

Science Fiction and the Hidden Global Agenda

Carl James

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Author Biography

Carl James was born and raised in Lichfield, Staffordshire. Carl is a singer-songwriter, musician and musical multi-media producer. He is an internet-based author and occasional graphic artist. He is also a part-time healthcare professional.

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 fourteen 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 has since worked on independent musical multi-media projects. In 2013, he released an album of music, entitled “*Songs for Chaotic Times*”, addressing several of the subjects raised in his alternative research.

In early 2011, he launched “*The Truth Seeker’s Guide*” blog website in an attempt to examine and comment on the larger truths of subjects like 9/11, mind control, weather modification and chemtrails, directed free energy, corruption within the mainstream media, false flag events, subliminal messaging, social engineering, perceptual 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.

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In 2012, Carl gave his first public talk – discussing the fallout from, and the esoteric symbolism within, the London 2012 Olympic and Paralympic Games.

Dedication

This book is dedicated to my friends and family.

I am also totally indebted to those who have continually supported my research and blog articles. Your generosity of spirit and enlightenment never ceases to amaze me! Special mention must also go to Andrew Johnson (<http://www.checktheevidence.com>), whose insight, help and advice during the writing of this book has been invaluable. Thank you for all your encouragement, friendship and tireless dedication to the cause.

Finally, for Kansas... reminding me when to keep my feet on the ground!

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A Few Words from the Author...

This book is the result of an almost two-year long internal dialogue – the musing of a mind soaked with varying thoughts about complex conspiracies of silence and cover-ups, combined with a life-long fascination with the genre of science fiction. Eventually, I decided it was time to put those thoughts down on paper. I soon realised that there were far too many points of connection to condense down into “bite size” articles that I could post on my website. With that in mind, I decided to write a book.

There are countless tomes out there about cover-ups – equally as many about science fiction. The hard part was to write a book combining the two subjects. The crossover of the two is usually highlighted by alternative knowledge researchers through the abundance of “coincidences” and the proverbial “six degrees of separation” paradigm. Although there is value in this line of reasoning, many people are critical of the method. However, it is worth remembering that judges and juries regularly convict people with far less proof! Also, “centrality” (the science of connection) has been studied as a measureable phenomenon and is considered a legitimate method of reasoning in many academic circles.

As someone who always tries to be pragmatic, I endeavour (wherever possible) to seek out quantifiable evidence of a claim. When researching these kinds of subjects, the internet is usually the study tool of choice and it is as much of a blessing as it is a curse. The internet is actually a necessity. Many of the books that were once published in abundance are now very hard to come by. Some generous souls will sometimes get hold of a dog-eared copy of a rare paperback and transcribe or scan the pages into a pdf file that can be shared on the internet. The clampdown on file sharing websites has made this difficult; the refusal of publishers and book selling websites to produce kindle type versions has added even more frustration. You can see the difficulty in getting hold of verifiable information. Some with a little more paranoia might suggest that it is done on purpose in order to suppress the information – not dissimilar to the book burning of Ray Bradbury’s *“Fahrenheit 451”* or the re-written history of George Orwell’s *“Nineteen Eighty-Four”*.

Reliable information has become something of a rarefied commodity, with information dissemination often resembling a game of “Chinese Whispers”. Alternative knowledge researchers don’t always do themselves any favours when an important piece of information is embellished with assumptions, opinions and hearsay (often edited into the original written material), particularly when it is

coloured with an individual's political, racial and religious bias. As it is regurgitated on other websites, it subsequently includes these additions as well as those of the new publisher, and so on. This often happens on (what I call) "kitchen sink" websites – where every notion, idea, hypothesis and belief (no matter how extreme) are thrown in together with serious subject matter and examined with a total lack of objectivity.

Additionally, the censorship or "rewriting of history" that is rife on the internet has made my research (into the "cover-up" aspects of this book) arduous to say the least. Matters often require a degree of patience and open-mindedness - qualities that appear to be diminishing in a society driven by a need for instant gratification and quick-fix answers. In many cases, I have found my reward in Freedom of Information requests and declassified documents. In other cases, some researchers have tirelessly done the work beforehand and I have merely reconnected the dots in a way that had perhaps not been considered previously. I have included extensive links and references within the footnotes of this book for anyone who wishes to follow up my research.

The science fiction aspects of this book posed a conundrum. How do you consider what examples fit the criteria and definition of the genre? Some examples which have only a mild connection to the genre (such as the "science fantasy" of *Star Wars* or some of Disney's output) are perhaps too important to omit (particularly given their connection to the "bigger picture") and in such cases I have decided in favour of their inclusion. I also found that my research seemed to concentrate largely (but not exclusively) on the film and television medium. Such examples tend to gain the largest audience exposure –given that more people spend time watching TV and films than they do reading books or website articles, sadly. The medium also most effectively conveys the messages, themes and symbolism in an audio / visual manner, allowing for deeper infiltration of the conscious / subconscious mind. The latter factor actually highlights some of the subjects that I have examined in relation to the larger hidden global agenda phenomenon.

The book covers an approximately one-hundred year period and I have tried to focus on as many areas as possible, although I have had to leave some things out. I'm sure there will be readers saying, "Why haven't you included this or that?" I'm afraid it all comes down to practicality! The most notable examples (Star Trek, Steven Spielberg, Ridley Scott, Stanley Kubrick, etc.) are all here. I have included a few lesser-known references and one or two personal favourites... so I hope you'll indulge me! There are points in the book where I have occasionally gone off on tangents (I write as I think unfortunately!); although this has been done largely in

order to more broadly establish aspects of the global agenda... otherwise it would just be a book about science fiction!

When writing this book, there were times when the interconnected nature of science fiction and the hidden global agenda boggled my mind and I had to metaphorically shake off a sense of almost disbelief. It is perhaps an irony that some areas of alternative knowledge research are often met with the phrase, "it sounds like science fiction!" Yet, in most cases, the facts remain what they are. Whatever you make of the information I have gathered on these pages, please remember (above all else) to try and keep an open mind... like parachutes, they work best that way!

Otherwise, I hope you find the book interesting and perhaps occasionally enlightening.

Enjoy!

Carl James.

Introduction

Over the last couple of 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 *“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 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 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 researchers consider “*Alternative 3*” to be a little too close to the truth. I will look at this piece in one of the chapters of this book.

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 Icke’s research... in fact, Icke himself has done just that! Some of Icke’s research is wild and I personally don’t hold with everything that he asserts or supports but, where it counts, I believe he is bang on the nose. The issue here is not about David Icke though. 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 the alternative knowledge community recognises 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 portions of the alternative knowledge community 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 20th and 21st 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 theme of this book, it is crucial to explore the notion of “hidden 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 oversimplistic 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 an educational system exist in the ways they do – to encourage compliance in 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.¹ Here, we are dealing with things of importance (that often affect all our lives) which 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

¹ 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.

individuals as being responsible for its progression. There is 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. *(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 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.”*² 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.

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

- **Social Engineering** – a huge amount of material has been written about Wellington House and The Tavistock Institute.³ 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 Service⁴, 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.⁵ There are a number of alternative knowledge 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

³ 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.

⁴ 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>

⁵ 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 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>

as the Alaskan HAARP array⁶ or the Soviet “Woodpecker” grid. Although I believe that some of the examples being cited probably have no effect on our behaviour, there are strange accounts of foreign embassies being bombarded by “microwave weapons”, which caused those inside to behave bizarrely and ultimately run screaming from the building.⁷ 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 “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 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 Esalen⁸ and The Institute of Noetic Sciences (IONS)⁹ is implicated by some of the key figures involved (former Apollo astronaut Dr Edgar Mitchell, in the case of IONS) and their involvement with the military, intelligence agencies, and

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

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

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

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

various companies with 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”.¹⁰

- **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 associate 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”. 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.¹¹ 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

¹⁰ 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.

¹¹ 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

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.¹² Suggesting a different 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.¹³
- **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 these things. Occult knowledge is often associated with the belief systems of secret societies¹⁴. Numerous noteworthy and mainstream academics and scientists have explored the practice in depth. There are often undercurrents of a so-called “secret science” within the field which become very interesting the more you study them.

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”.

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

¹³ 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>

¹⁴ 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)

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 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, who met regularly at Bohemian Grove, near San Francisco. The Bohemian Club still exists today and is monitored by many alternative knowledge researchers. U.S. and international political and business elite meet at the Grove at various times of the year and it is said that U.S. presidential candidates have been chosen at these meetings. 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.¹⁵ This ritual is known as the “Cremation of Care”.¹⁶

The Bohemian Club 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 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.¹⁷ 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 also featured heavily in the story. Even more curiously, the story takes place in San Francisco in 1893 – during the height of The Bohemian Club’s popularity with literary types.

Twain was offered honorary membership in the secret society Scroll and Key of Yale University in 1868.¹⁸ 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.”¹⁹

Twain once made the following bizarre statement,

“We may not pay Satan reverence, for that would indiscreet, but we can at least respect his talents.”²⁰

On August 18th, 1904, Jack London (author of “*Call of the Wild*”) attended Bohemian Grove with his close friend, the poet George Sterling.²¹ 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.

¹⁵ Owls - Symbology and Mythology - http://www.thewhitegoddess.co.uk/articles/mythology_folklore/owls.asp

¹⁶ Cremation of Care - http://en.wikipedia.org/wiki/Cremation_of_Care

¹⁷ 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

¹⁸ Mark Twain, Edgar Marquess Branch, Michael B. Frank, Kenneth M. Sanderson (1990-01-01). Mark Twain's Letters: 1867–1868, University of California Press - ISBN 9780520906075.

¹⁹ 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/>

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

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

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 1913.²² 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”.²³ 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”.

Another more recent Bohemian with a connection to science fiction and the ocean is Bob Ballard²⁴, one time director of the Woods Hole Oceanographic Institution. Ballard championed the “green” / “ecological” angle 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*”)

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 “Nationalist Clubs” throughout the U.S. His family also had a number of connections to freemasonry.²⁵ 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

²² 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>

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

²⁴ Who is Dr Robert Ballard? – The Sofia Echo, Jan 30 2003 - http://sofiaecho.com/2003/01/30/631871_who-is-dr-robert-ballard See also: <http://bureaudeudes.org/wp-content/uploads/2010/01/bohemianclub.pdf>

²⁵ Joseph Schifman, “Edward Bellamy’s Religious Thought,” Transactions and Proceedings of the Modern Language Association of America, vol. 68, no. 4 (Sep. 1953 - pg. 716)

that have been subsequently associated with the “New World Order” paradigm. The book garnered Bellamy a following that bolstered the “Nationalist Clubs”. The so-called “Bellamyite” movement became popular with many members of The Theosophical Society.²⁶

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 subsequently affected the policies of states emerging from the decolonisation of the British Empire*”²⁷

The early work of The Fabian Society is inextricably linked with The Rhodes Scholarship Foundation, The Roundtable Organisation, The London School of Economics and, particularly, the elite Rothschild family.²⁸ 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.)

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.²⁹ Many have speculated about the true power that The Fabian Society has wielded during its existence. In his book, “*Human Race Get off Your Knees*”, David Icke claims that Chris Schacht (reportedly) once said:

²⁶ Arthur Lipow, *Authoritarian Socialism in America: Edward Bellamy and the Nationalist Movement*. Berkeley, CA: University of California Press, (1982; pg. 226.)

²⁷ http://en.wikipedia.org/wiki/Fabian_Society

²⁸ 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/>

²⁹ http://en.wikipedia.org/wiki/Fabian_Society

"You probably were not aware that we Fabians have taken over the CIA, KGB, MIS, ASIO, IMF, The World Bank, and many other organizations."³⁰

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. 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."³¹

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:

"I belong to the Left and must work inside it, much as I hate Russian totalitarianism and its poisonous influence in this country."³²

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."*³³ His association with the BBC may have actually paid off for him in the long run.

³⁰ David Icke, "Human Race Get Off Your Knees", pg. 67 -

<http://www.davidickebooks.co.uk/index.php?act=viewProd&productId=246>

³¹ 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)

³² Sonia Orwell and Ian Angus, The Collected Essays, Journalism and Letters of George Orwell Volume 4: In Front of Your Nose (1945–1950) (Penguin)

³³ http://en.wikipedia.org/wiki/George_Orwell#World_War_II_and_Animal_Farm

“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 itself was the principle sponsor of the play series.³⁴

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 was also a “confidential informant” for the FBI (under the code name T-10) reporting to the

³⁴ Westinghouse: Chronology - <http://ketupa.net/westinghouse2.htm>

House Committee on Un-American Activities on suspected “Communist” sympathisers in Hollywood³⁵

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.³⁶ For all of his numerous film and television roles, Albert's only other forays into science fiction were as one half of the couple terrorised by a road full of tumbleweeds in the "Cry of Silence" episode of "The Outer Limits", as Jason O'Day in the Disney film "Escape to Witch Mountain" (1975) and as the U.S. President in "Dreamscape" (1984).³⁷ Bizarrely, all three of these have a 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 though, 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 first fully realised, and much more faithful, version 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. A good case for this can possibly be made if one were to look closely at the production 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:

³⁵ David Alexander, “Star Trek Creator: The Authorized Biography of Gene Roddenberry”, Penguin Group, (June 1994) ISBN-10: 0451454405 (pg. 101, footnote 6)

³⁶ “He says he and his actor son, Edward, “are going to do a duet at a Bohemian Grove” performing original material by Edward” - Nancy Anderson, “Eddie Albert tends green acres”, Copley News Service, Beaver County Times, Aug 17, 1978 - See:

<http://news.google.com/newspapers?nid=2002&dat=19780817&id=dvgjAAAAIBAJ&sjid=fNsFAAAAIBAJ&pg=1003,4450641> See also: Alexander Cockburn, “We Remember Thee, Oh Sian” -- Love Song of the Bohemian Grove - <http://www.creators.com/opinion/alexander-cockburn/-we-remember-thee-oh-sian-love-song-of-the-bohemian-grove.html>

³⁷ “*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.

“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 letters written to the BBC denouncing it... and there was a question as to whether the repeat would actually go ahead.”³⁸

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, Kneale observed:

“I don’t think it was irrational to feel fear at that time. There was a lot to be frightened of.”³⁹

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 underlines this point.

“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.”⁴⁰

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

³⁸ “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>

³⁹ Ibid.

⁴⁰ Ibid.

standpoint, both critical of communism and capitalism. The film version was “retooled” to restrict the message exclusively to an anti-communist message.

“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.”⁴¹

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”*.⁴²

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”*, Special Branch placed him under surveillance in 1936.⁴³ This continued for 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 actually was a British Intelligence agent.⁴⁴

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”.⁴⁵ However, it is believed that Orwell may have coined the phrase in his essay, *“You and the Atom Bomb”*, published in Tribune, 19th October 1945.⁴⁶ 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 later...

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.

⁴¹ 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>

⁴² Daniel J. Leab, “Orwell Subverted: The CIA and the Filming of Animal Farm”, Penn State University Press (February 23, 2007) ISBN-10: 0271029781

⁴³ 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

⁴⁴ Jim Keith, “Mind Control, World Control” (pg. 96)

⁴⁵ Walter Lippmann, *“The Cold War: A Study In U.S. Foreign Policy”*, Harper, 1947

⁴⁶ George Orwell, “You and the Atom Bomb”, Tribune, 19th October 1945 - http://orwell.ru/library/articles/ABomb/english/e_abomb

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 extensive freemasonic roots⁴⁷) at the age of 26. He was also one of the founders of the Rhodes Round Table group.⁴⁸ T.H. Huxley tutored a young H.G. Wells and may have inadvertently influenced aspects of his later novel *“The Island of Doctor Moreau”*.⁴⁹ Wells eventually taught Julian and Aldous Huxley.⁵⁰ Aldous Huxley also taught French to a young George Orwell whilst working as a teacher at Eton.⁵¹ In 1933, Julian Huxley helped *“to found the American Humanist Association. He became the first Director-General of UNESCO.”*⁵²

Claims are made that all three said Huxley family members were freemasons.⁵³

⁴⁷ 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/>

⁴⁸ Jim Keith, “Mind Control World Control” (pg. 95)

⁴⁹ Anthony West, “H.G. Wells : Aspects of a Life”, Published by Hutchinson, London (1984) ISBN 13: 9780091345402

⁵⁰ W. Warren Wagar, “H.G. Wells: Traversing Time (Early Classics of Science Fiction)”, Wesleyan University Press (22 Sep 2004) ISBN-13: 978-0819567253 (pg. 10)

⁵¹ 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>

⁵² “The lives of Thomas Henry Huxley, Aldous Huxley and Sir Julian Huxley” - https://www.creationworldview.org/articles_view.asp?id=28

⁵³ 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-13: 978-0595311644 (pg. 33)

Aldous would write about a 'scientific dictatorship' in *"Brave New World Revisited"*. The 'scientific dictatorship' has many similarities with certain masonic principles. H.G. Wells' later endorsed this 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."⁵⁴

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 some of those 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 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.

⁵⁴ Aldous Huxley, *Brave New World Revisited*, Vintage Classics, New Ed edition, 2 Sep 2004 - ISBN-10: 0099458233 (pg. 116)

Huxley was friends with George Estabrooks and Louis Jolyon "Jolly" West, both of whom were MKUltra doctors.⁵⁵ He was introduced to mescaline by Dr. Humphrey Osmond, who in turn was introduced to the drug by Alfred Hubbard. Hubbard personally led Huxley to several new drug experiences.

The importance of Hubbard should not be overlooked in this case. Hubbard was a high level officer in the CIA's immediate predecessor organisation the OSS.⁵⁶ He was also a key player within the CIA's infamous LSD experimentation and distribution network. There is some evidence suggesting that he was heavily involved in The Manhattan Project (the world's first atomic bomb). Hubbard also worked for NASA (via defence subcontractor, Teledyne) during the 1960s on a project testing 'psychochemical agents' on astronauts and pilots.⁵⁷ Hubbard introduced a huge number of people (with connections to global governance) to LSD. It is claimed that one such figure was legendary filmmaker Stanley Kubrick – an important figure in the story of science fiction and the hidden global agenda.

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.⁵⁸ 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.

"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."⁵⁹

"Huxley had earlier collaborated with Major John Rawlings Rees of the Tavistock Institute, and with cultural anthropologist Bronislaw Malinowski in a project

⁵⁵ Martin A. Lee and Bruce Schlain, "Acid Dreams - The Complete Social History of LSD: The CIA, the Sixties, and Beyond", New York: Grove Weidenfeld. 1985, (pgs. 46-48)

⁵⁶ Jim Keith, "Mind Control, World Control" (pg. 98)

⁵⁷ Martin A. Lee and Bruce Schlain, "Acid Dreams" (pg. 48)

⁵⁸ Jim Keith, "Mind Control, World Control" (pg. 95)

⁵⁹ Ibid. (pg. 43 and pg. 51, footnote 2: "Dicks; Zepp-LaRouche, Helga, The Hitler Book -New York: The Schiller Institute, 1984; Wolfe")

dubbed 'Mass Observation.' This was an anthropological survey of the British Isle, patterned after similar surveys of primitive cultures.⁶⁰

"(Huxley) sponsored a project at Stanford University where students were dosed with hallucinogenics."⁶¹

Huxley echoed the Soma/LSD paradigm (and his "technological dictatorship" model from "*Brave New World Revisited*") in a speech he gave entitled "*The Ultimate Revolution*":

"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."⁶²

Huxley was also interested in parapsychology, and lectured on the subject at Duke University. Here, Huxley had contact with J.B. Rhine – a man who seemingly experimented with psychic phenomena for the CIA and the Army.⁶³ It is claimed, from some quarters, that he 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.⁶⁴ Along with Huxley, it is also believed that George Orwell was involved with the Children of the Sun.⁶⁵ Aldous Huxley is known to have invited Aleister Crowley to dinner whilst in Berlin in October 1930.⁶⁶

⁶⁰ Ibid. (pgs. 96 - 97 See: pg. 105 footnote 5: Editors of the Executive Intelligence Review, Dope, Inc. (Washington, D.C.: EIR, 1992)

⁶¹ Ibid. (pg. 97)

⁶² 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 is possible that he gave the 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>

⁶³ Martin A. Lee and Bruce Schlain, "Acid Dreams" (pgs. 46-48)

⁶⁴ "False Prophets, Satanist's or Illuminati?" - <http://www.theforbiddenknowledge.com/hardtruth/prophetsindex.htm>

⁶⁵ Jim Keith, "Mind Control, World Control" (pg. 96)

⁶⁶ 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-13: 978-0253100702 (p. 5)

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. Following Huxley's death:

"His second wife, Laura, would become a long-time friend of Esalen, where she would fill any number of roles."⁶⁷

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 *"one of the most brilliant minds in parapsychology."*⁶⁸

I will look in more detail at Esalen and Puharich in a later chapter of this book. Huxley died the same day that U.S. President John F. Kennedy was assassinated.

In his lecture at UC Berkeley, he addressed the psychological conditioning required to create mass and willing subservience. He also talked about using terrorism, "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:

"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."⁶⁹

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

⁶⁷ 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>

⁶⁸ Colin Wilson, *"Mysteries: An Investigation into the Occult, the Paranormal and the Supernatural"*, "2: Messages from Space and Time", Watkins Publishing (1 Jan 2013) ASIN: B00DJ0ZEEU

⁶⁹ Aldous Huxley, speaking at UC Berkeley, March 20th 1962, entitled "The Ultimate Revolution" - <http://www.youtube.com/watch?v=z9RiRfMYVIQ>

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...

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. 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.”⁷⁰

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 “*The*

⁷⁰ [http://en.wikipedia.org/wiki/H. G. Wells#Teacher](http://en.wikipedia.org/wiki/H._G._Wells#Teacher)

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."⁷¹

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."⁷²

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:

"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."⁷³

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 possible that the contemporary "New World Order" model

⁷¹ 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

⁷² 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>

⁷³ 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>

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.”⁷⁴ Wells showed something of his loyalty to socialist ideology when:

“(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.”⁷⁵

In 2005, a BBC4 documentary entitled “*H G Wells and Me*”⁷⁶ 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 his 1996 book “*H.G. The History of Mr Wells*”.⁷⁷

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 (RIIA - 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.⁷⁸

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*

⁷⁴ 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-13: 978-0710078667 (pgs. 97–114)

⁷⁵ “World peace thru democracy: H G Wells' neglected third phase” - <http://www.voting.ukscientists.com/welsdemo.html>

⁷⁶ “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>

⁷⁷ Michael Foot, “H.G.: The History of Mr Wells”, Black Swan; New edition (3 Oct 1996) - ISBN-10: 0552995304

⁷⁸ David Allen Rivera, “Final Warning: A History of the New World Order”, 1994 - <http://modernhistoryproject.org/mhp?Article=FinalWarning&C=5.1>

Fellowship".⁷⁹ 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.⁸⁰

It is worth noting that many researchers believe Wells to have been a high-degree freemason. His writing does contain 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 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*", probably comes closest to the themes of masonry. Wells also had an admiration for Sir Francis Bacon and The Royal Society⁸¹ – both noted for their masonic affiliations. The Grand Lodge of British Columbia and Yukon website lists H. G. Wells amongst their "Famous Freemasons", yet strangely call him a "non-mason".⁸²

Wells once 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."⁸³

Finally, I should mention the claim made by researcher Jim Keith about Wells:

"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 II, and his mistress was Maura Benchendorff, a

⁷⁹ "A Declaration of the Rights of Man" - <http://www.voting.ukscientists.com/sankey.html>

⁸⁰ 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>

⁸¹ Barbara Goodwin, "The Philosophy of Utopia", Routledge, 1 Jan 2001, pg. 185, footnote 1 - ISBN-10: 0714651532

⁸² The Grand Lodge of British Columbia and Yukon, Famous Freemasons - http://freemasonry.bcy.ca/biography/wells_h/wells_h.html

⁸³ H.G. Wells, "The Fate of Man" (UK title: "The Fate of Homo Sapiens") <http://freeread.com.au/@RGLibrary/HGWells/NonFiction/TheFateOfMan.html>

***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.'*⁸⁴**

The information that I have covered here does not wholly constitute Wells' huge legacy in relation to the global agenda. Whether by design or by fault, it is perhaps 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.

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.

"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 jams and clogged communications systems, was made by Orson Welles, who as the radio

⁸⁴ Jim Keith, "Mind Control, World Control" (pg. 12)

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.⁸⁵

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.⁸⁶

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.⁸⁷ 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!"⁸⁸

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)

⁸⁵ "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>

⁸⁶ F for Fake (1973) "Vérités et mensonges" (original title) - <http://www.imdb.com/title/tt0072962/>

⁸⁷ 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)

⁸⁸ 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>

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 (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, 1961.⁸⁹

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

⁸⁹ “Proposed Studies on the Implications of Peaceful Space Activities for Human Affairs”
<http://www.nicap.org/papers/brookings.pdf>

of the players involved with the “*The War of the Worlds*” psyop, so why did they recommend Cantril’s findings specifically?

Those ultimately behind the inception of the Halloween broadcast paint an even clearer agenda picture. The Radio Research Project (R.R.P.) was a social research project funded by the Rockefeller Foundation to look into the effects of mass media on society. Whilst it has always been acknowledged officially that R.R.P. studied the broadcast in the following decade, it is now well-known that the radio play was instigated at the behest of R.R.P. and the elite Rockefeller family.

Radio Research Project

The Rockefeller Foundation began funding the R.R.P. in 1937 ***“to find the effects of new forms of mass media on society, especially radio. Several universities joined up and a headquarters was formed at the School of Public and International Affairs at Princeton University.”***⁹⁰

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 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.⁹¹ 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

⁹⁰ http://en.wikipedia.org/wiki/Radio_Research_Project

⁹¹ Ibid.

psychological effect of the mainstream media is a little obvious, but nevertheless disturbing.

“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.”⁹²

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.”*⁹³ 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 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’.”⁹⁴

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 their songs. Purely from a pragmatic 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

⁹² Hadley Cantril, Gordon Willard Allport, "The Psychology of Radio", Harper and Brothers, 1935, pg. 23 - ISBN 0405035748 See also: <https://archive.org/details/psychologyofradi00hadl>

⁹³ 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

⁹⁴ 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*)

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.⁹⁵

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*”.⁹⁶

“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.⁹⁷

Rockefeller Skank

It seems clear that “*The War of the Worlds*” broadcast was the tool of choice for The Rockefeller Foundation, for specific reasons. It is well-documented that the

⁹⁵ Mack White, “Television and the Hive Mind” - <http://www.mackwhite.com/tv.html>

⁹⁶ http://en.wikipedia.org/wiki/Hello_Americans

⁹⁷ Ibid. See Also: Simon Callow, “Orson Welles: Hello Americans”, New York: Viking Penguin (2006) ISBN 0-670-8726-3 (pg. 159)

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.

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.⁹⁸

The details of these events and the implications for P.R. are documented in Scott Noble's documentary film "*Psywar*".⁹⁹

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.¹⁰⁰ 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 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.

⁹⁸ Here is Wikipedia's surprisingly close to accurate account of The Ludlow Massacre:

http://en.wikipedia.org/wiki/Ludlow_Massacre

⁹⁹ <http://metanoia-films.org/psywar/> & <http://www.youtube.com/watch?v=NXg70gJQ6O0>

¹⁰⁰ "Public Relations and Lobbying Industry", Corporate Watch UK, April 2003 -

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

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.¹⁰¹

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.

Whilst connecting the dots between the Rockefeller influence over the pioneering days of the mainstream media and the science of perception management, I have noticed some even more curious aspects.

Steven Rockefeller was close friends with Dr Hadley Cantril. Both travelled and spent time with Walt Disney.¹⁰² The implications here are important given the connections 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.¹⁰³

¹⁰¹ 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>

¹⁰² “There Was Once A Time of Islands, Illusions & Rockefeller’s”, Harcourt, Brace, Jovanovich, 1975; Book Club (BCE/BOMC) edition (1975) ASIN: B000NGUVD2

¹⁰³ Fritz Springmeier, “H. Disney & Its Mob Connections”, “13 Bloodlines Of The Illuminati” - http://www.lovethe truth.com/books/13_bloodlines/disney_deceit_02.htm

According to Christopher Knowles, author of the *Secret Sun* blog, Rockefeller money was also crucial in establishing and maintaining The Esalen Institute – a principle purveyor of the “new age religion” paradigm.

“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.”¹⁰⁴

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. The general conceit is that Laurance Rockefeller appeared (at least on the surface) to be far more esoteric in his interests than those of his other fellow family members. However, surely even he would have been aware of the obvious connections between these outfits and the larger global agenda... He was a Rockefeller after all!

Laurance Rockefeller invested much money in the field of ET/UFO research. He was a principle sponsor of John Edward Mack:

“(He 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.”¹⁰⁵

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.*”¹⁰⁶

¹⁰⁴ 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>

¹⁰⁵ http://en.wikipedia.org/wiki/John_E._Mack

¹⁰⁶ http://en.wikipedia.org/wiki/John_E._Mack#Investigation

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.¹⁰⁷ Mack claimed to have received funding from an ex-CIA source and was reportedly heavily involved in the Russian/American exchange at the Esalen Institute. Mack was also 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 ultimately became 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. Carter said:

"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."¹⁰⁸

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

¹⁰⁷ 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)

¹⁰⁸ 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>

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.¹⁰⁹

Finally, it is worth remembering that Laurance Rockefeller gave financial support to Dr. Steven Greer’s ET and UFO “Disclosure Project”. Greer also has a loose affiliation with Esalen and the Institute of Noetic Sciences.¹¹⁰

The Legacy

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.¹¹¹ 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.¹¹² “*Broadcasting the Barricades*” is believed to have been an early example of a media conveyed, experiment in mass public perceptions and reactions - assisted by some of the early Tavistock pioneers.

“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

¹⁰⁹ 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

¹¹⁰ 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>

¹¹¹ http://en.wikipedia.org/wiki/Radio_Research_Project

¹¹² Raymond Snoddy, “Show that sparked a riot”, 13 June, 2005 - http://news.bbc.co.uk/newswatch/ukfs/hi/newsid_4080000/newsid_4081000/4081060.stm

ground, together with the famous clock Big Ben, which used to strike the hours on a bell weighing nine tons.¹¹³

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.

It also seems strange that whenever a new shift in the agenda of global governance has occurred over the last hundred or so years, "*The War of the Worlds*" re-emergences in the wake of these shifts. This happened during the early years of the Cold War (in 1953 with Byron Haskin's big screen version of the story) and after 9/11 (with Steven Spielberg's "re-imagining".) The 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.

In a further twist of Orson Welles' psyop, some researchers have suggested that "*The War of the Worlds*" may be 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!?

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

¹¹³ Paul Slade, "Holy terror: The first great radio hoax", PlanetSlade.com - <http://www.planetslade.com/ronald-knox1.html>

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!

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 80s 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.”

Further to this, he says:

“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”).”¹¹⁴

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 sometimes 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.

¹¹⁴ 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

- **The “Space Brothers”** – this is a multi-faceted intervention scenario, motivated by a benevolent intent toward humanity; possibly as part of an agenda to advance human consciousness. Contact with entities such as the “Pleiadians” and “Venusians” have been cited in this scenario, often concurrent with warnings to humanity about the threats of nuclear war or environmental disaster. The “Venusian” tag became popular in mid-twentieth century science fiction for a period of time. Much of the notion has subsequently amalgamated with the “New Age Intervention” scenario.¹¹⁵
- **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 new age 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 Schlemmer¹¹⁶ 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 of the 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 things¹¹⁷), this scenario often relates to medicinal-type experiences (DMT – the spirit molecule, etc.). Also known as the “gnostic astronaut” paradigm, this aspect of the subject is not widely interpreted in science fiction. “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.¹¹⁸ 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.

¹¹⁵ http://ufoalidatabase.wikia.com/wiki/Space_Brothers

¹¹⁶ Phyllis V. Schlemmer, “The Only Planet of Choice: Essential Briefings from Deep Space”, Gateway (1996) ISBN-10: 1858600235 - <http://www.theonlyplanetofchoice.com/>

¹¹⁷ Mary Desaulniers, “Extraterrestrial Contact in Shamanic Traditions”, Feb 2, 2009 - <http://suite101.com/a/extraterrestrial-contact-in-shamanic-traditions-a93537>

¹¹⁸ 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

- **Ancient Astronauts** – popularised by the likes of Swiss author Erich von Däniken¹¹⁹ (although the notion was a key part of Theosophy many years beforehand), this scenario spans everything from Hollow Earth theories, to ancient civilisations and Nazi ETs. Whilst controversial and convoluted to almost breaking point, the subject is fascinating – probably explaining why it has become one of the more popular aspects of the overall ET intervention subject. It has been hugely influential in science fiction literature and appears to have inspired the creation of popular television franchises such as *“Stargate”* and *“Battlestar Galactica”*.
- **Biblical Aliens** – another popular scenario, which draws heavily from some of the more unusual aspects of the bible – such as *“The Book of Enoch”*¹²⁰ – 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/extraterrestrial interbreeding. This overall interpretation of intervention appears 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 the Archons.¹²¹ Some researchers believe that Archons are predatory entities empowered by creating a “false reality” based upon trickery, simulation, and substitution. Within this context, the mainstream faith-based belief systems of the world seem to have been established as a conduit allowing these 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.”*¹²² Strangely, the Archonic intervention hypothesis has received very little direct fictional interpretation.

¹¹⁹ Erich von Däniken Official Website - <http://www.daniken.com/e/index.html>

¹²⁰ 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

¹²¹ Karmapolis Interview with John Lash, "The Archons", June 2005 - http://www.bibliotecapleyades.net/vida_alien/alien_archons34.htm

¹²² John Lash, "Take Back the Planet", 2009 - <http://www.metahistory.org/dynamyth/Avatar.php>

- **The Annunaki** – based sizeably on ancient Sumerian and Middle Eastern documentation (and popularised by author Zecharia Sitchin¹²³ in his “*The Earth Chronicles*” series - beginning with “*The 12th Planet*”), this is the story of a “master race” of ETs arriving on Earth several thousand years ago from their planet, Nibiru. These “Annunaki” allegedly created humanity, by genetically tampering with Earth’s indigenous population, to serve as a slave race. This is also commonly referred to as “The Reptilian Agenda” and 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 “extraterrestrial 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” (such as NASA, SRI, Esalen, The Institute of Noetic Sciences, and so on) and certain “secret society” types (such as Theosophist Madame Blavatsky and occult Practitioner Aleister Crowley) have orchestrated a grand plan to promote many of the themes and beliefs associated with the mystery school teachings of various secret society doctrines – and associate them with various “extraterrestrial intervention” paradigms.¹²⁴

Picknett and Prince have also named certain alternative knowledge researchers and writers (whose ideas support the belief in ancient aliens or “space gods”) as being part of this conspiracy. Some of the individuals they name as possible candidates are associated with research that encompasses 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 they are uncertain of how knowingly complicit these individuals actually are.

¹²³ Zechariah Sitchin, “Twelfth Planet (Earth Chronicles): 1”, Harper Collins, 1976, ISBN-10: 0061379131 See also: <http://www.sitchin.com/>

¹²⁴ Lynn Picknett and Clive Prince, “The Stargate Conspiracy”, Warner Books, 2000, ISBN 978-0-7515-2996-8

“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.”¹²⁵

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 evidential and deserves closer investigation. Certainly, it seems that there could be numerous benefits in harnessing the powerful notion of long-term extraterrestrial involvement in the affairs of humanity – at least for the 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.”¹²⁶

Throughout this chapter, I will attempt to draw together some of the various and diverse agenda “strands” that feature in Picknett and Prince’s *“Stargate Conspiracy”*. I will also look at other aspects (including the science fiction genre) that have helped to shape the current perception of the “ancient alien” subject.

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.¹²⁷ 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,

¹²⁵ Ibid., Pg. 315

¹²⁶ 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

¹²⁷ http://en.wikipedia.org/wiki/Helena_Blavatsky

Greenpeace International, Greenpeace USA, Amnesty International and UNICEF.)¹²⁸

Theosophy 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. According to Wikipedia:

“Blavatsky is most well known for her promulgation of a theosophical system of thought, often referred to under various names, including: The Occult Science, The Esoteric Tradition, The Wisdom of the Ages, etc., or simply as Occultism or Theosophy.” Blavatsky’s *“The Secret Doctrine”* actually 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.”***¹²⁹

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 maintained the following conclusions:

“‘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.”¹³⁰

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.

