2144</sup> Jump forward a decade or so later and we see Thorne pitching a similar story to Linda Obst (also a close friend of Thorne’s - now working for Paramount studios.) From this initial meeting, Thorne and Obst developed the concept for the film *“Interstellar”*. One note of synchronicity, *“Contact”* star Matthew McConaughey also plays the central character Cooper in *“Interstellar”*. *“Contact”* was directed by Robert Zemeckis – who I discussed in an earlier chapter, in relation to the 9/11 / directed free-energy cover-up.

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<sup>2138</sup> Lazarus missions - Interstellar Wiki – Wikia - <http://vignette2.wikia.nocookie.net/interstellarfilm/images/0/00/Image-1429164828.jpg/revision/latest?cb=20150416061348>

<sup>2139</sup> “Interstellar” (At 31 mins 52 secs)

<sup>2140</sup> Gargantua and Pantagruel - [https://en.wikipedia.org/wiki/Gargantua\\_and\\_Pantagruel](https://en.wikipedia.org/wiki/Gargantua_and_Pantagruel)

<sup>2141</sup> <http://www.thefreedictionary.com/gargantuan>

<sup>2142</sup> Gaia (mythology) - [https://en.wikipedia.org/wiki/Gaia\\_\(mythology\)](https://en.wikipedia.org/wiki/Gaia_(mythology))

<sup>2143</sup> Miller orbiting Gargantua - [http://interstellarfilm.wikia.com/wiki/Gargantua?file=Black\\_hole.png](http://interstellarfilm.wikia.com/wiki/Gargantua?file=Black_hole.png)

<sup>2144</sup> “Contact: High Technology Lends a Hand”, Warner Bros., 1997 - <http://web.archive.org/web/20010304211755/http://contact-themovie.warnerbros.com/cmp/technology.html>

Kip Thorne's research has largely centred on the study of gravitational waves, "black hole" cosmology, worm holes and time travel – all key to the plot of *"Interstellar"*. The central tenet of the film is that space / time can be manipulated by gravity. When the film was released, proponents of the electric universe model republished older articles and published/produced new articles and videos explaining the flaws in the science of the film. These pieces are well worth taking the time to read. Amongst the most accessible are *"Universal Gravity Based on the Electric Universe Model"* by Fredrik Nygaard<sup>2145</sup> and *"Electric Gravity in an Electric Universe"* by Wallace Thornhill.<sup>2146</sup> For a more in-depth look at "black holes" and "wormholes" in the context of the electric universe model, check out the Thunderbolts Project's video *"'Interstellar' – Science Fiction or Pure Fantasy?"*<sup>2147</sup>

In January 2016, Wallace Thornhill discussed this subject following the revelation that the LIGO (Laser Interferometer Gravitational Wave Observatory) management team (4 people) had successfully found a way to fake gravitational wave signals. Furthermore, they had already deceived scientists by claiming they had detected ***"a signal from two dead stars colliding to create a black hole."***<sup>2148</sup> For more on this subject, I suggest watching the video *"Gravitational Wave Hoax - LIGO fake blind injection discovery"* and checking out the associated links beneath the video.<sup>2149</sup> In the video *"Wal Thornhill: An Examination of 'Gravitational Waves'"*, Thornhill summed up the subject thusly: ***"Black Holes are a flawed theoretical concept used to make the miniscule force of gravity responsible for the most energetic compact bursts of energy in the universe. But black hole theory doesn't relate to the universe we observe. The problem is the gravitational dogma doesn't equip theorists to deal with the colossal energies and unrealistic mass concentrations required by the theorised black holes. What can succeed with stretching either space time or credulity is the most concentrated form of stored electro-magnetic energy known to science - a plasmoid [...] concentrated energy is equivalent to concentrated mass."***<sup>2150</sup>

In February 2016, Miles Mathis (in the excellent article *"Gravity Waves of Propaganda – the Sequel"*) further debunked the "findings" of the LIGO team. ***"There is zero evidence this***

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<sup>2145</sup> Fredrik Nygaard, "Universal Gravity Based on the Electric Universe Model", 3 Nov 2015 - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=418&Itemid=59](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=418&Itemid=59)

<sup>2146</sup> Wallace Thornhill, "Electric Gravity in an Electric Universe", August 22, 2008 - <http://www.holoscience.com/wp/electric-gravity-in-an-electric-universe/>

<sup>2147</sup> "Interstellar" – Science Fiction or Pure Fantasy? | Space News, ThunderboltsProject, 13 Oct 2014 - [https://www.youtube.com/watch?v=16\\_GuYobDZ4](https://www.youtube.com/watch?v=16_GuYobDZ4)

<sup>2148</sup> "See: Stuart Clark, "Gravitational wave detection could be a false alarm", 12 Jan 2016 - <https://www.theguardian.com/science/across-the-universe/2016/jan/12/gravitational-wave-detection-could-be-a-false-alarm>

<sup>2149</sup> "Gravitational Wave Hoax - LIGO fake blind injection discovery" - <https://www.youtube.com/watch?v=0ed1Uqx9tQE> See: Stuart Clark, "Gravitational wave detection could be a false alarm", 12 Jan 2016 - <https://www.theguardian.com/science/across-the-universe/2016/jan/12/gravitational-wave-detection-could-be-a-false-alarm> See also: Adrian Cho, "Here's the first person to spot those gravitational waves", Feb 11, 2016 - <http://www.sciencemag.org/news/2016/02/here-s-first-person-spot-those-gravitational-waves>

<sup>2150</sup> "Wal Thornhill: An Examination of "Gravitational Waves" | Space News" (9:01 mins) - <https://www.youtube.com/watch?v=J3Hoax81rkl>

*came from a collision of black holes, and they don't even try to point to the black hole that was allegedly formed by the collision. In addition, they should be required to show that the evidence found isn't coming from any other more likely sources."* He explained further, *"Gravity waves can't be a vindication of General Relativity as they claim, since in General Relativity gravity isn't a force: it is just curved math. Beyond that, according to Einstein, GR isn't mediated by particles and has no background. In GR there is no ether, remember? So what are gravity waves supposed to be made of? What is waving? We get no sensible answer to that to this day. Physics today is nothing but a huge pile of ever-growing nonsense. Since I know you can't detect something that doesn't exist, I know this detection is manufactured without further study."*<sup>2151</sup>

*"Interstellar"* director Christopher Nolan has admitted to using the artwork of M.C. Escher to inspire scenes in several of his films. In Marlow Stern's Daily Beast article *"Christopher Nolan Uncut: On 'Interstellar,' Ben Affleck's Batman, and the Future of Mankind"*, Nolan states, *"I'm very inspired by the prints of M.C. Escher and the interesting connection-point or blurring of boundaries between art and science, and art and mathematics. I'm thinking of his Penrose steps illustrations that inspired Inception."*<sup>2152</sup> Such imagery also inspired the interior of the Tesseract in *"Interstellar"*. Parallels with Escher's *"Cube with Magic Ribbons"* have also been drawn in relation to the transport pod (another means to traverse a "portal") in the Carl Sagan-based film *"Contact"*.<sup>2153</sup> The "time sphere" in the finale of *"Les Maîtres du Temps"* (*"Time Masters"*) is also comparable.<sup>2154</sup> Notably, researchers Fritz Springmeier and Cisco Wheeler have established a potentially sinister motivation behind the use of Escher imagery – such as its use in trauma-based mind control programming. In their book *"The Illuminati Formula to Create an Undetectable Total Mind Control Slave"*, they note that *"The art work of the European artist M.C. Escher is exceptionally well suited for programming purposes. For instance, in his 1947 drawing "Another World", the rear plane in the center serves as a wall in relation to the horizon, a floor in connection with the view through the top opening and a ceiling in regards to the view up towards the starry sky. Reversals, mirror images, illusion, and many other qualities appear in Escher's art work which make all 76 or more of his major works excellent for programming."*<sup>2155</sup>

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<sup>2151</sup> Miles Mathis, "Gravity Waves of Propaganda – the Sequel", Feb 15, 2016 - <http://osnetdaily.com/2016/02/7567/>

<sup>2152</sup> Marlow Stern, "Christopher Nolan Uncut: On 'Interstellar,' Ben Affleck's Batman, and the Future of Mankind" (11.10.14) - <http://www.thedailybeast.com/articles/2014/11/10/christopher-nolan-uncut-on-interstellar-ben-affleck-s-batman-and-the-future-of-mankind.html>

<sup>2153</sup> Gwynne Watkins, "'Interstellar,' 'Labyrinth' and Other Films Inspired by the Mind-Bending Art of M.C. Escher", November 11, 2014 - <https://www.yahoo.com/movies/interstellar-labyrinth-and-4-other-films-inspired-102364942162.html> See also: Albert Scaglione, "M.C. Escher's Impact on Films" - <http://www.parkwestgallery.com/m-c-eschers-impact-films/31212>

<sup>2154</sup> "Les Maîtres du Temps" ("Time Masters") - <http://4.bp.blogspot.com/-pYYKjR50FBU/UA7SB-HXb-/AAAAAAAAA6w/4z-NXjMIBD8/s1600/220px-Lesmaîtresdutemps2.jpg> (for image) see also: Carl James, London 2012 - Part 4: "Shadows and Symbols", 24 July 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/london-2012-part-4-shadows-and-symbols.html>

<sup>2155</sup> Fritz Springmeier & Cisco Wheeler, "The Illuminati Formula to Create an Undetectable Total Mind Control Slave", Springmeier & Wheeler (1996 - pg. 11)

In the finale of *“Interstellar”*, Cooper enters a Tesseract. The dictionary definition of a tesseract describes **“an 8-cell or regular octachoron or cubic prism [...] the four-dimensional analog of the cube; the tesseract is to the cube as the cube is to the square. Just as the surface of the cube consists of 6 square faces, the hypersurface of the tesseract consists of 8 cubical cells. [...] It is the four-dimensional hypercube, or 4-cube as a part of the dimensional family of hypercubes.”**<sup>2156</sup> In Kip Thorne’s book *“The Science of Interstellar”*, he says **“That tesseract is not inside the black hole – it’s a four-dimensional cube, with four space dimensions and time – it lives in the fifth dimension. (...) One of the faces is in our universe. Cooper is scooped up in the face of that tesseract and carried into the bulk.”**<sup>2157</sup> As Cooper explores the interior, the conduits appear hexagonal in shape (as if viewed as a two-dimensional image).<sup>2158</sup> When Cooper attempts to displace the books on his daughter’s bookcase (to send a message through time to her), he pushes out a copy of Stephen King’s *“The Stand”* which is positioned behind a model of the “Apollo 11 LEM”<sup>2159</sup> (it is a shame the book wasn’t *“The Shining”*!)

## Crowley’s Greater Ritual

In *“Interstellar”*, the spacecraft dispatched to travel through the “wormhole” is the Endurance - a 12 section vehicle built around a ring structure. With the additional central spine – housing the landing vehicles – the Endurance design clearly evokes the face and hands of a clock; further echoing the film’s central theme of time.<sup>2160</sup> Interestingly, the film’s production designer, Nathan Crowley, helped to design the Deep Space Nine space station (along with Herman Zimmerman, Rick Sternbach, Ricardo Delgado, Joseph Hodges, Jim Martin, Rob Legato, Gary Hutzel, Michael Okuda, and executive producer Rick Berman) in the *“Star Trek: Deep Space Nine”* television series.<sup>2161</sup> With its ringed and almost clock mechanism-like design, Deep Space Nine is comparable with Crowley’s later designs for *“Interstellar”*.

Nathan Crowley’s other designs for film include the dual, black, rectangular robots CASE and TARS. Incidentally, the actor Bill Irwin - who voiced and puppeteered the non-CG version of TARS - starred in the masonic / occult-tinged 1998 film *“Illuminata”*.<sup>2162</sup> There are two principle pieces of symbolism that can be derived from the design of CASE and TARS. The

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<sup>2156</sup> Tesseract (Wikipedia) - <https://en.wikipedia.org/wiki/Tesseract>

<sup>2157</sup> <https://www.quora.com/In-Interstellar-how-does-Cooper-go-to-5-D-after-entering-in-a-Black-Hole-although-its-scientifically-proved-that-humans-will-die-after-getting-near-the-event-horizon>

<sup>2158</sup> <https://i.ytimg.com/vi/Ze8Ts45LVdg/maxresdefault.jpg>

<sup>2159</sup> Cooper picks up Apollo 11 model - <http://www.collectspace.com/images/news-111014a.jpg>

<sup>2160</sup> “Endurance - Interstellar Wiki – Wikia” - <http://vignette2.wikia.nocookie.net/interstellarfilm/images/c/c1/Endurance-0.jpg/revision/latest?cb=20150522074931>

<sup>2161</sup> “Principally designed by Herman Zimmerman and Rick Sternbach. Ricardo Delgado, Joseph Hodges, Nathan Crowley, Jim Martin, Rob Legato, Gary Hutzel, Michael Okuda, and executive producer Rick Berman also contributed to the design.” - [https://en.wikipedia.org/wiki/Deep\\_Space\\_Nine\\_\(space\\_station\)](https://en.wikipedia.org/wiki/Deep_Space_Nine_(space_station)) See also “The Star Trek Encyclopaedia”

<sup>2162</sup> “Illuminata (film)” - [https://en.wikipedia.org/wiki/Illuminata\\_\(film\)](https://en.wikipedia.org/wiki/Illuminata_(film))

first is obviously their likeness to Stanley Kubrick and Arthur C Clarke's Monoliths in "2001: A Space Odyssey". In a November 2014 article for Empire Online (entitled "*Five Films You Should See before Interstellar*"), Dan Jolin verified "*Nolan has spoken before about the impact 2001 had on him when he first saw it as a seven year old — an impact which resonates through all the director's work. Then there are the obvious similarities in the story: a vast journey is undertaken by a small crew with A.I. assistance, which first involves a trek across the solar system then leaps way, way Out There. [...] Nolan has knowingly given his two robot characters, CASE and TARS the same rectangular profile as Arthur C. Clarke's monolith (when they're in prone form at least)*"<sup>2163</sup> The second allusion of the droid design (once again, partially by way of the Kubrickian Monolith) echoes the Saturnian black stone or black cube motif.

Synchronistically, Nathan Crowley's family relation, Aleister Crowley, wrote about the Saturn/black stone paradigm. On pages 37 – 38 of his work "*Magick in Theory and Practice*", Crowley states: "*The exalted 'Devil' (also the 'other' secret Eye) by the formula of the Initiation of Horus elsewhere described in detail. This "Devil" is called Satan or Shaitan, and regarded with horror by people who are ignorant of his formula, and, imagining themselves to be evil, accuse Nature herself of their own phantasmal crime. Satan is Saturn, Set, Abrasax, Adad, Adonis, Attis, Adam, Adonai, etc. (...) Thus 'the Devil' is Capricornus, the Goat who leaps upon the loftiest mountains, the Godhead which, if it became manifest in man, makes him Aegipan, the All.*"<sup>2164</sup> He further describes "*the Unity of the Godhead of Saturn*"<sup>2165</sup> and referred to (the hexagon) "*The Greater Ritual of the Hexagram.*"<sup>2166</sup> Of Saturn, he added, "*Concerning the choice of a particular Deity. This matter is of no import, sobeit that thou choose one suited to thine own highest nature. Howsoever, this method is not so suitable for gods austere as Saturn [...] for such deities as in themselves partake in anywise of love it is a perfect mode.*"<sup>2167</sup> Crowley recalled a High Altar or Temple of Worship located on the south-eastern shore of Loch Ness in Scotland, two miles east of Foyers (this is close to his infamous Boleskin House abode). He described the High Altar's dimensions as "*7 feet in length, 3 feet in breadth, 44 inches in height [...] Forming the apex of an equilateral triangle whose base is a line drawn between the pillars, is a small black square altar, of two superimposed cubes.*"<sup>2168</sup>

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<sup>2163</sup> Dan Jolin, "Five Films You Should See before Interstellar" (9 Oct, 2014)

<http://www.empireonline.com/movies/features/five-films-watch-interstellar/> See also: Empire, November 2014 edition.