¹²⁸ 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/>

¹²⁹ http://en.wikipedia.org/wiki/Helena_Blavatsky

¹³⁰ Lyon Sprague de Camp, “Lost Continents: The Atlantis Theme in History, Science and Literature” (pgs. 54 – 58)

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.¹³¹

Researcher Jason Colavito 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."¹³²

Clark Ashton Smith's (noted earlier in this book as a member of The Bohemian Club) back catalogue consists largely of poetry, interspersed with some 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.¹³³ His collective 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.¹³⁴

H. P. Lovecraft's writing encompassed many themes – including the notion of ancient deified entities that influenced human evolution and civilisation. His work also utilised the concept of 'ancient and forbidden knowledge.' According to Wikipedia,

"Lovecraft's works are ruled by several distinct pantheons of deities (actually aliens who are worshipped by humans as deities) who are either indifferent or

¹³¹ 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>

¹³² Jason Colavito, "Theosophy, Scientology, and Ancient Aliens", 25/01/2012, <http://www.jasoncolavito.com/1/post/2012/01/theosophy-scientology-and-ancient-aliens.html>

¹³³ 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.

¹³⁴ Will Murray, "The Clark Ashton Smythos" in Robert M. Price's "The Horror of it all: Encrusted gems from the Crypt of Cthulhu". Mercer Island WA: Starmont House, 1990. ISBN 1-55742-122-6

actively hostile to humanity. Lovecraft's actual philosophy has been termed "cosmic indifferentism" and this is expressed in his fiction. Several of Lovecraft's stories of the Old Ones (alien beings of the Cthulhu Mythos), propose alternate mythic human origins in contrast to those found in the creation stories of existing religions, expanding on a natural world view.¹³⁵

A number of researchers have also 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 – although many of his stories transplanted these themes 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 also known to have worked for the CIA.¹³⁶

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.¹³⁷ 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 deranged patient, but it has been suggested that the hero in question was John Carter of Edgar Rice Burroughs' Martian adventure novels."¹³⁸

Researcher David Morris has examined the similarities between the stories of these aforementioned writers and the Theosophical "ages of humanity".

¹³⁵ http://en.wikipedia.org/wiki/Cthulhu_Mythos_deities

¹³⁶ Remembering Paul M. A. Linebarger, who was Cordwainer Smith: A Daughter's Memories - <http://www.cordwainer-smith.com/remember.htm>

¹³⁷ Robert Lindner, *"The Fifty Minute Hour: A Collection of True Psychoanalytical Tales"*, Bantam, 1956

¹³⁸ Nick Redfern, *"Science Fiction Secrets: From Government Files and the Paranormal"*, Anomalist Books (1 Sep 2009 – pg. 53) - ISBN-10: 1933665408

“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.”¹³⁹

L. Frank Baum and his wife were encouraged by Matilda Joslyn Gage, to become members of the Theosophical Society in 1892.¹⁴⁰ 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”*.

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.¹⁴¹ *“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, alien abduction, 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”*.

Another science fiction phenomenon that was clearly influenced by Theosophy is the popular *“Stargate”* television franchise. It could be argued that the *“Stargate”* concept had the potential to create as big of a fan-following as the *“Star Trek”* franchise; certainly for a number of years it appeared to be heading that way. *“Stargate”* was initially conceived by Roland Emmerich and Dean Devlin (of *“Independence Day”* infamy) and released as a Hollywood motion picture in October 1994.

¹³⁹ “Theosophy”, The Encyclopedia of Science Fiction - <http://www.sf-encyclopedia.com/entry/theosophy>

¹⁴⁰ 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#>

¹⁴¹ Mark Frost Q&A, Twin Peaks Online - <http://www.twinpeaks.org/faqfrost.htm>

“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 extraterrestrial beings having an influence upon human civilization.”¹⁴²

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 the live-action serials “*Stargate Atlantis*” (2004–2009) and “*Stargate Universe*” (2009–2011). Two direct-to-DVD movies were also produced (to complete the overall “*Stargate SG-1*” story arc) 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 “*Stargate*” franchise was also very much an “establishment” favourite, publicly endorsed by the likes of NASA and openly supported by the US Department of Defence (the USAF in particular).

“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.”¹⁴³

¹⁴² [http://en.wikipedia.org/wiki/Stargate_\(film\)](http://en.wikipedia.org/wiki/Stargate_(film))

¹⁴³ Backed by the Pentagon, TV Tropes - <http://tvtropes.org/pmwiki/pmwiki.php/Main/BackedByThePentagon>

The Coming Race

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.”*¹⁴⁴

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 depicts a subterranean world occupied by beings who seem to resemble angels and call themselves “Vril-ya.”

“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 Theosophy, endorsed this view in her book Isis Unveiled (1877) and again in The Secret Doctrine (1888).”¹⁴⁵

The “Vril” aspect leads into a controversial and rather strange story relating to the rise of Nazism in Germany during the 1930s and, inevitably, to some of the more unusual tales pertaining to World War Two. 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 to have been 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.

Additional to this are the claims that Hitler and his cohorts were fascinated with occult and esoteric knowledge, even to the point that some form of “Vril” based

¹⁴⁴ http://stargate.wikia.com/wiki/The_Fifth_Race

¹⁴⁵ “Pursuit of the Almighty Vril”, Isegoria, December 30, 2010 - <http://www.isegoria.net/2010/12/pursuit-of-the-almight-vril/>

technology was employed in the latter days of World War II to create “flying disc” and other elaborate technology. In some way, this has also manifested stories of post-WWII Nazi bases in Antarctica and, even, on the Moon...

Strangely, Edgar Rice Burroughs ***“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.”***¹⁴⁶

In 1947, Robert A. Heinlein, published *“Rocket Ship Galileo”*, the plot of which featured Nazis colonizing the Moon after escape from their defeat on Earth. The story also presupposes evidence of an ancient lunar civilization. Heinlein was one of three co-scripters of the 1950 movie *“Destination Moon”*, which was 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 belief that the Nazis were obsessed with the occult and advanced technology. On some level there is evidence indicating that this is 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 Grail¹⁴⁷) and extensively studied occult rituals and practices.¹⁴⁸

Adam’s Ark

One of the most fondly remembered science fiction television shows to embrace the ancient alien concept was ABC’s *“Battlestar Galactica”* - broadcast between 1978 and 1979. Originally entitled *“Adam’s Ark”* (formerly the story of a “Howard Hughes-like” character, a billionaire named Adam who believes Earth to be doomed and tricks Earth’s best and brightest onto a spaceship and launches them to discover new worlds), *“Battlestar Galactica”* ultimately told the story of the Twelves Colonies of Mankind – a thirteenth “long-lost tribe” left the colonies, settled on the planet Earth, and established what became known as “the human

¹⁴⁶ http://en.wikipedia.org/wiki/Space_Nazis#Novels

¹⁴⁷ “Hitler’s Search for the Holy Grail” (Secret History), Channel 4, 19 August 1999

¹⁴⁸ “The Occult History of the Third Reich”, 4-part series, The History Channel, 1991

race.” The twelve colonies suffer an attack and are destroyed by The Cylons - warrior robots created by an ancient reptilian race. Protected by the last surviving warship – the “Battlestar Galactica” - the survivors flee the colonies in search of Earth. The opening credits featured a narration that established 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!”¹⁴⁹

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?”¹⁵⁰

Larson’s accounts indicate that many of the notions inherent to the ancient alien paradigm influenced the shows roots. It also appears that Mormon beliefs played a crucial part. This kind of “religious propagation via the extraterrestrial subject” is not exclusive to “Battlestar Galactica”. Within a year of the show, the notorious movie “Hangar 18” (1980) 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.¹⁵¹ Parts of the film were

¹⁴⁹ The abridged version can be watched here: <http://www.youtube.com/watch?v=8hrd767Xzfk>

¹⁵⁰ Remembering 'Battlestar Galactica' (2004) - <http://www.imdb.com/title/tt0488624/>

¹⁵¹ 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"

shot at Pyote Air Force Base.¹⁵² The film was also one of a select few U.S. films that were allowed to be shown in the former Soviet Union.¹⁵³

In the same year as the film's release, 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.¹⁵⁴

"*Hangar 18*" was 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,

"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 extraterrestrials is particularly interesting, as is the idea that these beings 'jump-started' the human race."¹⁵⁵

With this in mind, I find it curious that the themes espoused in "*Battlestar Galactica*" do seem to match much of what Robbie Graham discusses in relation to "*Hangar 18*". This recently prompted me to revisit "*Galactica 1980*" - the short-lived and very cheesy spin-off from "*Battlestar Galactica*", and another series preoccupied with 'human-looking extraterrestrials.' After finally reaching Earth, several episodes of this spin-off involved the "Galacticans" playing "cat and mouse" with the USAF – using stealth technology to cloak their advanced vehicles. I always thought that it was strange that 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:

¹⁵² http://en.wikipedia.org/wiki/Pyote_Air_Force_Base#Current_status

¹⁵³ [http://en.wikipedia.org/wiki/Hangar_18_\(film\)#Production](http://en.wikipedia.org/wiki/Hangar_18_(film)#Production)

¹⁵⁴ "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))

¹⁵⁵ 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

“(They) required a disclaimer to be shown on screen at the end of all episodes featuring the detachment.”¹⁵⁶

Strangely, the pilot story of *“Galactica 1980”* also followed the efforts of a rogue Galactican scientist who travels back in time (so, in other words, 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”!¹⁵⁷ Although not acknowledged by those who have “officially” documented the genesis and production of *“Battlestar Galactica”*, 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 science fiction anthology series *“The Outer Limits”*.

Andrew Fullen, author of *“Universal Studios Vs. The 1978 Battlestar Galactica Series: The Common Sense Manual”*¹⁵⁸ posted an article on his website on March 3, 2011 - entitled *“Leslie Stevens is The Creator of Battlestar Galactica”*. The piece reprinted a feature by Susan J. Paxton that originally appeared on BattlestarFanClub.com.

“Enter director Alan J. Levi. Levi is known to Battlestar Galactica fans 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, the producer best known for the famous science fiction series The Outer Limits. 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

¹⁵⁶ http://en.battlestarwiki.org/wiki/Air_Force_Special_Detachment_One

¹⁵⁷ http://en.wikipedia.org/wiki/Glen_A._Larson#Criticism

¹⁵⁸ 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 - http://www.amazon.com/Universal-Studios-1978-Battlestar-Galactica/dp/1434895408/ref=sr_1_3?ie=UTF8&s=books&qid=1299100512&sr=1-3

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.'¹⁵⁹

I will examine the larger agenda-related significance of Stevens and *"The Outer Limits"* in a later chapter. 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 alien 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. The conclusion of the series revealed that several thousand extraterrestrial "humans", and "biological" Cylons (nicknamed "Skin Jobs" - as a tribute to Ridley Scott's *"Blade Runner"* - and displaying all the same transhuman characteristics as Scott's "Replicants"), had settled our Earth hundreds of thousands of years in the past and bred with the natives. This disturbing combination of the "transhuman" agenda and the ancient alien intervention paradigm is now more prevalent in contemporary science fiction than ever.

Strange Occult

¹⁵⁹ 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>

There is one key individual who I have yet to examine (in relation to the ancient alien intervention subject): the 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 this man - regarding his character and connections. From some quarters, Crowley has been described as one of the most evil man to ever live – although these claims are mired in speculation and a degree of contradiction. Additionally, Crowley was known to over-dramatize his own persona. However, for the purposes of this chapter, I will try to avoid the sensationalism and myth surrounding the man and concentrate on the more salient aspects of his life.

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. Crowley founded his own occult society, the Argentum Astrum (A.·.A.·.), and eventually rose to become a leader of Ordo Templi Orientis (O.T.O.)

It has been suggested that Crowley worked for British Military Intelligence for many years. Although evidence of this is far from conclusive, a number of researchers have assembled some interesting details about his life that add weight to this suggestion. An interesting book on this subject is "*Secret Agent 666*" by Dr. Richard B. Spence.¹⁶⁰ Ian Fleming (an agenda figure, British Intelligence agent, and the creator of James Bond) infamously tried to involve Aleister Crowley in the effort to interrogate the captured Nazi Rudolf Hess, who had landed in Britain during World War II.¹⁶¹ Crowley was also close friends with British Intelligence officer George Langelaan. Langelaan is famous for having written the science fiction horror story "*The Fly*".¹⁶²

Within the science fiction genre, Crowley had a huge influence on graphic novel writer Alan Moore. Moore's works include "*From Hell*", "*Watchmen*" and "*V for Vendetta*". As with the likes of "*The Matrix*", "*V for Vendetta*" contains themes and

¹⁶⁰ Richard B. Spence, "Secret Agent 666: Aleister Crowley, British Intelligence and the Occult", Feral House (June 1, 2008) ISBN: 978-1-932595-33-8 See also: <http://www.coasttocoastam.com/show/2008/06/28>

¹⁶¹ 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

¹⁶² Richard Kaczynski, *Perdurabo: The Life of Aleister Crowley*, page 623, footnote 34 (North Atlantic Books, 2010). ISBN 978-1-55643-899-8; citing George Langelaan, "L'agent secret, fauteur de paix", in *Janus: L'Homme, son Histoire et son Avenir*, number 2, pages 49-53 (1964).

messages which many alternative knowledge researchers consider relevant. Crowley's work also influenced the phenomenon of "Chaos Magick".

"Visionary artist and mystic Austin Osman Spare, who was briefly a member of Aleister Crowley's A.∴ A.∴ but later broke with them to work independently, is largely the source of chaos magical theory and practice."¹⁶³

H. P. Lovecraft's work is said to have also influenced aspects of the practice. Those who have taken varying degrees of 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).¹⁶⁴

One of Crowley's most-noted protégés, Harry Smith, had a profound influence upon Arthur M. Young (of the Round Table Foundation), who directly inspired Robert Temple when writing *"The Sirius Mystery"* – a book that ultimately inspired "New Age" proponents, esoteric researchers and Ufologists alike.¹⁶⁵

Another protégé of Aleister Crowley was Church of Scientology founder, L. Ron Hubbard. Hubbard had a passion for all things occult.

"One of the pulp fiction writers of this period, L. Ron Hubbard, went on to found his own religion... Scientology's alleged OT-III teachings parallel Theosophy's more outlandish ideas."¹⁶⁶

Hubbard established the self-help system of Dianetics and the Church of Scientology. His early science fiction and fantasy stories helped to inform the basis of Scientology beliefs. A number of science fiction luminaries became involved with Hubbard at one point or another. Aldous Huxley is known to have received auditing from Hubbard himself. Theodore Sturgeon and A. E. van Vogt became trained Dianetics auditors. Van Vogt temporarily abandoned writing and became the head of the then newly established Los Angeles branch of the Hubbard

¹⁶³ 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) See also: http://en.wikipedia.org/wiki/Chaos_magick#Influences

¹⁶⁴ http://en.wikipedia.org/wiki/Chaos_magick#See_also

¹⁶⁵ Robert K. G. Temple, "The Sirius Mystery", 1976. ISBN 0-09-925744-0

¹⁶⁶ Jason Colavito, Theosophy, Scientology, and Ancient Aliens, January 25, 2012 - <http://www.jasoncolavito.com/1/post/2012/01/theosophy-scientology-and-ancient-aliens.html>

Dianetic Research Foundation. Hubbard also had friendships with authors Isaac Asimov, L. Sprague de Camp and Robert Heinlein.¹⁶⁷

I should also mention that actor Tom Cruise became a card carrying member of Scientology, a poster boy for the church, and eventually their second-in-command (consulted on all aspects of policy and planning.)¹⁶⁸ Cruise is a big sci-fi fan and has starred in a number of genre movies, including Steven Spielberg's "*Minority Report*" and reimagining of "*War of the Worlds*". His involvement in the 2013 movie "*Oblivion*" was hardly surprising given the extensive narrative nods toward mind-wiped, programmed and cloned super-soldiers, as well as the abundance of esoteric and masonic themes and imagery on show. 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" computer in "*2001 - A Space Odyssey*". Cruise also starred alongside his then wife Nicole Kidman in Kubrick's final film "*Eyes Wide Shut*" - a film which squarely tackled the notion of secret societies and the power of the elite. More on that later...

For a more positive take on the movie "*Oblivion*" (for those who think I'm being too negative about the implications of the film!), check out the article "*Oblivion – The Real Story & Message*" by Robert G.¹⁶⁹

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.¹⁷⁰ 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.¹⁷¹ Will Smith also told Hollywood Access:

¹⁶⁷ Russell Miller, "Bare-faced Messiah: the true story of L. Ron Hubbard", London: Joseph (1987) ISBN 0-7181-2764-1, OCLC 17481843 See also: Theodore Sturgeon; Paul Williams, "Baby is three" (p. 414), Berkeley, CA: North Atlantic Books, 1999. ISBN 978-1-55643-319-1

¹⁶⁸ 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>

¹⁶⁹ Robert G, "Oblivion – The Real Story & Message", Friday, April 14, 2013 -

<http://www.ascensionwithearth.com/2013/04/oblivion-real-story-message.html>

¹⁷⁰ "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>

¹⁷¹ "Suri Cruise off to Scientology school". Herald Sun (Melbourne, Australia: Nationwide News Pty Limited). April 13, 2009. (pg. 17)

"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 the Bible are 98% the same ideas of Scientology, 98% the same ideas of Hinduism and Buddhism."¹⁷²

Portals to the Unknown

The association between Crowley and Hubbard is far more convoluted than a shared connection to the occult, secret societies and contrived religions. There is a story that involves Crowley, Hubbard, a man by the name of Jack Parsons – aka John Whiteside Parsons. In the 1940s, Jack Parsons was a rocket fuel scientist. He was considered, amongst the establishment, to have been one of the most celebrated intellects of the time – so much so that NASA even named a large crater on the far side of the Moon after him. Parsons was the co-founder of NASA's Jet Propulsion Laboratory. JPL appears repeatedly throughout the global agenda story.¹⁷³

Parsons was a student and practitioner of the occult. A protégé of Aleister Crowley, he was allegedly chosen (by Crowley himself) to lead the Agape Lodge of Crowley's O.T.O. in 1942. Parsons is on record as saying that he saw no contradiction between science and the occult.¹⁷⁴

Parsons became close friends with L. Ron Hubbard and 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 magickal child who would be a product of her environment rather than of her heredity. This bizarre scenario has been studied by a number of individuals – strangely proffered by the notorious and controversial researcher Michael Anthony Hoffman II.¹⁷⁵

¹⁷² "Will Smith boosting Scientology", January 8, 2008 - <http://www.nydailynews.com/entertainment/gossip/smith-boosting-scientology-article-1.342414>

¹⁷³ JPL: "Early History> First Rocket Test" - <http://www.jpl.nasa.gov/jplhistory/early/index.php>

¹⁷⁴ 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>

¹⁷⁵ Although Hoffman has raised some important issues in the past (such as Babylon ritual), I tend not to have a lot of time for the much of his work...particularly some 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/>

The inspiration for this ritual seems to date back to Aleister Crowley, who partly fictionalised the Babylon Working in his 1917 book *"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.

"Parsons, a science fiction fan, had read in the fantasy pulp magazine "Unknown" the 1940 original shorter version of Jack Williamson "Darker Than You Think". Parsons had identified the redheaded female love interest of the protagonist with Babalon or the "Scarlet Woman", whom Crowley had prophesied would help to fulfil the Aeon of Horus and announce to the world the end of the Aeon of Osiris represented by Christianity and other patriarchal religions and social institutions. In 1946, Parsons and Hubbard (whose works "Fear" and "Typewriter in the Sky", among others, had actually appeared in Unknown) participated in a work of ceremonial magic known as the Babalon Working. In simple terms, the Babalon Working was a ritual to summon this Scarlet Woman."¹⁷⁶

Parsons met Marjorie Cameron and regarded her as the Scarlet Woman and the fulfilment of the initial ritual. Parsons, Hubbard, and Cameron then proceeded to the next stage of the Working. Cameron acted as Parsons' magical sexual partner with whom he could sire a "Moonchild". Crowley's role in this ritual has been portrayed by some researchers as unwittingly influential only. Indeed, from some accounts, it appears that he was somewhat disapproving:

"(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."¹⁷⁷

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.¹⁷⁸

In 1918, Aleister Crowley allegedly conducted a series of magickal rituals called "The Amalantrah Working".¹⁷⁹ The intent was to invoke certain "intelligences" into

¹⁷⁶ http://en.wikipedia.org/wiki/John_Whiteside_Parsons#Babalon_Working_and_Marjorie_Cameron

¹⁷⁷ "The SunMoon 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/>

¹⁷⁸ Colin Wilson, "Aleister Crowley, The Nature of the Beast", Aeon Books Ltd (25 Nov 2005) ISBN-13: 978-1904658276 (pgs. 147-150)

¹⁷⁹ Kenneth Grant, "The Magical Revival", S. Weiser; [1st American ed.] edition (1973) ISBN-13: 978-0877282174

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.¹⁸⁰ 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 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.¹⁸¹

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, science fiction shows like “*The X Files*”, “*Dark Skies*” and “*Stargate SG1*”, appear to have solidified the paradigm – at least

¹⁸⁰ Daniel V. Boudillion, “Aleister Crowley’s LAM & the Little Grey Men” - <http://www.bibliotecapleyades.net/cienciareal/cienciareal07.htm>

¹⁸¹ Ibid.

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...”¹⁸²

Additionally, some individuals with a belief in the occult have commented on the possible overlap between ufology and the occult. Grady McMurty – a 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.”¹⁸³

His view is remarkably similar to the kind of thing I’ve heard said 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. 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 his girlfriend, Sara Northrup. Some researchers have suggested that Hubbard was employed by a government agency to debunk, discredit and derail Parsons’ efforts. It is curious that the FBI kept extensive files on both Parsons and Hubbard. Hubbard was also an officer in the U.S. Navy and was, perhaps unsurprisingly, involved with the early days of the MKUltra mind control research.¹⁸⁴

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

¹⁸² Timothy Good, *“Unearthly Disclosure”*, Arrow; New Ed edition (4 Oct 2001) ISBN-13: 978-0099406020 (pg.68)

¹⁸³ Aleister Crowley (1875-1947) - <http://www.mt.net/~watcher/crowleyalienlam.html>

¹⁸⁴ Jan van Helsing, *“Secret societies and their power in the 20th Century”*, Ewertverlag (1995) ISBN-13: 978-3894786540 (Pgs. 164 - 166) See also: http://www.bibliotecapleyades.net/sociopolitica/secretsoc_20century/secretsoc_20century10.htm#CHAPTER%2057 & <http://members.iimetro.com.au/~hubbca/scientology.htm>

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. Having these individuals (with a deep interest in the occult) working at the heart of NASA and the like, does seem slightly odd.

To bring the Crowley / Hubbard / Parsons story to a close, it is worth noting that Aleister Crowley died on December 1, 1947 – just five months after the Roswell incident. L. Ron Hubbard and Jack 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.¹⁸⁵

If there is a connection between the agenda players, secret society beliefs, and the extra-terrestrial 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”¹⁸⁶, led to his creation of the Argenteum Astrum. Interestingly, Aiwass and the ‘secret chiefs’ came to be identified as extraterrestrial (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 ancient alien intervention paradigm is complex. Given how the subject has become so intertwined with religion, mythology, esoteria, 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.

¹⁸⁵ John Carter, “Sex and Rockets: The Occult World of Jack Parsons”, Feral House U.S. (6 Jan 2005) ISBN-13: 978-0922915972

¹⁸⁶ Michael Staley, “LAM: The Gateway” - <http://www.bibliotecapleyades.net/cienciareal/cienciareal01.htm>

Does this mean that we should disregard any evidence that seems to support the notion of possible extra-terrestrial 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 cover-up within the cover-up, a deeper agenda within the agenda, then perhaps it is “their” hands at work...

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

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
- The skull is comprised of material much thinner, lighter and stronger than human bone
- The skull contains unusual reinforcing fibres
- The brain was 30% larger than a normal human of its size

“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.¹⁸⁷

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.¹⁸⁸

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.¹⁸⁹ 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.¹⁹⁰

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 2012.¹⁹¹ 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 Skull 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.

¹⁸⁷ <http://www.starchildproject.com/>

¹⁸⁸ "Fragment of the Starchild's FOXP2 Gene is Recovered" - <http://www.starchildproject.com/dna-testing/2012-foxp2-dna-report>

¹⁸⁹ 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>

¹⁹⁰ Interview with Brien Foerster -- Unravelling the Genetics of Elongated Skulls
<http://www.youtube.com/watch?v=4QsI5QyB1bk>

¹⁹¹ 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. Wilkie was chairman of the board of directors at 20th Century Fox Film Corporation in 1942.¹⁹²
- 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.¹⁹³
- Kissinger was also a consultant for ABC news in 1982 and NBC in 1977.¹⁹⁴
- Former U.S. Vice President Walter F. Mondale was on the board of directors at Columbia Pictures.¹⁹⁵
- Former U.S. Secretary of State Alexander M. Haig was on the board of directors of Metro Goldwyn Meyer/United Artists entertainment group.¹⁹⁶

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

¹⁹² Wendell L. Wilkie, Encyclopedia Britannica - <http://www.britannica.com/EBchecked/topic/644513/Wendell-L-Wilkie>

¹⁹³ 20th Century Fox, NNDB - <http://www.nndb.com/company/960/000122594/>

¹⁹⁴ 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>

¹⁹⁵ 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

¹⁹⁶ General Alexander M. Haig, Jr - Strategic Advisor - <http://www.savicorp.com/Topic/14-general-alexander-m-haig-jr-strategic-advisor.aspx>

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.¹⁹⁷

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 Ford¹⁹⁸
- Studio boss Cecil B. DeMille (Paramount Pictures)¹⁹⁹
- Darryl F. Zanuck (20th Century Fox)²⁰⁰
- Howard Hughes (boss of RKO pictures)²⁰¹
- 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”*.²⁰²
- Other industry assets allegedly included Jack Warner and Walt Disney.²⁰³

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.

“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

¹⁹⁷ Carl Bernstein, “The Cia and the Media”, Rolling Stone Magazine, October 20, 1977 - http://carlberstein.com/magazine_cia_and_media.php

¹⁹⁸ “A Look Back ... John Ford” - <https://www.cia.gov/news-information/featured-story-archive/john-ford.html>

¹⁹⁹ Cecil B. DeMille - <http://sensesofcinema.com/2013/great-directors/cecil-b-demille/>

²⁰⁰ Frances Stonor Saunders, “Who Paid the Piper? The CIA and the Cultural Cold War” (2000, pgs. 289 – 290) ISBN-13: 978-1862073272

²⁰¹ Clyde W. Bursleson, “The Jennifer Project” College Station, Texas A&M University Press (1997, pg. 33) - ISBN-13: 978-0890967645

²⁰² Steven Jacobson, “Mind Control in the United States”, Critique Publishing, Jun 1985, pg. 4 - ISBN-13: 978-0911485004 See also: William Peter Blatty, “Which Way to Mecca, Jack?”, Bernard Geis Associates, 1960 - ASIN: B0007DKXM0

²⁰³ Frances Stonor Saunders, “Who Paid the Piper? The CIA and the Cultural Cold War” (2000, pgs. 289 – 290) ISBN-13: 978-1862073272

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.²⁰⁴

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.

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

²⁰⁴ David L. Robb, "Operation Hollywood: How the Pentagon Shapes and Censors the Movies", Prometheus Books, April 2004 - ISBN-13: 978-1591021827

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."²⁰⁵

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"*²⁰⁶, 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.²⁰⁷ Interestingly, Corso served on the National Security Council during the Eisenhower 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,

"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

²⁰⁵ Milton William Cooper, "Behold a Pale Horse", Light Technology Publishing (1991, pg. 197) ISBN-13: 978-0929385228

²⁰⁶ Philip J. Corso, "The Day After Roswell", Pocket Books, 1998 – ISBN-13: 978-0671017569 See also: <http://www.bibliotecapleyades.net/sociopolitica/dayafterroswell/dayafter.htm#contents>

²⁰⁷ 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>

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.”²⁰⁸

In 1977, Stan Deyo²⁰⁹ 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 ’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.”²¹⁰

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 2010.²¹¹

Pawelec’s testimony is analogous with the so-called “secret government” paradigm (discussed by William Cooper, amongst others) - an entity which has long been

²⁰⁸ Philip J. Corso, "The Day after Roswell". See also: <http://www.bibliotecapleyades.net/sociopolitica/dayafterroswell/dayafter06.htm>

²⁰⁹ <http://www.standeyo.com/>

²¹⁰ “UFOs Are Here” - Written/Produced/Directed by Guy Baskin, Channel 9 Perth Productions, 1977 - <http://www.youtube.com/watch?v=sIQ9mUyIYjA>

²¹¹ William Pawelec Interview - <http://www.youtube.com/watch?v=yvtSNQ2ogD4>

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 Iran-Contra affair. Inouye described:

“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.”²¹²

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.”²¹³

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.”***²¹⁴

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 propoganda (eventually including promotion of NASA and the so-called “Space Race”), tuned perfectly to the studied social “psychology of fear”

²¹² Senator Daniel Inouye on the shadow government - <http://www.youtube.com/watch?v=EbFphX5zb8w>

²¹³ Eisenhower warns us of the military industrial complex - <http://www.youtube.com/watch?v=8y06NSBBRTY> & <http://coursesa.matrix.msu.edu/~hst306/documents/indust.html>

²¹⁴ The Secret Government: Bill Moyers (1987) - <http://www.youtube.com/watch?v=28K2CO-khdY>

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 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.

I find it curious that 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.²¹⁵

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!²¹⁶

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

“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.’”²¹⁷

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

²¹⁵ An interesting book on this subject is “*Milabs: Military Mind Control & Alien Abduction*”, Helmut and Marion Lemmar, 1999, Illuminet Press, ISBN-13: 978-1881532187

²¹⁶ Jerome Clark, “*The UFO Book: Encyclopedia of the Extraterrestrial*”, Detroit: Visible Ink Press, 1998 - ISBN-13: 978-1578590292

²¹⁷ 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

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.*”²¹⁸ I have some questions about Howe’s account of this information. One of her sources was Richard Doty.²¹⁹ Doty has been revealed as somebody who has spread a degree of disinformation about the ET/UFO subject. Robbie Graham confirms this (and that he 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 TDESS is compelling enough without the Howe/Doty element, in my opinion.”²²⁰

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 film. In his career, he went on to write numerous military propaganda scripts - including “*Patton*” and “*Sink the Bismarck*”.²²¹ 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 1942.²²² It appears that he was on the

²¹⁸ 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

²¹⁹ Richard Doty, Article 3: UFO Magazine (Feb 2006) - <http://www.serpo.org/article3.php>

²²⁰ <http://silverscreensaucers.blogspot.co.uk/2013/11/the-day-earth-stood-still-or-how-cia.html>

²²¹ 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>

²²² Tony Shaw, “Hollywood’s Cold War”, Edinburgh University Press (2007, pg. 115) ISBN-13: 978-0748625246

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 (SHAEP) during WWII. Jackson would go on to be special advisor on Psychological Warfare to President Eisenhower.²²³ Zanuck once said:

"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."²²⁴

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 1939.²²⁵ 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 famously objected strongly when asked to cite the name of the director in the narration – none other than Robert Wise!²²⁶

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.

"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

²²³ Frances Stonor Saunders, "Who Paid the Piper? The CIA and the Cultural Cold War" (2000, pgs. 146 – 147) ISBN-13: 978-1862073272

²²⁴ Tony Shaw, "Hollywood's Cold War", Edinburgh University Press (2007, pg. 9) ISBN-13: 978-0748625246

²²⁵ David Alexander, "Star Trek Creator" (pg. 446)

²²⁶ 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>

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.²²⁷

As with Zanuck, Blaustein also produced training films for the U.S. Army Signal Corps in Astoria, New York during WWII.²²⁸

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 revealed as having received the support of the U.S. Department of Defense. I have recently discovered a Freedom of Information Act (FOIA) request on behalf of Dr. Stephen Underhill. Underhill has posted his response letter (from the Office of the Secretary of Defense 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 *"Iron Man"* and *"Transformers"* movies series. The remake of *"The Day the Earth Stood Still"* is also listed.²²⁹

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:

²²⁷ SFX Magazine # 176 December 2008

<http://select.nytimes.com/gst/abstract.html?res=F50A12F9345D1A728DDDA10A94DA405B808AF1D3>

²²⁸ http://en.wikipedia.org/wiki/Julian_Blaustein

²²⁹ 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

"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."²³⁰

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 so-called ***"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.).

Interestingly, 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.

"He said that they chatted about this and that in Rumsfeld's office and 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

²³⁰ "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>

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 Defense."***²³¹

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 this proposed *"education"*.²³² The panel also proposed using the mainstream media to get the message across. It is known that 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."*²³³

The Panel suggested using the mass media - included the likes of television, motion pictures, popular articles, advertising, business clubs, schools, and even the Disney Corporation - to get the message across. There appears to be evidence showing that the latter has almost certainly been involved in some manner.

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

²³¹ Donald Rumsfeld and the "Need to Know" – http://www.presidentialufo.com/old_site/donald_rumsfeld.htm

²³² Report of Scientific Advisory Panel on Unidentified Flying Objects Convened by Office of Scientific Intelligence, CIA, January 14-18, 1953

²³³ http://en.wikipedia.org/wiki/Robertson_Panel#Effects_of_the_Robertson_Panel_report See also: http://www.cufon.org/cufon/tp_corres.htm

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.²³⁴ 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. The colonel told him:

"There was indeed plenty of UFO footage, but that neither (he), nor anyone else was going to get access to it."

Researcher Grant Cameron has also added an interesting CIA-spin on this case in his excellent article "*The Disney UFO Connection*."

"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 Walt Kimball's documentary "Man in Space" during the Sixth Congress of the International Astronomical Federation in Copenhagen."²³⁵

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 drawing of the so-called aliens*" to tell the story.²³⁶ 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

²³⁴ 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>

²³⁵ Ibid.

²³⁶ Grant Cameron, "Disclosure Pattern 1972-75", Wednesday, 12 August 2009 - <http://www.presidentialufo.com/ufo-disclosure/197-disclosure-pattern-1972-75>

stations in only 5 U.S. cities. *“Alien Encounters”* made the bizarre assertion (bizarre at least for Disney) that extraterrestrial 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.”²³⁷

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 “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?²³⁸

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

²³⁷ ‘Alien Encounters’ - <http://www.youtube.com/watch?v=w8CRyJ4Vo0I>

²³⁸ Robbie Graham, ‘Close Encounters of the Mythic Kind’ - <http://silverscreensaucers.blogspot.co.uk/2013/12/close-encounters-of-mythic-kind.html>

release of *“Mission to Mars”* in 1999 – in fact, some researchers have suggested that the latter film somehow created the rift.²³⁹

“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!²⁴⁰

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 name the CIA representative. The CIA has actually denied that they were ever involved in the production, raising the question of whether the

²³⁹ 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-13: 978-1883319304

²⁴⁰ 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)

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.²⁴¹ 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.²⁴²

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 narratives 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 – however, this is a subject I will examine in more depth in a later chapter.

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

²⁴¹ Olivia Putnal, ‘Interview: Race to Witch Mountain Director’, Premiere.com, Sept. 3, 2009 - <http://www.premiere.com/Feature/Interview-Race-to-Witch-Mountain-Director>

²⁴² 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>

of view, we're still growing up and eventually they might wanna tell us something about what they've discovered over the decades.²⁴³

CE3K tells the story of an ordinary working-class man ("Roy Neary", played by Richard Dreyfuss) who has a late-night encounter with a craft from another world. This 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:

"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."²⁴⁴

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 revealed their attitude:

²⁴³ "UFOs Are Here" - Written/Produced/Directed by Guy Baskin, Channel 9 Perth Productions, 1977 - <http://www.youtube.com/watch?v=slQ9mUyYjA>

²⁴⁴ 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>

***“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.”*²⁴⁵**

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 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. He 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.”*²⁴⁶**

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:

***“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”*²⁴⁷**

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

²⁴⁵ David L. Robb, "Operation Hollywood" (pgs. 67-70)

²⁴⁶ Ibid.

²⁴⁷ 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."

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 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:

“You know, there aren’t six people in this room who know how true this really is.”²⁴⁸

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 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.”²⁴⁹

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 some interesting information on this subject:

²⁴⁸ Grant Cameron, ‘A Young Steven Spielberg Meets the President’ - http://www.presidentialufo.com/old_site/reagan_spielberg.htm

²⁴⁹ A. Hovni, “The Shocking Truth: Ronald Reagan’s Obsession With An Alien Invasion”, UFO Universe, September 1988 - <http://www.ufoevidence.org/documents/doc1523.htm>

“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.’”²⁵⁰

Throughout the late 1980s and early 1990s, Spielberg began to shift his personal value system and eventually became very pro-establishment. Perhaps cementing his affiliation, 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”*²⁵¹ Whilst some members of this particular group of elite global players will freely admit to their allegiance and attendance, others are less forthcoming. Without being snapped on camera at the proceedings, it is difficult to verify whether the Hollywood director has ever joined the Bilderberg ranks. Unlike figures such as Bill Clinton and Margaret Thatcher, Spielberg has continued to remain tight-lipped on the matter of his affiliation.

Many of his more recent films have received a huge amount of production support from the U.S. Department of Defense – particularly his 2005 remake of *“War of the Worlds”*. The film represented an overtly negative and malevolent portrayal of extra-terrestrial life.

In 2008, with George Lucas (creator of the *“Star Wars”* phenomenon) in tow, Spielberg released *“Indiana Jones and the Kingdom of the Crystal Skull”*. It appeared that the director was taking a nostalgic trip back in time to the golden era of the science fiction B-Movies and the film received kudos for portraying the

²⁵⁰ Grant Cameron, ‘New Hollywood Director Confirms Spielberg UFO Story’ - http://www.presidentialufo.com/old_site/spielberg_ufo.htm

²⁵¹ “Secret Meeting of Global Movers & Shakers in Portugal” (05/26/1999) - <http://www.wnd.com/1999/05/3702/>

extra-terrestrial subject in a more “positive” manner. Interviews with Lucas and Spielberg indicate that an earlier storyline involved a “crashed UFO”. This version was originally called *“Indiana Jones and the Saucer Men from Mars”*²⁵² However, this direction was abandoned in favour of a narrative that seemingly added yet more muddling to the perception of the contemporary ET/UFO subject and the ancient extraterrestrial intervention paradigm. The revised script did however retain references to Roswell and Area 51. Lucas was responsible for writing the film. In a promotional interview, 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.”²⁵³

There were two plot devices that were included at the insistence of George Lucas. The first was that the “aliens” were actually extra-dimensional entities with psychic abilities. The second aspect was a specific reference to 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. These secrets would allow for the development of the “ultimate psychic weapon” and give the soviets a “clear advantage” over the United States. In an interview contained on the film’s DVD bonus features, Lucas elaborated:

“There was a lot of history about the Russians having a big programme about mind control, ESP, 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.”²⁵⁴

It is unfortunate that Lucas does not mention the true scale and nature of state-sponsored mind control and psychic spying programmes, or even that United States were engaged in this field of study. The seeming existence of a Soviet mind control / psychic spying programme is often cited as the reason why the Americans initiated their own programmes. There is a sizeable degree of evidence showing that U.S. efforts were initiated irrespective of anything the Soviets may have been doing. Some researchers assert that the U.S. and Soviet programs were integral to

²⁵² http://indianaionewiki.com/wiki/Indiana_Jones_and_the_Saucer_Men_from_Mars

²⁵³ “The Crystal Skulls”, (2-Disc Special Edition) [DVD] - ASIN: B0011905MW

²⁵⁴ “Production Diary: Making Kingdom of the Crystal Skull”, (2-Disc Special Edition) [DVD] - ASIN: B0011905MW

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 this book, I should note that the entire “Indiana Jones” franchise was acquired by Disney (as part of its acquisition of Lucasfilm) in late 2012²⁵⁵ and that one of the key Hollywood industry figures partly responsible for bringing the first “Indiana Jones” movie to the silver screen was none other than the aforementioned former-CEO of Disney, Michael Eisner!

It is slightly worrying that Spielberg continues to have 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. 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 very positive to say on the matter.

²⁵⁵ 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: “Trip to the Moon”

“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”)

Man in Space

One of the biggest cover-ups of the hidden global agenda is Man's exploration of space. Whilst some researchers include the generic cover-up of extraterrestrial life (or evidence of intelligence civilisations on other planets in our solar system) as part of this subject, the contradictions inherent to the United States' manned missions to the Moon are perhaps the most remarkable. Before I examine the relevance of this subject to "Science Fiction and the Hidden Global Agenda", I will look at the main points that form the basis of the so-called "Apollo Hoax". Over the next several pages, I have attempted to condense the evidence down to the most relevant contentions. This is no mean feat considering the amount of research material available on the subject.

History tells us unwaveringly that in 1969 (after just a few years of technological "leaps" and test flights) NASA successfully launched the "Apollo 11" manned mission to the Moon, Astronauts walked on the lunar surface, and 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 (a resident of Honeysuckle Creek, Australia) who (along with numerous other viewers who lived in the area) 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. Western Australia was the only location in the world that received 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.²⁵⁶

On the 20th and 21st July 1969, during the British television coverage of Apollo 11, journalist David Frost presented "*David Frost's Moon Party*" for London Weekend

²⁵⁶ Mary Bennett and David S. Percy, "Dark Moon: Apollo and the Whistle-Blowers.", Aulis Publishers (5 Jan 1999) ISBN-13: 978-1898541103

Television. It was a ten hour discussion and entertainment marathon from LWT's Wembley Studios. Two of Frost's guests were respected British historian A.J.P. Taylor and "Rat Pack" crooner Sammy Davis Jnr. Taylor appeared sceptical about the proceedings and expressed his belief that the Moon landing was actually a mock-up being broadcast from a Hollywood studio.²⁵⁷

A number of researchers (including the likes of Richard Hoagland, Marcus Allen, Mary Bennett and David Percy) have examined much of NASA's "photographic documentation" of its "manned missions" to the Moon 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 proof of a cover-up.

I personally believe that these examples are not the strongest evidence to support the idea of a cover-up. However, the photographic evidence does contain a number of interesting factors. 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 books that provide an in-depth analysis of the Apollo Hoax. The most accessible of these are *"What happened on the Moon?"* and *"Dark Moon - Apollo and the Whistle-Blowers."* Many of their articles can also be found at AULIS Online.²⁵⁸

Richard Hoagland has also enhanced various lunar images (by varying contrast levels, etc.) and discovered structured geometric shapes seemingly "hidden" 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.²⁵⁹ Whilst I do not 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.

²⁵⁷ http://en.wikipedia.org/wiki/British_television_Apollo_11_coverage#ITV_coverage

²⁵⁸ AULIS Online - <http://www.aulis.com/index.html>

²⁵⁹ <http://www.enterprisemission.com/>

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.

"Wernher von Braun said in his book 'Conquest of the Moon'²⁶⁰ (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."²⁶¹

There are 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 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).²⁶² 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?²⁶³ 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. Additionally, researcher Jim Collier contends that there was not enough room in the capsule to fit the Apollo rover.

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

²⁶⁰ Wernher Von Braun, "Conquest of the Moon", Viking Press; 1ST edition (1953) - ASIN: B0007DVW7A

²⁶¹ www.apollozero.com

²⁶² Lunar Surface Temperatures - <http://www.asi.org/adb/m/03/05/average-temperatures.html>

²⁶³ LS006 – 002 – 2H, Lunar Roving Vehicle Operations Handbook Appendix A - <http://www.hq.nasa.gov/alsj/lrvhand.html>

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?²⁶⁴

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 I tragedy, Grissom said:

"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."²⁶⁵

Just days before his death:

"(He) held an unapproved press conference 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 I spacecraft as it sat ready for launch!"²⁶⁶

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 stated that:

"We were never able to see the stars from the surface of the Moon."²⁶⁷

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

²⁶⁴ More detailed Apollo mission specs can be found here: <http://www.hq.nasa.gov/office/pao/History/alsj/frame.html>

²⁶⁵ James M Collier, "Was It Only a Paper Moon?", 1997 - <http://www.youtube.com/watch?v=RQYvRF3K0FM>

²⁶⁶ www.apollozero.com

²⁶⁷ The First Lunar Landing - PART VI - <http://history.nasa.gov/ap11ann/FirstLunarLanding/ch-7.html>

11 astronauts resigned from NASA afterwards. Armstrong became somewhat reclusive and a born-again Christian. On July 20th 1994, Neil 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!”

He also said:

“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.”²⁶⁸

What did he mean by “truth’s protective layers”?

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 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

²⁶⁸ Neil Armstrong - NASA's Parrots & Truth's Protective Layers - <http://www.youtube.com/watch?v=gCsYwgxZVHo>

these traits would have been difficult to control or ‘silence’, should NASA have had anything to hide. Cooper died in 2004.²⁶⁹

Other astronaut accounts 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. 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.”***²⁷⁰

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.²⁷¹

In the documentary *“Out of the Blue”*, an interview with 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 (perhaps 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.²⁷²

²⁶⁹ Out of the Blue - http://www.outofthebluethemovie.com/news/UFO_UK.html & <http://www.youtube.com/watch?v=cYPCKIL7oVw>

²⁷⁰ 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_wiFWeV00

²⁷¹ Buzz Aldrin, Richard C. Hoagland, “Missing Apollo 11 Tapes”, Coast to Coast AM, July 31, 2006 - <http://www.coasttocoastam.com/show/2006/07/31>

²⁷² “Edgar Mitchell and Disclosure” - <http://www.youtube.com/watch?v=yCVvE7Z1tE>

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 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 Sibrell showed this footage to Edgar Mitchell at his home. Mitchell began to get twitchy and hostile. A heated exchange began between the two, resulting in Sibrell being ejected from the property. Mitchell (now joined by his son) continued this confrontation in the driveway as Sibrell 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?”²⁷³

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.”²⁷⁴

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 in chapter ten.

²⁷³ Bart Sibrell, “A Funny Thing Happened on the Way to the Moon” - <http://www.imdb.com/title/tt0446557/> & <http://www.youtube.com/watch?v=xciCJfbTVe4>

²⁷⁴ 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>

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. However, the contention amongst researchers appears to be 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 failed or tragic manned mission to the Moon would have been a P.R. disaster. Some believe that the Apollo 13 debacle was designed to reignite floundering interest in the U.S. space programme. 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 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 that an “unmanned” mission could land 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.²⁷⁵

²⁷⁵ The “Lunar Reconnaissance Orbiter” images are examined (as is most of the evidence discussed in the first part of this chapter) in Richard D Hall’s interviews with Andrew Johnson on Richplanet TV in the episodes “Apollo Conspiracy”

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 what it appeared to be. If what the world perceived to be as a “walk on the Moon” was indeed faked, the question becomes: who would be a likely candidate to produce and direct such an escapade?

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.²⁷⁶

The plot of 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.²⁷⁷

“The Apollo Command Module used in making the film was an actual “boilerplate” version of the “Block I” Apollo spacecraft.”²⁷⁸

“*Capricorn One*” (1978) went much further than “*Marooned*”, featuring a plot that utilised Hollywood trickery and gimmicks to fake the first manned space flight 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. Bizarrely, this film also received full support from NASA.

“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

- 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

²⁷⁶ “The Cave of Night” - <http://tangentonline.com/old-time-radio/1180-the-cave-of-night>

²⁷⁷ Marooned – Debates and Opinions - <http://www.debate.org/reference/marooned>

²⁷⁸ [http://en.wikipedia.org/wiki/Marooned_\(film\)#Technical_and_artistic_details](http://en.wikipedia.org/wiki/Marooned_(film)#Technical_and_artistic_details)

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.²⁷⁹

This is strange given how NASA has generally avoided supporting Hollywood productions that cast the agency (or fictional agencies with a resemblance to NASA) in an unflattering light (see: *NASA's refusal to support Spielberg's "Close Encounters of the Third Kind"*). The film was directed by Peter Hyams, who would go on to helm *"2010: The Year We Make Contact"* (the sequel to Kubrick's *"2001: A Space Odyssey"*) six years later.

For those of you with an interest in the "Saturn Worship" phenomenon (which I will discuss in this and the next chapter), it may interest you to know that Saturn is represented (in astrology) by Capricorn. The naming of the film "Capricorn One" may have more esoteric significance after all!²⁸⁰

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 extraterrestrial 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 would-be cosmonaut whose death during training was covered-up for decades by the Soviet government.²⁸¹

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

²⁷⁹ 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

²⁸⁰ Capricorn the Goatfish - <http://www.skyscript.co.uk/capricorn.html>

²⁸¹ James Oberg, "Uncovering Soviet Disasters: Exploring the Limits of Glasnost", Random house, New York (1988 - pgs. 156-176) ISBN-13: 978-0394560953 See also: <http://www.jamesoberg.com/usd10.html>

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.”²⁸²

Another science fiction luminary and 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.²⁸³ Atwood authored the dystopian novel *“The Handmaid’s Tale”* – a story that addressed such concepts as population reduction, female fertility and ecological disaster.

Perhaps the most unusual (non-science fiction) movie to allude to the Apollo cover-up is the James Bond film *“Diamonds Are Forever”* (1971).

“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

²⁸² 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>

²⁸³ 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/>

Moon Buggy vehicle and crashes out of the centre and into one of the 007 films' most famous chase scenes.²⁸⁴

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, which in turn has connections with the occult - 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.²⁸⁵

Many of the designs on *"Diamonds Are Forever"* were conceptualised by Oscar-winning production designer Ken Adam. Adam was a close friend of the legendary filmmaker Stanley Kubrick and worked on many of his films (he famously designed the "War Room" set featured in *"Dr Strangelove"*), with one notable exception: *"2001: A Space Odyssey"*. Adam once described how he was asked by Kubrick to join the production of the film.

"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.²⁸⁶

Stanley Kubrick is often cited as the likeliest candidate to have filmed fake footage of the Apollo 11 Moon landing. Some researchers have 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 era of NASA's Apollo programme and that NASA collaborated extensively with the film's production team. The film was released in 1968, over a

²⁸⁴ "Diamonds Are Forever: Moon Buggy", Double-O-Seven Magazine - http://www.007magazine.co.uk/moonbuggy/moon_buggy.htm

²⁸⁵ 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>

²⁸⁶ 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>

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, 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.”²⁸⁷

Locating “The Kubrick Connection”

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, Barry Reynolds, Matthew Williams, Andy Thomas and Marcus Allen. The guests predominantly discussed the then-prevailing evidence of a cover-up. At one point, Percy discussed the scene in the Bond film “*Diamonds Are Forever*”.²⁸⁸

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***

²⁸⁷ Gordon B. Arnold, “Conspiracy Theory in Film, Television and Politics”, Praeger Publishers (2008) ISBN: 978-0-275-99462-4 (pg. 83)

²⁸⁸ Jon Ronson’s For the Love of Lunar Conspiracy - http://www.youtube.com/watch?v=75l_6uPtZCg

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...”**

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 (in movies) is made. It is interesting that there is no mention made of Stanley Kubrick throughout the discussion. Given the nature of the subject, I am surprised his name wasn’t mentioned at least once. It is possible that Kubrick’s alleged involvement was discussed, but never made the final edit. 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.

However, host Jon Ronson is a life-long fan of Kubrick; he has written numerous pieces about the filmmaker. He even conducted an interview with Kubrick’s widow, Christiane, for an article published in The Guardian newspaper in 2010.²⁸⁹ Ronson would have jumped at the chance to incorporate Kubrick into the

²⁸⁹ Jon Ronson, “After Stanley Kubrick” (Guardian.co.uk – Wed 18 Aug 2010) <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane>

discussion. Interestingly, researcher and host of the popular “Richplanet TV” show, Richard D. Hall, has accumulated strong circumstantial evidence suggesting that Ronson may be connected to, or an asset of, the British intelligence establishment. Here is a quote from his article “MI5 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 MI5 psy-ops operation.”²⁹⁰

It is possible that the reason why Kubrick’s alleged connection with the Apollo Hoax wasn’t discussed in Ronson’s show was because there was next to no awareness of the possibility in 1997. Whilst researching the “Kubrick connection”, I have attempted to identify who originated the story and when it first became publicly known. This has been incredibly difficult. I have watched, listened to and read as much material relating to Kubrick as I can lay my hands on. Although Kubrick’s knowledge of esoteric, alchemical and occult subjects (and the allusions made to these subjects in his films) has been examined for several decades, there appears to be no mention of Kubrick in relation to the Apollo cover-up prior to the mid/late 1990s... at least as far as I am currently aware of. It is possible that Percy, Bennett, et al, were unaware of the “Kubrick connection” in 1997.

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!), however the time frame they refer to does seem to tally. There are no apparent references to Kubrick and the Apollo cover-up before this time period.

²⁹⁰ Richard D. Hall, “MI5 Exposed” - <http://www.richplanet.net/detail.php?dbindex=209>

Using archive.org, I have trawled through archived early-internet pages and cannot (at least not yet) find the original "1995" source of the Kubrick connection. The earliest Usenet item I have been able to find dates from June/July, 1996. I have included all links in the footnotes of this book.²⁹¹

The Usenet article uses (word for word) sections of text that appears in the article referred to on the Clavius website. I have therefore had to consider the Clavius' website date reference (in their reposting of the article that allegedly kicked-off the Kubrick connection) as somewhat accurate. Here is a section from the article, entitled "*Stanley Kubrick and the Moon Hoax*".²⁹²

"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 landings. This effort resulted in hundreds of hours of 35 mm and video "footage" of the Apollo 11 and 12 moon missions."²⁹³

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.

²⁹¹ [https://groups.google.com/forum/#!searchin/alt.galactic-guide/kubrick\\$20alt.humor.best-of-usenet%7Csort:relevance%7Cspell:true](https://groups.google.com/forum/#!searchin/alt.galactic-guide/kubrick$20alt.humor.best-of-usenet%7Csort:relevance%7Cspell:true) & https://06428646409318951020.googlegroups.com/attach/ec42c5ee2017d9ef/WHO?part=2&view=1&vt=ANaJvRHBSyC8AJUJiidFxo5ao5Skfwskg19E2ZCBzSjSqKpy-7y1sux1il9D_d0LP8OL59NwMJZaYJ_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>

²⁹² "Stanley Kubrick And The Moon Hoax", Bibliography: The Kubrick Article, Clavius - <http://www.clavius.org/bibkubrick.html>

²⁹³ Ibid.

In an 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.”²⁹⁴

There are some clear flaws in the “*Stanley Kubrick and the Moon Hoax*” article. For starters, Kubrick never had a brother called “Raul” (let alone one who was involved with the American Communist Party.) It is interesting that those researchers who were amongst the first to discuss the Kubrick paradigm, readily cited this “brother Raul” – indicating that they may have read (or referenced somebody who had read) the early 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 researchers cite this as factual, before taking the time to evidentially prove or disprove the claim.

I am also a little wary of the reasons cited for Kubrick’s involvement (i.e. access to extraterrestrial artefacts). If Kubrick did participate in a cover-up, it is much more plausible that he was granted carte blanche to direct however and whatever he wanted (with full studio backing, financing, promotion, etc.) for the rest of his career– which is exactly what he did, at least until his final film anyway.

Interestingly, 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 connection. The page also notes that the article has since “*been quoted as in earnest by Clyde Lewis.*”²⁹⁵

It is odd that Wikipedia cites this individual alone and nobody else. Why? 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

²⁹⁴ 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

²⁹⁵ http://en.wikipedia.org/wiki/Moon_landing_conspiracy_theories

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.²⁹⁶

Lewis appears to have been one of the first individuals to publicly state that Kubrick was involved in the Apollo 11 cover-up. He was also one of the earliest people 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. If he did author the original article (which I doubt), Lewis would be the originator of the “Kubrick faked the Apollo footage” hypothesis – which is a disturbing consideration!

In October 2002, the William Karel directed “*Dark Side of the Moon*” mockumentary film was aired on French TV channel Arte. The film “seemingly” supported the idea that the television footage of the Apollo 11 “Moon landing” was faked and recorded in a studio by the CIA, with help from Stanley Kubrick. The film included “interviews” with notable agenda players such as Donald Rumsfeld, Henry Kissinger, Alexander Haig, Vernon Walters and Apollo astronaut Buzz Aldrin.²⁹⁷

However, investigation of these interviews has revealed that they were actually carefully edited from existing interviews that had no connection to Kubrick or the faking of the Apollo 11 footage. The official presentation of the film says:

“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 the use of archive, which can be made to tell whatever you want.”²⁹⁸

Whatever one makes of the mockumentary, there is a certain irony to this exercise in contextual dissembling – given that it is something the mainstream media

²⁹⁶ http://en.wikipedia.org/wiki/Clyde_Lewis & <http://www.groundzeromedia.org/>

²⁹⁷ Dark Side of the Moon - <http://www.checktheevidence.com/video/Dark%20Side%20of%20the%20Moon.wmv>

²⁹⁸ “Operation Lune”, Point du Jour International - <http://www.pointdujour-international.com/catalogueFiche.php?lang=fr&action=setcookie&alpha=&typeAlpha=&rub=0&idFiche=20965&projet=>

appears to do on a daily basis. Tellingly, the film exercises techniques that have been the hallmark of certain media psyops – such as the 1938 “*War of the Worlds*” broadcast.

It is curious that the film also contains interviews with Kubrick’s widow Christiane – who discusses the Kubrick / Apollo connection in a far more “realistic” context than the other featured interviews. We really do need to ask why she became involved. The most interesting and detailed parts of the film are contained in her interviews. If, as some people have suggested, the film was a CIA exercise in debunking, was Christiane a willing and witting participant? If she was referring to something other than the Apollo hoax and the footage was used out of context, I would like to know what she was actually referring to...

The “*Stanley Kubrick and the Moon Hoax*” article and the “*Dark Side of the Moon*” mockumentary may suggest 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 coming to fruition. There appears to be no mention of it until the last five years of Kubrick’s life and yet the “clues” always seemed to be there. Was Christiane Kubrick complicit with this by taking part in the “*Dark Side of the Moon*” mockumentary? Was Stanley Kubrick “seeding the clues” (over several decades) to a complex and sick prank, rather than revealing his involvement? Whilst I tend to doubt that Kubrick was complicit in a career spanning elaborate practical joke, we cannot fully discount the possibility.

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.

“(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?’”²⁹⁹

²⁹⁹ http://en.wikipedia.org/wiki/Alan_Conway

Apparently he wasn't a very good impersonator though!

The "*Stanley Kubrick and the Moon Hoax*" article and the "*Dark Side of the Moon*" mockumentary have done much to muddle the notion of Kubrick's possible involvement in the Apollo cover-up. If Kubrick's involvement was real, then these pieces are certainly convenient for those agenda players wishing to prevent researchers from getting too close to the truth.

Pink Floyd and the LSD Odyssey

As a bizarre postscript to this section of the chapter, I feel it is worth mentioning the theory that *"2001: A Space Odyssey"* was also utilised as part of the agenda-driven drug related counter-culture of the late 1960s. It is important to note that this phenomenon has a clear overlap with the work of NASA and the state-sponsored mind control paradigm (respectively). I will examine these aspects of the hidden global agenda in later chapters.

Kubrick certainly had contact with a number of the agenda players within this scene. For example, Alfred Hubbard (who allegedly introduced Kubrick to LSD) was a key player within the CIA's LSD distribution network. It is also curious that members of the 60s counter-culture began experiencing incredible highs through a combination of watching the "Stargate" finale sequence of *"2001: A Space Odyssey"* and a generous supply of LSD! Viewing figures seemingly skyrocketed (following this "revelation"), prompting theatres to repackage the film with the tagline: "The Ultimate Trip". The tag has remained with the film till this day.

Another related theory surrounds the connections between Kubrick and the psychedelic, trippy tunes of progressive rockers Pink Floyd. There is an apparent correlation between the track *"Echoes"* (taken from their 1971 album *"Meddle"*) and the Stargate sequence 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 experiment with album-spanning, audio operas. It is entirely possible that the band was inspired by *"2001: A Space Odyssey"* and designed *"Echoes"* to fit the "Stargate" sequence, after the fact.³⁰⁰

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.

³⁰⁰ 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

“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 backmasked message on Amused to Death that appears in the song "Perfect Sense Part 1", in which Waters' backmasked 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.'”³⁰¹

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 so well with the esoterically crucial film *“The Wizard of Oz”*. The person accredited with “discovering” this synchronicity claimed:

“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.”³⁰²

Just who is the identity of this person who allegedly “discovered” the now infamous mash-up of Floyd and Oz? Why, none other than the previously mentioned Clyde Lewis - the man who some believe kicked-off the whole Kubrick / Apollo 11 connection!

Lights, Cameras, Moon!

For all the examination of the *“Stanley Kubrick and the Moon Hoax”* article and the *“Dark Side of the Moon”* mockumentary, it is worth remembering that a great deal of strong circumstantial evidence existed long before the notion was ever fully articulated. Jay Weidner, a researcher who has virtually dedicated his studies to Stanley Kubrick and the global agenda, has plausibly demonstrated that the front-

³⁰¹ http://en.wikipedia.org/wiki/Amused_to_Death

³⁰² 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

projection process (used so successfully in the "Dawn of Man" sequences of Kubrick's "2001: A Space Odyssey") shares key similarities with some of the abnormalities identified in the Apollo "Moon" footage – such as the clear lines of definition between the rough foreground and the smooth background.³⁰³

To understand Kubrick's connection with the agenda elite and the military industrial complex, one must look back at his career as a whole. Kubrick is remembered as being a notorious perfectionist with a meticulous attention to detail. Work on his films was laboured and incredibly lengthy. Actors were pushed to the limits of their ability and patience as (often) scores of takes of one short scene were repeatedly filmed (Tom Cruise was filmed 90 times walking through a doorway in "Eyes Wide Shut"!) until Kubrick was satisfied with the result. It is known that there was no piece of set dressing or background that hadn't been placed or framed without his prior approval or specific reasoning. The same is also said 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.

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 his alleged involvement in the Apollo hoax would have abetted these circumstances. However, Kubrick's disdain for aspects of the establishment was already apparent much earlier in his career. His quasi-science fiction Cold War comedy, "Dr Strangelove: Or How I Learned to Stop Worrying and Love the Bomb", was a definitive satire of the same "military industrial complex" that President Eisenhower warned the American people about. Kubrick had originally approached the military to be involved in the production. The proposed tone of the script did not go down well with the establishment and support was refused, prompting Kubrick to use his own ingenuity to realise various military aspects of the film - including recreating the interior of a B-52 bomber.

"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

³⁰³ <http://jayweidner.com/>

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.³⁰⁴

The stunning realisation of this aircraft (at least by the cinematic standards of the day) did indeed prompt certain figures in The Pentagon to ask just how Kubrick was getting access to such highly accurate and closely guarded information. Over a few short years, Kubrick became a man with extensive agenda connections. He became so powerful and influential within the Hollywood industry that he actually banned MGM executives from the set of *"2001: A Space Odyssey"*.

NASA became extensively involved with the production of *"2001: A Space Odyssey"*. 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 Lange³⁰⁵ (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.³⁰⁶

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

³⁰⁴ 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

³⁰⁵ 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>

³⁰⁶ "2001: A Space Odyssey Internet Resource Archive" - <http://www.palantir.net/2001/meanings/dfx.html>

Telephone Laboratories in Murray Hill, New Jersey, on deep space communications; the Whirlpool Corporation at Benton Harbor, 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.³⁰⁷

The involvement of Bell Labs and IBM is particularly interesting given their agenda 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.

"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.³⁰⁸

According to Ordway, it was Arthur C. Clarke (who co-wrote the screenplay of the film with Kubrick) who was responsible for Ordway and Lange's involvement in the film.³⁰⁹ Clarke had extensive connections with those in the highest levels of NASA – including a close friendship with former Nazi and NASA rocket scientist Wernher Von Braun. According to researcher and author William Lyne:

"In August 1949, von Braun was made an honorary member of the British Interplanetary Society, through his friend, Arthur C. Clarke.³¹⁰

³⁰⁷ Frederick I. Ordway III, "2001: A Space Odyssey in Retrospect" - <http://www.visual-memory.co.uk/amk/doc/0075.html>

³⁰⁸ Joe Olive, recognized as the leading expert in text-to-speech synthesis, recently 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>

³⁰⁹ Frederick I. Ordway III, "2001: A Space Odyssey in Retrospect" - <http://www.visual-memory.co.uk/amk/doc/0075.html>

³¹⁰ William Lyne, "Pentagon Aliens", 3rd edition (1999, pg. 115)

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.

One further point of note, that has somehow embellished the Kubrick / Apollo connection, is the use of 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 Kubrick's 1975 film "*Barry Lyndon*".

"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."³¹¹

The use of three of these incredibly rare and valuable lenses (apparently only ten were ever made) has raised a few eyebrows. Moreover, the fact that he was in possession of equipment used to document the "Moon landing" has further compounded his connection to Apollo 11. However, it appears that Kubrick acquired the lenses during the production of "*Barry Lyndon*" - they were sold to private parties, by NASA, after they were no longer needed. Additionally, the lenses were designed for still photography and had to be extensively modified for motion picture filming.

Shine On...

Kubrick's film "*The Shining*" was loosely based on Stephen King's novel of the same name. King had written a screenplay adaptation 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 disenchanted, to say the least, with Kubrick's adaptation. 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

³¹¹ Tim Robey, "Barry Lyndon: Kubrick's neglected masterpiece", Telegraph Online, 05 Feb 2009 - <http://www.telegraph.co.uk/culture/4524037/Barry-Lyndon-Kubricks-neglected-masterpiece.html>

film *"Beyond the Infinite: Kubrick's Odyssey II"*³¹²) 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 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 – "The Eagle has landed". The Apollo 11 module was called "The Eagle" 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.³¹³ It has been suggested by a number of researchers that the 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. Not only is this shape very similar to the original shape of the Saturn V launch pad, but the hexagon shape is intrinsic to the ritualistic "Saturn Worship" belief system. 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. Jay Weidner believes there is significance to this based on data that he claims

³¹² <http://jayweidner.com/>

³¹³ 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/>

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 237,000 miles (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 Jack 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".

There are also other noteworthy, but less defined, pointers throughout the film. 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. At one point, Wendy and Danny are seen watching TV. Bizarrely, the position of the television set clearly shows no main 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 that killed the twin girls preceded 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. It is clear that this would not have occurred under Kubrick's meticulous auspices, not unless he intended it. In fact, this appears to have been the case. Scenic artist Ron Punter was 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.³¹⁴ It has been claimed 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 apparent evidence of this claim though. However, Kubrick did have a connection to this period of history via his wife Christiane, whose uncle Veit Harlan was a writer and director of Nazi propaganda films for Goebbels.³¹⁵

Kubrick's personal assistant Leon Vitali has been incredibly 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."³¹⁶

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 is in a crowd of 11 people. He is clearly seen to be hiding a piece of paper in his hand. What does this represent?

For further research on the allegorical and symbolic importance of "The Shining", I highly recommend Jay Weidner's research. The film is also examined in the interesting documentary "The Shining Code 2.0."³¹⁷ 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.³¹⁸

The soundtrack to the film "The Shining" also contains audio artefacts that sound like a human voice saying the word "shone" at specific moments in the film. It is

³¹⁴ <http://www.room237movie.com/>

³¹⁵ http://en.wikipedia.org/wiki/Veit_Harlan#Nazi_era

³¹⁶ 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>

³¹⁷ The Shining Code 2.0 - http://www.youtube.com/watch?annotation_id=annotation_860992&feature=iv&src_vid=a2g-qvloXns&v=b0hOiasRsrA

³¹⁸ "Stanley Kubrick's Keys To The Shining", Lick My Web, November 30, 2012 - <http://lickmyweb.com/headlines/stanley-kubricks-keys-to-the-shining/>

interesting that “shone” is the past-tense term for the word “shine”. The Shawn Montgomery 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.”³¹⁹

“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.

³¹⁹ “New Discovery In Stanley Kubrick’s The Shining: The Shone Report” - http://www.youtube.com/watch?v=c1v9EKLQD_g

Chapter Seven: “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”)

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 state-sponsored, often trauma-based, mind control. 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, into 1947, as a direct result of the work and influences of The Tavistock Institute - specifically the CIA’s precursor, the OSS.³²⁰ 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 BLUEBIRD³²¹ and Project ARTICHOKE³²². 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.³²³ 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

³²⁰ Thomas Powers, *“The Man Who Kept the Secrets: Richard Helms and the CIA”*, New York: Alfred A. Knopf 1979.

³²¹ Colin A. Ross MD, *“Bluebird: Deliberate Creation of Multiple Personalities by Psychiatrists”* - <http://www.wanttoknow.info/bluebird10pg>

³²² Harvey Weinstein, *“Psychiatry and the CIA: Victims of Mind Control”*, Amer Psychiatric Pub; Revised edition (October 1990) ISBN-13: 978-0880483636

³²³ Colin A. Ross MD, *“Bluebird: Deliberate Creation of Multiple Personalities by Psychiatrists”* - <http://www.wanttoknow.info/bluebird10pg>

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.”³²⁴

Various Freedom of Information (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, witness testimony and outright confession by a number of those involved has revealed even more indications of a larger number of mind control programmes and projects being run. 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.”³²⁵

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

³²⁴ 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-csi/vol44no4/html/v44i4a07p_0021.htm

³²⁵ http://www.youtube.com/playlist?list=PLUZvxcfs21-jh5UmKbFhDuq_i-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

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.³²⁶

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.³²⁷

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 alleged accounts of extreme programming (such as Cathy O’Brien³²⁸ and Brice Taylor³²⁹) 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”.

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

³²⁶ Ibid.

³²⁷ Ibid.

³²⁸ 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>

³²⁹ 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/nwomcbturireview.shtml>

levels of consciousness and reality. Although some researchers have posed this hypothesis, it is difficult to find or determine what evidence 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”³³⁰, “microwave effects on the blood brain barrier”³³¹ and “synthetic telepathy”³³². To get an idea of the very real scientific “nuts and bolts” of work that was 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.³³³

Interestingly, the Latin translation of the word government is as follows: "Govern" essentially translates to "control" and "ment" means "mind" - control of. So government = mind control.³³⁴

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

³³⁰ 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>

³³¹ "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>

³³² 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/>

³³³ Jose M. R. Delgado, *Physical Control of the Mind: Toward a Psychocivilized Society*, Harper & Row; Second edition (1971) ISBN-13: 978-0060902087

³³⁴

http://wiki.answers.com/Q/Latin_translation_of_the_word_government#slide=2&article=Latin_translation_of_the_word_government

warning about communism and the “Red Scare”, and was actually a mind control allegory.³³⁵

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.*”³³⁶

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.”³³⁷

The Ludovico Technique

On December 19th, 1971 (less than four years before the spectre of MKUltra mind control first crawled into the mainstream spotlight) Stanley Kubrick unleashed “*A Clockwork Orange*” upon the American viewing public. It was released in the UK on January 13th, 1972. 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.

“Alex (Malcolm McDowell), the main character, is a charismatic, sociopathic delinquent whose interests include classical music (especially Beethoven), rape,

³³⁵ 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))

³³⁶ Carlos Clarens, “An Illustrated History of the Horror Film”, Perigee (Jun 1968) ISBN-13: 978-0399501111

³³⁷ Invasion of the Body Snatchers [DVD] [1978] ASIN: B00004TIY2

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.³³⁸

The film, adapted from Anthony Burgess' 1962 novella of the same name, presented a disturbing and violent image of a future Britain. 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."³³⁹

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 novella) 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 manifested via the films' *deus 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 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."³⁴⁰

³³⁸ [http://en.wikipedia.org/wiki/A_Clockwork_Orange_\(film\)](http://en.wikipedia.org/wiki/A_Clockwork_Orange_(film))

³³⁹ "A Clockwork Orange (1971)", Seriously For Real, November 21, 2013 - <http://seriouslyforreal.com/celebrities/a-clockwork-orange-1971-2/>

³⁴⁰ http://en.wikipedia.org/wiki/Aversion_therapy

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 and all) is a real one.