<sup>2164</sup> Aleister Crowley, "Magick in Theory and Practice", Book Sales (Mar. 1992) ISBN-10: 1555217664 / ISBN-13: 978-1555217662 (pgs. 37-38)

<sup>2165</sup> Ibid. (pg. 91)

<sup>2166</sup> Ibid. (pg. 263) See also: "The Greater Ritual of the Hexagram Invoking Saturn", Ra-Hoor-Khuit Network's Magickal Library - [http://www.rahoorkhuit.net/library/ceremonial/invoking/greater\\_ritual\\_of\\_the\\_hex\\_i\\_saturn.html](http://www.rahoorkhuit.net/library/ceremonial/invoking/greater_ritual_of_the_hex_i_saturn.html)

<sup>2167</sup> Aleister Crowley, "Magick in Theory and Practice" (pg. 266)

<sup>2168</sup> Ibid. (pg. 235 - 236)



Crowley, like many occult practitioners, believed that the true attainment of enlightenment came when man literally ascended to godhood. It is interesting that, throughout *“Interstellar”*, there is the assumption of an extra-terrestrial (that would transpose to mean “god-like”) hand at work (such as creating the tesseract and helping to save humanity.) It is ultimately revealed that this “greater intelligence” is simply a future incarnation of humankind; whilst the “presence” witnessed by Brand during the initial wormhole journey (and the effects on gravity back home on Earth) are merely a result of Cooper’s future interaction with Gargantua and the tesseract. In other words, *“Interstellar”* posits that - via the use of previously hidden/transmitted knowledge, travel through portals, and advanced technology – humanity will achieve eventual godhood and “illumination”. Note that there is a further loose synchronicity with Crowley, *“Interstellar”* and “portals” via Matthew McConaughey’s role (and the use of drawn and carved “spirals” – which symbolise time and space, and the “evolving self” or soul ascending from matter into a non-corporeal form) in HBO’s *“True Detective”* (See also: *Chapter Four: “Damn Fine Piece of Pie”*). I have no doubt that, had he lived to see it, Aleister Crowley would have been very proud of the part that his descended relative Nathan played in realising the imagery of *“Interstellar”*!

## “Heroes” of the Cube

The “black cube” (intrinsic to Saturn worship) appears widely – yet somewhat subtly and cryptically - in science fiction and fantasy films and television. It is a key plot device (in the form of the “Allspark” cube) in the *“Transformers”* film franchise, appears as “Lemarchand’s Box” (also known as the “Lament Configuration”) as a kind of “Pandora’s Box” or key to opening portals to a Hell dimension in the *“Hellraiser”* movies, and is evoked in the design and colour of the Borg vessels in the *“Star Trek”* franchise. The Borg are determined to assimilate human individuality into a transhuman Borg collective hive-mind. In the *“Star Trek: The Next Generation”* two-parter *“The Best of Both Worlds”*, a Borg ship is seen entering our solar system and flying past Saturn (incidentally at precisely 29 minutes into the episode!) In *“Star Trek: Voyager”*, the crew of the USS Voyager encounter a Borg “Transwarp Hub” – which utilises hexagonal-shaped apertures allowing rapid transportation to distant parts of the galaxy.<sup>2169</sup>

In ABC’s *“Fringe”*, the “transhuman” Observers use cubic devices to open black, square-shaped portals to the future.<sup>2170</sup> The fondly-remembered Gerry Anderson series *“Terrahawks”* featured a robotic army of cubes as a frontline of attack aiding the villains of the show. An animated spin-off web-series entitled *“Zeroids Vs Cubes”* was announced in 2014.<sup>2171</sup> In the animated series *“Di-Gata Defenders”*, various characters use cube-like stones containing a mysterious life-force energy.<sup>2172</sup> The objective of the computer game

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<sup>2169</sup> [http://memory-alpha.wikia.com/wiki/Transwarp\\_aperture](http://memory-alpha.wikia.com/wiki/Transwarp_aperture)

<sup>2170</sup> [http://www.fringepedia.net/wiki/An\\_Origin\\_Story](http://www.fringepedia.net/wiki/An_Origin_Story)

<sup>2171</sup> [https://en.wikipedia.org/wiki/Terrahawks#Zeroids\\_Vs\\_Cubes](https://en.wikipedia.org/wiki/Terrahawks#Zeroids_Vs_Cubes)

<sup>2172</sup> [https://en.wikipedia.org/wiki/Di-Gata\\_Defenders#History\\_of\\_RaDos](https://en.wikipedia.org/wiki/Di-Gata_Defenders#History_of_RaDos)

"Assassin's Creed III" is to seek out mysterious cube-like power sources. On the subject of computer games, is it mere coincidence that the world's most popular contemporary pc games is "Minecraft"? "Minecraft" requires players to construct and modify a 3D procedurally generated world using nothing more than textured cubes. The online web-comic "Romantically Apocalyptic" is set in a post-apocalyptic wasteland, has numerous transhuman themes (such as "The Singularity") running throughout and features something called the "G Cube" - a black, cube-shaped superstructure.<sup>2173</sup>

In the 2011 movie "Immortals", a cube is used to imprison the race of Titans inside Mount Tartarus to be released by the King Hyperion. There are (obviously!) multiple Saturnian themes in this film given that it is based on Greek mythology.<sup>2174</sup> The Cosmic Cube was introduced into the Marvel Comics universe as a much-sought after device capable of transforming any wish into reality, irrespective of the consequences. The device has appeared widely throughout the Marvel Cinematic Universe and described as a "**housing for an Infinity Stone and is renamed the Tesseract.**"<sup>2175</sup> In "The Avengers" (2012) the tesseract opens a dimensional portal which, visually, appears to symbolize the Black Sun. "**In the Marvel Universe, Saturn's moon Titan is the fictional home of the Titanian Eternals.**"<sup>2176</sup> One of the Marvel Universe characters most closely associated with the Cosmic Cube is Thanos. "**The character's name is a derivation of Thanatos, the personification of death and mortality in Greek mythology. Thanos was born on Titan, a moon of Saturn.**"<sup>2177</sup> In the Marvel Comics, Thanos uses the Cosmic Cube to imprison another (Saturnian-themed) character called Kronos.<sup>2178</sup>

Of the myriad super hero franchises, there is none more overtly Saturnian than the "Superman" story. From the origin story of Superman, we learn that the character gained his super powers as a result of Earth's intense yellow sun and lower gravity. It is interesting that these two factors (viewed in light of the information presented in this book) tie into several Saturnian archetypes. In Richard Donner's "Superman", the title character literally "turns back time" during the finale of the movie. He does this by flying against the rotation of the Earth – momentarily giving Earth Saturn-like rings! In "Man of Steel", the contemporary cinematic origin story presents Superman's arrival in our solar system via a time/space portal in the vicinity of Saturn. In every version of the Superman story, the character adopts the alter-ego Clark Kent and (upon reaching adulthood) goes to work as a reporter at The Daily Planet newspaper. The headquarters building for this newspaper is capped by an ornate and spinning globe, complete with rings. The Daily Planet is based in the fictional city of Metropolis. This nomenclature evokes the classic 1926 movie

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<sup>2173</sup> <http://romanticallyapocalyptic.com/wiki/g-cube>

<sup>2174</sup> [https://en.wikipedia.org/wiki/Immortals\\_\(2011\\_film\)](https://en.wikipedia.org/wiki/Immortals_(2011_film))

<sup>2175</sup> [https://en.wikipedia.org/wiki/Cosmic\\_Cube#Films](https://en.wikipedia.org/wiki/Cosmic_Cube#Films)

<sup>2176</sup> [http://en.wikipedia.org/wiki/Titan\\_%28Marvel\\_Comics%29](http://en.wikipedia.org/wiki/Titan_%28Marvel_Comics%29)

<sup>2177</sup> <http://en.wikipedia.org/wiki/Thanos> & <http://en.wikipedia.org/wiki/Thanatos>

<sup>2178</sup> [http://en.wikipedia.org/wiki/Titan\\_%28Marvel\\_Comics%29](http://en.wikipedia.org/wiki/Titan_%28Marvel_Comics%29)

*“Metropolis”* – which actually includes a scene featuring a demon-like, industrial machine named Moloch that sacrifices human beings in its fiery mouth. Pyreus, in the article *“Fire, Blood and Tears on April 19”* notes that ***“In Fritz Lang’s film ‘Metropolis’, Freder, the son of John Fredersen, the master of Metropolis, uses the term [Moloch] to describe the horror as he watches his fellow men devoured by their work city.”***<sup>2179</sup>

Superman’s Kryptonian birth name is Kal-El and seems to have been chosen by the character’s creators (comic writer Jerry Siegel and artist Joe Shuster – during the 1930s) very specifically. Kal derives from the word “Kalends” which in turn comes from the Latin word “Kalendae” (meaning “the called” or “proclaimed”). Kalends was the first day of the month in the Roman calendar. The term also referred to the marking or passage of time<sup>2180</sup> and is almost certainly where the word “Calendar” (another marking of time) originated. In Old English, “Kalends” refers to an “appointed time”. The term Kal appears as a character’s title or designation (for example, the character of Kal Zakath) in several books by fantasy author David Eddings. In the context of his stories, Kal means ***“King or God.”***<sup>2181</sup> Taking into account all the derivations of “Kal”, we can safely assume that Superman’s birth name means God / King / Ruler of Time and/or eternity (another fictional “Time Lord”!) However, there is also the second part of his name – “El” – to consider. “El” seems to simply further reinforce the appellation “Kal” – given that it is readily associated with Saturn worship and mythology. Also consider some of the words and titles that are derivatives of “El” – such as: “elder” (one who has passed through the rites and trials of time), “elite” (those above or ruling the masses), “elect” (advocacy of the elite), “elevate” (to go higher or lift up – also to idolise or worship), “eliminate” (to get rid of, but also to destroy or kill), and so on.

In alternative biblical research, “El” is considered to mean godliness (gods and goddesses) and, by extension, refers to “messengers of godliness” (angels / Elohim.) The word “temple” (temp-el) means “House of God.”<sup>2182</sup> Some researchers assert that it may also explain the suffix in “angelic” / “archangelic” naming (MichaEL, RaphaEL, UriEL, EmmanuEL, GabriEL, BethEL, etc.) and the spelling of the word “angel” (Ang-EL) itself.<sup>2183</sup> It is curious that religious angelic figures are usually shown or described as having a glowing halo (Saturnian rings?) around their head. Like the Biblical stories (where Christ is born to the Earth as a “saviour” or angels “descending” or “falling” to Earth), Superman literally falls to Earth and takes on the role of “saviour” to the human race. It is surprising how many non-terrestrial fictional super-hero characters have arrived on Earth in this manner. I could cite any number

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<sup>2179</sup> Pyreus, “Fire, Blood and Tears on April 19” (pg. 11) -

[http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

<sup>2180</sup> <http://www.urbandictionary.com/define.php?term=kal>

<sup>2181</sup> <http://davideddings.wikia.com/wiki/Zakath>

<sup>2182</sup> Pyreus, “Fire, Blood and Tears on April 19” (pg. 15) -

[http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

<sup>2183</sup> The Atlantean Conspiracy – 37 – “Saturn” -

[http://www.bibliotecapleyades.net/sociopolitica/atlantean\\_conspiracy/atlantean\\_conspiracy37.htm](http://www.bibliotecapleyades.net/sociopolitica/atlantean_conspiracy/atlantean_conspiracy37.htm) See also: Michael Tsarion, “Astrotheology and Sidereal Mythology” & S. Acharya, “The Christ Conspiracy” - [http://www.bibliotecapleyades.net/biblianazar/esp\\_biblianazar\\_38.htm](http://www.bibliotecapleyades.net/biblianazar/esp_biblianazar_38.htm)

of obvious examples, however here is a more unusual one for you: check out George Lucas' "Howard the Duck", who exits an energy portal into our solar system by the planet Saturn, smashes through a Kubrickian black monolith (clearly an homage to "2001") and then falls to the Earth! The word "El" is attached to both Semitic beliefs and Saturnian archetypes – as documented in the previous chapter. With this in mind, it is worth noting (although it may be mere coincidence) that Superman's creators Jerry Siegel and Joe Shuster were of Jewish heritage. On a connected note, the colour green is associated with both the Black Cube of Kaaba and the religion of Islam. Superman is (along with other natives of the planet Krypton) vulnerable to the green coloured stone/crystal Kryptonite. Is this a subtle analogy for the conflict between Judaism and Islam?

As a little side note to these connections, I must briefly mention the Jewish director, producer, writer and occasional actor Bryan Singer – the man responsible for returning Superman to the silver screen (after a long absence) in the movie "Superman Returns". In a 2002 article posted on Yahoo News ("*Bryan Singer joined 'Nazi Club' - Featured Filmmaker: Bryan Singer*"), a surprisingly revelation was revealed about Singer. "**Bryan Singer was raised Jewish but, as an adolescent, belonged to a "Nazi Club" formed by himself and some non-Jewish friends. Singer said this club was born not out of anti-Semitism but rather due to the kids' fascination with World War II.**"<sup>2184</sup> Singer actually confirmed much of this in an interview with *The Independent* newspaper published in a 2000 article entitled "Extortion? Nazi clubs? Welcome to Bryan's world": "**I'll be honest - when I was a kid we had German neighbours. I feel awkward even saying this, but we had a Nazi club because we thought the images were so neat. And those leather suits.... [...] I made a little armband and drew a swastika with a crayon and rushed off to show my mum. [...] The lecture I got. At first I resented it, 'cos she really was mean, but little by little I understood. I have that history in my family.**"<sup>2185</sup> Singer's superhero-associated genre credits include "X-Men", "X2", "X-Men: Days of Future Past", and "X-Men: Apocalypse" - as writer and director. He was also writer / producer of "X-Men: First Class". A number of allegations of "**sexual assault**" have been made against Singer.<sup>2186</sup>

Superman creators Siegel and Shuster were responsible for the character of Jor-El (Superman's biological father) - first referred to indirectly in Action Comics #1 in 1938 and appearing fully in the "Superman" newspaper comic strip in 1939. In the "Superman" stories, Jor-El was a scientist who (amongst other things) discovered a parallel plane of existence called The Phantom Zone. He also invented a device by which the Zone could be entered - called the Phantom Zone Projector.<sup>2187</sup> In the movie "Superman II", we see the

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<sup>2184</sup> Reposting of the original article: "Bryan Singer joined 'Nazi Club' - Featured Filmmaker: Bryan Singer", 9 Dec, 2002 - <http://uk.ign.com/articles/2002/12/09/featured-filmmaker-bryan-singer>

<sup>2185</sup> "Extortion? Nazi clubs? Welcome to Bryan's world", *The Independent*, Aug 17, 2000 - <http://www.independent.co.uk/arts-entertainment/films/features/extortion-nazi-clubs-welcome-to-bryans-world-697357.html>

<sup>2186</sup> Wikipedia, Bryan Singer, Legal Issues - [https://en.wikipedia.org/wiki/Bryan\\_Singer#Legal\\_issues](https://en.wikipedia.org/wiki/Bryan_Singer#Legal_issues)

<sup>2187</sup> <https://en.wikipedia.org/wiki/Jor-El>

manifestation of this device when the black-clad, child-abusing, murderous arch-criminals Zod, Ursa and Nod stand trial for their crimes. Jor-El is responsible for passing their sentence – an eternity in The Phantom Zone. A manifestation of The Phantom Zone projector descends from space in the form of a black two-dimensional square (although it appears to have form in three-dimensional space) rotating on its axis. It would be fair to describe this object as a form of hypercube – given that it imprisons the three criminals within/behind the visage of the two-dimensional square. This object drifts through time and space following the destruction of the planet Krypton. When a nuclear explosion releases the three criminals from the Zone, they appear unaffected by their passage through space/time – almost as if this “black cube / square” had removed them from its effects.

In the film version of *“The Hitchhiker’s Guide to the Galaxy”*, thousands of “Black Stone” Vogon starships (appearing as cubes from high above) encircle the Earth and then obliterate it. Curiously, there is no explosion as a result of the planet’s destruction – which seems to disperse into an almost “black sun”. The scene is somewhat reminiscent of the story of the Midrash of Shemhazai and Azazel, where two giants (sons of the fallen angel Shemhazai) discuss their prophetic dreams – dreams which include a hovering “stone” appearing before the mythical deluge of the world. The following is taken from Andrei A. Orlov’s 2011 book *“Dark Mirrors: Azazel and Satanael in Early Jewish Demonology”*: ***“One night the sons of Shemhazai, Hiwwa and Hiyya, saw (visions) in dream, and both of them saw dreams. One saw the great stone spread over the earth.... The other (son) saw a garden, planted whole with (many) kinds of trees and (many) kinds of precious stones. And an angel (was seen by him) descending from the firmament with an axe in his hand, and he was cutting down all the trees, so that there remained only one tree containing three branches. When they awoke from their sleep they arose in confusion, and, going to their father, they related to him the dreams. He said to them: ‘The Holy One is about to bring a flood upon the world, and to destroy it, so that there will remain but one man and his three sons.’”***<sup>2188</sup> In *“The Hitchhiker’s Guide to the Galaxy”*, there is only “one man” (human) who survives the “destruction” of the Earth – the central character, Arthur Dent. He escapes the destruction by hitching a ride on board one of the Vogon “black cube” ships. The dream of Hiwwa and Hiyya also evokes the painting *“The Rejected Stone”* from Michael Maier’s *Atalanta Fugiens*. In the image, three dark cubes hover ominously in the sky above the towns below. Other cubes are scattered across the landscape.<sup>2189</sup> Like Michael Maier’s *“The Rejected Stone”*, black cubes are nowadays scattered ominously (both figuratively and literally) across our landscape and culture.

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<sup>2188</sup> Andrei A. Orlov, *“Dark Mirrors: Azazel and Satanael in Early Jewish Demonology”* (Kindle Edition), SUNY Press (1 Dec. 2011) ASIN: B007Q47VB4 (pg. 116)

<sup>2189</sup> *“The Rejected Stone”* by Michael Maier - <http://tracytwyman.com/wp-content/uploads/rejectedstonemichaelmaiercrop.png>

## Culture Cube

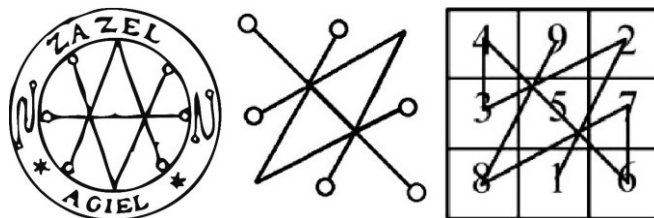
To demonstrate how widely Saturnian symbolism (particularly the “black cube” motif) has been disseminated throughout contemporary pop culture, it is worth looking outside the realms of television and film and highlighting some examples from music, art and architecture. In the music industry (like TV and Hollywood), the phenomenon is prevalent. As a generic image, Saturn has appeared on the album artwork of the likes of Coldplay (“*Viva La Vida*” remixes), The Smashing Pumpkins (“*Mellon Collie and the Infinite Sadness*”), Led Zeppelin (“*Latter Days*”), No Doubt (“*Return of Saturn*”), The Rolling Stones (“*Their Satanic Masses*”), Prophets of Saturn (“*Retronaut*”), Styx (“*Man of Miracles*”), and (obviously) the band Rings of Saturn. The ringed-planet motif was used to promote Michael Jackson’s posthumous “*Xscape*” album, Peter Gabriel used it in his memorable video for “*Sledgehammer*”, and Lady Gaga and The Grateful Dead have used it (along with just about every other type of Saturnian iconography) to promote tours and albums. A variant of the Saturnian “squatman” planetary alignment was used by U2 to promote their “360” tour.

In terms of actual lyrics and song titles, Stevie Wonder released a song called “*Saturn*”, Steve Moore (“*Saturnalia*”), Guided by Voices (“*Back to Saturn*”) and Django Django (“*Born Under Saturn*”), to name a few. In terms of black cubes, they have appeared blatantly in pop videos by the likes of Will I Am (“*That Power*”), 2 Chains & Lil Wayne (“*Yuck*”), Circle of Contempt (“*Entwine The Threads*”), Eric Prydz VS CHVRCHES (“*Tether*”), Madeon (“*Pay No Mind*”), Tesseract (“*Eden 2.0*”) and in live shows by Deadmau5 and Flying Lotus. Cube designs feature in the album artwork of bands like The Void, Imagine Dragons (“*Night Visions*”), Sinew (“*The Beauty of Contrast*”), Arcade Fire (“*The Suburbs*”) and Sopor Aeternus (“*The Inexperienced Spiral Traveller*”). An honourable mention should be made for the 1980’s band Black Box and their aptly named hit song “*Ride on Time*”.

The black sun motif adorns the album artwork of bands such as Obscura (“*Cosmogogenesis*”), The Cult (“*Sun King*”), The Scorpions (“*Face the Heat*”), Son of Saturn (“*The Blackhole Speakeasy*”), Iron Butterfly (“*Sun and Steel*”) and is a generic motif for the band Tool. It was also used as the overall logo to promote (and created as the stage set) the 2014 MTV Video Music Awards. The Saturnian death’s head skull and double-lightning strike accompanies many rock and metal bands (i.e.: Anthrax).

I also want to mention a band and artist (respectively) with honourable connections to science fiction and fantasy as well as a seeming reverence for Saturnian archetypes. Arcade Fire band members Win Butler, Régine Chassagne and Owen Pallett scored music for the soundtrack to Richard Kelly’s “*The Box*”, with the band collectively contributing to the 2012 blockbuster “*The Hunger Games*” and the 2013 sci-fi comedy “*Her*”. Promotional and album

artwork for Arcade Fire's 2013 album "*Reflektor*" included a variant of the Sigil of Saturn, the alchemical magic square and the Cabbalistic "Tree of Life".<sup>2190</sup> (See: **Figure 3**)



**Figure 3: (Left & Middle) The Sigil of Saturn. (Right) The Sigil is produced on the Masonic Magic Square**

The album was released on 9/9 at 9pm (9/9/9) which is an inverted 666.<sup>2191</sup> David Bowie (who incidentally recorded backing vocals for Arcade Fire's "*Reflektor*") passed away on January 10, 2016. The mainstream media reported that he had been battling cancer. Just prior to his death, Bowie released a new album supported by videos for two of the songs on the album. The video for "*Blackstar*" is one the most blatant pieces of Saturn ritual worship ever enacted in a pop video - including a black sun, a window in the shape of the Sigil of Saturn and a ritual (involving a bejewelled death skull) which summons a black hooded/cloaked figure who lurks about a corn field (harvest) using his scythe-like hands to hack at the crop and a collection of "living" scarecrows dotted about the field.<sup>2192</sup> It shouldn't come as any surprise that Bowie would display such symbolism in the last days of his life. He was renowned for his interest in the occult (most notably Blavatsky and Crowley) and, if (as it seems) he was aware that he was dying, would almost certainly have made a conscious decision to use the Saturnian concepts of time, dimension and immortality in his final songs.<sup>2193</sup> His roles in sci-fi and fantasy films included: "*The Man Who Fell To Earth*" (1976), "*The Hunger*" (1983), "*Labyrinth*" (1986), "*Twin Peaks: Fire Walk With Me*" (1992), and "*The Prestige*" (2006).

Saturnian black cubes seem to be a staple of architecture and are visible in numerous worldwide locations. These include a cube art exhibition by Anthony Gormley at Hong Kong's White Cube Gallery<sup>2194</sup>, a black cube made of fire arms ("*The Gun Sculpture*"<sup>2195</sup>) by

<sup>2190</sup> Illuminati Watcher, "Illuminati symbolism in Arcade Fire's 'Reflektor' video", March 5, 2014 - <http://illuminatiwatcher.com/illuminati-symbolism-in-arcade-fires-reflektor/>

<sup>2191</sup> Adam Bychawski, "Arcade Fire reveal 'Reflektor' 9/9/9 new album trailer - watch", 4th September 2013 - <http://www.nme.com/news/arcade-fire/72462>

<sup>2192</sup> David Bowie – Blackstar - <https://www.youtube.com/watch?v=kszLwBaC4Sw> - Here is an interesting video that examines the Saturnian symbolism in "Blackstar" - Darkstar by David Bowie (Saturnalia Magick?) - <https://www.youtube.com/watch?v=35AV5bt2D1M>

<sup>2193</sup> See: Peter–R. Koenig, "The Laughing Gnostic - David Bowie and the Occult" - <http://www.parareligion.ch/bowie.htm>

<sup>2194</sup> [http://cdn.wallpaper.com/main/legacy/gallery/17054734/7\\_AntonyGormley.jpg](http://cdn.wallpaper.com/main/legacy/gallery/17054734/7_AntonyGormley.jpg)

Edmonton artist Wallis Kendal, a black cube called "*Intersections*" by Anila Quayyum Agha<sup>2196</sup>, a bronze cubic sculpture by Rainer Irrgang (Bruun Rasmussen, Copenhagen)<sup>2197</sup>, the cube "*Die*" by Tony Smith (from 1962, dimensions 6' X 6' X 6') that was held in the Museum of Modern Art, New York<sup>2198</sup>, an outdoor cube called "*Early Morning Alamo*" by David Shankbone<sup>2199</sup>, another in Knez Mihailova, Belgrade<sup>2200</sup>, the E-QBO black cube art installation (used to promote the "World Future Energy Summit" in Abu Dhabi in 2014<sup>2201</sup>), a piece called "*The Ring Installation*" by Arnaud Lapierre located in Place Vendome, Paris - this conical artwork created an optical illusion as it was built using stacked mirrored cubes<sup>2202</sup>, "*The Cube*" on the Ann Arbor Central Campus of University of Michigan<sup>2203</sup>, a black cube modern art sculpture in Malta<sup>2204</sup>, the large Discovery Cube Orange County (Santa Ana, California)<sup>2205</sup>, a large outdoor black cube in Denmark<sup>2206</sup>, another in Australia<sup>2207</sup>, and the black cube "Rubik Science Centre" at the Budapest Museum, Hungary.<sup>2208</sup> Black monolith-like art and architecture includes the indoor "*Magnetic Million Dollar Bed*"<sup>2209</sup> and the Monolith Building in the Zagreb Business District.<sup>2210</sup> There are twin white cube art forms on Shepherds Bush Green<sup>2211</sup> and a red cube by Isama Noguchi (1969) in New York.<sup>2212</sup> Noguchi also sculpted twin cubes that appeared to levitate for Expo 70 in Osaka, Japan.<sup>2213</sup> There is a clear glass cube outside the Apple 24/7 store in New York.<sup>2214</sup> When it was first placed there, it was covered in black wrapping giving the appearance (initially) of a black cube.<sup>2215</sup>

<sup>2195</sup> Gun sculpture exhibit altered after complaint, The Canadian Press, Jul 22, 2010 -

<http://www.cbc.ca/news/arts/gun-sculpture-exhibit-altered-after-complaint-1.906408>

<sup>2196</sup> [http://wac.450f.edgecastcdn.net/80450F/rivergrandrapids.com/files/2014/10/IMG\\_00321-630x472.jpg](http://wac.450f.edgecastcdn.net/80450F/rivergrandrapids.com/files/2014/10/IMG_00321-630x472.jpg)

<sup>2197</sup> <http://www.artvalue.fr/auctionresult--irrgang-rainer-20-allemande-cubic-sculpture-1995985.htm>

<sup>2198</sup> <http://www.moma.org/collection/works/81364?locale=en>

<sup>2199</sup> [https://upload.wikimedia.org/wikipedia/commons/1/1e/Early\\_Morning\\_Alamo\\_by\\_David\\_Shankbone.jpg](https://upload.wikimedia.org/wikipedia/commons/1/1e/Early_Morning_Alamo_by_David_Shankbone.jpg)

<sup>2200</sup> [https://media.licdn.com/mp/mpr/shrinknp\\_800\\_800/AEEAAQAAAAA0AAAAJGMxNzRmMGNILTBiYjktNDViMj05MDdjLTVmOTAF5ODM4ZTVkOAA.jpg](https://media.licdn.com/mp/mpr/shrinknp_800_800/AEEAAQAAAAA0AAAAJGMxNzRmMGNILTBiYjktNDViMj05MDdjLTVmOTAF5ODM4ZTVkOAA.jpg)

<sup>2201</sup> <http://www.e-qbo.com/wp-content/uploads/2014/01/e-QBO@abudhabiSLIDE.jpg>

<sup>2202</sup> [http://images.adsttc.com/media/images/55f8/1b2b/9644/1ef0/4000/00d5/large\\_jpg/ring-installation\\_vendo%25cc%2582me\\_paris\\_arnaud-lapierre15-jpg.jpg?1442323205](http://images.adsttc.com/media/images/55f8/1b2b/9644/1ef0/4000/00d5/large_jpg/ring-installation_vendo%25cc%2582me_paris_arnaud-lapierre15-jpg.jpg?1442323205)

<sup>2203</sup> University of Michigan, Ann Arbor Central Campus (The Cube) | ICU Studios -

<https://www.youtube.com/watch?v=klCDhJ6JCw>

<sup>2204</sup> [https://pixabay.com/static/uploads/photo/2014/10/06/17/19/cube-476477\\_960\\_720.jpg](https://pixabay.com/static/uploads/photo/2014/10/06/17/19/cube-476477_960_720.jpg)

<sup>2205</sup> <https://media-cdn.tripadvisor.com/media/photo-s/01/73/b3/cd/discovery-science-center.jpg>

<sup>2206</sup> <http://i65.servimg.com/u/f65/13/55/66/57/800px-10.jpg>

<sup>2207</sup> [http://www.whale.to/c/black\\_5.jpg](http://www.whale.to/c/black_5.jpg)

<sup>2208</sup> [http://hungarytoday.hu/wp-content/uploads/2015/06/xrubik-muzeum-keszul-budapestn.jpgqitokFg3pqXGH\\_pagespeed\\_ic\\_8Kdfdm7b8B-749x415.jpg](http://hungarytoday.hu/wp-content/uploads/2015/06/xrubik-muzeum-keszul-budapestn.jpgqitokFg3pqXGH_pagespeed_ic_8Kdfdm7b8B-749x415.jpg)

<sup>2209</sup> <http://www.blogcdn.com/www.engadget.com/media/2006/07/magnetbed.jpg>

<sup>2210</sup> <http://i38.tinypic.com/nxoau.jpg>

<sup>2211</sup> [https://c2.staticflickr.com/4/3683/9005305857\\_2ed0c16a81\\_b.jpg](https://c2.staticflickr.com/4/3683/9005305857_2ed0c16a81_b.jpg)

<sup>2212</sup> [http://2.bp.blogspot.com/\\_ckSCJozgGvw/TNEGXmHE2jI/AAAAAAAAAGfk/QZnh2vLnWSU/s1600/NYC\\_oct10\\_Lau+19\\_9.jpg](http://2.bp.blogspot.com/_ckSCJozgGvw/TNEGXmHE2jI/AAAAAAAAAGfk/QZnh2vLnWSU/s1600/NYC_oct10_Lau+19_9.jpg)

<sup>2213</sup> <https://s-media-cache-ak0.pinimg.com/736x/1c/cf/86/1ccf86a039d1d6b51f2689b748ef8ded.jpg>

<sup>2214</sup> <http://icdn5.digitaltrends.com/image/apple-fifth-avenue-store-renovation-816x398.jpg>