There is much controversy surrounding “*A Clockwork Orange*”. The film was marred by the original state of 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 Tickin’: 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.’”³⁴¹

³⁴¹ 1999 UK documentary: “Still Tickin’: The Return of A Clockwork Orange” - <http://www.imdb.com/title/tt2107788/combined>

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.³⁴²

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 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.³⁴³

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

³⁴² "Minister Demanded Clockwork Screening", BBC News Website, Tuesday, 14 March, 2000 - <http://news.bbc.co.uk/1/hi/entertainment/677288.stm>

³⁴³ 1999 UK documentary: "Still Tickin': The Return of A Clockwork Orange" - <http://www.imdb.com/title/tt2107788/combined>

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 Warners 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:

“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!”³⁴⁴

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 *“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

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

³⁴⁴ Ibid.

the global agenda. 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 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."³⁴⁵

The film focuses on Bill and Alice (*Through the Looking Glass...*) Hartford, 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 actually shot at Mentmore Towers in the UK. Dating from the 19th century, Mentmore was a country house built for members of the elite Rothschilds family. It has been suggested that (by selecting this location) Kubrick was trying to show his audience an example of the "real world" equivalents of the elite figures witnessed in the film.³⁴⁶

Rare documentation shows that masked "events" were held by the Rothschild family at this location. Mainstream historians claim that these types of events

³⁴⁵ 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>

³⁴⁶ 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/>

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”*, the character of Alex hides his identity with a disguise that is worryingly reminiscent of the masonic “plague doctor” mask. Similar masks are also noticeable in the ritual scenes of *“Eyes Wide Shut”*.

One example of a masked event at Mentmore Towers was held in 1972 by Baroness Marie-Hélène de Rothschild and Baron Alexis de Redé. Photographs from the event show some guests wearing Venetian masks (actually quite similar to some of those seen in the film), 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”*. When Bill enters the gathering:

“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.”³⁴⁷

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:

“(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.”³⁴⁸

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

³⁴⁷ Ibid.

³⁴⁸ 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>

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.³⁴⁹

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?

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”* - See [Chapter Eight](#)). There is another store located directly beneath *“Rainbow”* named *“Under the Rainbow”* (*“As Above, So Below”*). Kent Daniel Bentkowski, in his detailed article *“Eyes Wide Shut: Occult Symbolism”*, has also noted that:

³⁴⁹ Adam Gorightly, *“An Interpretation of Kubrick’s Eyes Wide Shut”*, The Konformist - <http://www.konformist.com/flicks/eyeswideshut.htm>

“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.”³⁵⁰

Going “over the rainbow” is a term that recurs in mind control literature, referring to those whose conditioning causes them to dissociate from reality. 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”.

The pool room scene remains a key revelatory moment in the film. Bill confronts one of the members of the group - an associate of his named Ziegler. 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.”

Ritual Sacrifice

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. The cut material also allegedly included dream-like sequences of a mind-bending, reality-distorting nature. At least one removed scene has been verified:

“At 1:19:27 Dr. Hartford 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

³⁵⁰ 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>

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 1:19:30.³⁵¹

Why was this material removed from the film?

“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.³⁵²

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.

“Editing is the only aspect of the cinematic art that 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.³⁵³

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.³⁵⁴

Ironically, Kubrick’s contract with Warner Bros. stated that *“Eyes Wide Shut”* would be released (and it was) in the United States on July 6th 1999, exactly thirty years to the day of the Apollo 11 “landing”. 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*

³⁵¹ “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/>

³⁵² Ibid.

³⁵³ (The Kubrick FAQ) <http://www.visual-memory.co.uk/faq/index4.html>

³⁵⁴ “Discussion: Was Eyes Wide Shut Completed?”, The Kubrick Corner - <http://kubrickfilms.tripod.com/id79.html>

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.³⁵⁵ 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"*.

"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."³⁵⁶

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:

"Three book editors decide 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."³⁵⁷

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.

The film *"Rosemary's Baby"* was another Hollywood movie that explored ritualized practices. After the movie was distributed, Sharon Tate (the wife of its director Roman Polanski - along with seven others) was savagely murdered at Polanski's home. The murders were eventually attributed to The Manson Family and displayed many hallmarks of "occult" and "ritualistic" practices. Over the years, a

³⁵⁵ 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>

³⁵⁶ Uri Dowbenko, "Eyes Wide Shut: Occult Entertainment", 1999 - <http://www.umsl.edu/~thomaskp/offline7.htm>

³⁵⁷ (The Kubrick FAQ) <http://www.visual-memory.co.uk/faq/index4.html>

number of claims of sexually inappropriate behaviour have also been heaped upon Polanski.³⁵⁸

The murder of Sharon Tate unfolded against the backdrop of Laurel Canyon. Dave McGowan, researcher and author of *“Inside The LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation”*, has studied the history of this region and gathered compelling evidence that connects various agenda players to many famous individuals (artists, musicians, actors, etc.) who lived in or frequented the this region of California from the early 1960s onward. These connections include many hallmarks of the mind control phenomenon and counter intelligence operations of the period, as well as ritualistic and occult practices.³⁵⁹

“Rosemary’s Baby” is also noted as an almost ritualized recreation of Aleister Crowley’s Babalon / Amalantrah Working. A similar observation 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 Saturnian/“Black Cube” Monolith) that create “eclipses”. These prompt the eventual appearance of the “Starchild” entity. Some researchers discuss the “Moonchild” 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? In this regard, there may be a few “degrees of separation” that connect back to Kubrick’s final film. Crowley’s ritual (as I described earlier in this book) connects to L. Ron Hubbard, who founded Scientology, which was avidly supported by Tom Cruise (who is their “poster boy”) and Nicole Kidman, who both starred in *“Eyes Wide Shut”*...

Kubrick’s expose of the sexual nature of elite ritualistic and occult practices cannot be overlooked. The overt sexualisation of adolescents is very much a part of these practices. Kubrick vaguely 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

³⁵⁸ http://en.wikipedia.org/wiki/Roman_Polanski#Sexual_abuse_case

³⁵⁹ Dave McGowan, “Inside the LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation” - <http://www.davesweb.cnhost.com/>

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."³⁶⁰

I have listed a number of sources (with details relating to the claims made against Clarke at the time) in my footnotes.³⁶¹

There are also 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 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. However, *"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.

³⁶⁰ http://en.wikipedia.org/wiki/Arthur_C._Clarke#Knighthood

³⁶¹ 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 & "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>

More alarmingly, Saturn Worship (along with other aspects of elite belief systems) is also allegedly connected with the sexual abuse of children – the act of which is viewed as a ritualistic “sacrifice of innocence” from the point of view of many twisted and depraved agenda participants. Troy D. McLachlan (author of the website saturndeathcult.com) 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?”³⁶²

Saturn and the Black Cubes

There is a recognisable “Saturnian” context in a number of Kubrick’s films. Saturn Worship (also known as “The Saturn Cult”) is seemingly based upon the once overbearing deification of the planet we have come to know as Saturn. A number of researchers assert that the ringed planet 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 and Mars may have orbited Saturn (and that this group of celestial bodies may have 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.³⁶³

Conventional 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 Immanuel Velikovsky (as well as several others) suggests this is perhaps not the case. Notions such as “The Electric Universe” model and the effects of plasma physics and (even) hyper-dimensional energy suggest the possibility that our solar system is in an ongoing state of change.³⁶⁴ For an alternative scientific examination of all things Saturn, Norman R. Bergrun’s *“The Ringmakers of Saturn”* is also an interesting read.³⁶⁵

³⁶² 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/>

³⁶³ Troy D. McLachlan has written an interesting series of articles on this subject: <http://saturndeathcult.com/the-saturn-death-cult-part-1/a-timeless-age-in-a-purple-haze/>

³⁶⁴ “The Immanuel Velikovsky Archive” <http://www.varchive.org/>

³⁶⁵ Norman R. Bergrun, “Ringmakers of Saturn”, The Pentland Press (August 1986) ISBN-13: 978-0946270330 See also: <http://www.ringmakersofsaturn.com/>

Whatever one makes of the various notions regarding Saturn, the powerful interpretation of this planet in ancient mythology and early religion seems to indicate that Saturn was revered highly above other deified celestial bodies (perhaps even more than the Sun and Moon). Modern celestial deification (in the form of the imagery and metaphor portrayed in advertising, art, music, Hollywood and so on) has pushed the significance of Saturn further into the background, favouring the Sun, Moon, and other planets like Mars and (particularly) Jupiter.

However, some elite and secret society belief systems quietly continue to look upon Saturn as a supreme object of deification. It is said that Saturn Worship is often represented by a black stone or cube. This object has been interpreted as many things – including the alchemical “Philosopher’s Stone” and the mythological “Pandora’s Box”. Actual black cubes are visible in numerous worldwide locations – ranging from the Apple 24-7 Store in New York, to the Black Cube of Kabba or Mecca.

The “black cube” appears widely – yet subtly or cryptically - in contemporary popular culture. For example, the “Allspark” cube of the “*Transformers*” film franchise, “Lemarchand's Box” (also known as the “Lament Configuration”) in the “*Hellraiser*” movies, the Borg vessels in the “*Star Trek*” franchise are all potential cyphers of the black cube concept.

One particular science fiction franchise – the contemporary revival of “*Doctor Who*” – appears to have a fascination with the imagery. Recent series have included several “black cube” prisons designed to incarcerate Matt Smith’s “Doctor” (“*Day of the Moon*” and “*The Pandorica Opens*” – the later cube is called “The Pandorica” as in “Pandora’s Box”), as well as a strange episode called “*The Power of Three*” which involved a “slow invasion” by billions of small black cubes.

The Saturnian clues in “*Doctor Who*” have perhaps always been there. One incarnation of Saturn (in mythology) is “Kronos”. The latter term is usually associated with “chronology” and “time”. The concept of “time” was allegedly created in Mesopotamia by Sargon. Sargon has also been interpreted as “Saturn”. Of course, The Doctor is a “Time Lord” and the central control console of his time machine (The TARDIS) has always assumed a relatively hexagonal configuration. The hexagon is significant in Saturnian symbology 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!³⁶⁶

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 – the huge "time" sphere habitat protected by a glowing cube – and such) 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 French love this 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, experimented with partially subliminal animation on the denizens of a psychiatric institution where he worked in his early career.³⁶⁷

The central motif and plot-driver of Kubrick's "*2001: A Space Odyssey*" is the black monolith artefact. Whilst the monolith is a rectangular "black stone" (it does not technically extend to being a "cube"), its shape is closely analogous to a black cube. The film's screenplay co-writer, Arthur C. Clarke, allegedly had a fascination with the beliefs of The Brotherhood of Saturn. There are various examples of Saturnian symbolism in many of his novels. Some researchers consider Saturn to be the apex of Gnostic theology and it is worth noting that Clarke's groundbreaking work "*Childhood's End*" is considered by some to be a "Gnostic thesis". Although the overlap between Gnosticism and Saturnian beliefs does deserve some scrutiny, I tend to view each as a separate paradigm. The study of Gnosticism has definite merit, at least in my opinion.

Saturn Worship is fascinating and may (I say tentatively) have its origins in more benign rituals and practices. It does appear to have been ultimately usurped by certain elite parties and perverted and twisted for seemingly agenda-related purposes. For this reason, some researchers have branded all aspects of the Saturn paradigm as evil, deviant, (e.g. "Saturn" = "Satan") and so on. I have tried (equally with "occult" practices and the like) to avoid taking sides with these arguments and try to stick to what is quantifiable.

³⁶⁶ "NASA's Cassini Spacecraft Obtains Best Views of Saturn Hexagon", December 04, 2013 - <http://www.jpl.nasa.gov/news/news.php?release=2013-350>

³⁶⁷ http://en.wikipedia.org/wiki/Ren%C3%A9_Laloux#Biography

Before I move away from the Gnostic subject, I have noticed that researcher John Lamb Lash has made some observations about *"2001: A Space Odyssey"* – not in relation to the Saturn aspect, 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.

"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."³⁶⁸

There is some controversy over the "original" setting of the story 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."³⁶⁹

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 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".

According to one of the film's scientific and technical advisors, Frederick Ordway, *"2001: A Space Odyssey"* began production with Jupiter as the intended destination of the "Discovery" mission. In his piece *"2001: A Space Odyssey in Retrospect"*, Ordway stated that Kubrick decided (in September 1965) to change the setting to Saturn.

³⁶⁸ John Lamb Lash, "Take Back the Planet: A Review of James Cameron's Avatar", 2009 - <http://www.metahistory.org/dynamyth/Avatar.php>

³⁶⁹ Arthur C. Clarke, "The Lost Worlds of 2001", 1972, Signet - New Amer Library (Mm); Reissue edition (Jun 1982) ISBN-13: 978-0451125361

Kubrick apparently ***“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.”³⁷⁰

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 of Saturn’s rings; hence the switch to Jupiter.”³⁷¹

The film’s special effects supervisor Douglas Trumbull continued to work towards resolving the technical problems involved in reproducing Saturn’s rings. In 1972, he directed the film *“Silent Running”* and employed *“effects developed but not completed for 2001.”*³⁷²

³⁷⁰ Frederick I. Ordway III, “2001: A Space Odyssey in Retrospect” - <http://www.visual-memory.co.uk/amk/doc/0075.html>

³⁷¹ http://en.wikipedia.org/wiki/2001%3a_A_Space_Odyssey_%28film%29#Writing See also: Arthur C. Clarke’s forward to 2010: Odyssey Two

³⁷² Larry Klaes, “Silent Running, running deeper”, Monday, March 30, 2009 - <http://www.thespacereview.com/article/1337/1>

As an interesting aside, Trumbull employed actor Bruce Dern as his lead man for the Saturnian eco-epic *“Silent Running”*. 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”*. 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.”³⁷³

Bruce Dern’s paternal grandfather was former U.S. President Franklin D. Roosevelt’s secretary of war and defence.³⁷⁴ 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).³⁷⁵ MacLeish was also 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”*.)³⁷⁶

Songs for the film *“Silent Running”* were provided by another Canyonite, Joan Baez.³⁷⁷ She was also heavily involved with the Esalen Institute.³⁷⁸ According to researcher Alex Constantine:

“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 MK-Ultra contracts during the 1950s. (...) Cornell was the home of all mind control experimentation

³⁷³ Dave McGowan, *“Inside the LC: Part VIII”*, July 24, 2008 <http://konformist.com/archives/2009/03-2009/inside-the-lc-08.txt>

³⁷⁴ http://en.wikipedia.org/wiki/George_Dern

³⁷⁵ Archibald MacLeish - Previous Librarians of Congress, Archibald MacLeish (1892-1982) 9th Librarian of Congress 1939-1944 - <http://www.loc.gov/about/librarianoffice/macleish.html>

³⁷⁶ http://en.wikipedia.org/wiki/Archibald_MacLeish#Early_years

³⁷⁷ Joan Baez, *“Silent Running”* - <http://www.youtube.com/watch?v=pFd4MKd6Ac8>

³⁷⁸ 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>

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 MK-Ultra.³⁷⁹

There is a tenuous link between the Human Ecology Fund and Esalen via Laurance Rockefeller.³⁸⁰

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 scuppered Stanley Kubrick's intention to realise 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."³⁸¹

Some researchers have suggested that these "highly-placed occultists" may have also had NASA connections, given the documented connection between the film's production and the agency. 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. According to Troy McLachlan:

"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."³⁸²

Odyssey Symbolism

In February 1993, the legendary alternative knowledge researcher Bill Cooper discussed the esoteric significance of "2001: A Space Odyssey" on his radio

³⁷⁹ 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 -- Chapter 9: Like Coffins in a Cage: 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

³⁸⁰ <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>

³⁸¹ 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>

³⁸² 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/>

show.³⁸³ 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 “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 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.”***³⁸⁴

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

³⁸³ William Cooper, Hour of the Time, Mystery Babylon, The Dawn of Man, Feb 11, 1993 - See also: http://www.youtube.com/watch?v=GQR0r8_Qyg

³⁸⁴ <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 shills 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.

- 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,L.
- 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.

Some of the vehicles in the film (such as the EVA pods and the “Aries Ib”) also display markings that are similar to the masonic Knights of Malta / Knights Templar motif.³⁸⁵

In his detailed article *“2001: A False Flag Odyssey”*, Joe Bisdin examined much of the hidden symbolism in the film. 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”!³⁸⁶

We should also consider the possible alchemical nature of the Saturnian black cube/stone. “The Philosopher’s Stone” – one term for the black stone – was allegedly used in alchemy. The celestial alignments in the film may be analogous with this process, particularly given that the monolith (“black stone”) appears to initiate each alignment. The film itself (the dimensions of the movie screen) technically shares the same dimensions as the monolith, prompting some

³⁸⁵ Carl James, Stanley Kubrick Updates, The Truth Seeker’s Guide, 16 April 2014 - <http://thetruthseekersguide.blogspot.co.uk/2014/04/stanley-kubrick-updates.html>

³⁸⁶ Joe Bisdin, “2001: A False Flag Odyssey” - <http://2001.a-false-flag-odyssey.com/>

researchers to consider the act of viewing the film as part of a greater ritual or working. Jay Weidner has 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.”³⁸⁷

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 films have told us more about the hidden global agenda than any other Hollywood endeavour – albeit largely in the form of allegory and metaphor. Was Kubrick’s decision to enact several forms of metaphorical disclosure prompted by guilt or some twisted sense of dark humour? Did he become a prisoner of an industry that he once loved, prompting him to articulate the things he came to see and know?

It is possible that there have always been clues indicating the 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 entire life. His often bizarre behaviour (he was known to wander around his estate brandishing a shotgun at all hours of the day and night) should also give cause to wonder. Was he fuelled by a degree of justified paranoia, rather than mere reclusive tendencies?

Stanley Kubrick gave very few filmed interviews. On March 8th 1997, he was presented the D.W. Griffiths Lifetime Achievement Award at The Director’s Guild

³⁸⁷ Jay Weidner, “Alchemical Kubrick 2001: A Space Odyssey, The Great Work on Film”, 1999 - <http://www.sacredmysteries.com/public/101.cfm>

of America Awards and 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!'"³⁸⁸

This was a deeply significant observation for Kubrick to make in one of his final public appearances... and perhaps his most prophetic one. It may well be that (after years of metaphorically ‘flying too close to the flames’) Kubrick ultimately got ‘burned’. His widow, Christiane, 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.'"³⁸⁹

It is ultimately tragic that his artistic genius became so badly infected by his association with the agenda. However, at the end, he never (unlike most others in the industry) tried to hide the truth from the public. For that, we are indebted to him.

³⁸⁸ 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>

³⁸⁹ Jon Ronson, "After Stanley Kubrick", Guardian.co.uk, Wed 18 Aug 2010 - <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane>

Chapter Eight: “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”)

“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. 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/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.³⁹⁰

In WWII, Disney was co-opted by the U.S. Department of Defense, becoming a literal propaganda machine for the ruling structures of the military industrial complex.

“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.”³⁹¹

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 to capacity 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 the war years, 90% of production took the form of government training films, education and propaganda. Disney’s propaganda was, in fact, so effective that the Nazis adopted many of their techniques when making propaganda cartoons of their own. If you want to check out the effective nature of Disney’s techniques, I suggest watching the 1943 animated version of “*Chicken Little*” – particularly the character of the Sly Fox, who uses a book of psychology to capture the chickens. The scene includes the line:

³⁹⁰ http://en.wikipedia.org/wiki/List_of_assets_owned_by_Disney

³⁹¹ http://en.wikipedia.org/wiki/Walt_Disney

"If you tell 'em a lie, don't tell 'em a little one... tell 'em a big one!"³⁹²

With so much emphasis placed on Disney's so-called "patriotic tendencies", it is surprising to learn that Walt Disney himself was believed to be sympathetic to certain Nazi doctrines. In the 1930s, he welcomed German filmmaker and Nazi propagandist Leni Riefenstahl to Hollywood to promote her film "*Olympia*". Even after the news of Kristallnacht in November 1938, Disney did not cancel his invitation to Riefenstahl.³⁹³

Wernher von Braun was a close friend of Walt Disney and collaborated with him on a number of Disney projects. Von Braun was one of the key Nazi figures to be extricated from Germany as part of the infamous Operation Paperclip. During WWII, he 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.'"³⁹⁴

In 1941, the U.S. State Department sent Walt Disney and a group of animators to South America - as part of its "Good Neighbor" policy.³⁹⁵ Disney was subsequently contracted by various arms of the U.S. Government to produce a number of "educational" and "informational" live action and animated films on their behalf, including (a collaboration with Wernher von Braun on) "*Man in Space*" (animated

³⁹² Robert Reynolds, "Atypical Disney short, in more ways than one", 22 May 2004 - <http://www.imdb.com/title/tt0035733/reviews>

³⁹³ 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>

³⁹⁴ 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.

³⁹⁵ Fredrick B. Pike, "FDR's Good Neighbor Policy: Sixty Years of Generally Gentle Chaos", University of Texas Press (July 22, 2010) ASIN: B00EENPH84

by Ward Kimball), “*Man and the Moon*” in 1955, and “*Mars and Beyond*” in 1957.³⁹⁶ In chapter five, I examined the connection between Disney, the CIA and perception management of the ET/UFO subject – particularly via the science fiction genre.

Walt Disney’s larger association with the U.S. military and political establishment is also widely documented:

“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.”³⁹⁷

Disney himself 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 researcher Fritz Springmeier:

“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?”³⁹⁸

³⁹⁶ David Meerman Scott, “Marketing the Moon: The Selling of the Apollo Lunar Program”, MIT Press (April 2014) ISBN-13: 978-0262026963 (pg. 11)

³⁹⁷ http://en.wikipedia.org/wiki/Walt_Disney

³⁹⁸ Fritz Springmeier & Cisco Wheeler, “The 13 Illuminati Bloodlines”, Ambassador House; 3rd edition (2002 - Pg. 244) - <http://fritz-springmeier.dbs2000ad.com/>

“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.”³⁹⁹

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.’”*

“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.”⁴⁰⁰

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 – including Dr. Edgar D. Mitchell.⁴⁰¹

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 Disney’s

³⁹⁹ 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>

⁴⁰⁰ http://www.phoenixmasonry.org/masonicmuseum/walt_disney_fdc.htm

⁴⁰¹ DeMolay Hall of Fame - <http://www.demolay.org/aboutdemolay/halloffame.php>

jurisdiction. Walt Disney World became (for all intents and purposes) 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.⁴⁰²

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."^{A03}

"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."^{A04}

⁴⁰² "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.html>

⁴⁰³ Cathy O'Brien & Mark Phillips, "Trance: Formation of America" (pg. 94) - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm>

⁴⁰⁴ Ibid. (pg. 100) - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm>

She also says that at this point in her life:

“So far, I had only been to MacDill and Disney World for government/military programming.”⁴⁰⁵

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.”⁴⁰⁶

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.”⁴⁰⁷*

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

⁴⁰⁵ Ibid.

⁴⁰⁶ Brice Taylor, “Thanks For the Memories” - <http://educate-yourself.org/mc/nwomcbturireview.shtml>

⁴⁰⁷ CKLN-FM Mind Control Series - Part 23 - Brice Taylor Interview - <http://www.whale.to/b/taylor1.html>

things to believe. However, sitting where I sit, hearing what I hear, and seeing what I see, I cannot refute this truth anymore.^{A08}

Ron Patton, in his book *“Project Monarch...”*, writes:

“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 triggers and keys for base programming of highly-impressionable MONARCH children.”^{A09}

In a similar vein in, *“The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave,”* it is 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.”^{A10}

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.

“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.”^{A11}

⁴⁰⁸ 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

⁴⁰⁹ Ron Patton, "Project Monarch", PARANOIA: The Conspiracy Reader, Citadel Press, 1999 - See: http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_mindcon02.htm

⁴¹⁰ Fritz Springmeier & Cisco Wheeler, “The Illuminati Formula to Create an Undetectable Total Mind Control Slave”, (Chapter 4a - Hypnosis Can Boost The Creativity...) - <http://educate-yourself.org/mc/illumformula4chap.shtml>

⁴¹¹ Fritz Springmeier, "13 Bloodlines of the Illuminati" - The Disney Bloodline, Spring Arbor Distributors, November 1, 1998 - <http://fritz-springmeier.dbs2000ad.com/> & <http://www.bibliotecapleyades.net/bloodlines/disney2.htm>

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!*”⁴¹²

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 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.”⁴¹³

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 often displays characteristics that are indicative of the phenomenon she speaks out about. However, credit where credit is due, she is one

⁴¹² Springtime for David, *Roseanne*: Season 8, Episode 19, (first broadcast 12 March, 1996) - <http://www.imdb.com/title/tt0688882/>

⁴¹³ Roseanne’s America, Interview with Roseanne Barr, Breaking the Set, RT, March 2013 - <http://www.youtube.com/watch?v=HLTsdC0lasc#t=273>

of the few Hollywood figures to openly speak about trauma-based mind control as a reality.⁴¹⁴

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 himself⁴¹⁵, as was the “choo - choo train” logo for the U.S. Marine Corps’ “Toys for Tots” programme.⁴¹⁶

The show’s newsreel editor, William C. Park – a former navy reserve commander, sent a letter to the U.S. Department of Defense in 1957 which described the extent of The Mickey Mouse Club’s involvement with the military.

“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.”⁴¹⁷

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:

“Enhance the U.S. Armed Forces’ recruiting and retention programme.”⁴¹⁸

Much of the literature on the Disney/mind control subject suggests that the U.S. military and intelligence agencies are involved in some manner.

⁴¹⁴ 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/>

⁴¹⁵ 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

⁴¹⁶ Chronological History of The Toys for Tots Programs - http://www.toysfortots.org/about_toys_for_tots/toys_for_tots_program/chronology.aspx

⁴¹⁷ David L. Robb, “Operation Hollywood” (pg. 307)

⁴¹⁸ Ibid.

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.”⁴¹⁹

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?

If you consider the notion that these personalities are victims of mind control, then their “professional” image offers many subtle (and not so subtle) hints. 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.

Wholesome Values

⁴¹⁹ 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>

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 actions films, shorts and television programmes. There are many common themes which have run through these productions 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) begins with Snow White's jealous stepmother Queen ordering a reluctant huntsman to take her into the woods and kill her. Further on, after escaping and befriending various woodland creatures, as well as seven adult dwarfs, the Queen creates a poisoned apple that will 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)."*⁴²⁰ Picture houses forbade any child under the age of 16 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.

⁴²⁰ "The early years at the BBFC" - <http://www.bbfc.co.uk/education-resources/student-guide/bbfc-history/1912-1949>

- *“Bambi”* (1942) - his mother is shot and killed by a deer hunter while helping her son to find food.
- *“Alice in Wonderland”* (1957) - the Queen of Hearts orders Alice executed by decapitation.

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. It is not hard to notice the sheer number of films involving 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 religious beliefs at the time. Disney has returned many times to the notion of ‘selling your soul’ (e.g. *“The Devil and Max Devlin”*), magic and occult aspects (*“Summer Magic”*, *“Mary Poppins”*, *“Bedknobs and Broomsticks”*, *“The Black Cauldron”*, *“Hocus Pocus”*) and the beliefs and symbolism of masonic and secret societies (*“Treasure Island”*, *“Alice in Wonderland”*, *“Candlehoe”*, *“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”*).

Lost...

In the last ten years, Disney has spearheaded some of the most popular science fiction and fantasy television shows to come out of the U.S. - such as ABC's *"Lost"*, *"Fringe"* and *"Once Upon a Time"*. Other popular shows, like NBC's *"Heroes"*, became successful by emulating many of the themes from *"Lost"*. The latter was a massive global hit and revolutionised the way television science fiction and drama was produced.

"Lost" had a very 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 that had been 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 familiar themes such as time travel.

The broadcast of the pilot episode broke records for viewing figures, the show was picked up in dozens of countries, and many of the actors (including Mathew Fox and Evangeline Lilly) became overnight stars. The show garnered a huge following, thanks largely to some shrewd marketing. The internet was used to full effect to create viral videos and commercials advertising the fictional companies of the show – such as *"Oceanic Airlines"*. The producers also took advantage of the *"mystery"* angle within the show, creating clues that lead to exclusive websites and footage. Most notable was a wealth of internet material revealing information about *"The Dharma Initiative"* (a scientific research community that once existed on the island) and its abandoned secret research facilities known as *"hatches"* or *"stations"*.

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.”⁴²¹

Cathy O'Brien 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 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.”⁴²²

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 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.

⁴²¹ Lost: Maternity Leave - <http://www.tvrage.com/Lost/episodes/314142>

⁴²² Cathy O'Brien & Mark Phillips, “Trance: Formation of America” (pg. 88) - <http://www.trance-formation.com/index.htm>

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'.⁴²³

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. Experiments with LSD and sensory deprivation tanks were also par for the course on this show. "*Fringe*" alludes to that bizarre period in American history when Cold War budgets were financing scientists at the likes of Stanford Research Institute and Xerox PARC. Seemingly mad scientists in collusion with the CIA, experimenting with all manner of hallucinogenic substances, and researching every corner of the esoteric realm... look no further than "*Fringe's*" disgraced-scientist character Walter Bishop.

Another show with similar themes (and a tenuous connection to Disney) was the joint Australian/American hit science fiction 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 show are alleged to have been programmed in some fashion (Loretta Lynn, for example⁴²⁴) or actively involved in the cover-up (allegedly Kris Kristofferson – who Cathy O'Brien cites as a

⁴²³ 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>

⁴²⁴ 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-s-van-lear-rose-and-mind-control>

“handler” in her book⁴²⁵). 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.⁴²⁶

Several of the 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 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*”.⁴²⁷ The same is true of ABC’s “*Lost*”.⁴²⁸ 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 islands populace - “The Others”. This group are also responsible for abducting the children who survived the crash of the plane’s tail section 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 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

⁴²⁵ 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)

⁴²⁶ http://en.wikipedia.org/wiki/The_Muppets#Disney_era

⁴²⁷ http://stargate.wikia.com/wiki/The_Wizard_of_Oz

⁴²⁸ http://lostpedia.wikia.com/wiki/The_Wonderful_Wizard_of_Oz & http://lostpedia.wikia.com/wiki/Alice%27s_Adventures_in_Wonderland

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 reminiscent of Alex’s conditioning in “A Clockwork Orange”. Images are flashed rapidly across a large screen and are telling, to say the least. They include the likes of a masonic compass and set square, 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 owls.⁴²⁹

“Lost” is also littered with references to masonic (and by extension Egyptian mythological), occult and numerological themes and iconography. In an interview with Michelle Rodrigues (who played Ana Lucia Cortez) she discussed the use of symbols and themes:

“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”⁴³⁰

I have carefully documented a huge (but by no means exhaustive) amount of material regarding the symbolism and themes presented in “Lost” on my website.⁴³¹

“Lost” and “Fringe” were 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. The group has gone on to become hugely influential in Hollywood. Their names are regularly recognised on the credits of the

⁴²⁹ http://lostpedia.wikia.com/wiki/Room_23

⁴³⁰ <http://lostpedia.wikia.com/wiki/Alchemy>

⁴³¹ Carl James, “The Lost Conspiracy”, 29 April, 2013 - <http://thetruthseekersguide.blogspot.co.uk/2013/04/the-lost-conspiracy-part-1.html>

"Transformers" movie franchise, "Cloverfield", "Super 8", "Cowboys and Aliens", and Ridley Scott's "Prometheus", to name a few.

It is worth noting that "The J.J. Brigade" has called on the services of the U.S. military and intelligence agencies extensively when producing shows and films. During production of the "Transformers" movies, those behind the scenes were allowed unprecedented access to The Pentagon and U.S. Department of Defense.⁴³² "Alias" 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."⁴³³

J.J. Abrams has also been confirmed as the director of the first film in the new "Star Wars" franchise.⁴³⁴ The film is being produced by Abrams and Bryan Burk.

⁴³² Joe Davidson, "Military Unites With Hollywood on 'Transformers'", U.S. Department of Defense Website, June 23, 2009 - <http://www.defense.gov/news/newsarticle.aspx?id=54875>

⁴³³ "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

⁴³⁴ http://en.wikipedia.org/wiki/Star_Wars_Episode_VII

Chapter Nine: “Dark Side of the Force”

“You must unlearn what you have learned.”

(Yoda, “The Empire Strikes Back”)

“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.”

(George Lucas)

Moment of Singularity

George Lucas released *“Star Wars: A New Hope”* in 1977. The film dramatically changed the nature of Hollywood filmmaking and renewed mass interest in cinematic science fiction. As the studio who had always largely dominated the science fantasy genre, Disney was writhing with envy and decided to capitalise on *“Star Wars”* fever. All the common “sci-fi” denominators in the film were apparent to Disney, given that they had traded in them for many decades, yet interestingly the studio decided not to imitate the more fantastic elements of *“Star Wars”* (other than the theme of sentient robots) and produced a much darker science fiction movie.

The result was the 1979 film *“The Black Hole”*⁴³⁵ which featured the tale of a seemingly 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 mystery school themes – all the while aided and abetted by a demonically crazed and blade spinning, red robot called Maximillian. Watched objectively, the film is nothing short of bonkers!

The film climaxes with a journey into a “Black Hole” 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 that they had ever previously committed to the silver screen. Many of the concepts discussed in mind control and occult research are visible in the finale of the film. 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 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 – a close associate of the J.J. Brigade and

⁴³⁵ 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 co-writer of Ridley Scott's "*Prometheus*". The project has seemingly been in development since 2009. It is currently (early 2014) not known if the film has reached the production stage.⁴³⁶

Amongst the many darks aspects of "*The Black Hole*", there is one theme that deserves closer scrutiny – a theme that connects 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 is a theme that 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".⁴³⁷

Upon entering the black hole (another "singularity", I might add), the robot Maximillian 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 – one that is left to rule for eternity in a kind of Dante-esque hell dimension.

Interestingly, Russell T Davies portrayed a similar narrative device in the "*Doctor Who*", season two finale "*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*".⁴³⁸ 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 "capstone". When the building was first opened in 1991, the main architect (Cesar Pelli) gave a bizarre speech:

⁴³⁶ 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/>

⁴³⁷ 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>

⁴³⁸ Doomsday - Original Airdate: Jul 8, 2006 - <http://www.chakoteya.net/doctorwho/28-13.htm>

“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.”⁴³⁹

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 Russell T. Davies trying to say? More importantly, both the Cybermen and the Daleks are portrayed as the ultimate amalgamation of the biological and technological – the perfect analogy for transhumanism.

There does appear to be an overt transhumanist theme running throughout *“The Black Hole”*. A number of alternative knowledge researchers maintain that Disney’s overarching agenda includes promoting the transhuman paradigm.⁴⁴⁰ Many Disney associated films and television programmes include nods to the phenomenon. A number of 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 themes in *“The Black Hole”* of “distorted reality” also connect to the accounts of Cathy O’Brien and many of those with similar mind control experiences who believe that the concepts of multiple dimensions, time travel and fractured reality are a part of the phenomenon. According to some of these victims, their time and dimension defying experiences are either a manifestations of their conditioning or implanted memories designed to prevent the recollection of their real memories. It is claimed that the use of these concepts in film and television science fiction actually triggers or steers the programming of victims. If these claims have any basis in reality, then Hollywood science fiction and fantasy was in a far better position to convey these themes following the world-wide success of *“Star Wars”*.

Perhaps tellingly, Disney has actively pursued the acquisition of the *“Star Wars”* franchise, created numerous imitations, and acquired rival-studio franchises. The studio eventually procured the likes of Pixar Animation and The Marvel Comic franchise. In late 2012, Disney finally got its hands on *“Star Wars”*.