<sup>2215</sup> [http://www.pixelbomb.com/blog/images/2006/05/thumbs/apple\\_cube\\_NY\\_black.jpg](http://www.pixelbomb.com/blog/images/2006/05/thumbs/apple_cube_NY_black.jpg)



The 9/11 Memorial appears to be a pair of quasi-black cubes sunk in square water pools.<sup>2216</sup> Before the events of 9/11 a black sculpture called *"The Sphere"* stood between the Twin Towers in WTC plaza. Apparently, it was ***"deliberately intended to represent the Kaaba at Mecca."***<sup>2217</sup>

In the art and design world, the ADC global organization ***"celebrates and awards leaders in creative communications [...] championing the importance of artistry and craftsmanship in advertising and design."***<sup>2218</sup> One of their prestigious awards is ***"The Black Cube [...] given out rarely, and only to work that is hors de categorie."***<sup>2219</sup> The Black Cube Collective (BCC) was formed in May 2012 and is ***"an artist-led initiative to create a platform for the support of emerging contemporary visual artists both in Scotland and in the wider European and Global context."***<sup>2220</sup> There is a category of art museum known as the "Black Cube" or "Black Box". According to Wikipedia, the term refers to a museum that is ***"architecturally designed or renovated with special consideration for the particular needs of modern digital art, installation art, and video art. The development of the black box art museums originated from a need to accommodate these works in a better way than was previously possible in earlier art museums in the classic style (e.g., the Louvre in Paris) or "white cube" style (e.g., the Museum of Modern Art in New York)."***<sup>2221</sup> There is also a French digital arts festival known as *"The Cube Festival"* (*"Le Cube Festival"*) that uses digital technology as an art medium.<sup>2222</sup>

Finally, I must highlight the whole "Cubist" art style and movement. Edith Miller, in her 1933 book *"Occult Theocracy"* wrote ***"Standing before a meaningless Cubist canvas at an art exhibition one day, a puzzled amateur asked 'but what does it mean?' To which the painter replied, 'It's not a question of what it means, it's a question of what is its effect on the observer.' Consciously or unconsciously the artist spoke the truth. Psychiatrists tell us that this school of insidious humbug is simply an elaboration of the policy of the interruption of ideas leading to total incoherence and madness. 'Cubist' art is an effort to produce certain psychic effects obtainable by optical illusion. Beauty has nothing to do with it. The cubist school is not in the realm of art at all. It belongs to that of medicine and psychic science. Those who forget that this devastating fad of "The Interrupted Idea" can***

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<sup>2216</sup> <http://media.cleveland.com/architecture/photo/ax223-248f-9jpg-a569f38ac4ed1057.jpg>

<sup>2217</sup> 9/11's Pentagon Pyramid and the Martian Stargate (Part 3 of 3), Sunday, February 25, 2007 - [http://thebravenewworldorder.blogspot.co.uk/2007/02/911s-pentagon-pyramid-and-martian\\_25.html](http://thebravenewworldorder.blogspot.co.uk/2007/02/911s-pentagon-pyramid-and-martian_25.html)

<sup>2218</sup> What is ADC? - <http://adcglobal.org/about/what-is-adc/>

<sup>2219</sup> Steve Simpson, Chief Creative Officer, Ogilvy North America, 90th Annual Awards Chair, Art Directors Club, The Art Directors Annual 90, AVA Publishing (9 Jan. 2012) ISBN-10: 2940411883 / ISBN-13: 978-2940411887 - <http://adcglobal.org/awards/winners-of-the-year-awards/black-cube-advertising/>

<sup>2220</sup> <http://blackcubecollective.org/aboutcontact.html>

<sup>2221</sup> [https://en.wikipedia.org/wiki/Black\\_cube\\_art\\_museum](https://en.wikipedia.org/wiki/Black_cube_art_museum)

<sup>2222</sup> The Cube Festival, June 09, 2008 - <http://www.finearttv.tv/en/fine-art/digital-art/the-cube-festival>

***be extended to music, literature and every other phase of human effort, do so at their peril.***<sup>2223</sup>

In his 1960 book, *"The Cult of The All-Seeing Eye"*, Robert Keith Spenser quoted the mystic P. D. Ouspensky. ***"[In] Real art nothing is accidental. It is mathematics. Everything in it can be calculated, everything can be known beforehand. The artist knows and understands what he wants to convey and his work cannot produce one impression on one man and another impression on another, presuming, of course, [they are] people on one level...At the same time the same work of art will produce different impressions on people of different levels. And people from lower levels will never receive from it what people of higher levels receive. This is real objective art...An objective work of art...affects the emotional and not only the intellectual side of man.***<sup>2224</sup>

People often talk about the use of sun worship symbolism as a universally recognised archetype in the human psyche. Certainly, psychologists and P.R. agents have used the concept to great effect in the media, advertising, etc. In its purest form, Saturn worship is little more than a variation of the same concept – with the black star / black sun of Saturn and the white light of Lucifer / Venus a substitute for the more traditionally "accepted" sun and moon symbolism. There will always be debate about which paradigm is the oldest (and therefore the true catalyst for the subsequent phenomenon of "sun worship") however I wonder if we will ever be able to ascertain which came first – the proverbial *"chicken or the egg"*. The presence of Saturn symbolism in everyday culture demonstrates that it is one of the most recognisably effective archetypes currently in use by the global elite – or at least those who truly understanding the potential power of arcane cyphers.

If the stories of the catastrophic events that came with the past age of Saturn are true, then utilising one of the darkest and most traumatic archetypal "memories" in humanity's collective consciousness would evoke a powerful subconscious response in the observer – namely the fear of mortality and death. Saturn worship researcher Troy McLachlan describes the whole paradigm as ***"a universally understood symbol or term, a pattern of behaviour that transcends across different cultures. Archetypes burnt into the human psyche as a result of the extreme trauma created by the Saturn system break up, resulting in a species wide amnesia as to the events that took place... akin to how we don't remember being born. Yet it has been recorded for posterity in the form of mythology. As humanity looked up to a sky that that did not reflect events that had taken place, they began to forget. Yet they remained influenced by the archetypes inherent in the created mythology. This goes a long way to explaining how certain individuals were able to use***

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<sup>2223</sup> Lady Queenborough (aka Edith Starr Miller), "Occult Theocracy", (taken from the original text - 1933), Createspace (13 May 2009) ISBN-10: 1442161736 / ISBN-13: 978-1442161733 (pgs. 580 - 581)

<sup>2224</sup> Robert Keith Spenser, "The Cult of The All-Seeing Eye", (From the original edition April, 1960) Christian Book Club of America (1964) ASIN: B0007F10FM (pg. 9) See also: [https://archive.org/stream/SpenserTheCultOfTheAllSeeingEye1960/Spenser%20-%20The%20Cult%20of%20the%20All-Seeing%20Eye%20\(1960\)\\_divu.txt](https://archive.org/stream/SpenserTheCultOfTheAllSeeingEye1960/Spenser%20-%20The%20Cult%20of%20the%20All-Seeing%20Eye%20(1960)_divu.txt)

***these archetypes as a control mechanism, by creating and manipulating belief systems.***<sup>2225</sup>

This creation and manipulation of belief systems has been most obvious over the last one hundred or so years with the advent of the “New Age” religion phenomenon – a phenomenon known to have been steered by an agenda hand. Those in Theosophical circles, such as H.P. Blavatsky and Alice Bailey, were key players in the birth of New Age religions. They also regularly described how Saturn was at the heart of many beliefs and practices. The same is true of prominent occult “movers and shakers” (like Aleister Crowley) and secret society “masters” (like Albert Pike<sup>2226</sup>). All played their part in New Age religions and espoused identical notions about the role of Saturn. Just a coincidence? I think not. Whilst we, the masses, may not be able to evidentially demonstrate what Saturn symbolism truly represents, we do know with certainty that the themes and symbols have always been there and, like the legends of the planet Saturn itself, cast a foreboding shadow. As Tracy Twyman puts it, ***“I see, in all of the scriptures, myths, legends, fairy tales, and esoteric literature that I have examined on this topic, a schema of the universe that involves a black cube beneath a white cube, which both, at the End of Times, come together in some way.”***<sup>2227</sup>

Given the track record of the agenda players, it would follow that those “*in the know*” would embed these archetypes wherever they could and use them as a manipulative weapon against the masses. When we become aware of the prevalence of such archetypes, we cannot help but speculate about the elite modus operandi regarding their use? Is it to keep the masses in a state of fear and uncertainty so that we are more easily distracted and thus controlled? Are the archetypes used to foreshadow the yet-to-unfold plans of the global elite? Is it a way to remind the masses of our forgotten history without actually having to talk about it? Is it another type of mass distraction to hide much more deeply hidden secrets? Whilst completing the final edit of this book, one final point came to my attention – one that may hold a clue to the true reason why Saturn symbolism is so prevalent in contemporary culture.

The following is taken from the transcript of the final scenes from the 2014 film “*Lucy*” – a movie steeped in esoteric perspectives and laced with Saturnian themes and symbolism. ***“All social systems we’ve put into place are a mere sketch. [...] We’ve codified our existence to bring it down to human size to make it comprehensible. We’ve created a scale so that we can forget its unfathomable scale. But if humans are not the unit of measure***

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<sup>2225</sup> Troy D. McLachlan, “Stanley Kubrick and The Saturn Death Cult” - <http://saturndeathcult.com/crimes-of-the-saturn-death-cult/stanley-kubrick-and-the-saturn-death-cult/>

<sup>2226</sup> Pike described Saturn “*as seated on the pinnacle of the Universe, leading forth the Hosts of Heaven, and telling them unerringly by name and number.*” See: Albert Pike, “Morals and Dogma”, Start Publishing LLC (20 Feb. 2013) ASIN: B00BW4Y06S

<sup>2227</sup> Tracy R. Twyman, “Clock Shavings”, Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775 See also: <http://tracytwyman.com/year-zero-two-cubic-cities-and-the-pillars-of-heaven-excerpts-from-clock-shavings/>

***and the world isn't governed by mathematical laws, what governs all that? Film a car speeding down a road. Speed up the image infinitely and the car disappears. So what proof do we have of its existence? Time gives legitimacy to its existence. Time is the only true unit of measure. It gives proof to the existence of matter. Without time, we don't exist. Time is unity.***<sup>2228</sup>

This dialogue is actually quite profound as it exposes the manufactured and codified systems that misdirect humanity away from understanding the true nature of reality. However, the whole statement ultimately loses some of its revelatory nature when Lucy misleadingly states that ***“Time is the only true unit of measure. It gives proof to the existence of matter. Without time, we don't exist. Time is unity.”*** Human beings existed long before time (at least as a concept or measuring system) ever came into being. Moreover, it seems that humanity had more in common with its true reality and nature before the concept of “time” came along. Is it fair to say that humans existed perfectly fine before “time” ever came along? There is no doubting that “time” as a concept was conceived and pushed on the masses by an ancient “elite” / “agenda” hand – this is confirmed simply by virtue of the fact that “time” (as a concept) grounds the mass of humanity in a material mortality of distraction, agitation and fear. How many times have you heard people say that there is *“never enough time”* or *“not enough hours in the day”*! It is the most basic and effective human trap / restriction and is a heinous rule or “law” imposed upon and wholly accepted by the masses. Ask yourself if it is really and truly a necessity of being “alive”? When writing this, I had actually forgotten that I had listed ***“time”*** as one of the first and principle tools of agenda control in the introductory chapter of this book! The notion of ***“time”*** (or, moreover, the perceived “passage” of it) triggers certain mass-conditioning about human mortality and death – another example of the climate of fear agenda.

With this in mind, let’s recap (albeit a little obviously at this point!) what Saturn (and all its associated symbolism) essentially represents? Answer: “time” and “mortality” – the summation of our perceived limitations as mere “mortals”. Whilst this realisation can actually be something of a life-changing revelation to those people who live very blinkered and naïve lives [*Author’s Notes: as it was for me, once upon a time*], it unfortunately still doesn’t explain all of the implications regarding Saturn archetypes. Where and when did we become almost subliminally conditioned to their underlying meaning? Does a past human catastrophe offer a plausible explanation? If there are still so many people who don’t consciously recognise that Saturn symbolism is analogous with upheaval, limitations, mortality and death, why are they still affected by it in a way that indicates a conscious recognition of its meaning? Is there a directed form of mass programming going on to condition people to the subconscious effects of Saturn symbolism – rather than a suppressed race memory? At the end of the day, the elite don’t care about the rest of us figuring all of this out. Because the “time” concept is so established in human history, the agenda players

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<sup>2228</sup> Lucy (2014) Movie Script - [http://www.springfieldspringfield.co.uk/movie\\_script.php?movie=lucy](http://www.springfieldspringfield.co.uk/movie_script.php?movie=lucy)

have infinite plausible deniability where it is concerned. All the agenda players need to know is that, as a tool of control, it works (to pardon the associated pun) like clockwork.



## Chapter Twenty-two: “Arcane Codes”

***“Elites in every society wish to manipulate images in their own way and not have their agenda (and methodology) revealed to the public at large.”***

(Peter Levenda, *Sinister Forces*, Book Three: The Manson Secret)

***“Myths, whether in written or visual form, serve a vital role of asking unanswerable questions and providing unquestionable answers. Most of us, most of the time, have a low tolerance for ambiguity and uncertainty. We want to reduce the cognitive dissonance of not knowing by filling the gaps with answers. Traditionally, religious myths have served that role, but today — the age of science — science fiction is our mythology.”***

(Michael Shermer)

***“The masses get their worldview from movies and music and not history books and bureaucrats... and nothing helps to solidify a paradigm in the minds of men than a big blockbuster sci-fi flick, right? [...] the new mythologies that come from Hollywood to gives us meaning for our lives, to program us with a new perspective, that is intended ultimately to break down our traditional, classic views of family and relationships to, say, religion or anything like that. Hollywood exists to give us our new narrative, our new gods.”***

(Jay Dyer, “Jay Dyer's Esoteric Hollywood - 2001: A Space Odyssey Decoded”)

## More than Randomness?

In the last few chapters, I have demonstrated that intentionally embedded symbolism is designed to codify “reality” - steering and controlling the perceptions, thoughts and behaviour of the mass of humanity. One of the main sceptic arguments against the notion of hidden symbolism in the mass media is that it can all be put down to mere coincidence – random chance – and that far too many people are reading something into nothing. Sceptics would have us believe that the phenomenon is, to use the words of William Shakespeare, a tale **“told by an idiot, full of sound and fury, signifying nothing.”** Some sceptics will actually acknowledge that the symbolism is indeed present in the mass media culture, but that the reasons are far more benign and less sinister than they are sometimes given credit. I believe that an evidentially-backed argument can be constructed to demonstrate that: a) some symbolism is present and intentionally placed – not just random and coincidental in nature, b) it is sometimes hidden or quasi-subliminally embedded (again with intent), and c) that the intent is not always benign in nature. In actual fact, anything that is intentionally conveyed by hidden means, then received and interpreted by an observer without their consent or their knowledge, is not benign in nature. It is, rather, wholly invasive. All things considered, there is no denying that we have now entered an age where the phenomenon of hidden symbolism in the output of the media is rife.

The presence of arcane codes and cyphers in the output of the media is a practiced art for certain agenda players and is indicative of a subversive strategy. Certainly, the practice has been building over the last one hundred years and seems to have run in tandem with the development of mass communication and the culture / entertainment media. Whilst the presence of arcane symbolism in movies and television is now clear to see, its significance is a little more elusive. This hasn’t however stopped speculation. Although there are many researchers who study the phenomenon in a careful and measured way, the desire to understand the paradigm has reached something of a fever-pitch on the internet – promoting confusion, delirium and alarmism. Many people have no idea what such symbolism signifies. For the most part, this is not because they lack the intelligence necessary to recognise and comprehend actual arcane codes and cyphers - although there are a fair few examples to the contrary! Rather, it is because people do not take the time to extensively research the subject before drawing any sort of conclusions. We now live in an age where people seek out instant answers and the internet has become the *“destination of choice”* for knowledge – irrespective of quality of analysis or dubious claims of *“authority”*. Because of this desire for answers, we have seen the rise of a kind of *“cottage industry”* (almost certainly promoted by the likes of Google and YouTube – although they would never dare admit it) of conspiracy and hidden knowledge *“experts”* - whose true intentions are reflected in their desire to get maximum website and video *“hits”*, combined with the possibility of becoming very wealthy via a PayPal donate button. *[Author’s Notes: I must stress that there are legitimate researchers and websites that display such donation tabs and would have a hard time doing what they do without some degree of financial support. I do not include them in this analysis of the situation. The careful observer will recognise that*



*the quality of the work of an honest and well-intentioned researcher reflects their credibility and motivations.]*

It is something of a truism that the highest viewed videos and websites on the internet are often those with the words “*Illuminati*” or “*New World Order*” (or, perhaps, “*Dancing Cat*”!!) in the title – which says much about the times we live in. As a result, we are now inundated with a sea of opportunistic, self-proclaimed experts - most of whom truthfully have no clue what (for example) the “*Illuminati*” really is. They produce videos and websites, pointing to every appearance of an eye or vague triangular shape and declare them examples of a secret / hidden / elite hand. There is a sizeable number of people who have no real interest in the subject at hand; yet they promote such vague notions anyway. Such cases are often motivated by nothing more than “*fortune and glory*”! I am sure that certain agenda players, recognising how this can substantially muddle all manner of agenda-associated subjects to their advantage, have given the propagation of some of these websites and videos (via their associates in Google and the like) a significant nudge of help along the way. It is a simple and effective means to aid their aims and goals. More annoyingly, the purveyors of these videos and websites peddle all kinds of ideas and theories (yes, in these cases they are often little more than theories) which have no basis in facts or evidence. As an example, let’s look at an oft-cited theory about the Hollywood producer, writer and director James Cameron and his “involvement” with elite secret societies.

## **James Cameron – Master Mason?**

When I first began writing “*Science Fiction and the Hidden Global Agenda*”, I had a number of names in the back of my mind that I intended to investigate for any evidence of a connection to the global agenda. James Cameron was one of them. It made sense to me that he could have a possible connection - given that he has produced some of the most profitable and popular films (i.e.: “*Titanic*”) in Hollywood history. He began his early Hollywood career as art director on the movie “*Battle Beyond the Stars*” (1980) and did special effects design work and direction on John Carpenter’s “*Escape from New York*” (1981), he was production designer on “*Galaxy of Terror*” (1981), and a design consultant on “*Android*” (1982). Once he had established himself in the industry, he went on to direct “*The Terminator*”, “*Aliens*”, “*The Abyss*”, “*T2: Judgement Day*” and “*Avatar*”. Cameron’s resume is overwhelmingly (but not totally) science fiction in nature.

I have been staggered by the number of books, videos and articles that I came across stating (as fact) that James Cameron has connections with secret societies and a penchant for including masonic symbolism in his films. This is one such example from John Hamer’s 2013 book “*RMS Olympic*”. ***“Cameron was already a 32nd degree Freemason and was to be initiated into the 33rd degree (the highest rank of all) of Freemasonry on the eve of the Academy of Motion Pictures Arts and Science’s Academy Awards (the Oscars to you and I) at which Titanic his movie, almost 'swept the board'. The ceremony took place in the Shrine Auditorium [...] Cameron would declare himself 'King of the World' that night on the occasion of his initiation to the 33rd degree of the New World Order's secretive crime-***

**syndicate, worldwide Scottish-Rite.**<sup>2229</sup> I also came across a similar claim made about Cameron's second wife and Hollywood big-hitter Gale Anne Hurd – that she was **“a member of the Order of the Eastern Star, a Masonic women's organization.”**<sup>2230</sup> At present, I have been unable to find any concrete corroborating evidence that James Cameron or Gale Anne Hurd have a masonic association. If they are connected to a secret organisation, of any kind, the notion remains either firmly in the realm of speculation and hearsay or an extremely closely guarded secret. The closest (and perhaps telling) clue I have found about Cameron is that he has been a member of NASA's advisory board since 2005.<sup>2231</sup> NASA has historically been populated by freemasons and members of other secret or secretive belief-based practices, groups and organizations.

With this in mind, I decided to move on and examine and corroborate claims of masonic imagery in his films. This, I believed, was far more likely to turn up some kind of circumstantial evidence. I began by studying James Cameron's films (I studied them all numerous times) and kept an eye on various film forums (the kind that discuss and dissect every miniscule detail of a Hollywood film.) One that caught my eye cited a claim that the character of Colonial Marine Sgt Apone (played by Al Matthews) wears a masonic ring in Cameron's film *“Aliens”*. Al Matthews may be familiar to sci-fi / fantasy fans. He appeared as a Fire Chief in *“Superman III”* (1983), General Tudor in *“The Fifth Element”* (1997) and Master Sergeant #3 in *“Tomorrow Never Dies”* (1997).<sup>2232</sup> Surprisingly, the “masonic ring” claim turned out to be true.<sup>2233</sup> Strangely, the said ring (in *“Aliens”*) sits out of context with the character and his nature, whilst serving no obvious purpose to the film or plot. Once again, there were plenty of people out there in “internet-land” prepared to accept this as proof positive of James Cameron's affiliation with masonry. No consideration was given to whether or not somebody on the film's production had made the costume/prop choice (although Cameron would still have had to “yay” or “nay” its inclusion) or even if actor Al Matthews himself had wanted to wear it. Al Matthews starred in a TV film from 1997 called *“The Apocalypse Watch”*. The role and the film itself is pretty unremarkable but it does contain something of great interest. In it, Matthews wears a masonic ring very similar to the one he wore in *“Aliens”*.<sup>2234</sup> James Cameron had nothing to do with that film. I have tried to quantify if Al Matthews has a masonic affiliation. Apart from a few Hollywood rumours (some a tad more believable than the claims of Cameron's masonic membership), there also appears to be no way to evidentially verify if Matthews had/has a past/present association.

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<sup>2229</sup> John Hamer, "RMS Olympic", Lulu Press Inc, November 2013, ISBN 9781291638707

<sup>2230</sup> "FREEMASONARY - A SUSPICIOUS CULT? - YOU BET..." - <http://www.farmer.mistral.co.uk/subjects/societies.htm>

<sup>2231</sup> John Kelly, "Director James Cameron Works with NASA on Future Mars Mission", February 9, 2005 - <http://www.space.com/783-director-james-cameron-works-nasa-future-mars-mission.html>

<sup>2232</sup> [https://en.wikipedia.org/wiki/Al\\_Matthews](https://en.wikipedia.org/wiki/Al_Matthews)

<sup>2233</sup> Sgt Apone's masonic ring appears at 00:28:07 in the film. See also: <http://freemasonry.bcy.ca/fiction/cinema.html>

<sup>2234</sup> The Apocalypse Watch (1997) - Wearing a masonic ring - <http://www.whale.to/b/freema15.jpg>

Moving on to Cameron's other films, revealed only a handful of masonic / esoteric motifs - and most of these appear in "*Terminator 2: Judgement Day*". In the film, there is a painting in the home (in the dining room) of scientist Miles Dyson (it looks like a yellow candle melting). The background of this picture is a black and white checkerboard.<sup>2235</sup> One of Miles Dyson's research assistants wears a dark T-shirt with a golden double-headed eagle printed on it.<sup>2236</sup> When Sarah Connor sits on the bed in her hospital cell, she clutches the underside of her knees and rests her forehead on them. The created shape appears as a quasi-pyramid with a single eye (her own) above it.<sup>2237</sup> The number on the side door of the Cryoco truck (commandeered by the Terminator) is DOT 117333 ("333").<sup>2238</sup> One of the car license plates is 999018 - an inverted "666". 18 also equals 3 x 6. One prominent "masonic" motif (that of a checkerboard / black and white floor in a psychiatric hospital) appears to be purely coincidental. In the detailed special features contained on the Region 2, DVD "*T2 Ultimate Edition*" set (Momentum/Studio Canal) the black and white floor tiling seen in the psychiatric hospital is explained as being the existing design in the Atascadero / Pescadero State Hospital, California. This location was visited by Cameron and the production team during the research stages of the film and used as the model for the scenes in the film. Images of the original floor tiling also appear on the DVD set.

There is no denying that there are some real oddities in Cameron's films. The occurrence of a strangely placed "9/11" in "T2" (several years before 9/11) is somewhat curious. Then there is Cameron's obsession with transhumanism, Archonic activities, A.I. intelligence, the ET subject, the false paradigm of "climate change" and so on. Equally, I find the mass reaction to his film "*Avatar*" very disturbing. I mean, come on, are there really people out there who believed the world of Pandora was real and wanted to live there? Apparently, there are!<sup>2239</sup> Oddly, the whole experience of watching "*Avatar*" left me feeling mostly apathetic – strange considering how much science fiction I have watched, read and (to my probable shame) actually enjoyed over the years. Ultimately, my research experience with James Cameron left me with a nagging question: How can so-called alternative knowledge researchers definitively claim that somebody or something is part of an agenda or cover-up when the only evidence to support the claim is based on rhetoric and hearsay? I am by no means exonerating James Cameron from his part in the Hollywood machine. He is clearly one of the industry's proverbial "*big hitters*" and "*illusionists*". Additionally, I do not rule out the possibility that he has substantial agenda connections or is indeed a paid-up member of an elite secret society or organisation. But we do need proof of these things if they are to be cited as facts. As of yet, I have not found anything of the kind. Yes, his films contain all

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<sup>2235</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/>

<sup>2236</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/page-2/>

<sup>2237</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/page-6/>

<sup>2238</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/page-3/>

<sup>2239</sup> See: Liz Thomas, "The Avatar effect: Movie-goers feel depressed and even suicidal at not being able to visit utopian alien planet", Daily Mail, 12 January, 2010 - <http://www.dailymail.co.uk/news/article-1242409/The-Avatar-effect-Movie-goers-feel-depressed-suicidal-able-visit-utopian-alien-planet.html>

manner of themes that tally with some of the beliefs and machinations of the global elite, but all I can do is speculate on that matter.

## Use of the Ancient Archetypes

The Hollywood machine comprehends the power of a claim to a cover-up or conspiracy. They have long recognised the power of symbols (certainly in advertising, for example.) Yet Hollywood has now truly embraced the phenomenon by intentionally including “conspiratorial” and arcane themes and symbolism in its output. There are some factions in Hollywood that do this because they believe there is a large audience out there proverbially “lapping it up”. Even if these viewers are watching in order to seek out the symbolism and have no real interest in the story, they are still watching. “Bums on seats” equals financial profit! Hollywood is built on an understanding of archetypes and cyphers and how they can be used. The industry recognises that the audience is drawn to these symbols like moths to a flame. As the researcher and author Christopher Knowles put it (in his 2016 article “*The Supernatural Power That is Fame*”), **“We wouldn't see so much of it were it not resonating in the culture. It moves products and it gets much sought-after clicks. And that includes all the people who claim to abhor yet can't seem to get enough of it.”**<sup>2240</sup>

However, money is far from the only motivator in Hollywood. As I have demonstrated many times in my research, well-hidden (even subliminally embedded) arcane symbols and themes are intentionally placed in the output of the media for reasons we are never told. Hollywood movies visibly cover their tracks by mixing in themes of uncertainty, isolation, loss, fear, hopelessness, confusion and misdirection. This is part of the misleading “duality” of the medium (both as a concept and as an industry.) As Andrew Johnson explains (in his article “*Uncommon Purpose – Agenda 22*”, **“I have come to understand that all major political parties, large organisations, governments and even big charities and other large NGO's have “two faces.” They have a public face, with stated goals, objectives and ideology and they have a hidden face, which somehow, communicates or interacts with a hidden power structure. This hidden power structure seems to primarily use fear and deception to maintain itself. It has widespread influence in all fields of human affairs.”**<sup>2241</sup> I'm sure Andrew would agree that this also applies to the media – including Hollywood.

On a superficial level, relatively harmless themes, messages and symbolism are intentional embedded in television shows and films all the time. The revealing article “*Discovering the Hidden Messages within Hollywood Movies - Part II*” by J. Mark Soveign gives numerous examples. **“Are You Watching Closely? In the motion picture “Traffic” which stars Michael Douglas a car is seen with the license plate 2GAT123. The exact same California license**

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<sup>2240</sup> Christopher Knowles, “The Supernatural Power That is Fame”, 12 Feb, 2016 - <http://secretsun.blogspot.co.uk/2016/02/the-supernatural-power-that-is-fame.html>

<sup>2241</sup> Andrew Johnson, “Uncommon Purpose – Agenda 22” - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89)

**plate also appears in several other movies! In "Beverly Hills Cop II" (1987), "L.A. Story" (1991), "Mulholland Drive" (2001), "Pay It Forward" (2000), "Two and a Half Men" (2003), "S.W.A.T." (2003), "Go" (1999) and "Crazy/Beautiful" (2001). Look for it again!"<sup>2242</sup> This is not just a case of a car with the same license plate being used again and again in numerous movies to save money. This is the intentional use of an imbedded and recurring motif – i.e.: a particular set of letters and numbers.**

Researcher Rob Ager has revealed a deeper hidden layer of embedded messages and symbolism in films (albeit still a somewhat benign layer); also intentionally placed by filmmakers. In his 2014 piece "2001- A Space Odyssey Meaning Of The Monolith Revealed Part 2 (2014 Update)", Ager writes, **"The last argument which I've heard against the general idea that a filmmaker can encode hidden messages in their films, is that the cast and crew would have known about it and talked about it in interviews. Not so. Ed Neumeier the writer of Robocop and Starship Troopers has openly admitted that he and director Paul Verhoeven put hidden themes and details in Starship Troopers and intentionally didn't tell anyone about it. (...) And ten years after the release of E.T., Spielberg started admitting in interviews that his film was actually about family break-up trauma. Kubrick wasn't the only one capable of encoding hidden themes and messages. Others have done it too - including David Lynch, Alfred Hitchcock and the Coen Brothers."**<sup>2243</sup> In the DVD commentary for "Robocop", director Paul Verhoeven confirmed the hidden themes of the film. **"A lot of this [...] the crucifixion, the passion story of Jesus, you know, and I always felt for me that was continuously a situation in the background that Robocop somehow was an American replacement of Jesus. By the end of the movie, as a modern Jesus, walking off the water, he is saying I'm not going to arrest you anymore, I'm going to kill you. Which is, let's say, American Christianity. [...] The laughing, of course, is the laughing that people did in the passion of Jesus when he was basically... when they made fun of him."** [Author's Notes: "Robocop" is also obviously a film about transhumanism, although Verhoeven is a little less inclined to admit this factor.]