⁴³⁹ http://en.wikipedia.org/wiki/One_Canada_Square#Opening

⁴⁴⁰ 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 See also: https://openlibrary.org/works/OL5734712W/Down_and_out_in_the_Magic_Kingdom

There was a media frenzy following the almost immediate announcement of *“Star Wars: Episode 7”*. At the time, it was assumed that there would be a brutal bidding war to acquire the franchise - involving any and all of the Hollywood studios. However, there are indications that Lucas always intended to sell to Disney. 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.”^{A41}

As I write this book *“Star Wars: Episode 7”* is still over a year away, so there is no story or footage to analyse for symbolism or clues to a “Disney” agenda. I suspect that the film will probably include all the usual Disney staples - such as the child looking for their lost parent, the band of diverse and stalwart travellers, a final confrontation in the enemy’s lair - involving some display of dark magic... actually, now I think about it, George Lucas already did that! Was Lucas such a strong proponent of the so called “Hollywood Rebellion” after all?

Ancient Orders

“Star Wars” was influenced by George Lucas’ fascination with philosophy and the origins of mythology and world religions. Joseph Campbell’s *“The Masks of God”* series also inspired the young Lucas. 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:

“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.”***^{A42}

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. It is uncertain exactly where the inspiration for the “Jedi” concept came from. Lucas claims that he took a lot of ideas from Japanese

⁴⁴¹ http://en.wikipedia.org/wiki/Lucasfilm,_Ltd.#Disney_subsiary

⁴⁴² “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>

Samurai stories. It has been suggested that "Jedi" came from the term "Jidai Geki" – meaning "period dramas" with regard to movies about the Samurai.⁴⁴³

However, a number of researchers believe that the concept came from the Egyptian "Dedi" (also Djedi).⁴⁴⁴ In his 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."⁴⁴⁵

Purdin claims that secret techniques and knowledge of a real "Force" were eventually misused and ultimately *"kept secret and only revealed to select initiates."*⁴⁴⁶

Researcher Paul White elaborates further and also asserts that Joseph Campbell helped Lucas to write "Star Wars".⁴⁴⁷

"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'."⁴⁴⁸

The Egyptian "Sun" symbolism is also prevalent in Star Wars. An early name for the story was *"The Son of the Suns"*.⁴⁴⁹ In many respects, the motif remained throughout the saga – given the name of the principle Jedi in the story: "Skywalker" = the sun (son) walking the sky.

⁴⁴³ <http://en.wikipedia.org/wiki/Jidaigeki>

⁴⁴⁴ <http://en.wikipedia.org/wiki/Dedi>

⁴⁴⁵ Wayne Purdin, "The Jedi Religion and the Force", September 18, 2009 - <http://www.examiner.com/article/the-jedi-religion-and-the-force>

⁴⁴⁶ Ibid.

⁴⁴⁷ Paul White, "The Matrix Key", Paul White's Research Paradigm - <http://www.awarenessquest.com/images/Awarness%20Quest%20website%20Dec08/www/pwhiteedit.htm>

⁴⁴⁸ 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-djed> & Djedet Media - Djed/Djedet/Jedi Research - Excerpts from Various Sources - <http://www.djedet.com/ladyjedi.php>

⁴⁴⁹ The Adventures of Luke Starkiller - Journal of the Whills, 3:127 - <http://whills.nu/4/sw4.html>

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 mankind. Others place the origins of Freemasonry approximately eight hundred years ago. Here are some perspectives from the websites of two masonic lodges:

“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.”⁴⁵⁰

“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.”⁴⁵¹

Strangely, Lucas establishes the Jedi as an ancient order.

“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 Empire.”⁴⁵²

Yet he highlights a specific time frame in which the oldest and most powerful Jedi Master, Yoda, has trained initiates:

“For eight hundred years have I trained Jedi.”⁴⁵³

⁴⁵⁰ “History of Freemasonry”, The Freemasons of Fort Worth, Lodge #148, Brothers of Light - http://www.fortworth148.org/About_History.php

⁴⁵¹ Oakville Lodge 400 - <http://www.oakvillelodge.ca/index.php/origins-of-freemasonry>

⁴⁵² Obi-Wan Kenobi, “Star Wars: A New Hope” - http://starwars.wikia.com/wiki/Jedi_Order

⁴⁵³ Star Wars Quotes - Episode V: Sci-fi - <http://www.moviequotesandmore.com/star-wars-quotes-5.html>

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:

“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.”⁴⁵⁴

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.⁴⁵⁵ Whilst it may well be the case that he was/is a mason, there is currently no clear evidence to validate this.

The Great Mystery

In his 2004 book *“And the Truth Shall Set You Free”*, David Icke discussed the power of the “Star Wars” franchise.

“I feel that films like Star Wars and other science ‘fiction’ stories are the result of the writers accessing their deep memories or having direct knowledge of what happened. It is this same inner memory at some deep level of our consciousness that attracts such astonishing numbers of people to the science fiction films and literature.”⁴⁵⁶

In his earlier work - *“I Am Me, I Am Free”* (1996) – Icke pondered the light/dark power struggle symbolism in the films.

“We see it symbolised by Hollywood in films like ‘Star Wars’ and ‘The Empire Strikes Back’. It is a tussle between two elements of Oneness separated within

⁴⁵⁴ 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

⁴⁵⁵ Eric Dubay, “Famous Freemasons Exposed: Exposing Masonry from the Vatican to Hollywood” - <http://www.scribd.com/doc/3289775/Famous-Freemasons-Exposed>

⁴⁵⁶ David Icke, “And the Truth Shall Set You Free”, Bridge of Love; 21st century (1 Nov 2004) ISBN-13: 978-0953881055 (pg. 14)

the vortex. Light and dark is the way that some people describe it, but it is really two shades of imbalance at war with each other.^{A57}

This is most pronounced in *“Star Wars - Episode III: Revenge of the Sith”* (2005). Like Kubrick’s *“2001: A Space Odyssey”*, the film is structure 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.”^{A58}

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

⁴⁵⁷ David Icke, “I Am Me I Am Free”, Bridge of Love (Nov 1996) ISBN-13: 978-0952614753 (pg. 108)

⁴⁵⁸ <http://www.scenebyscene.net/iii/iiiscene118.html>

associated with Freemasonry and the Occult. Is the “666” motif there to warn us that such beliefs are evil; or is it a red herring to mislead us?

The most telling line of dialogue 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 evil, ritualistic, even “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 in order to keep us away from it. It is entirely possible that things other than the typical so-called “signs of evil” - have been subtly conveyed in *“Star Wars: Revenge of the Sith”*. Ultimately, I will leave it to you to conclude what it may be.

A Canyon Far, Far Away...

George Lucas has often claimed that – during the early days of his career - 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.

Lucas' business acumen has always contradicted his "rebellious" assertions. In 1971, he established Lucasfilm Limited LLC. Some of Lucasfilm's subsidiaries include Pixar Animation, THX Sound and Industrial Light and Magic. ILM has created film visual effects for countless Hollywood movies. In 2012, The Walt Disney Company bought Lucasfilm (along with the Star Wars franchise) at a valuation of \$4.06 billion. The selling of the Star Wars franchise to Disney should, at the very least, raise some agenda-related questions. Lucas' collective activities are hardly the hallmark of somebody who prefers to operate "outside the system". I would argue that Lucas didn't reject "the man" (to coin a phrase); he actually became "the man". His observations in the 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."⁴⁵⁹

Lucas had a substantial connection to the Laurel Canyon scene – unsurprising given that much of his life has been spent 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.⁴⁶⁰ In the book, *"George Lucas: A Biography"*⁴⁶¹, John Baxter confirms that Lucas lived in a rented property in Portola Drive, Benedict Canyon. In 1974, whilst

⁴⁵⁹ Empire of Dreams: The Story of the 'Star Wars' Trilogy (2004) - <http://www.imdb.com/title/tt0416716/> See also: <http://youtu.be/QoQ1mOrV8Nc>

⁴⁶⁰ Dale Pollock, "Skywalking: The Life and Films of George Lucas", London: Elm Tree Books (1983 - pg. 89) ISBN 0-241-11034-3.

⁴⁶¹ John Baxter, "George Lucas: A Biography", HarperCollins UK, 2012 - ISBN 0007464266, 9780007464265 - http://books.google.co.uk/books?id=wYEF8JvNnoC&pg=PT34&ots=kNuuD2U3RO&dq=george+lucas+portola+drive&pg=PP1&redir_esc=y#v=onepage&q&f=false

living at the property, he allegedly wrote *“Star Wars”*.⁴⁶² Benedict Canyon is a mere three miles away from Laurel Canyon.

Lucas' closest filmmaking friend, Steven Spielberg, actually 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.”⁴⁶³

Lucas did have a much more direct connection to the Canyon scene. 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.”⁴⁶⁴

Lucas was also in a relationship with noted Canyonite country/folk singer Linda Ronstadt.⁴⁶⁵ 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 highlights 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.”⁴⁶⁶

⁴⁶² 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

⁴⁶³ 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>

⁴⁶⁴ Steve Silberman, "Life after Darth", Wired, May 2005 - <http://www.wired.com/wired/archive/13.05/lucas.html>

⁴⁶⁵ "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>

⁴⁶⁶ Dave McGowan, "Inside the LC: Part X" - <https://seeker401.wordpress.com/2010/01/09/laurel-canyon-part-10/comment-page-1/>

Jerry Brown was 34th and 39th Governor of California – the location of Laurel Canyon. Interestingly, both he and his father Edmund Gerald “Pat” Brown, Sr. (the 32nd Governor of California from 1959 to 1967)⁴⁶⁷ were very close friends with Gene Roddenberry (creator of “Star Trek”). “Pat” Brown was godson to Roddenberry’s son Eugene Wesley “Rod” Roddenberry Jr.⁴⁶⁸

Bizarrely, George Lucas was one of the camera operators on The Rolling Stones’ concert film “Gimme Shelter” in 1969.

“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.”⁴⁶⁹

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 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.

“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.

⁴⁶⁷ http://en.wikipedia.org/wiki/Pat_Brown

⁴⁶⁸ David Alexander, “Star Trek Creator” (pg. 423, footnote 6)

⁴⁶⁹ [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

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 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.⁴⁷⁰

One of Lucas' oldest and closest business associates and friends is Gary Kurtz. Kurtz was the co-producer of *"Star Wars: A New Hope"*. He was, like Lucas, an alumnus of USC. In 1972, Kurtz became the legal guardian of Mackenzie Phillips – daughter of notorious Canyonite (and co-founder of "The Mamas and the Papas") John Phillips.⁴⁷¹

"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.⁴⁷²

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.⁴⁷³

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

⁴⁷⁰ Dave McGowan, "Inside the LC: Part XIV" - <http://www.davesweb.cncost.com/nwsltr106.html>

⁴⁷¹ 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

⁴⁷² Dave McGowan, "Inside the LC: Part XIX" - <http://konformist.com/archives/2013/03-2013/inside-the-lc-19.txt>

⁴⁷³ "New Bombshell from Mackenzie Phillips", CBSNews, September 24, 2009 - <http://www.cbsnews.com/news/new-bombshell-from-mackenzie-phillips/>

her age whilst filming “*American Graffiti*”, it was required by California state law.⁴⁷⁴ Was there really a time when all under-age actors in California were handed over as the property of a film’s producer!? Possibly! I have yet to fully confirm this legal oddity, but I will keep researching.

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.

There are a number of more extreme theories proposing that Lucas may have had an association with the “Lookout Mountain Studios” that operated in Laurel Canyon during the period. The Lookout Mountain Laboratory was 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 17 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 classified installation – producing over 19,000 classified motion pictures (more than all the Hollywood studios combined.)⁴⁷⁵

“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 Defense and the Atomic Energy Commission (now the Dept. of Energy) between 1947 and 1969 when the studio was deactivated.”⁴⁷⁶

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 - allegedly involving the likes of John Ford, Jimmy Stewart, Howard Hawks, Ronald Reagan, Bing Crosby, Walt Disney and Marilyn Monroe – were produced there. These names often

⁴⁷⁴ John Baxter, “Mythmaker: The Life and Work of George Lucas”, William Morrow; 1st edition (October 5, 1999) ISBN-13: 978-0380978335

⁴⁷⁵ Paul A Drockton M.A., “Laurel Canyon, Houdini, and MKUltra” - http://www.whale.to/b/laurel_canyon6.html For additional information see: <http://www.mail-archive.com/cia-drugs@yahoo.com/msg12919.html>

⁴⁷⁶ “Lookout Mountain Studios”, Atom Central - <http://www.atomcentral.com/hollywood-secret-studio.aspx>

appear in relation to the CIA mind control phenomenon, suggesting larger implications.⁴⁷⁷

The facility allegedly ceased to function after 1969 (perhaps coincidentally, at precisely the same time as the infamous Tate-LaBianca Laurel Canyon Massacre⁴⁷⁸); although some sources claim it continued for much longer. It is believed that a number of similar studios (even more secret) continue to exist in America. Whilst it is unclear whether Lucas was ever involved with Lookout Studios, he does have a few tenuous connections to the U.S. military industrial complex.

“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.”⁴⁷⁹

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.

Lucas’s family also has another significant connection to the global agenda.

“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.”⁴⁸⁰

⁴⁷⁷ 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

⁴⁷⁸ David McGowan, “Programmed to Kill: The Politics of Serial Murder”, iUniverse, Inc. (16 Aug 2004) ISBN-13: 978-0595326402

⁴⁷⁹ http://en.wikipedia.org/wiki/George_Lucas#Early_life_and_education

⁴⁸⁰ http://starwars.wikia.com/wiki/George_Lucas

On July 10, 2013, Barack Obama awarded George Lucas the 2012 National Medal of Arts.⁴⁸¹

Finally, 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 America*”, Cathy O’Brien described Lucas as a “**NASA, NSA (National Security Agency) operative.**”⁴⁸²

Brice Taylor has referred to a Ronald Reagan associated project in the 1980s called “*The Star Wars Project*” – “*a global network working together for global control.*”⁴⁸³ It is unclear if she was referring to Reagan’s Strategic Defense Initiative (SDI) – which was quickly dubbed “*Star Wars*”⁴⁸⁴ – however the tone of her claim indicates she may have been referring to something different.

Star Wars Secrecy

President Reagan announced the Strategic Defense 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 seemingly 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.⁴⁸⁵ and Dr. Edward Teller⁴⁸⁶) 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 actually achieved – even

⁴⁸¹ <http://www.boston.com/news/local/massachusetts/2013/07/10/obama-awards-dozen-medals-for-arts-humanities/yuOeoCBt66iATG0wsuA3el/story.html>

⁴⁸² Cathy O’Brien & Mark Phillips, “Trance: Formation of America” (pg. 167) - <http://www.trance-formation.com/index.htm>

⁴⁸³ Brice Taylor, “Thanks For the Memories” - <http://educate-yourself.org/mc/nwomcbturireview.shtml>

⁴⁸⁴ http://en.wikipedia.org/wiki/Strategic_Defense_Initiative#Controversy_and_criticism

⁴⁸⁵ “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)

⁴⁸⁶ 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 defense system.” - Yervant Terzian, “Carl Sagan’s Universe”, Cambridge University Press (13 Aug 1997) ISBN-13: 978-0521576031 (pg. 83)

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 1983, a number of science fiction notables - including Robert Heinlein and Arthur C. Clarke – joined a then-top-secret U.S. think tank that ultimately helped to shape (amongst other things) the Strategic Defense Initiative.⁴⁸⁷ Heinlein, Clarke and Isaac Asimov were once dubbed “the big three” of science fiction.

Heinlein was a notable denizen of Laurel Canyon – he lived at 8775 Lookout Mountain Avenue, literally just around the corner from Lookout Mountain Studios.⁴⁸⁸ 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.⁴⁸⁹ It is hotly debated as to whether or not Heinlein’s work had an effect upon one particularly notorious and influential Laurel Canyon figure: Charles Manson.

“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 was captured in Death Valley, his backpack held 64 movie magazines and a copy of ‘Stranger in a Strange Land.’”⁴⁹⁰

As was often the case with those who flirted with the counter-culture, Heinlein had served extensively in the U.S. military and was a fierce supporter of the military industrial complex.⁴⁹¹ Heinlein helped to organise a “secret group” of science fiction writers who served as a quasi-think tank for U.S. Naval Intelligence during WWII.⁴⁹² Based out of the Naval Air Experiment Center in Philadelphia, PA., some

⁴⁸⁷ 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>

⁴⁸⁸ Weird Houses of LA: Laurel Canyon - <http://www.travelwithtwo.com/2009/03/03/weird-houses-of-la-laurel-canyon/>

⁴⁸⁹ Jeff Rigggenbach, “Was Robert A. Heinlein a Libertarian?” Mises Daily, June 2, 2010. Ludwig von Mises Institute.

⁴⁹⁰ 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

⁴⁹¹ Dave McGowan, “Inside the LC” - <http://www.davesweb.cnchost.com/>

⁴⁹² Robert A. Heinlein, NNDB - <http://www.nndb.com/people/710/000023641/>

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.⁴⁹³

One key figure involved with the “Star Wars” Strategic Defense 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.”⁴⁹⁴

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”*. 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.”⁴⁹⁵

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.⁴⁹⁶ He was also connected with the CIA/SRI remote viewing experiments.⁴⁹⁷

⁴⁹³ 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>

⁴⁹⁴ Colonel John B. Alexander, Major Richard Groller and Janet Morris, *“The Warrior’s Edge”*, (William Morrow Inc., New York, 1990) (pgs. 9 – 10)

⁴⁹⁵ 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

⁴⁹⁶ 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>)

⁴⁹⁷ 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/bkdsG9KWUJ7SkY=>

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 lay in the book “*The Music of Time*”⁴⁹⁸ and the bizarre life story of Preston Nichols. Nichols claims that he was involved with the infamous ‘Montauk Project’. According to Peter Moon (co-author of the book),

“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.”⁴⁹⁹

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:

⁴⁹⁸ Preston B. Nichols & Peter Moon, “*The Music of Time*”, Sky Books (NY); First Printing edition (July 1, 2000) ISBN-13: 978-0967816203

⁴⁹⁹ *Ibid.* (pgs. 15–16)

“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.”⁵⁰⁰

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.

“At that time, Mark was a member of a recording group called the "Ohio Express." He volunteered 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.”⁵⁰¹

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.”⁵⁰²

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.⁵⁰³

⁵⁰⁰ Ibid. (pg. 17)

⁵⁰¹ Ibid. (pg. 35)

⁵⁰² Ibid. (pg. 43)

⁵⁰³ http://en.wikipedia.org/wiki/Mark_Hamill

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.

"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."⁵⁰⁴

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'."⁵⁰⁵

He 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.

"(He is) extremely difficult to work for. He is very demanding and dictatorial. If something does not work, it is your fault, not his."⁵⁰⁶

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."***⁵⁰⁷

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

⁵⁰⁴ Preston B. Nichols & Peter Moon, "The Music of Time" (pg. 102)

⁵⁰⁵ Ibid. (pgs. 102-103) Also: "Splinter of the Mind's Eye" was also 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". - http://en.wikipedia.org/wiki/Splinter_of_the_Mind's_Eye

⁵⁰⁶ Preston B. Nichols & Peter Moon, "The Music of Time" (pgs. 102-103)

⁵⁰⁷ Ibid. (pg. 153)

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 Nichol's claim that Mark Hamill was involved with the music industry. I have an accurate recollection of a "*Star Wars*" documentary that was broadcast on German television (circa 1983, on the TV channel ZDF) 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 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 locate 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?

Out of Time, Place and Mind

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 least⁵⁰⁸), 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". The latter phenomenon allegedly involves the "psychic" ability to peer into places outside of the "accepted" limits of space and time. The "fictionalisation" of this phenomenon has been extrapolated to the extreme in a number of science fiction narratives – most notably *"Somewhere in Time"* (1980) and *"The Butterfly Effect"* (2003). Some researchers consider the latter film to be the Hollywood text-book version of trauma-based mind control.⁵⁰⁹

One example from the world of literary science fiction - *"Time and Again"* – was written by Jack Finney in 1970. 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 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.⁵¹⁰ The book (and the first film adaption) is known to be a thinly veiled nod to MKUltra.

The roots of the remote viewing story began with the founding of Stanford Research Institute (SRI) by Stanford University, California, in 1946. SRI was created as a means to bring extra money into the university by attracting commercial

⁵⁰⁸ 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

⁵⁰⁹ "Anna Nicole, Britney, and Mind Control", Saturday, February 24, Freeman's Blog - <http://thefreemanperspective.blogspot.co.uk/2007/02/httpwww2bloggercomimggllinkgifanna.html>

⁵¹⁰ http://en.wikipedia.org/wiki/Jack_Finney

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.⁵¹¹

In the 1970s, SRI began experiments in remote viewing. Years later, it would be revealed that those financing the research included the CIA, Army Intelligence and Security Command, the Defense Intelligence Agency (DIA), the U.S. Air Force and NASA. The exact extent and purpose of this research is still a little uncertain to this day. Superficially, experiments and research were carried out for the purpose of intelligence gathering.⁵¹² 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.⁵¹³ 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) once put it,

"I also got dragged into realms of often idiotic secrecy, into endless security checks conducive of paranoia, into all kinds of science fiction dreamworks, into intelligence intrigues whose various formats were sometimes like toilet drains, and into quite nervous military and political ramifications."⁵¹⁴

⁵¹¹ 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

⁵¹² 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

⁵¹³ Ingo Swann, "Penetration: The Question of Extraterrestrial and Human Telepathy", 1998, ISBN 0-966-7674-0-3

⁵¹⁴ Ibid. (pg. 4)

“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.⁵¹⁵

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 1983.⁵¹⁶ Some of these projects operated under various code names, such as SCANNATE, GONDOLAWISH, GRILLFLAME, CENTERLANE, SUNSTREAK and STARGATE.⁵¹⁷

There appears to be something very odd about the timing of the creation of “Star Wars” and the remote viewing experiments at SRI. In 1975, George Lucas’s former ‘American Zoetrope’ business partner⁵¹⁸ (and close filmmaking friend) Francis Ford Coppola had bought out the San Francisco based “*City Magazine*”.⁵¹⁹ 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 Defense Intelligence Agency ran programme, ESPionage – which heavily subsidised the remote viewing and “psi” experiments carried out at SRI.⁵²⁰ The growing popularity of figures involved with Fundamental Fysiks (like Jack Sarfatti⁵²¹ and Ira Einhorn⁵²² – more on them in the next chapter) encouraged agenda funding of similar projects.

⁵¹⁵ 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>

⁵¹⁶ 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

⁵¹⁷ 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>

⁵¹⁸ http://en.wikipedia.org/wiki/American_Zoetrope

⁵¹⁹ Remembering City Magazine (left side column) - <http://www.millvalleylit.com/MillValleyLitFall13/gallery.html#>

⁵²⁰ 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

⁵²¹ http://en.wikipedia.org/wiki/Jack_Sarfatti#Fundamental_Fysiks_Group

⁵²² http://en.wikipedia.org/wiki/Jack_Sarfatti#Epistemological_Letters_and_Unicorn_Preprint_Service

At precisely the same time in 1975, Lucas began looking for a science fiction concept that he could adapt to film. 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:

“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.”⁵²³

Although executives were keen to have Lucas direct a “*Star Trek*” motion picture – which Gene Roddenberry was already developing – they were reluctant to sell the franchise wholesale. Lucas refused the offer to direct and went off and developed “*Star Wars*” instead.⁵²⁴ Again, remember the timing - Lucas’ tale of Jedi psychic abilities and mind tricks and SRI’s research into psychic abilities... more than a coincidence, I think.

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, Jeffrey Katzenberg and, decades later, J.J. Abrams. But that is another story entirely...

⁵²³ 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

⁵²⁴ 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 vision for a new kind of television programme. The project soon became known as "*Star Trek*". NBC finally 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 that went over budget and over the heads of NBC television. 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.

It seems that a series which questioned the nature of reality and control was a big "no-no" for television! The pilot was considered "too cerebral" and criticised for not having enough "action". Despite the initial rejection, NBC commissioned a second pilot episode ("*Where No Man Has Gone Before*" - written by noted sci-fi author Sam Peeples - which featured most of the "original series" cast) and thus "*Star Trek*" was born. Once 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 season, Fred Freiberger had taken over as producer and Roddenberry was bumped to an "executive producer" position.⁵²⁵ At the time, he said, "***(I'm) confining myself to administration and policy***"⁵²⁶ and considered his executive position as "***a sort of honorary title.***"⁵²⁷ Roddenberry parted company with "*Star Trek*" soon afterwards.

Throughout 1968, the show was subjected to increased budgetary restraints and studio interferences. 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 sought to keep the adventures of the *Starship Enterprise* alive. Fan conventions

⁵²⁵ David Alexander, "Star Trek Creator" (pg. 293)

⁵²⁶ Ibid. (pg. 356)

⁵²⁷ Ibid. (pg. 363)

sprang up across the U.S., attended by thousands of followers. It was only a matter of time before the public 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.⁵²⁸

At the same time, Roddenberry met a man by the name of Sir John Whitmore. Sir John Henry Douglas Whitmore (2nd Baronet) was a very wealthy man from a very wealthy family. 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.⁵²⁹

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:

“I do not reject the possibility that other forms 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 extraordinary 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.”⁵³⁰

Regardless of whether or not Roddenberry ever found the “proof” he was looking for, Whitmore was certainly the man to inspire his creativity. Sir John Whitmore was far more than an English noble and famous racing driver; he was a man intricately involved with a little known group called “Lab Nine”. Whitmore 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”

⁵²⁸ David Alexander, “*Star Trek Creator*” (pgs. 414)

⁵²⁹ [http://en.wikipedia.org/wiki/John_Whitmore_\(racing_driver\)](http://en.wikipedia.org/wiki/John_Whitmore_(racing_driver))

⁵³⁰ Letter to John Whitmore, 2 April 1975, quoted by David Alexander, “*Star Trek Creator*” (pg. 416)

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, Gene 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. At exactly the same time, Sir John Whitmore asked Roddenberry to write a screenplay incorporating some of the more generic aspects and beliefs of the Lab Nine group. He accepted.

Whitmore ***“said that 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.”***⁵³¹

Roddenberry would witness “psychic” experiments at Stanford Research Institute (SRI), stay at Whitmore’s home in England, and also travel to the home of Lab Nine in Ossining, New Jersey. The latter research facility was based at the property of one Dr. Andrija Puharich. Puharich was one of the key founding figures of Lab Nine. Roddenberry spent a great deal of time in the company of this group. On several occasions, he 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”*⁵³² – 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

⁵³¹ Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek”, Hyperion Books (Jun 1994) ISBN-13: 978-0786860043 (pg. 165)

⁵³² Phyllis Schlemmer, “The Only Planet of Choice: Essential Briefings from Deep Space”, Gateway; 2nd Edition (1996) ISBN-13: 978-1858600239

script, *“The God Thing”*. The story (written partly whilst he was 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.⁵³³ According to William Shatner, Roddenberry described the story thus:

“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.”⁵³⁴

The script had several subtle references to The Nine – such as a scene where Spock studies under nine Vulcan masters.⁵³⁵

Paramount hated the script for its overt “new age/anti-religion” message, however they gave Roddenberry another shot. Whilst this was happening, Paramount also began fielding other science fiction writers to potentially write the screenplay. One such effort, featuring a number of themes familiar to alternative knowledge researchers, was written by Harlan Ellison.

“(The 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 difference.’ Ellison exclaimed, ‘I’ll know the difference you idiot!’ and stormed out through a profanity-laced cloud.”⁵³⁶

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 –

⁵³³ Joel Engel (pg. 165)

⁵³⁴ William Shatner, “Star Trek Movie Memories”, Harper & Row Ltd; 1st Edition (Nov 1994) ISBN-13: 978-0060176174 (pgs. 36 - 37)

⁵³⁵ 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/~siroby/godthing.html>

⁵³⁶ William Shatner (pg. 39) See also: Harlan Ellison, *The City on the Edge of Forever* [Kindle Edition], Gateway (18 Jun 2012) ASIN: B0088478Z0

dedicated to the study of “*psychic healing, out-of-body experiences, telepathy, and communications with beings on other levels.*”⁵³⁷

The story also described a “*Time Zone*” movie script. Proposed by MacNorth, this is ultimately rejected by a film studio. Depressed and despondent, MacNorth is offered a chance to write a screenplay about Second Genesis. MacNorth attends research sessions at “*Massachusetts Research Institute,*’ where he observes experiments on theoretical physics and telepathy – and discovers his own telepathic powers.”⁵³⁸

MacNorth eventually communicates with The Nine. He writes his script and, although it is a failure, he lives happily ever after! MacNorth concludes that his life was forever changed.

***“(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.*”**⁵³⁹

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 and fiction. 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.

⁵³⁷ Joel Engel (pg. 166)

⁵³⁸ Ibid. pg. 167

⁵³⁹ Ibid. pg. 170

The Motion Picture

By January 1976, Jon Povill became involved with the ever-developing “*Star Trek*” film – eventually becoming the film’s associate producer.⁵⁴⁰ Both he and Roddenberry got their heads together and came up with a new story. According to William Shatner,

“What follows is a wildly complicated tale 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.”⁵⁴¹

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.

Paramount’s President, Michael Eisner (see: [“Disney Discs” in Chapter Five](#)), had already 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) to join Disney in September 1984.

The likes of Steven Spielberg, Francis Ford Coppola, William Friedkin and George Lucas were approached to direct but declined. Philip Kaufman (“*Invasion of the Body Snatchers*”) eventually signed on to direct. Ken Adams (mentioned earlier in this book for his infamous moon buggy design in the “Moon hoax” scene of “*Diamonds are Forever*”, and his extensive collaboration with Stanley Kubrick) worked on storyboards and concept art for the film.⁵⁴² Brit writers Chris Bryant (aka Christopher Brian Spencer Dobson) and Allan Scott wrote the story. Both had gained notoriety by scripting Nicolas Roeg’s occult film “*Don’t Look Now*”.⁵⁴³

⁵⁴⁰ Joel Engel (pg. 196)

⁵⁴¹ William Shatner (pg. 39)

⁵⁴² 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>

⁵⁴³ http://en.wikipedia.org/wiki/Don't_Look_Now

Bryant and Scott's story (effectively an "ancient aliens as gods" narrative known as "*Planet of the Titans*") involved a planet (former home of "The Titans") being sucked into a black hole. The Enterprise arrives at the planet to find a race called "The Cygnans", who destroyed the Titans.

"The planet and the Enterprise enter the black hole, with the Cygnans being destroyed in the process. The ship 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."⁵⁴⁴

The plug was eventually pulled on the film. The proposed "*Star Trek: Phase II*" series briefly heralded the return of Trek to television but this too eventually fell through. When "*Star Wars*" became a box office smash 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. It appeared that "*In Thy Image*" was based on a disused script from Roddenberry's "*Genesis II*" series called "*Robot's Return*" – itself a variation of the concept used for the Lab Nine-tinged "*The God Thing*". Just as he had done with "*The Nine*" screenplay and Jon Povill, Roddenberry handed "*Robot's Return*" to writer Alan Dean Foster. William Shatner described the premise of the story 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.⁵⁴⁵

Robert Wise, the notorious agenda-associated film director (as I have highlighted on several occasions in this book) was brought on board as director. Despite the sheer number of writers who eventually took credit for this final story, it was Roddenberry who came up with the ending of the story – where a transhuman melding of the probe and its 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

⁵⁴⁴ 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>

⁵⁴⁵ William Shatner (pg. 51)

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 Roddenberry's proverbial "five year mission"... an attempt to realise aspects of The Nine in movie form.

Exiled From Trekdom

"Star Trek: The Motion Picture" 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 to be an example of a box-office success story, grossing \$139 million worldwide), Paramount went looking for their proverbial pound of flesh. Perhaps unfairly, Roddenberry became their target. Fortunately, Roddenberry had shrewdly negotiated a franchise contract with Paramount that allowed 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 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."⁵⁴⁶

A whole new team of individuals were drafted in to helm a totally different creative direction for the motion picture sequel. These eventually included the likes of Harve Bennett, Nicholas Meyer, Leonard Nimoy and William Shatner. Despite being metaphorically exiled from Trekdom, Roddenberry was determined to write the story for the *"Star Trek"* movie sequel. His proposed script was curious, to say the least.

"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

⁵⁴⁶ William Shatner (pg. 99)

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.⁵⁴⁷

William Shatner recalled that the climax of the film “would find Spock, standing on a grassy knoll in Dallas, firing that infamous ‘phantom shot’.”⁵⁴⁸

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 to be made before his death. Those who ended up steering the franchise would, each time, laugh it off as Roddenberry’s “wacky” Kennedy story. Harve Bennett 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.”⁵⁴⁹

Those who have attempted to document Star Trek history have offered all manner of reasons for why this occurred. Some people have said that he was being obstinate and wanted a film that was 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. Roddenberry often experienced a “creative dry spell” – again causing him to use more of other people’s ideas. For whatever reason, he doggedly stuck with the “JFK” story throughout the remainder of his life. William Shatner had some thoughts on Roddenberry’s determined attitude.

“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.”⁵⁵⁰

⁵⁴⁷ Jack Klause, “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>

⁵⁴⁸ William Shatner (pg. 162)

⁵⁴⁹ Ibid. (pg. 108)

⁵⁵⁰ Ibid. (pg. 110)

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 Christopher Knowles 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 franchises of our time?”⁵⁵¹

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.

“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.”⁵⁵²

In 1948, he established the Round Table Foundation in Glen Cove, Maine, to study the likes of telepathy, ESP and other related phenomena. Although not “officially” corroborated, it appears that Puharich’s Foundation may well have been affiliated with the larger “Round Table” 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.⁵⁵³ 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

⁵⁵¹ 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>

⁵⁵² Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pgs. 205-206)

⁵⁵³ Carroll Quigley, ‘The Anglo-American Establishment’, G S G & Associates Pub; Reprint edition (1966) ISBN-13: 978-0945001010

Fund.)⁵⁵⁴ Wallace was the man responsible for placing the masonic “Great Seal of the United States” on the one dollar bill in 1935.⁵⁵⁵

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 Bouverie⁵⁵⁶ (born Ava Alice Muriel Astor) – daughter of the founder of the Astoria Hotel in New York, and Barbara Bronfman⁵⁵⁷ (aka Phyllis Barbara Bronfman Lambert) – of the Canadian elite family. It is worth taking the time to examine the power, wealth, influence and agenda associations of these families. The Bronfmans, for example, acquired their initial wealth during the prohibition era (via alleged connections to criminal gangs, the mafia, and the like) and are believed to have had past links to the international drug trade.⁵⁵⁸ 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).⁵⁵⁹ It is perhaps noteworthy that there is a historical connection between the Mafia, the CIA, the music industry and Hollywood.⁵⁶⁰

Other notable individuals, involved with the Round Table Foundation or the subsequent Lab Nine group, included (according to Lynn Picknett and Clive Prince) an “Italian nobleman, Baron DiPauli”⁵⁶¹, Joyce Petschek⁵⁶², the aforementioned Sir John Whitmore, and Marcella Miller Du Pont⁵⁶³ (a product of the elite Du Pont and Miller families.) Two principles players were Arthur M. Young and Henry Belk. Belk

⁵⁵⁴ Terry L. Milner, “Ratting out Puharich - Pioneer Radio Wave Mind Control”, 1996 - <http://www.oocities.org/marksrealm/project188.html>

⁵⁵⁵ How the Pyramid Side of the Great Seal Got On the One-Dollar Bill in 1935 - <http://greatseal.com/dollar/hawfdr.html>

⁵⁵⁶ Andrija Puharich, “The Sacred Mushroom: Key to the Door of Eternity”, Doubleday (Feb 1974) ISBN-13: 978-0385085939 (pg. 43)

⁵⁵⁷ Phyllis Schlemmer called Bronfman “a life-long friend.” See: Phyllis V. Schlemmer, “Passport to Meditation”, Athletic Guide Publishing, ISBN 1601790015, 9781601790019 (pg. 8)

⁵⁵⁸ “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

⁵⁵⁹ http://en.wikipedia.org/wiki/Edgar_Bronfman,_Jr

⁵⁶⁰ 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

⁵⁶¹ 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)

⁵⁶² Petschek Family - http://www.yivoencyclopedia.org/article.aspx/Petschek_Family

⁵⁶³ Peter Levenda, Sinister Forces: Nine Bk. 1: A Grimoire of American Political Witchcraft (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (1 Jun 2005) ISBN-13: 978-0975290620

was a multimillionaire who eventually became associated with the Rockefeller-funded Human Potential Foundation.⁵⁶⁴

“(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.”⁵⁶⁵

Young’s wife Ruth Forbes Paine (who also frequented the Round Table Foundation) was a member of the wealthy Boston Forbes family. 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.⁵⁶⁶ Ruth Forbes Paine used a sizeable amount of her family wealth to help create the United Nations-affiliated International Peace Academy.⁵⁶⁷ Believe it or not, there are number of connections between Ruth Forbes Paine’s immediate family and the assassination of JFK.⁵⁶⁸ 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 Hitler.⁵⁶⁹

In December 1952, 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 Puharich. By this point, 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. Certainly 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 showing that he was almost certainly involved in clandestine work of some description. It is documented that joint experiments were carried out between the CIA’s MKUltra and The Army Chemical

⁵⁶⁴ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 249)

⁵⁶⁵ http://en.wikipedia.org/wiki/Arthur_M._Young

⁵⁶⁶ http://en.wikipedia.org/wiki/Forbes_family

⁵⁶⁷ http://en.wikipedia.org/wiki/Ruth_Forbes_Paine

⁵⁶⁸ Testimony Of Michael R. Paine - http://jfkillassassination.net/russ/testimony/paine_m1.htm

⁵⁶⁹ Exes and Texas - http://spot.acorn.net/jfkplace/09/fp.back_issues/17th_issue/rambler2.html

Centre during the same time period.⁵⁷⁰ Dr. Sidney Gottlieb was the head of MKUltra (CIA's Technical Service Division - TSD) and he supervised these experiments at the Army Chemical Centre in 1953. Gottlieb was still the head of the TSD in 1972 *"when it gave Hal Puthoff of SRI the funds for his preliminary research into remote viewing."*⁵⁷¹

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."⁵⁷²

In 1952, Puharich presented the Pentagon with a research paper entitled *"Possible Usefulness of Extrasensory Perception in Psychological Warfare"*.

"Puharich lectured the Army, Air Force and Navy on the possibility of using extrasensory power for mind war."⁵⁷³

According to Puharich (in his book *"The Sacred Mushroom"*), the 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.⁵⁷⁴

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 heavily involved with Puharich and The Round Table

⁵⁷⁰ 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)

⁵⁷¹ 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)

⁵⁷² Martin A. Lee and Bruce Shlain, "Acid Dreams" (pg. 126)

⁵⁷³ 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

⁵⁷⁴ Andrija Puharich, "The Sacred Mushroom: Key to the Door of Eternity", Doubleday (Feb 1974) ISBN-13: 978-0385085939 (pgs. 10 - 11)

Foundation.⁵⁷⁵ It has been suggested that PENGUIN was intricately connected with the U.S. Navy's infamous and then highly classified Project CHATTER (late 1947).⁵⁷⁶

“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.”⁵⁷⁷

In his book, *“The Sacred Mushroom”*, Puharich implied that the Round Table Foundation was a front for *“US Army research.”*⁵⁷⁸

According to Lynn Picknett and Clive Prince:

“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.”⁵⁷⁹

“According to James Hurtak, via his Academy for Future Sciences, Puharich ‘worked with the US intelligence community.’”⁵⁸⁰

Despite his work at Edgewood, Puharich's involvement with the Round Table Foundation still continued. On June 27th 1953, Puharich led a circle of nine to listen to Dr. Vinod.⁵⁸¹ Shortly after, Vinod parted company with the Foundation and returned to India. In April 1955, Puharich departed Edgewood and returned full-time to his work with the Round Table Foundation. The Foundation seemingly came to an end in 1958. However, the work there had sown the seeds for Lab Nine. Accounts of Puharich's activities during the 1960s are spotty.

“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

⁵⁷⁵ Terry Milner, pg. 208, Terry. “Rattling Out Puharich” - Excerpt from unpublished book, 1996 (pg. 208)

⁵⁷⁶ <http://www.theblackvault.com/documents/biologicalweapons/chatter/navychatter.pdf>

⁵⁷⁷ 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)

⁵⁷⁸ Andrija Puharich, “The Sacred Mushroom: Key to the Door of Eternity”, Doubleday (Feb 1974) ISBN-13: 978-0385085939

⁵⁷⁹ Telephone interview with Ira Einhorn, 27 August, 1998 - Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 206)

⁵⁸⁰ 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)

⁵⁸¹ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 168)

1960s also that Puharich met with his friend, Aldous Huxley, in Tecate, Mexico.”⁵⁸²

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 waves on the human brain.⁵⁸³ It is also 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 substances⁵⁸⁴ and mixing with the likes of Allen Ginsberg, Jack Kerouac, Aldous Huxley and William S. Burroughs.⁵⁸⁵ Puharich was actually no stranger to Aldous Huxley, who frequented the Round Table Foundation during the mid-fifties.⁵⁸⁶

In the early 1970s, Puharich returned to the themes of his work from his Round Table days and helped establish Lab Nine in Ossining. Lynn Picknett and Clive Prince described those involved, at that point, as:

“Scientists interested in the interface between quantum physics and consciousness besides members of super-rich families, politicians and writers.”⁵⁸⁷

However, Dick Farley, the former director of programme development for the Human Potential Foundation, once described Lab Nine in much darker terms – calling them:

“(A) Working network of physicists and psychics, intelligence operatives and powerful billionaires, who are less concerned about their ‘source’ and its

⁵⁸² “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/marksrealm/project105.html>

⁵⁸³ Ibid.

⁵⁸⁴ Martin A. Lee and Bruce Shlain, “Acid Dreams” (pg. 65)

⁵⁸⁵ 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/>

⁵⁸⁶ 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>

⁵⁸⁷ 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>

weirdness than they are about having every advantage and new data edge in what they believe is a battle for Earth itself.⁵⁸⁸

Circa 1970/1971 (see footnotes⁵⁸⁹) in Tel Aviv, Puharich discovered (through an Israeli Army officer, I might add) the then relatively unknown psychic spoon-bender Uri Geller. 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!? The entity identified itself as “Spectra”. “Spectra” also revealed that it had “programmed” Geller with his 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.

Soon after (Lynn Picknett and Clive Prince date this as early 1972), Puharich returned to the U.S. with Geller - at which point Stanford Research Institute entered the Lab Nine story. Geller was taken for “psychic testing” at SRI⁵⁹⁰ - specifically the parapsychology laboratories of Russell Targ and Dr. Harold (Hal) Puthoff. By late 1973, Geller was rapidly becoming a global celebrity and seemingly parted company with Puharich, SRI and The Nine. The message of The Nine was channelled by psychic Phyllis Schlemmer from then on. The Geller testing at SRI resulted in Targ and Puthoff publishing a paper in Nature magazine in October 1974.⁵⁹¹

To bring the story back to “*Star Trek*” for a moment, Gene Roddenberry would soon also become associated with Targ and Puthoff, thanks to the various SRI experiments (organised by John Whitmore and Puharich) he would witness. In a letter to Isaac Asimov in 1977, he spoke of attending a New York IEEE conference where he met up with Targ and Puthoff.⁵⁹²

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.) Additional funding came

⁵⁸⁸ Jeff Wells, “The Colour out of Space”, Rigorous Intuition, October 07, 2005 - <http://rigorousintuition.blogspot.co.uk/2005/10/colour-out-of-space.html>

⁵⁸⁹ Sources vary on the exact date of their first meeting, although Puharich dates it as August 17, 1971.

⁵⁹⁰ Secret CIA Psychic Lab Experiments with Uri Geller at Stanford University - FEATURE FILM - <http://www.youtube.com/watch?v=IERbTKN82go>

⁵⁹¹ 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>

⁵⁹² David Alexander, “Star Trek Creator” (pg. 436)

from the US Navy and NASA.⁵⁹³ Puthoff had formerly served as a Naval Intelligence Officer and a “civilian employee” for the National Security Agency.⁵⁹⁴ According to Philip Coppens:

“Uri Geller stated in 1996 that he “probably” believed that “the whole thing with Andrija was financed by the American Defense Department.”⁵⁹⁵

There has always been some fairly strong evidence to suggest that Uri Geller was once an asset of the Israeli intelligence agency Mossad⁵⁹⁶ - 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 backing of SRI's experiments.⁵⁹⁷

The CIA connection with SRI was finally brought to light 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.⁵⁹⁸ 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.”⁵⁹⁹

⁵⁹³ 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)

⁵⁹⁴ 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

⁵⁹⁵ Phillip Coppens, "The StarGate Conundrum" - http://www.philipcoppens.com/starconundrum_0.html See also: <http://www.rigorousintuition.ca/board2/viewtopic.php?f=8&t=24105&hilite=puharich+psychic+kids&start=30>

⁵⁹⁶ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 298)

⁵⁹⁷ 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/bkdscG9KWUJ7SkY=>

⁵⁹⁸ "CIA Statement on 'Remote Viewing'," CIA Public Affairs Office, 6 September 1995.

⁵⁹⁹ 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

The Institute of Noetic Sciences (IONS) was co-founded by former 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 and claimed to have funded Uri Geller’s sojourn at SRI. Mitchell was also Geller’s “case officer” during his psychic testing. In his 1996 book *“The Way of the Explorer”*, it was revealed that Mitchell regularly briefed George Bush during the SRI period.⁶⁰⁰ Bush was then director of the CIA. Interestingly, IONS only claimed that they had funded the Geller research after it was revealed that the CIA had initiated SRI’s psychic experiments. The question therefore remains: where does the CIA end and IONS begin?

Strangely, IONS have 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 the noted Hollywood film director Brian De Palma.) 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!”⁶⁰¹

De Palma 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 1997.⁶⁰² Given the myriad of CIA overlap with IONS, one can’t help but recall Bart Sibrell’s encounter with Mitchell (documented in the [“Astronaut Accounts” section of Chapter Six](#)) where Mitchell’s son suggests calling the CIA to have Sibrell “waxed”.

Interestingly, follow up tests were conducted on Geller in 1974-75 in the UK. These were supervised by Jack Sarfatti and Brendan O’Regan (both frequenters of Lab Nine). 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.

⁶⁰⁰ Edgar Mitchell, *“The Way of the Explorer”*, GP Putnam’s Sons, 1996 (pg. 91)

⁶⁰¹ Bruce DePalma – Inventor of The N-Machine - <http://brucedepalma.com/>

⁶⁰² Ibid.

Clarke.⁶⁰³ Brendan O'Regan was “research director of Edgar Mitchell’s Institute of Noetic Sciences and a consultant for SRI.”⁶⁰⁴

Despite the claims that Geller was no longer involved with Lab Nine, Sarfatti (who was closely involved with SRI) recalls meeting up with Geller, Puharich and John Whitmore following the Birkbeck College session. Later in his life, Sarfatti claimed that Puharich “worked for Army Intelligence in the early fifties.”⁶⁰⁵

Space Kids

In 1952, at the age of 13, Jack 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 (See: Lockheed Martin Corporation / Manhattan Project) and “tested” at the Constitutional Laboratory at Columbia Medical School from 1953 to 1956.⁶⁰⁶ Breen had numerous science fiction connections. He was a close friend of writer Ayn Rand and actually married to Marion Zimmer Bradley.⁶⁰⁷ He was also 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 1993.⁶⁰⁸ In 1976, Sarfatti sponsored guest workshops by Breen at meetings of the Physics/Consciousness Research Group at the Esalen Institute.⁶⁰⁹ I will return to the subject of Esalen shortly.

Some of Puharich’s work at Ossining (and The Round Table Foundation) involved studying “electrobiolgy” and the use of a specially constructed Faraday Cage⁶¹⁰ - a metallic enclosure that prevents the entry or escape of an electromagnetic field

⁶⁰³ http://en.wikipedia.org/wiki/Jack_Sarfatti#Research_into Uri_Geller

⁶⁰⁴ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 237)

⁶⁰⁵ Jack Sarfatti, “SARFATTI’S ILLUMINATI: IN THE THICK OF IT!” - Jan. 29, 1996 - <http://www.whale.to/b/sarfatti.html>

⁶⁰⁶ 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

⁶⁰⁷ http://en.wikipedia.org/wiki/Walter_H._Breen

⁶⁰⁸ <http://www.sff.net/people/stephen.goldin/mzb/timeline.html> See also http://en.wikipedia.org/wiki/Walter_H._Breen#Crimes

⁶⁰⁹ http://en.wikipedia.org/wiki/Walter_H._Breen

⁶¹⁰ 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

(EM field).⁶¹¹ Some accounts of trauma-based mind control programming have cited the use of Faraday Cage-like devices. It is claimed 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.”⁶¹²

This research involved studying individuals with “above prescient” levels of psychic ability – particularly so-called “gifted” children. These individuals became known as “Space Kids” or “Gellerings” (following Puharich’s encounter with Uri Geller.) At his “Turkey Farm” in 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:

“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.”⁶¹³

Researcher Colin Wilson spoke to Puharich, about the ‘Space Kids’, shortly before his death.

“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.”⁶¹⁴

In his script for “*The Nine*”, Gene Roddenberry described a “cage” used by the thinly veiled Lab Nine cypher, Second Genesis:

⁶¹¹ Faraday cage - <http://searchsecurity.techtarget.com/definition/Faraday-cage>

⁶¹² 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/>

⁶¹³ Steven Levy, “The Unicorn’s Secret”, Penguin Books Ltd; Reissue edition (19 Nov 2001) ISBN-13: 978-0451401663 (pg. 223)

⁶¹⁴ Colin Wilson, “Alien Dawn: An Investigation into the Contact Experience”, Virgin Books; 1st Edition (January 1, 1998) ISBN-13: 978-1852277468 (pg. 309)

“A ten-foot-square chamber built of copper and filled with sophisticated electronic equipment. This is where a channeller communicates with The Nine.”⁶¹⁵

Roddenberry had witnessed some of Puharich’s experiments with the “space kids”, throughout the latter part of 1975. Strangely, he is documented as having a correspondence with Bernard Rimland, Ph.D., director of the Institute for Child Behaviour Research in San Diego on November 20, 1975. Roddenberry had some rather odd things to say to this expert in child psychology.

“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.”⁶¹⁶

Through Rimland, Roddenberry also came to know photographer/cinematographer John Ott. By the time of their association, 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.⁶¹⁷

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.⁶¹⁸

A number of researchers have suggested that Puharich’s “space kids” experiments with the Faraday cage were perhaps part of the mind control phenomenon.

“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

⁶¹⁵ Joel Engel (pg. 169)

⁶¹⁶ David Alexander, “Star Trek Creator” (pg. 419)

⁶¹⁷ Ibid. pg. 420

⁶¹⁸ Martin Gardner, “Science: Good, Bad, and Bogus”, Prometheus Books, (19 Mar 1990) ISBN-13: 978-0879755737 (pg. 287)

the Pentagon as a front for its medical and parapsychological research. Puharich was still working for the CIA in the early 1970s⁶¹⁹

Interestingly, a fellow cohort of Edgar Mitchell, astronaut Gordon Cooper, revealed a sinister side to the “Space Kids” phenomenon.

“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.⁶²⁰

In actual fact, Cooper (in his book “*Leap of Faith*”) identified the person responsible for the development of NASA’s Space Kids Project as Andrija Puharich! By the time of Lab Nine, Cooper had befriended Puharich and witnessed his Faraday Cage experiments at Ossining.⁶²¹ Cooper was approached by an assistant of Puharich, Valerie Ransone, to develop the NASA Space Kids Project.⁶²² Ransone needed Cooper’s help and contacts to create a “network of influential individuals and scientists” that would be known as the “Advanced Technology Group” (ATG). However, it appeared that the group already existed at the Foreign Technology Division of Wright Patterson Air Force Base, Dayton, Ohio.

“Dale E. Graff of the U.S. DoD and Defense 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 1990-1993.⁶²³

Incidentally, Puharich and Geller were both close friends with NASA stalwart Werner von Braun. Strangely, when Puharich first brought Gellar back to America

⁶¹⁹ 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/elfol0/mkconsp/apcia.txt>

⁶²⁰ 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/>

⁶²¹ Gordon L. Cooper, “Leap of Faith: An Astronaut’s Journey Into the Unknown”, Harpertorch, NY (July 3, 2000) ISBN-13: 978-0060194161 (pg. 221)

⁶²² Ibid. (pg. 227)

⁶²³ 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/>

to commence testing at SRI, their first stop was a meeting with von Braun in Germantown, Maryland.⁶²⁴

Given the connection between Disney and child mind control, I feel it is worth pointing out that Cooper worked for The Walt Disney Company as a vice-president of research and development for Epcot during the 1970s.⁶²⁵ During the latter years of his life, a number of researchers railed against Cooper for his association with aspects of the agenda. Others credited his attempts to lift the lid off some of the clandestine activities of certain agenda players. We should also consider that some of what he exposed was actually 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.

The principle pre-Schlemmer channeller of the Nine was:

“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.’”⁶²⁶

Belita Adair (musician with black metal project, Satanic Corpse) was described by Puharich as “one of the greatest mediums of all time.” She was studied at Stanford University and UCLA (the latter by Dr. Thelma Moss) in 1975. Adair once recounted her traumatic experience of being “tested” by Puharich in January/February 1977.

“I underwent those horrible psychic tests locked in that Faraday cage in Ossining N.Y where Parapsychologist Dr. Andrija 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...”⁶²⁷

Puharich also considered Jack Sarfatti “gifted”. Sarfatti has always maintained that, in 1952, he received a telephone call from a machine-like voice, claiming to be a

⁶²⁴ Phillip Coppens, “The StarGate Conundrum”, Chapter 1. A Man for All Psychics - <http://www.uri-geller.com/articles/stargate.htm>

⁶²⁵ http://www.absoluteastronomy.com/topics/Gordon_Cooper

⁶²⁶ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 168)

⁶²⁷ 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>

conscious computer located on a spaceship from the future.⁶²⁸ Strange how this happened at the same time as Vinod first channelled The Nine... even more so that it mirrors Gellers contact with “Spectra”.

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.⁶²⁹

“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 definitely a different strategy from other subliminal techniques, which are designed to produce mere suggestions.”⁶³⁰

Jack Sarfatti eventually 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.”⁶³¹

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

⁶²⁸ 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

⁶²⁹ 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.

⁶³⁰ Laura Knight-Jadczyk, “Cosmic Cointelpro Timeline: Secret Government Mind Control Projects – 1994” - http://www.bibliotecapleyades.net/esp_cointelpro01i.htm

⁶³¹ 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>

foundations of Lab Nine. Puharich had become increasingly obsessed with EMF/ELF wave transmission experiments. 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.

“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 extraterrestrial civilisation, saying that they would be landing on Earth soon in order to prevent mankind from destroying itself.”⁶³²

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,

“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.’”⁶³³

Puharich and Whitmore had been in the UK around the time – 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.⁶³⁴

Roddenberry and Whitmore were also friends with Lew Grade (he allegedly offered Roddenberry a writing deal for UK television in the late fifties⁶³⁵) who was a key figure in the early years of ITV and London Weekend Television. Does this offer a possible explanation as to the true source of the 1977 transmission?

Interestingly, 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

⁶³² 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)

⁶³³ Jeff Wells, “The Colour out of Space”, Rigorous Intuition, October 07, 2005 - <http://rigorousintuition.blogspot.co.uk/2005/10/colour-out-of-space.html>

⁶³⁴ Joel Engel (pg. 171)

⁶³⁵ David Alexander, “Star Trek Creator” (pgs. 158 – 162)

referring to an interview with John Whitmore (about the transmission) conducted by Bob Holness on British commercial radio on December 6, 1977⁶³⁶ - 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.

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. Young⁶³⁷) and his 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 "Turkey Farm" at Ossining was burned to the ground. Philip Coppens 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'"⁶³⁸

According to Alex Constantine, Puharich told Ira Einhorn that the "CIA was responsible."⁶³⁹ 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."⁶⁴⁰

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 "Ratting out Puharich - Pioneer Radio Wave Mind Control."⁶⁴¹

At an Electromagnetic Conference in September 1987, Puharich apparently said:

⁶³⁶ http://en.wikipedia.org/wiki/Southern_Television_broadcast_interruption#Transcript

⁶³⁷ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 228)

⁶³⁸ Phillip Coppens, "The StarGate Conundrum", Chapter 1. A Man f or All Psychics - http://www.philipcoppens.com/starconundrum_1.html

⁶³⁹ 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

⁶⁴⁰ Alex Constantine, "Psychic Dictatorship in the U.S.A.", Feral House; 1st Edition (September 1, 1995) ISBN-13: 978-0922915286 (pg. 7)

⁶⁴¹ Terry L. Milner, "Ratting out Puharich - Pioneer Radio Wave Mind Control", 1996 - <http://www.oocities.org/marksrealm/project188.html>

"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."⁶⁴²

In March 1979, following an investigation into her whereabouts, Holly Maddux's dead body was discovered in a locked trunk in Einhorn's apartment. An autopsy revealed she had been murdered. Einhorn was arrested and eventually released on bail in early April 1979. His bail was paid for by Lab Nine sponsor Barbara Bronfman. Given that Lab Nine was effectively defunct, Einhorn was forced to relocate to Esalen – 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 piles of papers — secret reports about mind-control experiments.⁶⁴³

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 he had no further contact with The Nine. According to Phillip Coppens:

"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."⁶⁴⁴

In 1983, Puharich was ***"granted a U.S. patent for a "Method and Apparatus for Splitting Water Molecules." This method would reportedly split water molecules***

⁶⁴² Jerry E. Smith, "HAARP: The Ultimate Weapon of the Conspiracy", Adventures Unlimited Press (1 April 1998) ISBN-13: 978-0932813534 (pg. 70)

⁶⁴³ Dave Lindorff, "For Ira Einhorn, a fate worse than death", October 19, 2002 - http://www.salon.com/2002/10/18/einhorn_2/

⁶⁴⁴ Phillip Coppens, "The StarGate Conundrum", Chapter 1. A Man for All Psychics - http://www.philippcoppens.com/starconundrum_1.html

into Hydrogen and Oxygen with a net energy gain, and is essentially a perpetual energy device that many believe violates the first law of thermodynamics. Puharich being a friend of R. J. Reynolds found support and protective acceptance, until he fell into disfavour with David Rockefeller, ultimately necessitating him to seek protection from another friend, the [then] Mexican President. Puharich capitulated, acquiescing to Mr. Rockefeller's demands, promising not to engage in further 'water as fuel' research, thereby, stopping all attempts at his sanctioned assassination by the CIA.⁶⁴⁵

In 1995, Puharich died after falling down the stairs in his South Carolina home.

Deep Space Nine

Many people, including Phyllis Schlemmer and Andrija Puharich, claimed that Gene Roddenberry was very much in tune with the concept of The Nine, long before his association with Lab Nine... possibly as early as the creation of "Star Trek". This is actually true to some extent; although, rather than being some psychic or metaphysical connection to The Nine, the clues lie with some of those people who worked tirelessly to turn "Star Trek" into a cultural phenomenon.

"Star Trek" could never have gotten off the ground without the backing of Desilu Studios. Desilu was owned by Lucille Ball by the time the show was pitched. Ball appeared on the Dick Cavett show in 1974.⁶⁴⁶ During this interview (unfortunately the full interview is unavailable) she famously stated that she once had dental work that required lead fillings.

Subsequently, ***"she heard what she thought was Morse code or a 'tapping'. She stated that 'as I backed up it got stronger. The next morning, I reported it to the authorities and upon investigation, they found a Japanese radio transmitter that had been buried and was actively transmitting codes back to the Japanese."***⁶⁴⁷

Was something more sinister happening to Lucille Ball? I find it curious that Andrija Puharich held numerous patents including devices for assisting hearing ("Means

⁶⁴⁵ Leslie R. Pastor, "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>

⁶⁴⁶ Lucille Ball on the Dick Cavett show 1974 - <http://www.youtube.com/watch?v=lxZ-z6R58Ow>

⁶⁴⁷ http://en.wikipedia.org/wiki/Lucille_Ball#Later_career See also: "Brace Yourself", Snopes.com, 5 August, 2007 - <http://www.snopes.com/radiotv/tv/fillings.asp>

for Aiding Hearing” - U.S. Patent 2,995,633⁶⁴⁸ and “Method and Apparatus for Improving Neural Performance in Human Subjects by Electrotherapy” - U.S. Patent 3,563,246.⁶⁴⁹) – including “tooth implanted” devices.⁶⁵⁰ Puharich worked with Neuropsychiatrist Warren S. McCulloch when developing the hearing aid devices.⁶⁵¹ McCulloch was involved with cybernetic theory and electronic brain implants. He was associated with The Josiah Macy, Jr. Foundation - a known channel for CIA MKUltra mind control funding.⁶⁵² In his early career, Puharich developed the “Theory of Nerve Conduction” – which inspired Jose Delgado’s psychotronic implant experiments for the CIA.⁶⁵³

“One of Puharich's hearing aids was called the ‘tooth radio’, which is literally implanted inside of a person's tooth.”⁶⁵⁴

A number of the original “Star Trek” episodes dealt with human “channelling” of disembodied, non-corporeal entities: such as “Return to Tomorrow” and “The Lights of Zetar”. Tellingly, the latter episode featured a female crew member (Lt. Mira Romaine, played by Jan Shutan) in such a condition. Incidentally, this episode was written by TV legend Shari Lewis (original puppeteer of children’s favourite “Lamb Chop”) and her husband, Jeremy Tarcher.⁶⁵⁵ 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.

“I first went to Esalen in 1964 with my first wife Shari Lewis.’ (...) He was equally struck by the ‘vitality and bon ami’ of Esalen’s co-founder Michael Murphy, and

⁶⁴⁸ <http://www.google.com/patents/US2995633>

⁶⁴⁹ <http://www.google.com/patents/US3563246>

⁶⁵⁰ US Patent #2,995,633, August 8, 1961, “Means for Aiding Hearing”, Puharich, EPI256 - http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_mindcon11b.htm

⁶⁵¹ 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>

⁶⁵² 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>

⁶⁵³ Phillip Coppens, “The StarGate Conundrum”, Chapter 1. A Man for All Psychics - http://www.philippcoppens.com/starconundrum_1.html

⁶⁵⁴ People / Researchers – Andrija Puharich - http://www.bibliotecapleyades.net/sociopolitica/hambone_info/people1.html

⁶⁵⁵ http://en.wikipedia.org/wiki/The_Lights_of_Zetar

the two began a friendship that continues to this day (...) 'I built my company around Esalen's workshops leaders.'⁶⁵⁶

Esalen became a surrogate home for The Nine during the late seventies - via the seminars of British psychic Jenny O'Connor, who gained her connection with The Nine at Ossining. At the same time, Esalen was becoming prominent in U.S. and Soviet political circles.

"A number of key figures within Gorbachev's administration were part of the exchange programme at Esalen and also attended Jenny O'Connor's lectures. The Esalen Exchange went on to run the hugely influential Gorbachev Foundation USA."⁶⁵⁷

Jenny O'Connor was introduced to Esalen by Sir John Whitmore.⁶⁵⁸

"According to (Ira) Einhorn, 'she 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."⁶⁵⁹

O'Connor also became connected with Werner Erhard's "Sensitivity Training" (EST) in 1977. Erhard had a close association with Esalen and helped fund remote viewing at SRI.⁶⁶⁰ Jack Sarfatti was director of the Physics/Consciousness Research Group at Esalen Institute. This group was funded by Werner Erhard - allegedly with money from the Pentagon.⁶⁶¹ John C. Lilly, who studied LSD and consciousness for the CIA, also worked at Esalen.⁶⁶²

The aforementioned Jeremy Tarcher also had a tenuous link to the CIA's LSD "Orange Sunshine" shenanigans.

⁶⁵⁶ "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

⁶⁵⁷ 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

⁶⁵⁸ Martin Gardner, "Science: Good, Bad, and Bogus", Prometheus Books, (19 Mar 1990) ISBN-13: 978-0879755737 (pgs. 287-288)

⁶⁵⁹ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 234)

⁶⁶⁰ Russell Targ and Harold E. Puthoff, "The Mind Race: Understanding and Using Psychic Abilities", New English Library, Sevenoaks, 1984 (Pg. vii)

⁶⁶¹ Jack Sarfatti, "SARFATTI'S ILLUMINATI: IN THE THICK OF IT!" - Jan. 29, 1996 - <http://www.whale.to/b/sarfatti.html>

⁶⁶² 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)

“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.”⁶⁶³

John Newland directed the “Star Trek” episode “Errand of Mercy” – another episode featuring extra-dimensional entities interceding in mortal affairs. Newland was also the creator, producer and director of “One Step Beyond”, which centred on dramatic explorations of psychic phenomena. Newland once took psychedelic mushrooms on the show, presided over by none other than Andrija Puharich! Once Newland took the substance, Puharich conducted a number of almost MKUltra-like perception tests on him. The episode showed Newland and Puharich spending several weeks together in the wilds of Mexico, looking for potent fungi and testing shamans. The programme is bizarre to say the least.⁶⁶⁴

Joel Engel described the role of Robert H. Justman – the producer/showrunner of “Star Trek”.

“(He supervised) 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. Roddenberry certainly wielded veto power (...) but for the most part, Roddenberry remained behind closed doors, devoting himself to the scripts.”⁶⁶⁵

⁶⁶³ 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/>

⁶⁶⁴ The Sacred Mushroom - 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=G9UyoFKgnlY>

⁶⁶⁵ Joel Engel (pg. 86)

Justman was an assistant director on Newland's *"One Step Beyond"* and *"The Outer Limits"*. He was also supervising producer on *"Star Trek: The Next Generation"* for much of its first season.

"Justman was one of the driving forces in the formation of this series, influencing the creation of the characters and the casting. It was Justman who discovered and pushed for the casting of Patrick Stewart for the role of Captain Jean-Luc Picard. (...) Justman also brought LeVar Burton to the series."⁶⁶⁶

Levar Burton (Chief Engineer Geordi La Forge) has an extensive history of involvement with The 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.⁶⁶⁷ He has also been associated with Bill Gates.⁶⁶⁸ In 2007, Burton was the host and executive producer of a documentary entitled *"The Science of Peace"*.

"(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."⁶⁶⁹

"The Nine" symbolism has always featured prominently in latter incarnations of Trek. The Enterprise's registry - "NCC 1701" – adds up to nine (1+7+0+1=9.) There were nine *"Star Trek: The Next Generation"* cast members, nine *"Star Trek: Voyager"* cast members, and nine (with Worf) *"Star Trek: Deep Space 9"* cast members. Of course, the name of the space station on the show was "Deep Space 9". Whilst we're on the subject, the latter show has some less than subtle references. In a September 1974 Lab Nine channelling session, Roddenberry was told by The Nine.

"I am the beginning. I am the end. I am the emissary (...) I am an emissary for the Nine."⁶⁷⁰

⁶⁶⁶ http://en.memory-alpha.org/wiki/Robert_Justman

⁶⁶⁷ 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

⁶⁶⁸ "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/>

⁶⁶⁹ http://en.wikipedia.org/wiki/LeVar_Burton#Other_appearances See also: <http://www.scienceofpeace.com/document.html>

⁶⁷⁰ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 182)

The first episode of *“Star Trek: Deep Space Nine”* is called *“Emissary”*. When the lead character, Benjamin Sisko, embarks on his spiritual journey, he is told that *“he is to become 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 (just like The Nine). They can only communicate via visions or using a person’s body as a vessel (just like The Nine). The Prophets are worshipped by the Bajoran race as “gods” (just like... well, you get the idea!) 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.”

The episode *“Paradise”* also featured a character called Vinod (is this an allusion to Dr. Vinod who first channelled “The Nine Principles” for Puharich?) The episode was co-written by Jim Trombetta, who was once also a reporter and editor for the magazine *Crawdaddy!*⁶⁷¹ *Crawdaddy* was the first U.S. magazine of rock and roll music criticism. It also featured regular articles that touched upon agenda related (such as CIA) activities. Maybe Trombetta came across the reference to Vinod and The Nine during his tenure at the magazine.

There has been much speculation as to whether or not Roddenberry had any input into the creation of *“Deep Space Nine”*. Those involved with the creation of *“Deep Space Nine”* have always been quick (particularly Rick Berman – who took joint credit with Michael Piller for creating DS9) to downplay any involvement from Roddenberry with the show. Some accounts state that he was incredibly ill and could barely stand or talk throughout the last year or so of his life.

“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.” recalls Berman. “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.”⁶⁷²

⁶⁷¹ http://www.abramsbooks.com/Books/The_Horror!_The_Horror!-9780810955950.html

⁶⁷² Terry J. Erdmann, *“Deep Space Nine Companion (Star Trek Deep Space Nine)”*, Star Trek (August 1, 2000) ISBN-13: 978-0671501068 (pg. 3)

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 be very aware of the show.

According to William Shatner, 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. They decided to create and develop a whole new show that would run concurrently with Next Generation for a season and a half, at which point they’d take Next Gen off the air and the new show would inherit the throne. Obviously that new show was Deep Space Nine.”***⁶⁷³

By the fourth season of *“Star Trek: The Next Generation”*, Berman and 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.⁶⁷⁴

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”*⁶⁷⁵ and the Bajorans – in early 1991 and first shown on October 7, 1991 in *“Ensign Ro”*.⁶⁷⁶ 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.”⁶⁷⁷

I find it telling that whenever the question of Roddenberry’s involvement is raised, Berman often reiterates:

⁶⁷³ William Shatner (pg. 319)

⁶⁷⁴ David Alexander, “Star Trek Creator” (pg. 539)

⁶⁷⁵ [http://en.memory-alpha.org/wiki/The_Wounded_\(episode\)](http://en.memory-alpha.org/wiki/The_Wounded_(episode))

⁶⁷⁶ [http://en.memory-alpha.org/wiki/Ensign_Ro_\(episode\)](http://en.memory-alpha.org/wiki/Ensign_Ro_(episode))

⁶⁷⁷ 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/>

“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.”⁶⁷⁸

Maybe it is true that Roddenberry had no involvement in *“Deep Space Nine”*. Maybe the downplaying of his role in *“Deep Space Nine”* 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 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 up to a year, possibly) a great deal about the early and formative stages of *“Deep Space Nine”*.

The Post-Nine Syndrome

I would suggest that Roddenberry’s experiences, via his Lab Nine associates and the production of the first motion picture, had affected him more than most people might realise. Given the various agenda connections, we could speculate on all manner of possibilities. Was Roddenberry somehow subject to a form of “conditioning” or “implanted suggestion”? Did he attempt a lower-key version of what Kubrick tried – i.e. to spill the beans on some aspect of the agenda – particularly the more secretive aspects of SRI? It has even been suggested that he may have been exposed to some sort of “genuine” extra-terrestrial paradigm. However, this latter assumption is riddled with contradictions.

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 extraterrestrial 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

⁶⁷⁸ Joel Engel (pg. 257)

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.⁶⁷⁹

Is it possible that (like Sarfatti, Geller, et al) Roddenberry's involvement with The Nine was preordained from a young age? Was he deemed a potential "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 "altered states of consciousness" and "out of body experiences."⁶⁸⁰

Roddenberry's attitude toward ET life was once cautiously skeptic, 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."⁶⁸¹

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*". 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. He also discussed his association with Gene Roddenberry.