If this was the entirety of what was being hidden in films there wouldn't be much cause for concern. I'd also have far less to write about in this book! The facts remain though that there is so much more and of a far more disturbing nature. It is sometimes easy to forget that television and Hollywood is very much steered by an agenda hand. In this regard, we should never underestimate the power that Hollywood has to reshape our perceptions and world views. As Robbie Graham writes, in the excellent book "Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movies", **"Movies masquerade as the final word on a given topic. No matter what the subject, and regardless of how much that subject has already been written about and debated, once it is committed to film – once it has**

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<sup>2242</sup> J. Mark Soveign, "Discovering the Hidden Messages within Hollywood Movies - Part II", 3/28/08 – UNEXPLAINABLE.NET - <http://www.unexplainable.net/other-news/discovering-the-hidden-messages-within-hollywood-movies-part-ii.php>

<sup>2243</sup> Rob Ager, Collative Learning, "2001- A SPACE ODYSSEY Meaning of the Monolith Revealed PART 2 (2014 update)" (At 05m:12s) - <https://www.youtube.com/watch?v=mpWMnIMlWAWU>

***received the full Hollywood treatment – it is embedded firmly and forever into the public consciousness. Imprinted on our psyche. Plunged into the deep wells of memory and imagination.***<sup>2244</sup>

In the twenty-first century, television and Hollywood is very much the “*new religion*” and, I believe, it has been intentionally steered in this direction to serve such a role. Like the churchgoers of old, who put so much of their faith and belief (and money!) in their places and doctrines of worship, the modern human being now looks to a screen for all the answers. The effect is hypnotic – not unlike the apes who become captivated by the monolith in the early scenes of Kubrick’s “*2001: A Space Odyssey*”. It is a commonplace sight to behold: people coming home after a hard day at work and surrendering themselves for hours to a glowing panel in the corner of the living room, groups of people sitting together around a table in a bar or restaurant barely talking to each other and mostly staring down into the screen of their phones, or the commuter who sits on a bus or train oblivious to the world outside or around them whilst they remain transfixed to a book or app on their Kindle or iPad. The list goes on. People go to the screen for information. They go to the screen for entertainment. They go there for gratification. They go there for comfort or faith or answers. The temple of the screen is no different from the older temples of religious faiths. Just as these older places were adorned with idols and icons that few worshippers truly understood, the images on the modern screen are the same. In fact, modern iconography is just a slight variation of the old... for good reason. These archetypes have buried themselves deep in humanity’s collective psyche and have a powerful sway.

## Language of the Symbol

Peter Levenda in his “*Sinister Forces... Book III*” writes “***This layer – called by Jung the ‘collective unconscious’ – is a well of images and associations, myths and icons that all humans share. These images become visible under certain circumstances, such as in political rallies or religious rituals or on the movie screen or in advertising and propaganda, and we take them for granted without realizing the power they represent or the extent to which they may be manipulating our consciousness.***”<sup>2245</sup> Later in the book, he adds, “***Hollywood is the new religion of America and, to a certain extent, of the rest of the world. As well. Hollywood brings the gods – the stars, “every man and every woman is a star” – down to earth, where they can be seen and heard and touched by the masses (...) Americans emulate movie characters more than they do the saints of their religions: they dress like them, drive the same cars, have the same attitudes, talk like them, and eventually adopt the same cultural mores. Hollywood is a vast mind-control engine, which is why many independent films are ignored by the public: they do not want to think independently, they want to have their consciousness massaged by the old familiar rituals.***

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<sup>2244</sup> Robbie Graham, “Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood’s UFO Movies”, White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 293)

<sup>2245</sup> Peter Levenda, “Sinister Forces – Book III” (pg. 303)

***The tools of Hollywood are the tools of psychological warfare, of mind control and behaviour control.***<sup>2246</sup>

Unsurprisingly, those who successfully ascend the ranks of television and Hollywood are either intentionally instructed in the use of archetypes or have replicated the themes by imitating their peers – the past “masters”. It is also no surprise that some of those creative forces who I have highlighted in this book (some for better and some for worse) began their pre-Hollywood careers recognizing and manipulating archetypes. Stanley Kubrick, for example, was a photojournalist before entering Hollywood. Ridley Scott was involved with directing and producing television commercials long before he became involved in movie making. J. Michael Straczynski was a journalist for the Los Angeles Times, San Diego Magazine and The San Diego Reader well before he set to work on the likes of “*Babylon 5*”. If we examine how men like Edward Bernays (almost 100 years ago) utilized a combination of psychology and the language of symbols and archetypes to steer all aspects of the mainstream media culture (in cahoots with certain agenda players, I might add) then it becomes clear why I have highlighted the early careers of the aforementioned individuals.

The language used to convey archetypal themes in the media is almost always symbolic. David Fontana, in his 1994 book “*The Secret Language of Symbols*” writes “***Symbols and colours are the building blocks of all visual symbols and have been used since the dawn of man to represent divine energy (e.g. the direct depiction of God is not allowed in several religions). Colours can be used to influence the mind, as is evident in foods that are coloured differently from their natural version to make them more palatable, or even in sales marketing. Carl Jung was one of the forefathers of modern psychology and had a deep interest in colours. He believed there was a connection between alchemy and the psychology of the unconscious mind, most likely because of the ability of images to influence our internal thoughts.***”<sup>2247</sup> Claire Gibson, in her 2004 book “*Symbols of the Goddess*” describes “***Symbolism [as] a truly international form of communication, for it bypasses the barriers of language, race and culture, speaking directly to each level of the human psyche, but most meaningfully to the collective unconscious. When we view a symbol, say, an image of the moon, we recognize it on a conscious level, equating it to the astral body that shines at night; our personal unconscious may also recall a particular night with which, for whatever reason, we associate the moon strongly. Our collective unconscious, however, transcends such superficial connotations: in accordance with a more profound, metaphysical response, it associates the symbol with the tides, water and feminine fertility, but also with coldness, death and the underworld, and thus, since all of these are her attributes, with the Goddess.***”<sup>2248</sup>

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<sup>2246</sup> Ibid. (pg. 435)

<sup>2247</sup> David Fontana, “*The Secret Language of Symbols*”, Chronicle Books (February 1, 1994) ISBN-10: 0811804623 / ISBN-13: 978-0811804622

<sup>2248</sup> Claire Gibson, “*Symbols of the Goddess: Universal Signs of the Divine Female*”, Saraband (30 Aug. 2004) ISBN-10: 1887354204 / ISBN-13: 978-1887354202

Inserting arcane symbolism in the artistic realm is hardly an original act. Dennis William Hauck, in his 1999 book, *"The Emerald Tablet: Alchemy of Personal Transformation"*, explains that ***"The paintings of Hieronymus Bosch, Vincent van Gogh, Salvadore Dali, William Blake, and Odilon Redon are all rich in alchemical symbolism, and the work of modern artists such as De Es Schwertberger, Ernst Fuchs, Wilfried Satty, Johfra Bosschart, Hanna Kay, Ingo Swann, Julia Turchuk, Michael Adams, Robert Place, and numerous others contain startling visual references to the stages of alchemy. Many advertisers are savvy to the power of alchemical imagery and make use of it to implant subtle associations in our subconscious minds."***<sup>2249</sup> Nowadays, knowledge of symbols and archetypes has become almost a prerequisite for anybody entering the media/culture industry. On a similar theme, Marc Renaud (President of the Social Sciences and Humanitarian Research Council of Canada) noted (in the document *"Social Sciences for Knowledge and Decision Making"*) that ***"people in the software 'game' industry tell me that there is great demand for humanities graduates in the high-tech industry where a mastery of myth and literary archetypes is fundamental for inventing games that sell."***<sup>2250</sup>

## Worship 2.0

Many philosophers and so-called "social scientists" argue that the old religions are on the decline and are becoming increasingly outdated and irrelevant in modern times. There are a number of alternative knowledge researchers who argue that factions of the global agenda are now "waging war" against traditional organised religions, actively hindering their practices and place in the contemporary world. Despite recognising this a legitimate observation, I have some difficulty reconciling the phenomenon as I know that all religions (going back thousands of years) have been key weapons of choice (secretly steered and used by the elite) against the unwitting masses. False paradigms of mortal "existence" have been dogmatically spread by religious doctrines. Countless futile wars and conflicts have been fought *"in the name of religion"*. Fear and uncertainty is a currency of both dogmatic religions and the global elite. Almost two thousand years ago, the Roman Stoic philosopher, Lucius Annaeus Seneca, recognized that ***"Religion is regarded by the common man as true, by the wise as false, and by the rulers as useful."*** That has not changed in the years since, so why all of a sudden now are we being led to believe that "religions" (at least in their traditional forms) are no longer required or on the decline? I would argue that, in actuality, the use of religion, faith and worship (by the elite) is not waning. It is merely being reinvented; transmogrified, if you will, in the technological age.

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<sup>2249</sup> Dennis William Hauck, "The Emerald Tablet: Alchemy of Personal Transformation", Penguin Books (1 Mar. 1999) ASIN: B002VFPRYG (Chapter 21)

<sup>2250</sup> Marc Renaud (President, Social Sciences and Humanitarian Research Council of Canada), "Social Sciences for Knowledge and Decision Making", Organisation for Economic Co-Operation and Development (OECD), 31 Jan 2001, ISBN10:9264189815 / ISBN13:9789264189812 (pg. 62)



Contemporary faiths and beliefs are being crafted by the culture / media machine – made possible by the latest (at least in the public domain) advances in communications technology. I have always maintained that there is a big clue in the types of “white goods” technology that seem to be a priority of industry / manufacturing. It is telling that the public domain of certain technologies have not really changed all that much in the last, say, hundred years. Cars, for example, are variations on the same principles they have always been. They still look relatively the same – four wheels and steering, powered by a combustion engine using an oil derivative as fuel, etc. Obviously, I could talk about free energy technology here; however, the masses are unlikely to get a vehicle powered by such means anytime soon. Such technology currently remains the domain of the agenda elite. In the “white world”, it is communication and entertainment-based technology that has seen the biggest changes and innovations. It is soft-peddled as a mass “required” (at least we are conditioned to think so), priority technology. The reason: it is the predominant conduit through which psychological warfare and perception management is channelled – with an astonishing rate of success, I might add! It therefore goes that it must also deliver the doctrines and principles of the contemporary faiths and beliefs and explains why we see so many arcane cyphers and symbols in its output. It is now a significant tool with which the agenda players can distract, steer and control the hearts and minds of the masses. Science has made this possible.

As you’ve probably gathered by reading this book, I have never been easily swayed by the themes and so-called “revelations” allegedly espoused by “*The X Files*” television series. However, there was an insightful scene from the third season finale episode “*Talitha Cumi*” that has always stuck in my mind. The scene shows the Cigarette Smoking Man (a player amongst the “fictional” agenda elite “Syndicate”) scolding an “extra-terrestrial” for posing as a “Christ-like” figure who goes about the world healing fatality-wounded people and generally giving them “hope”. Arrogantly, the Cigarette Smoking Man proclaims ***“Men can never be free... because they are weak, corrupt, worthless and restless. The people believe in authority. They've grown tired of waiting for miracle and mystery. Science is their religion. No greater explanation exists for them. [...] Most of them have ceased to believe in God. [...] Because God presents them with no miracles to earn their faith. [...] They don't believe in Him, but they still fear Him. They're afraid not to because they're afraid of freedom. [...] We appease their conscience. Anyone who can appease a man's conscience can take his freedom away from him.”***<sup>2251</sup> I am convinced that there are agenda players whose attitudes toward the masses are very much aligned with this way of thinking. Let us sum up this concept to its natural conclusion: a) Belief-based symbolism and themes are embedded in the output of the technology-based media. b) The technological “advances” of the contemporary media could be interpreted as the “science” delivering “beliefs” and doctrines to the masses. c) Human beings have sizeably deified and idolised the technologies that feed them their contemporary faiths and beliefs. Conclusion: Science / technology really is the contemporary altar of human worship.

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<sup>2251</sup> THE X-FILES Talitha Cumi (3x24) - <http://www.generationterrorists.com/cgi-bin/x-files.cgi?ep=3x24>

## Intelligence Beliefs?

Who are belief systems important to? That is the question that the agenda elite quietly avoid answering because belief systems clearly matter most to them. This tells us something about why belief systems have endured throughout the history of humanity. The manufactured and contrived ones are doled out for the majority. They promise much and deliver very little. The elite, on the other hand, have their own. It has always been the case that the masses must never be allowed to fully comprehend what a small number have learned. William Cooper, in his 1997 work *"Majesty 12"* once said ***"You cannot hope to understand the philosophy (Illuminism) of any branch of the "Mystery School" (Illuminati) without many years of study and a complete knowledge of their "symbolic" language. You must understand that like many other organizations they attract those who completely miss the boat... or are just too stupid to "get it". When an individual joins a branch of the "Brotherhood," by any name, Freemasonry, Theosophical Society, Anthroposophical Society, Fraternitas Rosae Crucis, Knights Templar, Sovereign and Military Order of the Knights of Malta, or any other fraternal order or secret society, no one ever sits down with them and explains the meaning of anything. An actual literal esoteric education would be too dangerous. It could result in a public expose"***<sup>2252</sup>

Does the trail of arcane themes and symbolism in the output of the media lead exclusively to the kinds of groups and organisation listed by Cooper? Perhaps not. There does seem to be some evidence that even the arcane / mystery teachings have been co-opted by an unseen hand as part of an *"agenda within an agenda"*. In his article *"Kabbalah, Hermeticism and the Occult"*, researcher Miles Mathis argues that we should look to the history of certain "intelligence" organisations for some possible answers. ***"I wish to draw your attention to the fact we have [...] seen Intelligence hiding behind the Occult. [...] We have seen it more recently and more obviously in my papers on Charles Manson, the Zodiac, Son of Sam, and the Night Stalker, where the CIA hid behind Satanism, OTO, the Process Church, "ritual sacrifice", and other instances of the manufactured Occult. We have seen that none of those things were really going on. In every case we studied, we found that Occult was always just a curtain Intelligence could hide behind. Well, we just saw the same thing 400 years earlier. The program is very old. This means that any time you are being pushed into the Occult as the explanation for anything, you should understand that the real perpetrator is Intelligence. Every time you see the word Occult, substitute the word Intelligence."***<sup>2253</sup>

In another article entitled *"From Theosophy to the Beat Generation or How even the Occult was Disguised"*, Mathis demonstrates how the entire "Modern Art" movement was co-opted by a precursor to the CIA. ***"Eva Cockroft, [...] "blew the whistle" on this 21 years***

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<sup>2252</sup> William Cooper, "Majesty twelve", 1997 - <http://www.hourofthetime.com/majestyt.htm>

<sup>2253</sup> Miles Mathis, "Kabbalah, Hermeticism and the Occult", Sept, 2015 (pg. 11) - <http://mileswmathis.com/occult.pdf>

*earlier in a June 1974 issue of Artforum [...] In that article, Cockroft admits: "In June 1941, a Central Press wire story claimed the Museum of Modern Art was the "latest and strangest recruit in Uncle Sam's defense line-up". The story quoted the Chairman of the Museum's Board of Trustees, John Hay Whitney, on how the Museum could serve as a weapon for national defence" [...] Cockroft also unburies something else important: the charitable trust of this same John Hay Whitney was admitted to be a CIA conduit in the February 25, 1967 issue of the New York Times. [...] Cockroft tries to spin this control of art by plutocrats as something to do with the Cold War, but since she shows it goes back to at least 1929 — long before the Cold War started — that isn't plausible."*<sup>2254</sup>

In a 1995 article for The Independent newspaper, Frances Stoner Saunders wrote about this subject but maintained that ***"The Central Intelligence Agency used American modern art [...] as a weapon in the Cold War."***<sup>2255</sup> Saunders also noted ***"Nelson Rockefeller, whose mother had co-founded the Museum of Modern Art [MOMA] in New York. As president of what he called "Mummy's museum", Rockefeller was one of the biggest backers of Abstract Expressionism (which he called "free enterprise painting"). His museum was contracted to the Congress for Cultural Freedom to organise and curate most of its important art shows."***<sup>2256</sup> Using his own research and the information in the related articles, Miles Mathis is able to demonstrate that this policy was enacted long before the proverbial "Cold War" or the appearance of the CIA. ***"If Abstract Expressionism were only being promoted as part of the Cold War, then why were the Rockefellers supporting Modernism as far back as 1929? MOMA was founded in 1929, and there was no Cold War in 1929. Russia wasn't even an enemy in 1929. Russia was an ally up until the end of WW2. [...] William Paley, the president of CBS broadcasting and a founding father of the CIA, sat on the members' board of the museum's [MOMA's] International Programme. John Hay Whitney, who had served in the agency's wartime predecessor, the OSS, was its chairman. And Tom Braden, first chief of the CIA's International Organisations Division, was executive secretary of the museum in 1949."***<sup>2257</sup>

Throughout my own research, I have regular come across the hidden hand of intelligence organisations (often the likes of the CIA or military related) behind all manner of agenda-orchestrated or steered phenomenon. The American CIA and DOD are known to have been behind much of the 60s counter-culture movement – which ties into things like the seemingly occult-drenched Manson "murders". The CIA and DOD have also steered and ingratiated themselves in the ET / UFO phenomenon – another belief system in its own right. As I documented earlier in this book, the CIA were involved with the Lab Nine scene

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<sup>2254</sup> Miles Mathis, "From Theosophy to the Beat Generation or how even the Occult was Disguised" - <http://milesmathis.com/beat.pdf>

<sup>2255</sup> Frances Stoner Saunders, "Modern art was CIA 'weapon'", The Independent, 21 Oct, 1995 - <http://www.independent.co.uk/news/world/modern-art-was-cia-weapon-1578808.html>

<sup>2256</sup> Ibid.

<sup>2257</sup> Miles Mathis, "From Theosophy to the Beat Generation or how even the Occult was Disguised" - <http://milesmathis.com/beat.pdf>

(via the likes of SRI and Andrija Puharich), which pushed the “messages” of “channelled” extra-dimensional entities and vast, “machine-like intelligences” as a quasi-New Age belief system. Furthermore, this whole “scene” may well have been a cover for mind control / behavioural modification research. To further cement the aforementioned associations, I find it telling that there is a sizeable overlap of people with connections to both The Theosophical Society and The Round Table Foundation/Lab Nine scene.<sup>2258</sup> Intelligence organisations were involved with steering the early days of Theosophy.<sup>2259</sup> Lab Nine (and therefore, by extension Theosophy) was connected with Gene Roddenberry – who based “*Star Trek*” on the United Nations model. The UN was profoundly influenced by Theosophist Alice Bailey.

The repeated appearance of SRI (Stanford Research Institute) in the Lab Nine story is telling – particularly in light of the copious evidence demonstrating that SRI’s research into New Age beliefs and practices was principally funded by the CIA.<sup>2260</sup> The infamous 1973 document ‘*Changing Images of Man*’ (Contract Number URH (489)-2150 Policy Research Report Number 4/4/74) was based on a study by SRI and a quasi-blueprint for the elite appropriation of mass belief systems (particularly those embraced by the proverbial “new age” movement) and cultural archetypes as part of the global agenda. Margaret Mead and Geoffrey Vickers (both Tavistock pioneers<sup>2261</sup>) were on the advisory panel for the study.<sup>2262</sup> Additional critical support was supplied by Winston Franklin of the highly dubious Charles F. Kettering Foundation.<sup>2263</sup> The study was also partially funded by the Foundation. The core research staff for the study included Brendan O'Regan (of Edgar Mitchell's Institute of Noetic Science – another quasi-CIA conduit<sup>2264</sup>) and Willis Harman (then president of the Institute of Noetic Sciences<sup>2265</sup>). Major contributions were made by Joseph Campbell<sup>2266</sup> (the American mythologist, writer and lecturer, best known for his work in comparative

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<sup>2258</sup> For example: Bailey’s Theosophical works were studied by Puharich’s close friend and Round Table Foundation financial backer Henry (Former US Vice-President and freemason) Wallace - See: Robert S. Ellwood, “Theosophy on War and Peace”, originally printed in the September - October 2003 issue of Quest magazine (Quest 91.5), pgs. 164-170 - <http://www.theosophical.org/publications/1606>

<sup>2259</sup> Miles Mathis, “From Theosophy to the Beat Generation or how even the Occult was Disguised” - <http://milesmathis.com/beat.pdf>

<sup>2260</sup> Harold E. Puthoff, “CIA-Initiated Remote Viewing Program at Stanford Research Institute”, Journal of Scientific Exploration, volume 10, no. 1, Spring 1996 - [http://www.bibliotecapleyades.net/vision\\_remota/esp\\_visionremota\\_6.htm](http://www.bibliotecapleyades.net/vision_remota/esp_visionremota_6.htm)

<sup>2261</sup> WFMH – A Brief History - <http://wfmh.com/about/a-brief-history/>

<sup>2262</sup> Full text of “Changing Images of Man” - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_djvu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_djvu.txt)

<sup>2263</sup> <https://www.kettering.org/>

<sup>2264</sup> See: Joan D’Arc, Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 / ISBN-13: 978-1585091287 (pgs. 106 - 107) See also: Ronald M McRae, “Mind Wars: The True Story of Government Research into the Military Potential of Psychic Weapons”, St Martins Pr; First Edition (April 1984) ISBN-10: 0312533187 / ISBN-13: 978-0312533182 & Bruce DePalma – Inventor of The N-Machine - <http://brucedepalma.com/>

<sup>2265</sup> <http://www.noetic.org/directory/person/willis-harman/>

<sup>2266</sup> Full text of “Changing Images of Man” - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_djvu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_djvu.txt)

mythology and comparative religion.) Campbell inspired countless science fiction luminaries in their work - most notably, George Lucas (when creating his first "Star Wars" film).

In chapter eight of 'Changing Images of Man', a section written by Willis Harman states, ***"Of special interest to the Western world is that Freemasonry tradition which played such a significant role in the birth of the United States of America, attested to by the symbolism of the Great Seal (on the back of the dollar bill)."***<sup>2267</sup> He adds, ***"Restorative strategies can play an important role in the present transformation because of the fact that the new, emerging image is essentially that of the Freemasonry influence which was of such importance in the shaping of the nation's foundations. The activities of the "Heritage" segment of the American Revolution Bicentennial are mainly an attempt to recapture a waning American spirit, although they could serve to promote the new image by reminding us of the transcendental bases of the nation's founding (e.g. the all-seeing eye as the capstone of the pyramidal structure in the Great Seal). It is relatively easy to generate stimulative strategies from the discussions of earlier chapters. For example, practically all the areas of scientific research listed in Chapter 4 would furnish likely candidates - altered states of consciousness and psychic research to name a couple. Also, various educational and institutional-change strategies come to mind. [...] There is a caution to be kept in mind, however. Once a societal transformation is underway, as this one appears to be, social stability becomes a central problem."***<sup>2268</sup> [Author's Notes: Harman's latter words echo H.G. Wells' "The New World Order" (1940) – ***"Countless people will hate the New World Order and will die protesting against it."***] With the predominant influence of the CIA over those involved with the SRI report at the time, we can see the definite fingerprints of an elite strategy involving the use of mass belief systems. Let us also not forget that intelligence outfits have embedded themselves in the global mainstream media and had a huge influence over it for many decades – this is particularly true of the CIA in the American media. Is it mere coincidence that the mainstream media (particularly Hollywood) has had a longstanding obsession with displaying secret society (such as Freemasonic) imagery and themes? I suspect not.

There are further examples of "intelligence" influence over the media beyond the oft-cited CIA. In his article "Proof that John Lennon Faked his Death", Miles Mathis explains ***"According to Wikipedia and Google Books, BSC is "the SIS cover organization in the United States." SIS is just another name for MI6, the British equivalent of CIA. [...] The BSC is the British Security Coordination, which even Wikipedia now admits was a covert organization set up in New York City in 1940 upon the authorization of Winston Churchill "to mobilize pro-British opinion in the US." This "massive propaganda campaign" was mobilized from Rockefeller Center. It was supported by the OSS, the precursor of the CIA. The front for the BSC was the British Passport Control Office. Notable employees of BSC***

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<sup>2267</sup> Full text of "Changing Images of Man" (pg. 184) -

[https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_divu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_divu.txt)

<sup>2268</sup> Ibid. (pg. 188) - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_divu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_divu.txt)

**include Roald Dahl—who wrote *Charlie and the Chocolate Factory* (Willie Wonka), Ian Fleming (James Bond), the screenwriter Eric Maschwitz (later BBC and ITV head and creator of *Doctor Who*), Dorothy Maclean (Findhorn Foundation), and David Ogilvy (the father of advertising).**<sup>2269</sup>

Another example involves Arnon Milchan an Israeli businessman who has produced over 130 full-length motion pictures. His credits as producer or executive producer include the likes of *"The Medusa Touch"* (1977), *"The King of Comedy"* (1983), *"Brazil"* (1985), *"Legend"* (1985), *"JFK"* (1991), *"Memoirs of an Invisible Man"* (1992), *"The Client"* (1994), *"Natural Born Killers"* (1994), *"The Devil's Advocate"* (1997), *"Fight Club"* (1999), *"Tigerland"* (2000), *"Mr & Mrs Smith"* (2005), *"The Sentinel"* (2006), *"The Fountain"* (2006), *"Jumper"* (2008), *"Aliens in the Attic"* (2009), *"In Time"* (2011), *"The Darkest Hour"* (2011), and *"Assassin's Creed"* (2016). A number of these films are discussed (for a variety of reasons) in alternative knowledge research. Milchan became involved with the American movie industry in the mid-seventies. He established the *"Regency Enterprises"* entertainment company in 1982. His closest Hollywood friends have included Martin Scorsese, Robert De Niro, Roman Polanski, Sergio Leone, Terry Gilliam and Oliver Stone. In 2011, Milchan's agenda connections were partially revealed.

The following is taken from Michael Cieply 2011 New York Times article *"New Book Recounts Tale of Israeli Agent at Home in Hollywood": "Confidential: The Life of Secret Agent Turned Hollywood Tycoon Arnon Milchan,"* written by Meir Doron and Joseph Gelman, [...] now holds that Mr. Milchan [...] at least through the mid-1980s was a full-fledged operative for Israel's top-secret intelligence agency, Lakam. (The acronym is from the Hebrew for the blandly named Science Liaison Bureau.) In that capacity, according to the book, Mr. Milchan supervised government-backed accounts and front companies that financed "the special needs of the entirety of Israel's intelligence operations outside the country." The "special needs" serviced by Mr. Milchan, who is now 66 years old, included buying components to build and maintain Israel's nuclear arsenal. [...] (There was) scrutiny to his activities in the arms business even as he stepped up his film career under deals first at Warner Brothers, then at 20th Century Fox, whose parent company bought a stake in his Regency Enterprises. In the glow of friendships with the likes of Brad Pitt and Robert De Niro, speculation about his intrigues seemed to fade.<sup>2270</sup> On November 25, 2013, Milchan confirmed the claims made in Doron and Gelman's book whilst speaking on Israel's Channel 2.<sup>2271</sup>

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<sup>2269</sup> Miles Mathis, "Proof that John Lennon Faked his Death" - <http://milesmathis.com/lennon.pdf>

<sup>2270</sup> Michael Cieply, "New Book Recounts Tale of Israeli Agent at Home in Hollywood", July 17, 2011 - [http://www.nytimes.com/2011/07/18/business/global/new-book-tells-tale-of-israeli-arms-dealer-in-hollywood.html?\\_r=0](http://www.nytimes.com/2011/07/18/business/global/new-book-tells-tale-of-israeli-arms-dealer-in-hollywood.html?_r=0)

<sup>2271</sup> David Caspi, "Arnon Milchan Admits to Arms Dealing in the '70s". The Hollywood Reporter. (November 21, 2013) - <http://www.hollywoodreporter.com/news/arnon-milchan-admits-arms-dealing-658717>

When we see how much certain intelligence agencies have embedded themselves in mass cultural media, we really need to ask about their possible role in pushing occult, arcane, and secret society themes and symbolism. It is entirely possible that the overall entity responsible for such acts may not even go by any traditional intelligence agency moniker - such as CIA, NSA, MI5 or MI6 (aka SIS) - despite operating in a relatively similar manner. In *"The Secret Doctrine"*, Theosophist Helena Blavatsky once wrote, ***"There exists... another class of adepts belonging to a brotherhood also and mightier than any other they have to be ranked with the adepts of the Black Arts."***<sup>2272</sup> In other words, she was suggesting that there was (and probably still is) a much more powerful and hidden hand directing belief systems – far outside the remit of anything she had knowingly encountered. Was she ambiguously referring to the aforementioned "intelligence" entity? Blavatsky's credibility does leave a lot to be desired but I can't help thinking that there is some truth to this particular claim.

Whoever may be at the helm of these machinations, their practiced techniques are clearly visible in the media. As Peter Levenda (in *"Sinister Forces – Book III"*) demonstrates: ***"Film is only stagecraft made more brilliant, more accessible. Stagecraft itself is a form of occultism plus light. It is powerful, and it is one of the reasons why so many foreigners hate America with an abiding passion. (...) The manipulation of illusion, the challenge to reality that takes place in a movie theatre, may only be momentary, an hour or two in a darkened temple before the icon screen of transmitted light; but its effects are long-lasting. Hence, the propaganda film. Maybe all films are propaganda films."***<sup>2273</sup>

## Revelation of the Method

The fact that elite belief systems appear to centre on the notions of power and control of the masses tells us much. Getting the masses to comply with the beliefs of the global power elite has always seemed to matter and appears to sit firmly at the centre of the global agenda. If this wasn't the case, then the power elite would not feel the need to display symbolism or ritualistic themes during any given agenda-orchestrated gathering, event, disaster or tragedy. In alternative knowledge research, this phenomenon is known as *"Revelation of the Method"*. Put simply, this concept is metaphorically akin to the fictional story of the vampire gaining consent to enter its victim's home. In the real world, a situation is contrived and signposted for some unwitting victims (the masses), yet it is left for the victim to consent to the act and any effect it will have on them. The key is in the willing consent. There is a line of dialogue in Christopher Nolan's film *"The Prestige"* that demonstrates this process (and is reflective of the methods used in the media): ***"The secret impresses no one. The trick you use it for is everything."*** With regards to agenda

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<sup>2272</sup> Madame Helena Blavatsky, *"The Secret Doctrine"* (pg. 75) See also: Collin Robert Bowling, *A New Order of the Ages: Volume One: A Metaphysical Blueprint of Reality and an Exposé on Powerful Reptilian/Aryan Bloodlines* Kindle Edition, iUniverse (20 April 2015) ASIN: B00WFZY4WS

<sup>2273</sup> Peter Levenda, *"Sinister Forces – Book III"* (pg. 125)

machinations, it is far easier to discern WHAT is taking place (the “secret”) than WHY (the “trick” it is used for). There is an additional layer to these machinations that focuses on the excess power generated by these methods when they are conducted with the knowledge or consent of the victim. This is loosely comparable to the observations made by David Fontana, in *“The Secret Language of Symbols”* (referred to earlier in this chapter) when he noted that **“the direct depiction of God is not allowed in several religions.”** This is also true of arcane and occult practices. One such method is called *“Lesser Magic”*. The following is taken from Wikipedia [Author’s Notes: Wikipedia have pretty much exclusively associated Greater and Lesser Magic to the teachings of Anton LaVey in order to discredit such concepts. In reality, the practice has existed for centuries.] **“Lesser magic is the practice of manipulation by means of applied psychology and glamour (or “wile and guile”) to bend an individual or situation to one’s will.”**<sup>2274</sup>

Michael A. Hoffman described how the phrase *“Revelation of the Method”* originated with James Shelby Downard - who came up with it after **“gleaning references to Rosicrucian-alchemical manuscripts.”**<sup>2275</sup> In his book *“Secret Societies and Psychological Warfare”*, Hoffman described the method thusly: the mass consciousness of humanity is **“alchemically processed”** to **“make manifest all that is hidden.”**<sup>2276</sup> The embedding of surreptitious arcane symbolism in Hollywood films and television is akin to the communication of the occult *“Twilight Language”*. According to Hoffman, **“The path to unlocking this gnosis was centered in “twilight language,” a once nearly universal subliminal communication system used in Egypt, Babylon, and the Indian subcontinent and among the Aztecs, consisting of a combination of numbers, archetypal words and symbols, which in our time are sometimes embedded in modern advertising, and in certain modern films and music...”**<sup>2277</sup>

It is claimed that some symbolism is embedded in the media as an “occult blind”. **“Occult Blinds are used to satisfy those who might be idly curious or seeking power and influence over others and in seeking Occult Secrets will read advanced magical manuals but who will be tricked by believing the surface meaning of the carefully written text and will then leave satisfied thinking they have gained high level powerful knowledge and believing also that they understand the secrets of practical occultism. In this way through the use of the Secret Language the true meaning behind the Occult Blind is cunningly concealed and protected so that only the most devoted occult student or genuine seeker of inner truth will spot the hidden meanings [...] In this way a whole sub system of high level spiritual knowledge and wisdom is carefully preserved but available to all who have done the necessary preceding groundwork. The beginner can read the most advanced manual yet**

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<sup>2274</sup> Greater and lesser magic - [https://en.wikipedia.org/wiki/Greater\\_and\\_lesser\\_magic#Lesser\\_magic](https://en.wikipedia.org/wiki/Greater_and_lesser_magic#Lesser_magic)

<sup>2275</sup> Michael A. Hoffman, *“Secret Societies and Psychological Warfare”*, Independent History and Research (7 July 2001) ISBN-10: 0970378416 / ISBN-13: 978-0970378415

<sup>2276</sup> Ibid. (pg. 130)

<sup>2277</sup> Ibid. (pg. 130)



**they will only pick up the surface meaning, whereas the Initiate or Adept will get quite a different meaning and interpretation depending upon their own level, previous experience and knowledge.**<sup>2278</sup> [Author's Notes: There are one or two researchers who misleadingly believe that every occurrence of arcane symbols and themes in the mainstream media are examples of the "occult blind".]