In the interview, Tormé referred to Roddenberry, NASA stalwart Carl Sagan, and science fiction author Ray Bradbury 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

⁶⁷⁹ About Gene's Journal - <http://www.genesjournal.com/about-genes-journal/>

⁶⁸⁰ Roddenberry's personal assistant, Susan Sackett, recalled Roddenberry describing a childhood 'out of body' experience - Joel Engel (pg. 167)

⁶⁸¹ <http://www.goodreads.com/quotes/105109-ancient-astronauts-didn-t-build-the-pyramids-human-beings-built-the>

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.⁶⁸²

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. As a little aside, Tormé also created the inter-dimensional science fiction series *"Sliders"*. One of his fellow writers/producers during the formative days of the show was Roddenberry's Lab Nine cohort Jon Povill!⁶⁸³ At various points between 1993 and 1995, a number of film magazines reported that Povill was embarking on a new Hollywood project and that he was *"planning to make The Nine at last."*⁶⁸⁴

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 curiosities.

When I read the book *"Alien Interview"*⁶⁸⁵ - 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 symbol⁶⁸⁶ that was 'shown' to her by the creature. The symbol is allegedly indicative of something called "The Domain"⁶⁸⁷ and is remarkably similar to *"Star Trek's"* Starfleet insignia.⁶⁸⁸ Was it inspired by "The Nine" or was the Starfleet logo simply used to embellish MacElroy's account?

⁶⁸² "Behind the UFO Phenomenon", Coast to Coast, September 19, 2013 - <http://www.coasttocoastam.com/show/2013/09/19>

⁶⁸³ Jon Povill interview, "Earth Prime" - <http://earthprime.com/interviews/jon-povill-part-1.html>

⁶⁸⁴ 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_q1_3

⁶⁸⁵ Lawrence R. Spencer, "Alien Interview", Lawrence R. Spencer (28 May 2008) ISBN-13: 978-0615204604

⁶⁸⁶ "Alien Interview - Matilda O Donnell MacElroy and Lawrence Spencer, 27 April 2012 - <http://theearthplan.blogspot.co.uk/2012/04/alien-interview-matilda-o-donell.html>

⁶⁸⁷ "The Next 5,000 Years", July 21, 2010 - <http://alieninterview.org/blog/2010/07/the-next-5000-years/>

⁶⁸⁸ "What does the Starfleet insignia represent?" - <http://scifi.stackexchange.com/questions/28859/what-does-the-starfleet-insignia-represent>

I also wondered about the claims of one Sean David Morton. In the article *“The Shameless Psychic and his Prophecy of Lies”*, 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.”⁶⁸⁹

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 actually 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 book⁶⁹⁰), 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.⁶⁹¹ When recalling his “time with Roddenberry”, his recounting of the chronology of Star Trek production is also way off. However I must note that Morton has claimed 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.”⁶⁹²

I’m going to speculate at this point. If (and it is a big ‘if’) there was an 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 he hasn’t exactly helped that himself! I very much doubt that this speculated scenario is the case... I’m merely suggesting that it is at least possible.

⁶⁸⁹ 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

⁶⁹⁰ “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)

⁶⁹¹ http://en.wikipedia.org/wiki/Sean_David_Morton

⁶⁹² Sean David Morton, About the Author - http://www.bibliotecapleyades.net/esp_autor_morton_a.htm

At the beginning of this chapter, I quoted Gene Roddenberry's 1974 letter to John Whitmore where he talked about seeking "proof". However, I believe that Roddenberry was never looking for proof of extra-terrestrial life.

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:

"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."⁶⁹³

Interestingly, it is worth recalling that Campbell 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.⁶⁹⁴

It is clear that Roddenberry wanted to understand the potential of the human mind and consciousness. Lab Nine and John Whitmore wanted him to find and spread the message of extra-terrestrial entities (made manifest via The Nine.) The two made a mutual truce in the middle. If you accept that Roddenberry was far more interested in psychic abilities and consciousness, then I suspect that his Lab Nine experiences made him a believer; albeit perhaps not the type of believer that Lab Nine wanted him to be.

⁶⁹³ Letter to John W Campbell, 3 December 1968, quoted in David Alexander, "Star Trek Creator" (pg. 345)

⁶⁹⁴ 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>

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)

It's 'High Strangeness', Jim!

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*”.

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.”⁶⁹⁵

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 noteworthy.

For example, Egyptian symbolism is readily associated with masonic belief systems and also appears to have a connection to the “Principles of the Nine”. In December 1952, Andrija Puharich’s Round Table Group hosted the channellings of Indian mystic Dr. D. G. Vinod. Vinod conveyed messages from The Nine or ‘The Nine Principles and Forces’. They proclaimed themselves to be God, stating:

“God is nobody else than we together, the Nine Principles of God.”⁶⁹⁶

This initial description is remarkably similar to the nine major gods of ancient Egypt – known as The Great Ennead.

⁶⁹⁵ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 221)

⁶⁹⁶ The Council of Nine - http://www.theforbiddenknowledge.com/hardtruth/council_of_nine_fortean.htm

“The Ennead were worshipped at Heliopolis and consisted of the god Atum, his children Shu and Tefnut, their children Geb and Nut and their children Osiris, Isis, Set and Nephthys.”⁶⁹⁷

In 1954, Puharich was testing the psychic abilities of Dutch sculptor Harry Stone for the Round Table Group. Falling into a trance, Stone conveyed a message from the Nine Principles where he *“identified himself as Rahotep, and named his wife as Nefert, and mentioned the Pharaoh Khufu.”*⁶⁹⁸

Strangely, there appeared to be no “extra-terrestrial” connotations to these early messages from The Nine. That changed in 1955, when Puharich met Charles and Lillian Laughead, a couple who were prominent in the George Adamski/UFO contactee scene. The Laugheads convinced Puharich that the Nine Principles were extra-terrestrial/extra-dimensional in origin. From then on, The Nine adopted characteristics that were indicative of both ETs and belief-based archetypes.

In September 1974, Gene Roddenberry asked a representative of The Nine (via channeller Phyllis Schlemmer) if it had a name. It 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.”⁶⁹⁹

Throughout his life, Roddenberry increasingly voiced beliefs that echoed Vinod’s 1952 description of the Nine Principles:

“As nearly as I can concentrate on the question today, I believe I am God; certainly you are, I think we intelligent beings on this planet are all a piece of God, are becoming God.”⁷⁰⁰

Picknett and Prince have noted a number of researchers – with 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 (photographed by NASA) in the Cydonia region of Mars. According to Picknett and Prince, alternative knowledge researcher David Percy was asked about the source

⁶⁹⁷ <http://en.wikipedia.org/wiki/Ennead>

⁶⁹⁸ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 185)

⁶⁹⁹ 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)

⁷⁰⁰ David Alexander, “Star Trek Creator” (pg. 568)

of certain information he had acquired regarding the “Message of Cydonia” at his lecture to the British UFO Research Association (BUFORA) in 1995. Allegedly, he responded *“that it was, in fact, partly derived from telepathic contact with ‘The Nine’.*”⁷⁰¹

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.

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”. He also renamed his “Mars Mission” project: “Enterprise Mission” after the Federation starship.⁷⁰² 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.”⁷⁰³

In October 1983, he approached SRI to set up a project to study the possible connection between the land forms in the region of Mars known as Cydonia and features of Egypt’s Giza plateau. In December, Hoagland’s “Mars Mission” was founded with \$50,000 from SRI’s “President’s Fund”. The study lasted for seven months.⁷⁰⁴ David Percy was the European Director of Operations for the “Mars Mission”.

Social scientist Tom Rautenberg eventually joined the project, however his initial reaction was curious: ***“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***

⁷⁰¹ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 163) See also: Mary Bennett and David S. Percy, “Dark Moon: Apollo and the Whistle Blowers”, Aulis Publishers, London, 1999 (pg. 486)

⁷⁰² 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)

⁷⁰³ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 122) See also: Ibid pg. 136)

⁷⁰⁴ Ibid. (pg. 123)

Mars...? What would you think? Was this an elaborate psychological experiment, sponsored by the defence community?"⁷⁰⁵

Before I go any further, I just want to note that I personally believe that there is something important to be gleaned from studying these Cydonian anomalies. We should not perhaps metaphorically “shoot the messenger”, despite the researchers of such subjects having a number of apparent connections to the agenda. There is no way to be certain how knowingly complicit they may have been 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.”⁷⁰⁶

In the context of an agenda to promote secret society belief systems, the recurrence of SRI in the Lab Nine/Trek story may have a 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 Defense. 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.⁷⁰⁷

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.

⁷⁰⁵ 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)

⁷⁰⁶ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 315)

⁷⁰⁷ <http://www.noetic.org/directory/person/willis-harman/>

“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.”⁷⁰⁸

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.⁷⁰⁹ 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 took a keen interest in Hermeticism, alchemy, the occult and psychic phenomena.⁷¹⁰ Whilst living in Paris, Lubicz belonged to an alchemical group called the Brotherhood of Heliopolis. In 1918, he formed ‘Les Veilleurs’ (The Watchers), which spawned the Synarchist movement. These aspects gained significant political and philosophical sway in early twentieth century France.

A key aspect of Synarchy is the belief in nine powerful leaders – derived from certain Buddhist beliefs and the accounts of the Knights Templar – who founded a “secret order”. The Templars were 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”!⁷¹¹ Noted 32nd degree freemason, Reuben Swinburne Clymer (a key figure associated with the Fraternitas Rosae Crucis) claimed that the Council of Nine were also known as “The Secret School” and that these teachings had been handed down to them from the Knights Templar.⁷¹² 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.”*⁷¹³

⁷⁰⁸ 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

⁷⁰⁹ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pgs. 290 – 291)

⁷¹⁰ Andre VandenBroeck, “Al-Kemi: Hermetic, Occult, Political and Private Aspects of R.A. Schwaller de Lubicz”, Lindisfarne Press, Hudson, 1987 (pg. 125)

⁷¹¹ 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

⁷¹² Ibid. (pg. 298)

⁷¹³ Welcome to the website of Quatuor Coronati Lodge, No. 2076 - <http://www.quatuorcoronati.com/>

In a bizarre twist, one of these “nine brethren” was Sir Walter Besant⁷¹⁴ – a close relative of Theosophical pioneer Annie Besant.⁷¹⁵

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 33rd 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 a masonic association – given some of the circumstantial factors.

Before becoming a writer, Roddenberry was an officer in the Los Angeles Police Department. His father also had a career in law enforcement. It is well known that Western law enforcement organisations are a hotbed of freemasonic membership. Roddenberry claimed that he was the president of the Los Angeles City College Police Club – nicknamed “The Archons”⁷¹⁶ He was also presented with a school service award by the “Archons” – “*a Men’s Honorary Service Society*” – on April 1, 1940. Roddenberry once discussed the inspiration for the “*Star Trek*” episode.

“The Return of the Archons’ came from his involvement with the Los Angeles City College Police Club.”⁷¹⁷

The aforementioned episode involved the crew of the Enterprise encountering “*a seemingly peaceful world controlled by an unseen religious leader, but discovers that the end of social evils has removed everyone’s individuality.*”⁷¹⁸ 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,

⁷¹⁴ The Founders of the Lodge - <http://www.quatuorcoronati.com/founders.html>

⁷¹⁵ http://en.wikipedia.org/wiki/Walter_Besant

⁷¹⁶ David Alexander, “*Star Trek Creator*” (pg. 44) See also: Joel Engel (pg. 45)

⁷¹⁷ Ibid (pg. 246)

⁷¹⁸ http://en.wikipedia.org/wiki/The_Return_of_the_Archons

“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.”⁷¹⁹

The Archon paradigm is known to be associated with the occult and secret societies.

It does seem more than coincidental that the names of the ship and some of the characters in “Star Trek” had some masonic resemblance. Roddenberry wanted to stick with Captain Pike (a name synonymous with freemasonry: Albert Pike) until the actor who played the part (Jeffrey Hunter) refused to reprise the role (following the pilot) and a new lead character was created. The character of “Redjac” - aka Jack the Ripper (masonic undercurrents) - was integral to the plot of the episode: “Wolf in the Fold”. There are also the names “Scotty” (as in Scottish rite masonry perhaps) and “Kirk” (which translates as “church” in several languages – Scottish and Scandinavian, for example⁷²⁰) to consider. David Alexander quotes Roddenberry as stating that “Scotty” was inspired by his B-17 crewmate Harry Scotidas and the seafaring tradition of Scots as engineers.⁷²¹

Ironically, there is also a tradition of freemasonry in seafaring history. Roddenberry was determined, for a considerable amount of time, to name the vessel “Constitution” – he also wanted to call it the “Yorktown”⁷²². Those who have looked into masonic history will know that on March 17th, 1926, Major General Henry Knox lodge was constituted on the gun deck of the U.S. Navy ship “USS Constitution”.⁷²³ More importantly, 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 meaning⁷²⁴), 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 magazines.

⁷¹⁹ Joel Engel (pg. 47)

⁷²⁰ Church Untold Truth - Origin of The Word Church - <http://macquirelatory.com/Church%20Untold%20Truth.htm>

⁷²¹ David Alexander, “Star Trek Creator” (pg. 246)

⁷²² More masonry! Yorktown Masonic Lodge #1154 - <http://www.yorktownmasons.com/>

⁷²³ U.S.S. Constitution by Sebastian Miniatures, History of the U.S.S. Constitution - http://www.phoenixmasonry.org/masonicmuseum/USS_Constitution_Sebastian_Minature.htm

⁷²⁴ For example: Enterprise Lodge, Yuba City, California - <http://www.enterprise70.com/index.html>

“He took photos of the covers to get ideas for the space ship.”⁷²⁵

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.”⁷²⁶

It is significant that Wright 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.⁷²⁷

Mr Spock's Vulcan 'Live Long & Prosper' hand salute greeting has also been studied for its esoteric significance. Some researchers claim that it is indicative of the gesture of recognition of a third degree Master Mason (Blue Lodge). The gesture was originated by the actor who played Spock, Leonard Nimoy:

“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.”⁷²⁸

The similarity of both the Starfleet insignia and the Vulcan IDIC (infinite diversity in infinite combinations) symbol to the pyramid and ‘all-seeing eye’, the square and compass of freemasonry, and so on, is also notable. Indeed, the origin of the IDIC is explained in the *“Enterprise”* episode, *“The Forge”*, as an attainment of heightened knowledge upon reaching the summit of Mount Seleya on Vulcan.

⁷²⁵ Samuel Peebles interviewed by Joel Engel (Pg. 43)

⁷²⁶ David Alexander, *“Star Trek Creator”* (pg. 204 & footnote 20)

⁷²⁷ *“Tetrahedra of Space,”* Wonder Stories cover, November 1931 - <http://50watts.com/Tetrahedra-of-Space>

⁷²⁸ 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>

“Surak tells us that the story of the IDIC has no end. But it begins here, at Mount Seleya.”⁷²⁹

The pyramid/triangle is also witnessed as a hand gesture in the episode *“The Way to Eden”*. Although the gesture is described as an “oval”, Spock clearly makes a triangular-shaped gesture.⁷³⁰ Many celebrities are seen making this gesture in videos, onstage and in photographs.⁷³¹ 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.

Roddenberry gained the moniker *“The Great Bird of the Galaxy”* (“Great Bird” is an important aspect of masonic imagery – the eagle, the owl, etc. – as the great carrier of knowledge.) He 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”*.⁷³²

Harve Bennett used some interesting “mystery school” archetypes when describing the core character dynamics of the Star Trek movies. He called it:

“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.’”⁷³³

Providing you can endure the 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.⁷³⁴

There is also a disturbing 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.⁷³⁵) and

⁷²⁹ “The Forge” (Original Airdate: Nov 19, 2004) transcript- <http://www.chakoteva.net/enterprise/83.htm>

⁷³⁰ “Space Hippies!?”, October 18, 2011 - <http://spacehippieworldwideministries.wordpress.com/2011/10/18/space-hippies/> See also: <http://www.youtube.com/watch?v=MReWCXEMb8>

⁷³¹ 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/>

⁷³² http://en.wikipedia.org/wiki/Robert_H._Justman

⁷³³ Harve Bennett, “The Captain’s Log”, Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

⁷³⁴ 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>

⁷³⁵ Starfleet Ranks, “Late 23rd - Mid 24th century” - 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>

compare them with the Knights of Malta or Knights Templar masonic pins⁷³⁶... they are uncannily alike. Trek costume designer, Robert Fletcher, admitted to being responsible for all aspects of the costumes including the rank insignia. Fletcher had a background in operatic productions.⁷³⁷

Joe Jennings, the production designer on *"Star Trek II: The Wrath of Khan"*, was *"heavily a Navy man."*⁷³⁸ Nicholas Meyer became the director of the film and used the stories of Horatio Hornblower (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.⁷³⁹ In an interview, Meyer said,

"I changed everything about the look of Star Trek, that I could afford to change, to be like the Navy."⁷⁴⁰

At the time of the film, Nicholas Meyer was living in Laurel Canyon.

"Karen was up at my home in Laurel Canyon one night."⁷⁴¹

I should also mention that Gene Roddenberry and Sam Peeples wrote an occult-drenched thriller, called *"Spectre"*, in the early 1970s. The film was shot, under Roddenberry's aegis, in the UK in 1976. *"Spectre"* would be released in 1977, complete with references to the "Hellfire Club" secret society⁷⁴² and a (for the time) graphic and ritualistic orgy / sacrifice scene. The latter was omitted from the NBC Television broadcast in May 1977.⁷⁴³ 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

⁷³⁶ http://letchworthshop.co.uk/cat/product_catalog.php?c=28&page=3

⁷³⁷ Robert Fletcher, "Designing Khan", *Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD]*, ASIN: B00005UPO7

⁷³⁸ Lee Cole. Ibid.

⁷³⁹ Napoleon I. and Freemasonry, Grand Lodge of British Columbia and Yukon-
<http://freemasonry.bcy.ca/agc/napoleon.html>

⁷⁴⁰ Nicholas Meyer, "Designing Khan", *Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD]*, ASIN: B00005UPO7

⁷⁴¹ Quote from Nicholas Meyer, William Shatner (pg. 112)

⁷⁴² Evelyn Lord, "The Hell-Fire Clubs: Sex, Satanism and Secret Societies", Yale University Press (15 Jan 2010) ISBN-13: 978-0300164022

⁷⁴³ [http://en.wikipedia.org/wiki/Spectre_\(film\)](http://en.wikipedia.org/wiki/Spectre_(film))

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.⁷⁴⁴

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.⁷⁴⁵ The “Federation Headquarters” and “Starfleet Academy” were also located in San Francisco.

“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.⁷⁴⁶

“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.”⁷⁴⁷

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. However, it can be noted that in one episode of “*Star Trek: Deep Space Nine*,” the character Dr. Julian Bashir was revealed to be genetically enhanced. The same was generally true of the transhumanism paradigm in *Trek*. It,

⁷⁴⁴ Billy Ingram, “Gene Roddenberry in the 1970s - Questor & Spectre” - <http://www.tvparty.com/70roddenberry3.html>

⁷⁴⁵ 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>

⁷⁴⁶ Ibid.

⁷⁴⁷ 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>

too, was generally portrayed in a negative way, at least until the “*Star Trek: Voyager*” character of “Seven of Nine” (played by Jeri Ryan) came along.

Whilst I’m on the subject, Jeri Ryan was 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.”⁷⁴⁸

It is a safe bet to say that Barack Obama would not have been President, if this hadn’t happened.

There is also some fascinating insight out there, regarding Barack Obama and Trek. Whole articles have been given over to the Captain Sisko/Obama paradigm. Aside from the superficial similarities, Sisko was a human who eventually turned out to be “not born of human”, and you know what they say about Obama’s origins and birth certificate!⁷⁴⁹ Sisko was heralded as “The Emissary”, a man who would bring about huge change... you get the idea. Christopher Knowles (of the “*Secret Sun*” blog) has written several interesting articles that discuss this subject.⁷⁵⁰

In April 2011, Jon Stewart (of “*The Daily Show*”) ran a tongue in cheek item, where he “*identified Star Trek as part of a vast conspiracy.*”⁷⁵¹ The clip is no longer available and was only viewable in the U.S. for a short time, so I have not seen it personally – although I have been reliably informed as to the general content. A related article, entitled “*Jon Stewart Identifies Star Trek as Part of Vast*

⁷⁴⁸ 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

⁷⁴⁹ 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/>

⁷⁵⁰ 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-hm>

⁷⁵¹ Jon Stewart Identifies Star Trek As Part Of Vast Conspiracy, April 8, 2011 - <http://trekmovie.com/2011/04/08/jon-stewart-identifies-star-trek-as-part-of-vast-conspiracy/>

Conspiracy”, described Stewart as addressing “some kind of conspiracy that involves Worldwide Communism, The Nielsen Company, the U.N., The French (represented by the croissant), Burger King and Star Trek!”⁷⁵² Stewart also connected John Birch, George Soros and The Manson Family!

Although I am loathed to even say the name of such a blatant mainstream media representative like Stewart, it is possible that he was skirting closely to something... albeit in a blasé manner. One or two of the aspects he addressed are, believe it not, actually true! The cancellation of the original Star Trek series was directly responsible for reshaping the Nielsen ratings as we know them today. Additionally, the evidence presented in the previous chapter shows that Roddenberry was mixing with people who were connected to the Laurel Canyon scene, the CIA drug experiments, etc. The Manson Family was clearly also involved in this scene.

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*” onwards⁷⁵³, 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 47.⁷⁵⁴

⁷⁵² Ibid.

⁷⁵³ Star Trek The Next Generation: The 47 Conspiracy - <http://www.youtube.com/watch?v=V8HqRp8MdNs&feature=youtu.be>

⁷⁵⁴ Pomona College, The Complete Story of 47 - <http://www.pomona.edu/about/47/the-story.aspx>

“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.’”⁷⁵⁵

There may actually be something to the ‘47’ phenomenon as the number does seem to uncannily appear all over the place.

“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.”⁷⁵⁶

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. 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 College⁷⁵⁷:

- 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 (*“Star Wars”*), and Emmy Visual Effects (*“The Day After”*)
- Kris Kristofferson, class of 1958 – starred in the film *“Millennium”* and is alleged to be associated with trauma-based mind control
- Roy E. Disney, class of 1951 – executive at The Walt Disney Company, nephew of Walt Disney

⁷⁵⁵ [http://en.wikipedia.org/wiki/47_\(number\)?action=render](http://en.wikipedia.org/wiki/47_(number)?action=render)

⁷⁵⁶ Pomona College, The Complete Story of 47 - <http://www.pomona.edu/about/47/the-story.aspx>

⁷⁵⁷ http://en.wikipedia.org/wiki/List_of_Pomona_College_people

- 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.
- 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 1964.⁷⁵⁸

“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.”⁷⁵⁹

The original 60s Enterprise bridge design attracted the attention of the U.S. Navy, who dispatched three officers to the 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, Jeffries was contacted by the U.S. Navy to thank him for his help. It appears that those original design notes became the touchstone 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 then a classified installation.⁷⁶⁰

⁷⁵⁸ Joel Engel (pg. 60)

⁷⁵⁹ Ibid. (pg. 54)

⁷⁶⁰ http://en.wikipedia.org/wiki/Matt_Jefferies#Star_Trek

Jefferies was, like Gene Roddenberry, an Air Corps veteran.⁷⁶¹ He was also a member of the Aviation Space Writers Association and a professional aviation illustrator.⁷⁶²

In early January 1968, an Air Force Colonel and base commander invited Roddenberry, William Shatner and Leonard Nimoy to visit his facility, attend a graduation ceremony and presentation of awards.⁷⁶³

David L. Robb, in his book *“Operation Hollywood”*, described how the producers of the fourth Trek movie (*“The Voyage Home”*) were allowed to film a portion of the feature on the aircraft carrier USS Ranger (which doubled for the carrier USS Enterprise) in exchange for extensive Pentagon rewrites to the script.⁷⁶⁴

Three naval officers from the USS Enterprise (CVN-65) - Robert S. Pickering⁷⁶⁵, Sara Elizabeth Pizzo⁷⁶⁶ and Timothy J. Whittington⁷⁶⁷ - 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.⁷⁶⁸ On February 5th, 2003, Colin Powell sat in front United Nations and lied to the world that Iraq had weapons of mass destruction. This was part of a Western-led psyop – the result of which would see a war of regime change and occupation in Iraq and the further reinforcement of the post-9/11 ‘climate of fear’ perception management paradigm.⁷⁶⁹ Powell’s Neocon cabal cohort, Ronald Reagan, also visited the set of *“Star Trek: The Next Generation”* in April 1991.⁷⁷⁰

⁷⁶¹ 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>

⁷⁶² Joel Engel (pgs. 53 - 54)

⁷⁶³ David Alexander, “Star Trek Creator” (pg. 308)

⁷⁶⁴ David L. Robb, “Operation Hollywood” (Chapter 22)

⁷⁶⁵ http://en.memory-alpha.org/wiki/Robert_S._Pickering

⁷⁶⁶ http://en.memory-alpha.org/wiki/Sara_Elizabeth_Pizzo

⁷⁶⁷ http://en.memory-alpha.org/wiki/Timothy_J._Whittington

⁷⁶⁸ 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))

⁷⁶⁹ 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-pretenses>

⁷⁷⁰ Episode Production: Redemption - [http://en.memory-alpha.org/wiki/Redemption_\(episode\)](http://en.memory-alpha.org/wiki/Redemption_(episode))

Many of those people involved with the production of “*Star Trek*” also came from military-industrial-complex backgrounds.

“(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.”⁷⁷¹

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.⁷⁷²

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 Department of Defense 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.⁷⁷³

It was a similar situation on the Roddenberry-created, 1963–1964 series “*The Lieutenant*”.

“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

⁷⁷¹ Gene Roddenberry, Bios - <http://www.rodtenberry.com/corporate-gene-biography>

⁷⁷² David Alexander, “*Star Trek Creator*” (pg. 137)

⁷⁷³ 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))

supplies, uniforms, and even Marine extras, the Marines got veto power over scripts.”⁷⁷⁴

“Roddenberry, Felton, and Camp Pendleton’s liaison, Colonel Stadler, travelled to the Department of Defense 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.”⁷⁷⁵

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 moniker Lee Cronin.)⁷⁷⁶

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.

“He also worked four years as a Show Designer at Walt Disney Imagineering.”⁷⁷⁷

From 1953, Harve Bennett served the U.S. Army during the Korean War.

“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 Defense.”⁷⁷⁸

⁷⁷⁴ Joel Engel (pg. 20)

⁷⁷⁵ Ibid. Pgs. 22 - 23

⁷⁷⁶ David Alexander, “Star Trek Creator” (pg. 186)

⁷⁷⁷ http://en.wikipedia.org/wiki/Andrew_Probert

⁷⁷⁸ http://www.veteransparkconservancy.org/PDF/Harve_Bennett.pdf

The Distinguished Civilian Service Medal is the Department of Defence's second-highest civilian decoration.

Throughout the 1950s and 1960s, 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. David Alexander noted,

"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."⁷⁷⁹

During the production of "Star Trek: The Motion Picture", 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."⁷⁸⁰

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, 1964.⁷⁸¹

In a letter to close friend Isaac Asimov (responding to an article written by Asimov in *TV Guide* in November 1966) Roddenberry stated that:

"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."⁷⁸²

⁷⁷⁹ David Alexander, "Star Trek Creator" (pg. 490)

⁷⁸⁰ Ibid. pg. 459

⁷⁸¹ Ibid. pg. 203

⁷⁸² Ibid. pg. 266

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.⁷⁸³ 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.’”⁷⁸⁴

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.⁷⁸⁵ 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.”⁷⁸⁶

“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.”⁷⁸⁷

One of the first dedicated “*Star Trek*” conventions was held in New York in 1972. NASA became 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 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.⁷⁸⁸

⁷⁸³ Durant, Frederick C. - http://www.lehigh.edu/engineering/about/alumni/bio_durant_f.html

⁷⁸⁴ David Alexander, “Star Trek Creator” (pg. 302)

⁷⁸⁵ Ibid. pg. 303

⁷⁸⁶ Brian Desborough, “Stop Exploiting the Indigo Children”, February 21st, 2004 (footnote #7) - http://www.bibliotecapleyades.net/ciencia/ciencia_indigo11.htm

⁷⁸⁷ <http://www.roddenberry.com/corporate-gene-biography>

⁷⁸⁸ http://en.wikipedia.org/wiki/Space_Shuttle_Enterprise#Service

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.*”⁷⁸⁹

Isaac Asimov was a special science consultant to the producers of “*Star Trek: The Motion Picture*”.⁷⁹⁰ 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*”.⁷⁹¹ Puttkamer was part of Wernher von Braun’s rocket team at the NASA Marshall Space Flight Center in Huntsville, Alabama, during the Apollo Programme.⁷⁹²

“From 1974, he was NASA program manager in charge of long-range planning of deep space manned activities.”⁷⁹³

Following completion of the first Trek film, Roddenberry was honoured by NASA at the National Space Club in Washington D.C. on March 30, 1979.⁷⁹⁴

Interestingly, the climax of “*Star Trek: The Motion Picture*” featured the NASA probe Voyager 6 sitting at the heart of an almost megalithic structure.⁷⁹⁵ 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!⁷⁹⁶

“Jack Schmitt was the geologist astronaut on that mission, and he thought Stonehenge would be a wonderful image to include.”⁷⁹⁷

The principle Art Director on the “*Star Trek II: The Wrath of Kahn*” (although she did work on “*Star Trek: The Motion Picture*”) was Lee Cole.

⁷⁸⁹ William Shatner (pg. 50)

⁷⁹⁰ http://en.memory-alpha.org/wiki/Isaac_Asimov

⁷⁹¹ Joel Engel (pg. 195)

⁷⁹² 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>

⁷⁹³ http://en.wikipedia.org/wiki/Jesco_von_Puttkamer#History

⁷⁹⁴ Joel Engel (pg. 199)

⁷⁹⁵ <http://www.youtube.com/watch?v=U9zqmFpfkGg>

⁷⁹⁶ “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/>

⁷⁹⁷ Apollo 17 - <http://genedorr.com/patches/Apollo/Ap17.html>

“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 an ‘illustrator of space’ consultant.”⁷⁹⁸

The NASA/Trek association continued heavily throughout the latter years of the franchise. Rick Berman, who eventually played a pivotal 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.⁷⁹⁹

The serials had a number of scientific advisors who came to have extensive connections with the various branches of the establishment. Andre Bormanis was a ***“computer manual author, onetime astronomy doctoral candidate with ties to both NASA and the needs of Hollywood.”***⁸⁰⁰

“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.”⁸⁰¹

Another scientific advisor was Naren Shankar who 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.*”⁸⁰²

“*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.⁸⁰³ NASA astronauts Colonel Edward Michael “Mike” Fincke and Colonel Terry W Virts Jr. both appeared in the final episode of “*Star Trek: Enterprise*”, “*These Are the Voyages...*”.⁸⁰⁴

Many of the Starfleet shuttlecraft vehicles were named after prominent figures within the establishment: the “*Goddard*” (for rocket scientist Robert H. Goddard),

⁷⁹⁸ Lee Cole, “*Designing Khan*”, *Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD]*, ASIN: B00005UPO7

⁷⁹⁹ Larry Nemecek, “*The Next Generation Companion: Star Trek The Next Generation*”, Simon & Schuster UK (25 Sep 2012) ASIN: B008O4WZ5C

⁸⁰⁰ Ibid.

⁸⁰¹ http://en.wikipedia.org/wiki/Andr%C3%A9_Bormanis

⁸⁰² http://en.wikipedia.org/wiki/Naren_Shankar

⁸⁰³ http://en.wikipedia.org/wiki/Mae_Jemison#Television_appearances

⁸⁰⁴ <http://en.memory-alpha.org/wiki/Astronaut>

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 Company (EADS), The South Korean Aerospace Research Institute, even The Iranian Remote Sensing Centre!⁸⁰⁵

On September 24, 1992, eleven months after his death, 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 that when this award was given, there would have been many who considered the solidified connection between “*Star Trek*” and the establishment as a ‘job well done’.

The Stars Join In

Several of the Star Trek cast members went on to have extensive involvement in some of the aforementioned arenas.

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 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

⁸⁰⁵ <http://3.bp.blogspot.com/-0nUBtje9EVY/T-SwKnBvFrI/AAAAAAAAAwE/OQXkysJNYLo/s1600/NASA+Vector.jpg>

presentation and decided to address “*the space agency’s poor record of inclusion.*”⁸⁰⁶

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. In more recent years, she has moved in much higher political circles - most notably schmoozing with Barack Obama in 2012.⁸⁰⁷

A couple of other curious points of note about Nichols: She is an honorary member of Alpha Kappa Alpha Sorority.⁸⁰⁸ Her brother Thomas Nichols was one of the participants in the Heaven’s Gate mass suicide of 26 March 1997. He was 58 years old at the time.⁸⁰⁹

In 1986, Deforest Kelley (Dr. 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.”⁸¹⁰

James Doohan (Scotty) also had an association with NASA. He is documented as having visited their Dryden Flight Research Centre in 1967⁸¹¹ 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.”⁸¹²

⁸⁰⁶ Nichelle Nichols, “Beyond Uhura: Star Trek and Other Memories”, Putnam Pub Group (T); 1st Edition (Nov 1994) ISBN-13: 978-0399139932 (pgs. 210-211)

⁸⁰⁷ 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

⁸⁰⁸ http://en.wikipedia.org/wiki/Nichelle_Nichols

⁸⁰⁹ David Sutton, “From Deep Space to the Nine” - http://www.forteanimes.com/specials/star-trek/1661/from_deep_space_to_the_nine.html See also: Fortean Times #99:4, 32; 100:4, 35-41

⁸¹⁰ Bill Jenkins talks with DeForest Kelley [1986] - <http://www.youtube.com/watch?v=V-ER0aaxsHg>

⁸¹¹ 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

⁸¹² Neil Armstrong’s Secret Star Trek Wish - <http://www.youtube.com/watch?v=5rEhvlUmD-o>

In Doohan's defense, I should note he also narrated an eye-opening documentary that addressed (in depth) the larger truths about Cold Fusion, entitled: "*Cold Fusion: Fire from Water*".⁸¹³

"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."⁸¹⁴

The event at California's "ScienCenter – ExploraStore Satellite" featured several "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"⁸¹⁵

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"***⁸¹⁶

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 for (to my knowledge) at least 15 years.⁸¹⁷

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

⁸¹³ Cold fusion - Fire from water - Documentary - Full length - <http://www.youtube.com/watch?v=LicdsGRVW04>

⁸¹⁴ Star Trek Honors NASA With Voyager Award, 02.23.04 - 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)

⁸¹⁵ Star Trek Voyager - Season 2 (Slimline Edition) [DVD] ASIN: B000RJVTTK (Disc 7 – Bonus Features)

⁸¹⁶ Ibid.

⁸¹⁷ http://en.wikipedia.org/wiki/Robert_Picardo

Laboratories⁸¹⁸ ... so a huge number of questions should be asked, especially given the connection between Underwriters Labs, NIST and the 9/11 cover story.⁸¹⁹

Picardo is also good friends with the mainstream media “scientist” shill Bill Nye - “The Science Guy”.⁸²⁰ Nye is the current CEO of The Planetary Society. Coincidentally, one of the Society’s current Board of Directors is Neil deGrasse Tyson.⁸²¹ 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, 2001.⁸²²

A Trek through 9/11

Strangely, the decline of the “Star Trek” television franchise seemed to coincide with “Star Trek: Enterprise” and the third season “Xindi” storyline. This was an apparent attempt to tackle the state of post-9/11 America, the “War on Terror”, effects on civil liberties, and national pride - in a “Star Trek” context.

The perpetrators of a devastating attack against Earth (east coast of America actually) were singularly called “The Xindi”. In the storyline, the attack prompts Starfleet to rally together to hunt down The Xindi and “make them pay”. Eventually, it turns out that the concept of “The Xindi” is a multi-faceted one – with the true perpetrators of the attack being a Reptilian species, directed by a group of extra-dimensional beings with a lot of inside knowledge. The attack is also carried out via a huge experimental, directed-energy weapon.