Returning for a moment to the concept of intelligence outfits and the occult, the occult blind is reflective of the intelligence practice of "legend building". Superficially, "legend building" is indicative of the practices of the proverbial "long con" artist. In the book "Ultimate Spy", H Keith Melton explains the most basic kind of "legend building". **"In espionage, a cover means a form of deception designed to conceal a spy's true identity. For simple operations, a cover need not be elaborate - perhaps a little more than a false name. A legend is a sophisticated cover that amounts to an entire artificial life story and background. Legends are created for spies who live secretly in a foreign country without diplomatic immunity - in KGB terms, an "illegal" [...] The CIA name for such a spy is NOC (non-official cover). A legend has to be good enough to stand up to scrutiny by counterintelligence. The time and care spent creating a legend are determined by three factors: the importance of the mission, the length of time the identity has to be maintained and the degree of scrutiny it must endure. [...] The credibility of a false identity can be helped by the careful use of "pocket litter", such as ticket stubs or receipts, to lend support to the cover story. It is vital that a spy carries nothing that reveal his or her true identity.**<sup>2279</sup> Maintaining the machinations of the agenda elite is very much like the practice of "legend building". Cover-ups like 9/11 have a trail of metaphorical "pocket litter" going back decades before the event in order to prepare people for the proverbial "long con". The "legend" has to be prepared and initiated well in advance in order for people to become comfortable with and accept / believe it.

Revelation of the Method seems to play out in a similar way. One aspect of the "method" is *Predictive Programming* – where seeming "knowledge" of the future is foreshadowed or "predicted" before an event (again, see: 9/11, 7/7, etc.) Predictive programming usually appears in the output of the media or culture industry (for the most effective mass dissemination). Sometimes these "clues" have appeared in a symbolic form (for example, the numbers 9/11 or an allusion to the imagery of the Twin Towers being destroyed); on other occasions they have appeared as a quasi-thematic or narrative depiction (such as the plot of "The Lone Gunman" pilot episode). Other forms of predictive programming are more direct. For years, we were presented with fictional technologies (in the likes of "Star Trek") that are now common place, everyday items – such as communicators for cell phones or the ("Star Trek: TNG") "PADD" for Kindles and iPads. Putting aside the true process by which

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<sup>2278</sup> Paul Dunne, "The Secret Twilight Language of the Occult Blinds", October 25, 2010 - <https://occultlibrary.info/the-secret-twilight-language-of-the-occult-blinds/> Originally published in the Inner Light Journal, Vol. 23 No. 3, The Society of the Inner Light - <http://www.innerlight.org.uk/journals/journal2.html>

<sup>2279</sup> H Keith Melton, "Ultimate Spy", Dorling Kindersley Ltd, May 2015, ISBN-10: 0241189918 / ISBN-13: 978-0241189917 (pg. 208)

these devices seemingly transmogrified from fictional film and TV props into “real world” communication tools, the process creates the impression that somebody in the media has an almost god-like ability to predict previously unrealised technology. Which brings me to another aspect of ‘The Method’ – the media as a platform for creating “godliness”.

Following the demonstrable collation of celestial objects and deification, it is no surprise that the “front men” of television and film are called “stars”. The elite are very happy to perpetuate the notion that these individuals are “gods” in mortal form. The concept is very effective – given how many people across the world venerate and seemingly worship actors, musicians, sports people, and so on. There are many who would argue that Hollywood (just like the Greek gods, the Egyptian pantheon, etc.) exists to give the masses their new gods and perpetuate the myth that “apotheosis” is indeed possible for any mortal person once they are in the proverbial “limelight”. “The Method” is sizeably about the masses willingly giving power and control to the elite. This process involves the transfer of energy. Before anybody rolls their eyes and thinks I am about to delve into some new-age, wishy-washy twaddle, consider the process at work when an individual, group or event is able to captivate the attention of an audience. As a musician who has had the privilege of performing in front of an attentive audience numbering in the tens of thousands of people (at least on a few occasions anyway!), I know the very real and palpable sense of energy that permeates such an environment. When a large audience has its attention completely directed on you, you can physically sense the energy that is generated. It is far more than a mere bio-chemical reaction – such as an increase in adrenaline or dopamine levels, although that does obviously happen as well. Any performer who has experienced this phenomenon will tell you that there is a tangible and exterior energetic transfer process at work... although they may not use those precise words!

The media mechanism captures this process. Just consider the sheer numbers of people (at any given time) who are willingly giving of their attention and energy when staring at a television or movie screen. To quote the author James Redfield ***“Where Attention goes Energy flows; Where Intention goes Energy flows!”*** [*Author’s Notes: Whilst it may be a quasi-New Age, truism; it is an accurate assessment.*] This process offers the power elite infinite opportunities to combine their beliefs (via the themes and symbolism embedded in the media) and agendas with a literally captive audience. To get a little “metaphysical”, a kind of energy / soul capture or transfer takes place. The energy augments the ritual and its desired effect. It also allows the agenda players to demonstrate their “godliness” by subliminally cementing the notion in the minds of the viewers. Obviously, this process appears very “sleight of hand” and subtle to a casual or ill-informed observer. However, the process is far more obvious during events where a global or widespread audience is watching. Television coverage of tragedies and disasters (like 9/11, Fukushima, the death of Princess Diana, etc.) would fall into this paradigm, but events like “Live Aid” and the “Olympics” would also fit.

As a case in point, I extensively researched the London hosting of the Olympic and Paralympic Games in 2012. There was a plethora of odd ritualistic and arcane symbols and themes displayed throughout these events. However, I readily point people to something

that occurred during the 2012 Paralympic Games Closing Ceremony. Central to the proceedings was a large podium decorated with a highly visible symbol. The symbol appeared at all times during the ceremony, gaining a huge amount of screen time.<sup>2280</sup> The symbol is a magical staff from an Icelandic grimoire – called “Hulinhjalmur” – and is (get this!) **“A magical sign to make yourself invisible.”**<sup>2281</sup> There is a wealth of information about Hulinhjalmur stored in The Museum of Icelandic Sorcery & Witchcraft in Holmavik NW Iceland. A video posted by the museum describes an alchemical process used to invoke Hulinhjalmur.<sup>2282</sup> Regarding the origins of these symbols, the Museum website explains: **“All of the signs and staves seen here can be found in Icelandic grimoires, some from the 17th century, and some from later times though all of them seem to be related. The origin of this peculiar Icelandic magic is difficult to ascertain. Some signs seem to be derived from medieval mysticism and renaissance occultism, while others show some relation to runic culture and the old Germanic belief in Thor and Odinn. Much of the magic mentioned in court records can be found in grimoires kept in various manuscript collections. The purpose of the magic involved tells us something of the concerns of the lower classes that used them to lessen the burden of subsistence living in a harsh climate.”**<sup>2283</sup> The symbol effectively represents a poor man’s alchemical / magickal Prozac! It also tells us much about the dual purpose for its prominence during the 2012 Paralympic Games – (a) to hide something in plain sight and (b) to enchant individuals into a willing level of acceptance and subservience within an unwarranted or undesirable situation or environment. Such is the nature of the hypnotic effect that the media has over the masses. Ironically, it is also the nature of the “world” we have presented to us on a daily basis (by the numerous minions of the agenda elite) as our only “reality”.

## Conclusions

The language of symbolism is the principle means by which the agenda players program the masses. It is central to the hidden global agenda. The predominant conveyor of this symbolism is the mass media and culture industry – largely via television and film. Whilst it is not always easy for the agenda players to plant symbolism in a soap opera, a sports game or a cookery programme, shows and films from the science fiction and fantasy genre offer far more fertile ground. Symbolism and themes are more readily hidden in the “extraordinary” worlds and realms of this genre. Gene Roddenberry recognised the effectiveness

<sup>2280</sup> Watch: Closing Ceremony of the London 2012 Paralympic Games (It is highly visible at 02.18.42) - <https://www.youtube.com/watch?v=pjRHmMz7c>. You can see still images of the podium symbol here: <http://illuminatiwatcher.com/wp-content/uploads/2012/09/illuminatiWatcherDotCom-Paralympics5.jpg> & <http://illuminatiwatcher.com/wp-content/uploads/2012/09/illuminatiWatcherDotCom-Paralympics4.jpg>

<sup>2281</sup> Hulinhjalmur - To Make Yourself Invisible, Strandagaldur, Museum of Icelandic Sorcery and Witchcraft - [http://galdrasyning.is/index.php?option=com\\_content&view=article&id=610%3Ahulinhjalmur&catid=18&Itemid=60&lang=en](http://galdrasyning.is/index.php?option=com_content&view=article&id=610%3Ahulinhjalmur&catid=18&Itemid=60&lang=en)

<sup>2282</sup> The Museum of Icelandic Sorcery & Witchcraft in Holmavik NW Iceland - <https://www.youtube.com/watch?v=hvJqiBE2c5M>

<sup>2283</sup> Magical Staves, Strandagaldur, Museum of Icelandic Sorcery and Witchcraft - [http://galdrasyning.is/index.php?option=com\\_content&view=category&id=18&Itemid=60&lang=en](http://galdrasyning.is/index.php?option=com_content&view=category&id=18&Itemid=60&lang=en)

of this practice in the 1960s with “*Star Trek*” – although he and everybody who ever spoke about the history of “*Star Trek*” always downplayed its significance. In an October 1994 interview, Roddenberry’s wife (Majel Barrett Roddenberry) brushed it off as putting “**some of his philosophy into each one of them, but that was just his way of, really, getting past the censors. The censorship in those days was just horrible.**”<sup>2284</sup>

For as long as the media exists (and in whatever similar form it subsequently takes), the mass of humanity will always be subjected to programming via codified symbolism. The real disappointment comes from the realisation that, in the past, some creative individuals have occasionally inserted codified symbolism and themes for positive and revelatory reasons. Without them, we would actually know far less than we do out about the machinations and techniques of the hidden global agenda. Science fiction has provided a conduit for these occasional revelations – even if they had to travel an indirect “back-alley” route whilst the rest of the negative programming took the “main street” route. Worryingly, this seems to be coming to a gradual end. Science fiction has always reflected the times: the turn of the century futurists, the fifties cold war paranoia, the disenfranchised seventies, and the nineties “*new world order*” wake-up call... Why is this not happening now? The post-9/11 clamp-down is sizeably to blame, although I can’t help shake the feeling that there are other factors at work; particularly with indications of the global agenda now in plain sight for all to see. Is this connected to the current phenomenon of seeing media “talking heads” (often on a semi-daily basis) talking about alternative knowledge researchers as though they are some kind of pariah or “**worst of humanity**”?<sup>2285</sup> Is it demonstrated by the way in which the media has reinvented the word “*conspiracy*” to be the most vulgar expletive rather than a simple word used to describe a plan, an agreement, a ploy, a stratagem, deception, collusion, intrigue, connivance, machination, collaboration or treason? Actually, it seems that the CIA (yet again) kicked this phenomenon off circa 1967 (in relation to the JFK assassination cover-up) by creating a negative term – the “**conspiracy theorist**” - to attack anyone who challenged “official” narratives.<sup>2286</sup>

Science fiction’s ability to confirm or cover-up the global agenda appears (at least for now) to be coming to an end. Certainly, thought-provoking science fiction seems to have all but disappeared. If the genre was once espousing certain truths, then it is possible that these truths became too inconvenient in the post-9/11 world and the medium was proverbially “*star-wacked*” and replaced by a new, agenda-compliant version of the genre. If, as some researchers believe, the genre has always been a plausible deniability / predictive programming mechanism then we should perhaps be concerned about its sudden demise. Why is it, therefore, no longer necessary? What remains of the genre is largely the worst

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<sup>2284</sup> Jim Plaxco, "Majel Barrett Roddenberry: An Interview", (conducted October 1994) - <http://www.astrodigital.org/space/intmajel.html>

<sup>2285</sup> Cass Sunstein's Cognitive Infiltration Exposed - [https://www.youtube.com/watch?v=HhzdUY\\_7mCA](https://www.youtube.com/watch?v=HhzdUY_7mCA)

<sup>2286</sup> "George Washington", "In 1967, the CIA Created the Label "Conspiracy Theorists" ... to Attack Anyone Who Challenges the "Official" Narrative", Feb 23, 2015 - <http://www.zerohedge.com/news/2015-02-23/1967-he-cia-created-phrase-conspiracy-theorists-and-ways-attack-anyone-who-challenge>

kind of dross – metaphorically shouting and waving at everybody to be seen and heard, full of flash and swagger but entirely vacuous. If the past nature of the genre has served its purpose and been swept away, then it would logically follow that the global agenda players have turned a corner in their long-term plans – which is a worrying consideration. More and more, I feel that one of the most effective methods we (the masses) have to counteract the global agenda mechanism is to turn off our televisions as much as possible and most certainly boycott the movie theatres. We cannot be conditioned in such a way if we remove ourselves from its effect and exposure. On the other hand, it never hurts to keep a watchful and distanced eye on the process. Becoming aware of the method is one of the best ways to expose it to others. Whilst we cannot always discern the intentions and endgame of agenda techniques, we can know that it exists by carefully documenting it. Hopefully, there will come a day when we can collectively turn off the “noise” of the media once and for all – leaving the elite to broadcast their programming to an audience of no one. Alternatively, although a long-shot, it may even be that we can wrest control of the medium out of the agenda players’ hands and turn it toward something truly positive. I find the latter option doubtful (as it appears there are already many alternative knowledge “gate-keepers” and “distractionists” waiting in the wings for this potential scenario if it plays out), but I’ve learned never to say never.

In the very first printed edition of *“Science Fiction and the Hidden Global Agenda”* (published in 2013), I described my belief that the human spirit of curiosity and the pursuit of knowledge, whilst not exactly thriving at present, is still alive in certain quarters of humanity. I still maintain that perspective. Many people continue to question their reality (despite being treated as almost criminal for doing so) and can smell many of the proverbial “rats” that metaphorically skulk past us on a day to day basis. Human creativity and imagination continues – despite all the regular and repeatedly trivial attempts to distract us. The inquisitive spark still inspires many people to articulate the questions they have about their existence. Despite not hearing of such examples in the mainstream media, the internet has enabled some people to write profound music, poetry, articles and books. Others organise talks, perform plays, create artwork and make films. The fact that I am able to write a book like this demonstrates that some of us still have the will and drive to articulate what we know to be true and, for that matter, continue to ask further questions beyond the realisations we have already come to. No matter what actions the agenda elite take against those people with inquisitive and questioning minds, the truth, energy and spirit of humanity will ultimately win through. I know it will. I originally ended the 2013 edition of this book with the words of *Star Trek’s* Mr Spock who once said, **“There are always possibilities”**.

You know something? He’s still right!