This was not the first time that such an idea had been addressed in Trek. Long before 9/11, “Star Trek: Deep Space Nine” aired a two part story in its fourth

⁸¹⁸ 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>

⁸¹⁹ 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/Qui_Tam_Wood.html

⁸²⁰ 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>

⁸²¹ Neil deGrasse Tyson - <http://www.planetary.org/about/board-of-directors/neil-tyson.html>

⁸²² An Eye-Witness Account of the World Trade Center Attacks from Neil deGrasse Tyson - http://911research.wtc7.net/cache/wtc/evidence/sept11account_degrasse.htm

season ("*Paradise Lost*" / "*Homefront*") which told of a set of false-flag events on Earth (and incidentally blamed on the shape-shifting race: The Founders), orchestrated by Starfleet itself in an attempt to militarise Earth (martial law), and all done under the guise of "saving humanity".⁸²³ 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 "prove" that they weren't the "enemy". The opening of the story showed a replay of the events at the "embassy bombing" which are recorded at "time index 5-9-11". A little spooky to say the least!

The conclusion to the metaphorical "9/11" story line on "*Enterprise*" also included one of the most bizarre moments in terms of Trek and a possible hidden agenda. The climax of the 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. As we see this image, the time traveller says (referring to rewriting history), "*It's almost ready*".

What this means is open to interpretation. We do know that the allegorical (and over-arching nature of the) 911 / Xindi story 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.⁸²⁴

When Trek finally returned to the cultural zeitgeist in 2009, it was spearheaded by the J.J. Brigade. It was not hard to see the myriad of occult and esoteric symbolism scattered throughout Abrams' reboot-film "*Star Trek*". This was hardly surprising given that Abrams has frequently indulged in such symbolism.⁸²⁵

However, the 2013 sequel "*Star Trek: Into Darkness*" was an affront to anybody who has even the most basic understanding of global agendas. The film's promotion was a blitz of dark foreboding movie trailers full of carnage and dialogue about "fear and sacrifice".⁸²⁶ The film poster certainly raised some

⁸²³ 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

⁸²⁴ 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>

⁸²⁵ http://4.bp.blogspot.com/-TM2P_XxCF9Q/T-b4W8HkgKl/AAAAAAAAAyo/d8nryvILLIXA/s1600/scottv2.jpg

⁸²⁶ Star Trek Into Darkness - Official Teaser - http://www.youtube.com/watch?v=dIP-o_JxysA

eyebrows, depicting a blatant metaphor of the destruction unleashed upon New York on September 11th, 2001.⁸²⁷

It came as no surprise, when the film was released, that 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, including one that described the 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.”*⁸²⁸

The story of the film was a weak rehash of the original series episode *“Space Seed”* and the movie *“Star Trek II: The Wrath of Khan”*. Khan was also portrayed also as a genetically engineered super soldier in these stories. In *“Space Seed”*, he is heard to utter the words, *“we offered the world order!”*⁸²⁹

Like the description of the character portrayed in *“Into Darkness”*, Harve Bennett once 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.”⁸³⁰

The plot of *“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. 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 discuss some of this subject in the final chapter of 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

⁸²⁷ IMP Awards > 2013 Movie Poster Gallery > Star Trek Into Darkness - http://www.impawards.com/2013/star_trek_into_darkness_xlg.html

⁸²⁸ 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/>

⁸²⁹ In Star Trek Space Seed Khan offered the world order - <http://www.youtube.com/watch?v=tIrbVjVfjNY>

⁸³⁰ Harve Bennett, The Captain's Log, Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

planet in the film was actually named after the aforementioned “Planet X” paradigm.⁸³¹

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 that originally 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;

“He’s up there now going around every 90 minutes looking down saying, ‘What have you done to my show?’”⁸³²

I have often wondered what she really meant by this... What did she know? Sadly, I suspect we will never know the answer.

⁸³¹ <http://en.memory-alpha.org/wiki/Nibiru>

⁸³² Majel Barrett, “Burying Gene in space” - <http://www.bbc.co.uk/cult/st/interviews/barrett/page4.shtml>

Chapter Twelve: “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”)

The Thoughtful Zone

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 easy – 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.⁸³³

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.

He 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. Serling 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.”⁸³⁴

⁸³³ 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

⁸³⁴ The Mike Wallace Interview featuring Rod Serling (1959) - <http://www.youtube.com/watch?v=ZpKkHCVbSyw>

Serling successfully managed to get *"The Twilight Zone"* commissioned for television. The unusual proviso was 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. 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 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.⁸³⁵

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."⁸³⁶

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.

⁸³⁵ 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>

⁸³⁶ <http://www.goodreads.com/quotes/840799-the-tools-of-conquest-do-not-necessarily-come-with-bombs>

Although Serling did take an interest in more esoteric issues (particularly the extraterrestrial 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 reimaged 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, the show was retooled and up-and-coming television writer J. Michael Straczynski 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 who I highlighted earlier in this book as the probable creator of the original “*Battlestar Galactica*” television series.

Leslie Stevens was born in Washington, D.C. He studied science at Annapolis at the behest of his father, Leslie Clark Stevens III. His father was a three-star Admiral in the United States Navy, an MIT graduate, and the inventor of arresting gear / arrestor gear – the mechanical systems used to rapidly decelerate planes that land on aircraft carriers. Leslie Stevens Senior was also a naval attaché in Moscow for three years (1947-50) and served *on the National Security Council under Eisenhower*.

“(He) was instrumental in the formation of NASA (he was US Navy Representative on the Governing Committee its immediate predecessor) and other, more exotic projects. His resume is such that he was a very likely candidate for membership on Majestic 12 or a similar working group.”⁸³⁷

At the age of 15, Leslie Stevens Jr. sold a play, “*The Mechanical Rat*”, to Orson Welles' Mercury Theatre and ran away from home to join the troupe. Coincidentally or not, this was in 1939 – less than a year after Welles' infamous “*War of the Worlds*” psyop. Stevens was soon returned home by truant officers. He joined the USAF during WWII, becoming the youngest captain in the Corps by the age of 20. He also worked as an intelligence officer in Iceland. Post WWII, he studied at the prestigious Yale Drama College, where he met future “*Outer Limits*” producer Joseph Stephano.⁸³⁸

Stevens formed Daystar Productions and set about producing films and television shows. The Daystar name and logo appears to be another of those curious corporate nods to “Sun Worship”. The logo consists 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 in a lunatic***

⁸³⁷ Christopher Knowles, “Secret Star Trek, Part 8: Daystar Trek and the Majestic Nine”, 7/16/2013 - <http://secretsun.blogspot.co.uk/2013/07/secret-star-trek-part-8-daystar-trek.html>

⁸³⁸ “Obituary: Leslie Stevens”, The Independent, Tom Vallance, Wednesday 13 May 1998 - <http://www.independent.co.uk/news/obituaries/obituary-leslie-stevens-1159807.html>

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?'⁸³⁹

"*The Outer Limits*" was an incredibly popular show for the duration of its run. 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 extensively studied this subject, has observed that,

"Coincidentally or not, The Outer Limits' stories closely paralleled real-life government programs such as MK-ULTRA ('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."⁸⁴⁰

"*Controlled Experiment*" was written and directed by Stevens and contains a startlingly significant scene – especially for a 1960s TV science fiction show. The character "Phobos One" (played by Barry Morse) takes a dollar bill from a purse and begins discussing the Great Seal and the all-seeing eye in the pyramid. The scene sits almost out of context with the story. Phobos asks "*what does it all mean?*" Was Stevens asking the audience the same question?

In 1970 Stevens published a book entitled "*EST: The Steersman Handbook, Charts of the Coming Decade of Conflict*".

"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

⁸³⁹ David J. Schow, "The Outer Limits Companion", Gnp Crescendo Records; Revised edition (July 1999) - <http://www.davidjshaw.com/theouterlimits/>

⁸⁴⁰ 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>

would possess qualities necessary for social transformation, integral to Earth's survival.”⁸⁴¹

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.⁸⁴²

EST is also closely associated with the new age movement. Steven’s connection with the movement is noted in the book “*Taoism for Dummies*.”⁸⁴³

In 1965, Stevens worked on an occult-drenched movie called “*Incubus*” – starring (later of Captain Kirk fame) William Shatner. Production shooting took place in the Big Sur region of California – which is incidentally the location of the Esalen Institute.

The film was released in 1966 and soon withdrawn from circulation by Stevens himself. Stevens claimed in interviews that the bizarre deaths of several actors (connected to the production) made it impossible for him to watch the film. Actor Milos Milos murdered his girlfriend and then shot himself. Ann Atmar committed suicide weeks after shooting the film. A few years after production, Eloise Hardt was kidnapped and murdered. Special guests at the premiere of the film were director Roman Polanski and actress Sharon Tate - of the infamous "Manson murders". Some people claim that the film carried a “curse” with it.

“The tragedies seemed to centre primarily on the actors who played the film’s various incubi and succubi.”⁸⁴⁴

Soon after “*Incubus*”, Daystar Productions folded and Stevens began a successful career with Universal Studios. As Christopher Knowles notes, Universal was controlled by Hollywood “kingmaker” Les Wasserman.

“Notably, 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.

⁸⁴¹ http://en.wikipedia.org/wiki/Est:_The_Steersman_Handbook

⁸⁴² 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)

⁸⁴³ Jonathan Herman, “*Taoism For Dummies*”, John Wiley & Sons (3 Sep 2013) ISBN-13: 978-1118423967

⁸⁴⁴ Cara Jepson, “Curse of the ‘Incubus’”, May 3, 2000 - <http://www.salon.com/2000/05/03/incubus/>

Wasserman's crowning creation was Ronald Reagan, a steadfast believer in the reality of UFOs.⁸⁴⁵

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.

The British Subversion

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 British television show "*The Prisoner*" came from the stories of WWII POWs who were incarcerated in relatively benign surroundings. Their conversations were recorded and habits were strictly monitored by the authorities. Such an idea had been previously explored in the "*Danger Man*" episode "*Colony Three*" - which featured an Eastern European "simulation" town.⁸⁴⁶

"*The Prisoner*" was a curious mix of the cultural zeitgeist and 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 CIA's efforts of the late 60's, posing the question of how much McGoohan and his writers really knew about certain aspects of the global agenda. More importantly, it 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 "tipping of the hat" / "*Be Seeing You*" gesture - used as a form of salutation

⁸⁴⁵ 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>

⁸⁴⁶ Robert Fairclough, "The Prisoner: The Official Companion to the Classic TV Series", Carlton Books Ltd (2 April 2002) ISBN-13: 978-1842224342

amongst the villagers - is similar to several motions used in freemasonry, as well as one used in early Christianity. 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.

Steve Rose once wrote in The Guardian newspaper:

***"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."*⁸⁴⁷**

Dr Lucy Sargisson, an authority on political dystopias and utopias, has highlighted the relevance of the show.

"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

⁸⁴⁷ Steve Rose, "Be seeing you: remembering Patrick McGoohan", The Guardian, Wednesday 14 January, 2009 - <http://www.theguardian.com/culture/tvandradioblog/2009/jan/14/television>

psychotropic drugs that make you change the way that you think. These are all classic dystopian themes that you can see in The Prisoner.⁸⁴⁸

Another science fiction series (which espoused similar themes to those in *"The Prisoner"*) was aired by the BBC in 1978. *"Blake's 7"* 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 Jan 2, 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 falsely pin 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 include *"Project Avalon"* (which hints at false-flag military operations), *"Bounty"* (highlights the use of the problem-reaction-solution paradigm), *"Shadow"* (the way in which certain agenda players play "one side off against the other") and *"Traitor"* (where mind-altering drugs are added to the air and drinking water.)

⁸⁴⁸ *"Very British Dystopias"* - first broadcast Saturday 15th June, 2013 on BBC Radio4

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 unfolds 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 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.

***"I love sagas. I grew up on Lord of the Rings, The Foundation books, and British television which used a lot of long term story telling."*⁸⁴⁹**

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 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.

⁸⁴⁹ "Back to Babylon 5" – Babylon 5: Season 1 [DVD] [1994] ASIN: B00006ISHM

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.

"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."⁸⁵⁰

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.

"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 up the borders, controls the currency, and handles all the decisions that happen transparently around us...?"⁸⁵¹

The Vorlons are described 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 seen asking the question *"Who are you?"* The Shadows ask *"What do you want?"* On the DVD commentary for the episode, Straczynski suggested:

⁸⁵⁰ "Fireside Interviews" - Babylon 5: Lost Tales [DVD] [2007] ASIN: B000UOOUUC

⁸⁵¹ Z'ha'dum (22 Sep. 1996 - Babylon 5: Season 3, Episode 22) - <http://www.imdb.com/title/tt0517724/>

“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.”⁸⁵²

Some global agenda researchers (such as Benjamin Fulford) have proposed that the agenda elite consist 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.

“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.”⁸⁵³

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

⁸⁵² “Z’ha’dum” episode commentary - *Babylon 5*: Season 3 [DVD] [1994] ASIN: B00009XMNU

⁸⁵³ “*Babylon 5*” - Z’ha’dum (22 Sep. 1996) - <http://www.imdb.com/title/tt0517724/>

“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 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 three castes portray the black and white masonic motif - the Religion 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.⁸⁵⁴

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*”. 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 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.⁸⁵⁵

The show 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

⁸⁵⁴ “Face of the Enemy” Episode Commentary - *Babylon 5*: Season 4 [DVD] [1994] ASIN: B00009XMNX

⁸⁵⁵ “Severed Dreams” episode commentary - *Babylon 5*: Season 3 [DVD] [1994] ASIN: B00009XMNU

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.⁸⁵⁶

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.⁸⁵⁷

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. 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."⁸⁵⁸

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 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?

⁸⁵⁶ Ibid.

⁸⁵⁷ "Chrysalis" episode commentary - Babylon 5: Season 1 [DVD] [1994] ASIN: B00006ISHM

⁸⁵⁸ <http://www.ntua.gr/lurk/guide/022.html> See also "Chrysalis" episode commentary - Babylon 5: Season 1 [DVD] [1994] ASIN: B00006ISHM

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”.⁸⁵⁹

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!”⁸⁶⁰

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.”⁸⁶¹

Doyle should know better than most. He gained a BS in Aeronautics at Embry-Riddle Aeronautical University (1978) and served in the USAF.⁸⁶²

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.⁸⁶³

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

⁸⁵⁹ INTERVIEW: Joe Straczynski (10/5/2009) - <http://www.republibot.com/content/interview-joe-straczynski>

⁸⁶⁰ “Beyond Babylon” - *Babylon 5: Season 5* [DVD] [1994] ASIN: B0002W12NK

⁸⁶¹ Ibid.

⁸⁶² Jerry Doyle - <http://www.nndb.com/people/902/000071689/>

⁸⁶³ United States Congress District 24 - <http://primary2000.sos.ca.gov/returns/usrep/2419.htm>

Society.⁸⁶⁴ 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 von Braun.”* This has now been removed from the website. Oddly, the connection is still noted (at least at the time of writing this book) on Wikipedia.⁸⁶⁵

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.”⁸⁶⁶

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.⁸⁶⁷ 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”*?⁸⁶⁸

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. Straczynski once said of 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

⁸⁶⁴ NEWS RELEASE: ACTOR BRUCE BOXLEITNER APPOINTED TO NATIONAL SPACE SOCIETY BOARD OF GOVERNORS, 02 June 1998 - <http://www.nss.org/news/releases/release44.html>

⁸⁶⁵ http://en.wikipedia.org/wiki/National_Space_Institute

⁸⁶⁶ “Severed Dreams” episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

⁸⁶⁷ Brother Sir Winston Churchill FDC - http://www.phoenixmasonry.org/masonicmuseum/winston_churchill_fdc.htm

⁸⁶⁸ “Severed Dreams” episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

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.⁸⁶⁹

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 “*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 by Straczynski (on his JMSNews website – 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

⁸⁶⁹ “Face of the Enemy” Episode Commentary - Babylon 5: Season 4 [DVD] [1994] ASIN: B00009XMNX

other shooters? My sense is probably, but not necessarily. Will we ever know the full story? No. Should we ever stop trying? No.⁸⁷⁰

Strangely, in 2002, Straczynski was asked:

"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."***⁸⁷¹

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 9/11.⁸⁷² 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."*

"Straczynski wrote the famous 9/11 black issue, where Spider-Man and other superheroes are dealing with the destruction of the World Trade Centre."⁸⁷³

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 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 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

⁸⁷⁰ From: 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>

⁸⁷¹ 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>

⁸⁷² [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>

⁸⁷³ J. Michael Straczynski, Comic Vine - <http://www.comicvine.com/j-michael-straczynski/4040-40683/>

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."*⁸⁷⁴

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 address in the footnotes⁸⁷⁵):

"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...it's 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....

⁸⁷⁴ <http://www.gatecreepers.com/entries/exclusive-debunking-penn-and-tellers-bullshit/>

⁸⁷⁵ 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>

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 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.⁸⁷⁶

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” (I loathe using the word but there it is!) and cover-ups. There is plenty of quantifiable evidence to substantiate the existence of at least some of these cover-ups (e.g. 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 which get made into TV shows or films, is it the decision of high level studio executives 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 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. 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:

“Anyway, 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

⁸⁷⁶ Ibid.

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.⁸⁷⁷

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. To be fair, there is some evidence to suggest that both Zabel and Dolan sometimes mislead and misinform people (wittingly or unwittingly, I’m not sure) on these respective subjects. Even so, surely Straczynski’s connections with them would have made him at least aware of the main contentions on these subjects?⁸⁷⁸

Additionally, Straczynski was close friends with author Harlan Ellison - who assisted extensively with the production of “*Babylon 5*”. Ellison has expressed some educated, if somewhat odd, views about 9/11 and the subsequent “War on Terror”.⁸⁷⁹ He once famously said:

“You are not entitled to your opinion. You are entitled to your informed opinion. No one is entitled to be ignorant.”⁸⁸⁰

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.”

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*”

⁸⁷⁷ Bryce Zabel “Spaced Out: Re-Booting Star Trek”, June 15, 2006 - http://bztv.typepad.com/newsviews/2006/06/spaced_out_star.html

⁸⁷⁸ “A.D. - After Disclosure” - <http://www.afterdisclosure.com/>

⁸⁷⁹ 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>

⁸⁸⁰ <http://www.goodreads.com/quotes/9972-you-are-not-entitled-to-your-opinion-you-are-entitled>

(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 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:

"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."⁸⁸¹

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...

⁸⁸¹ 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/jms.shtml> See also: The Ornerly America Website - http://www.ornery.org/cgi-bin/ubb.cgi/ultimatebb.cgi?ubb=print_topic;f=6;t=003267

Chapter Thirteen: “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)

“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 about 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, 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.”⁸⁸²

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.”⁸⁸³

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.”⁸⁸⁴

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

⁸⁸² Philip K. Dick, “How to Build a Universe pt. 2”, 1978 - <http://yin.arts.uci.edu/~studio/readings/dick/index2.html>

⁸⁸³ Anthony Burgess, “A Clockwork Orange”, (originally 1963) Penguin; Re-issue edition (7 April 2011) ISBN-13: 978-0241951446

⁸⁸⁴ Michael Crichton, “Airframe”, Arrow (3 Aug 1997) ISBN-13: 978-0099556312 (pg. 423)

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-targeted consumer products but to influence their thinking in ways advantageous to the globalist agenda.”⁸⁸⁵

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. 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

⁸⁸⁵ Mack White, “Television and the Hive Mind” - <http://www.mackwhite.com/tv.html>

the sunglasses on you see the dictatorship in democracy, the invisible order which sustains your apparent freedom.⁸⁸⁶

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)⁸⁸⁷ and "*They Live, We Sleep*" (from The Celtic Rebel blog)⁸⁸⁸ are noteworthy and extensively detailed.

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.⁸⁸⁹

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 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!⁸⁹⁰

⁸⁸⁶ The Pervert's Guide To Ideology, BBFC - <http://www.bbfc.co.uk/releases/perverts-guide-ideology-film>

⁸⁸⁷ "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>

⁸⁸⁸ "They Live, We Sleep", Celtic Rebel, March 3, 2008 - <http://therebelpath.com/2008/03/03/they-live-we-sleep-ij/>

⁸⁸⁹ They Live [DVD] [1989] ASIN: B00006JY2K

⁸⁹⁰ The Tilted Forum Project - <https://thetfp.com/TFP/general-discussion/5531-brunswick-affair.html#axzz2sfCZMim2>

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*”⁸⁹¹ (“The Brunswick Affair” - directed by Robert Awad and André Leduc), I can find no 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”.⁸⁹² 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 measurable 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.⁸⁹³ The Canadian Broadcasting Corporation,⁸⁹⁴ Mexico's Televisa network,⁸⁹⁵ 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 or checking to see if someone was at the front door! These and many other examples have been

⁸⁹¹ *L'affaire Bronswik* (1978) - <http://www.imdb.com/title/tt0077126/>

⁸⁹² 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>

⁸⁹³ Marya Mannes, "Ain't Nobody Here But US Commercials," Reporter, October 17, 1957, p. 35.

⁸⁹⁴ "TV's 'Invisible Ads' Called Ineffective," Science Digest, May, 1958. pp. 22-23.

⁸⁹⁵ 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

thoroughly documented in the book: *“Mind Control in the United States”* by Steven Jacobson.⁸⁹⁶ 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.⁸⁹⁷

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.⁸⁹⁸

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 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.”⁸⁹⁹

Hal Becker⁹⁰⁰ 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”*⁹⁰¹ think-tank, he once summed up the true nature of television as a perception manipulator and possible weapon:

“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

⁸⁹⁶ Steven Jacobson, *“Mind Control in the United States”*, Critique Pub (Jun 1985) ISBN-13: 978-0911485004

⁸⁹⁷ Herbert Brea, *“Hidden Sell Technique Is Almost Here,”* Life, March 31, 1958, pp. 102-104

⁸⁹⁸ 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>

⁸⁹⁹ 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>

⁹⁰⁰ About Hal Becker - <http://www.halbecker.com/bio.html>

⁹⁰¹ *“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/>

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.⁹⁰²

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 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.⁹⁰³ Whilst it may be coincidental, I find it curious that this event occurred almost ten years to the day after the UK *"Lab Nine"* 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?

⁹⁰² L. Wolfe, "BRAINWASHING: How The British Use The Media for Mass Psychological Warfare", The American Almanac, May 5, 1997.

⁹⁰³ Max Headroom broadcast signal intrusion - http://en.wikipedia.org/wiki/Max_Headroom_broadcast_signal_intrusion

Curiously, David Icke tied the latter to the Moon in his 2010 book *“Human Race Get off Your Knees: The Lion Sleeps No More”*.⁹⁰⁴ Whatever you make of his idea that the Moon is an artificial structure/spacecraft transmitting an almost “virtual reality” signal into the consciousness of the human race, his observation about the way in which we perceive our reality is salient:

“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 and, therefore, making us see the world as the control system wants us to see it. That's the basis of all of it.”⁹⁰⁵

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”*.

“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.”⁹⁰⁶

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;

⁹⁰⁴ David Icke, *“Human Race Get off Your Knees: The Lion Sleeps No More”*, David Icke Books (1 April 2010) ISBN-13: 978-0955997310

⁹⁰⁵ David Icke, “The Lion Sleeps No More” – “Moon Control” - <http://www.youtube.com/watch?v=cmKeSIVpNR8>

⁹⁰⁶ Ken Sanes, “The Meaning of The Truman Show: Truman as Archetype” - <http://www.transparencynow.com/truman.htm>

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!⁹⁰⁷

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*"⁹⁰⁸. 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" (see: "[Meet Me in Montauk in Chapter Nine](#)") may have a deeper significance.⁹⁰⁹

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.

⁹⁰⁷ 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>

⁹⁰⁸ The scene is available on YouTube - <http://youtu.be/rmM90aY3FdA>

⁹⁰⁹ 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 Mind" (Wed, Aug 2, 2010) - <http://nwointelreport.blogspot.co.uk/2010/08/film-eternal-sunshine-of-spotless-mind.html>

"Man on the Moon" was directed by Miloš Forman. Several of his other films ("The People vs. Larry Flynt"⁹¹⁰, "One Flew over the Cuckoo's Nest"⁹¹¹, 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"⁹¹² - the founder of the Church of Satan. LaVey had multiple connections with the Laurel Canyon scene and CIA/mind control operatives⁹¹³, 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"⁹¹⁴)

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.⁹¹⁵ 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 Dead⁹¹⁶ and the CIA's drug-pushing "Merry Pranksters"⁹¹⁷ and Operation CHAOS.⁹¹⁸

"(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

⁹¹⁰ 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/

⁹¹¹ 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://blindfaneur.com/2011/08/18/flashbacks-ken-kesey%E2%80%99s-cia-sponsored-acid-trip/>

⁹¹² Mojo Magazine, Sept. 1999, pg. 86

⁹¹³ 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 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.

⁹¹⁴ 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

⁹¹⁵ Miranda Kelley, "MKULTRA Insider: Kurt Cobain was Assassinated", February 2, 2012 - <http://wariscrime.com/new/mk-ultra-insider-kurt-cobain-was-assassinated/>

⁹¹⁶ "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-2769816.html> 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-idUSBRE98F07720130916>

See: Jim Keith, "Mind Control World Control" (pg. 97, footnote 8)

⁹¹⁷ Martin A. Lee and Bruce Schlain, "Acid Dreams" (pg. 100)

⁹¹⁸ Operation CHAOS Links - http://www.whale.to/b/chaos_h.html

guerrilla theatrical Merry Pranksters and the Grateful Dead, a rock band that still commands a large cultic following after the demise of its leader.⁹¹⁹

According to Jim Keith (in his book *"Mind Control, World Control"*):

"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.⁹²⁰

Sierra Peterson – researcher of ritualistic abuse and mind control, and author of the *"Watching the Watchers"* blog⁹²¹ - claims that Hank Harrison was an associate of Lab Nine groupie/SRI asset Jack Sarfatti.

"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'"⁹²²

Allegedly, Sarfatti stated that:

"Harrison was secretly tied up with the intelligence community, most likely the military."⁹²³

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."*⁹²⁴

⁹¹⁹ 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)

⁹²⁰ Jim Keith, "Mind Control, World Control" (pg. 179) See also: FBI documentation on The Grateful Dead - <http://vault.fbi.gov/The%20Grateful%20Dead%20/The%20Grateful%20Dead%20Part%201%20of%201/view>

⁹²¹ Sierra Peterson, "Watching the Watchers" - <http://eyeofwintermute.blogspot.co.uk/>

⁹²² 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/>

⁹²³ <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>

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 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.

“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.’”⁹²⁵

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.”*⁹²⁶

Burroughs was heavily connected with the likes of Ken Kesey, Aldous Huxley and the “Merry Pranksters”⁹²⁷ – 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

⁹²⁴ Hank Harrison, “The Dead”, Celestial Arts (1980) ISBN-13: 978-0890872826

⁹²⁵ 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

⁹²⁶ “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>

⁹²⁷ Tom Wolfe, “The Electric Kool-Aid Acid Test”, Black Swan; New Ed edition (17 Feb 1989) ISBN-13: 978-0552993661

Corporation. Burroughs maternal uncle was Ivy Lee⁹²⁸ – P.R. guru for the Rockefeller family.

Burroughs was an alumnus of the prestigious Los Alamos Ranch private boarding school, New Mexico.⁹²⁹ Other famous alumni of the school include Gore Vidal and Santa Fe Opera founder John Crosby.⁹³⁰ 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.⁹³¹

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 Gibson⁹³² - and can be seen in films such as “*The Matrix*”. Interestingly, Gibson's “*Sprawl*” Trilogy features 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:

“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.”⁹³³

⁹²⁸ http://en.wikipedia.org/wiki/Ivy_Lee#Early_life_and_career

⁹²⁹ 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

⁹³⁰ http://en.wikipedia.org/wiki/Los_Alamos_Ranch_School

⁹³¹

<https://www.google.co.uk/search?q=Fuller+Lodge&tbn=isch&tbo=u&source=univ&sa=X&ei=BltJU8ajK8nF7Aapn4DACg&ved=0CCsQsAQ&biw=1366&bih=673>

⁹³² William Gibson catapulted cyberpunk to the height of mass popularity in the eighties. He predicted the contemporary information age with startling accuracy.

⁹³³ 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

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 for his 27th birthday, which shows 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!⁹³⁴ However, it does appear that Burroughs may have been in possession of a genuine orgone accumulator at some point:

“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.”⁹³⁵

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:

“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

⁹³⁴ A mixed media collage that Burroughs sent Kurt Cobain for his 27th birthday - http://realitystudio.org/images/paintings/burroughs_collage_for_cobain.2.jpg

⁹³⁵ 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>

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 23.⁹³⁶

“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.*"⁹³⁷

It is known that he had an association with a number of so-called secret societies and groups with occult-related backgrounds. Author and researcher Matthew Levi has noted that Burroughs was: "*himself no stranger to altered states and irregular sexual practices, and with a lifelong obsession with the occult.*"⁹³⁸

It is known that he was a student of the occult associated “Left-Hand Path.” “*He brought to the table the left-handed path in Western letters and philosophy.*”⁹³⁹ In the 1960s, he joined (then left) the Church of Scientology.⁹⁴⁰ 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):

“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.⁹⁴¹

⁹³⁶ Robert Anton Wilson, “The 23 Phenomenon”, May 2007 -

http://www.forteanimes.com/features/commentary/396/the_23_phenomenon.html

⁹³⁷ 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)

⁹³⁸ Matthew Levi, “Some Reflections on Kenneth Grant”, February 1, 2014 - <http://wiccanrede.org/2014/02/some-reflections-on-kenneth-grant/> See also: Matthew Levi, “The Magical Universe of William S. Burroughs”

⁹³⁹ “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-heying.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

⁹⁴⁰ David S. Wills, “The Weird Cult: William S. Burroughs and Scientology”, Beatdom Literary Journal, December 2011.

⁹⁴¹ Peter-Robert Koenig, “Phantoms of the Paradise”, “ORDO TEMPLI ORIENTIS background information” - <http://www.parareligion.ch/2005/phantom.htm>

Cabell Mclean, a close friend who lived with Burroughs for a while, also recalled 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 off a small one-gram hunk.”*⁹⁴²

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 drugs.⁹⁴³

In an interview with Larry McCaffery and Jim McMenamin in July 1987 in Boulder, Colorado, 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?”

⁹⁴² 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)

⁹⁴³ William Burroughs, Allen Ginsberg and Oliver Harris, "The Yage Letters Redux", City Lights Books; 4th Ed edition (31 Dec 2005) ISBN-13: 978-0872864481

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.⁹⁴⁴

In a 1976 article for the magazine "Crawdaddy", 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 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

⁹⁴⁴ 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)

as COMPUTERIZED black magic. If curse A doesn't make it, Curse Program B automatically goes into operation and so on.⁹⁴⁵

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.⁹⁴⁶

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.⁹⁴⁷

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"* - in which he discussed the global agenda mechanism of psychological control.

⁹⁴⁵ "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

⁹⁴⁶ William S. Burroughs, "The Limits of Control" - <http://eng7007.pbworks.com/w/page/18931079/BurroughsControl>

⁹⁴⁷ Interview with John Geiger, February 2006, RealityStudio: A William S. Burroughs Community - <http://realitystudio.org/interviews/john-geiger/>

"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. Thus, the proposals of B.F. Skinner cannot be implemented except in a state where the government has total control of communication."⁹⁴⁸

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:

"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 favor of Central Intelligence."⁹⁴⁹

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, ***"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."***⁹⁵⁰

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.⁹⁵¹ He was appointed as a lecturer at Harvard University – a known hotbed of CIA and military-funded LSD

⁹⁴⁸ 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

⁹⁴⁹ Martin A. Lee and Bruce Shlain, "Acid Dreams" (pg. 7)

⁹⁵⁰ Jim Keith, "Mass Control: Engineering Human Consciousness", Adventures Unlimited Press; New Ed edition (1 Aug 2003) ISBN-13: 978-1931882217 (pg. 109)

⁹⁵¹ Martin A. Lee and Bruce Shlain, "Acid Dreams" (pg. 64)

experiments.⁹⁵² In the summer of 1960, Leary was introduced to magic mushrooms whilst in Cuernavaca, Mexico.⁹⁵³

“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 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.”⁹⁵⁴

Leary was also responsible for coaxing Burroughs to Harvard to be involved with “consciousness alteration” experiments.

“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.”⁹⁵⁵

It is worth noting 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 *“Acid Dreams: The Complete Social History of LSD: The CIA, the Sixties, and Beyond,”* 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

⁹⁵² Ibid. pg. 65

⁹⁵³ Ibid. pg. 65

⁹⁵⁴ Ibid. pg. 70

⁹⁵⁵ Ibid. pg. 71

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.^{#56}

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.”^{#57}

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.⁹⁵⁸ The circumstantial factors still remain though. Burroughs was obsessed with deadly weapons.

“(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.”^{#59}

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.⁹⁶⁰

Burroughs was also involved (directly and indirectly) with a number of bizarre murders. The first came about via his “beat generation” associates – namely that

⁹⁵⁶ Ibid. pg. 71

⁹⁵⁷ 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)

⁹⁵⁸ Here is one example of a dead link to the video - <http://www.youtube.com/watch?v=VQL3FvWGx2g>

⁹⁵⁹ Hikuta! - Tom Peschio on Burroughs and His Guns, RealityStudio - <http://realitystudio.org/biography/hikuta/>

⁹⁶⁰ 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

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.⁹⁶¹ 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.⁹⁶²

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*".⁹⁶³

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 head) and accidentally missed his target. He later claimed that he was selling the gun to an acquaintance when it misfired.⁹⁶⁴

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. Burroughs followed suit, returning to the United States. In his absence, he

⁹⁶¹ William Lawlor, "Beat Culture: Lifestyle, Icons and Impact", ABC-CLIO, 2005 (pg. 46)

⁹⁶² James Campbell, "This is the Beat Generation", University of California Press, London, 1999 (pgs. 30–33)

⁹⁶³ Jack Kerouac & William S. Burroughs, "And the Hippos Were Boiled in Their Tanks", Penguin Classics; 1 edition (6 Aug 2009) ISBN-13: 978-0141189673

⁹⁶⁴ http://en.wikipedia.org/wiki/Joan_Vollmer

was convicted of manslaughter. Astoundingly, he received a two-year suspended sentence and was never pursued (for the crime) any further.⁹⁶⁵ In light of all this, I was slightly surprised to learn that Burroughs was once a detective for hire!⁹⁶⁶

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.⁹⁶⁷ 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.⁹⁶⁸ 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."***⁹⁶⁹

"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), Jack Kerouac and Allen Ginsberg once said to Burroughs,

"Bill, what's all this stuff about boys being hung in limestone caves?"⁹⁷⁰

It is worth pointing out that 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

⁹⁶⁵ 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>

⁹⁶⁶ 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)

⁹⁶⁷ 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)

⁹⁶⁸ 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)

⁹⁶⁹ 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)

⁹⁷⁰ "Cobain murdered by CIA", David Icke Forum - <http://www.davidicke.com/forum/showthread.php?p=1058660310>

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! Burroughs 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.”⁹⁷¹

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:

“While living abroad in Tangiers, London and Paris, he was often mistaken for a CIA agent.”⁹⁷²

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 convincing but

⁹⁷¹ 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/>

⁹⁷² Ibid.

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"*.⁹⁷³ PKD was suffering pain following the botched surgical removal of impacted wisdom teeth. On February 20, he 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. As the sunlight reflected off the gold pendant, the object generated a "pink beam" that struck Dick's forehead – imparting vast information, including the knowledge that his young son was ill. The story described the boy being rushed to hospital, saving him from a near-fatal affliction. Following the event, PKD endured weeks of mind-expanding hallucinations where he encountered a "transcendentally rational mind" known varyingly as "Zebra", "Firebright", even "God".

However, the specifics of these events appear to have been slightly misinterpreted – particularly the "pink beam" (his then-wife Tessa stood with him at the door the whole time and witnessed nothing like the description in PKD's book *"VALIS"*) and the account of their son's life threatening condition. Their son, Christopher, was taken to the doctor with "strange symptoms" in July '74 and diagnosed with an inguinal hernia in August. The first mention of Christopher's forthcoming surgery was noted on 18 October to writer Thomas M. Disch.⁹⁷⁴ Nevertheless, the parts about PKD's visions and interaction with seeming "entities" (of a sort) appear to be true.

PKD eventually concluded that the various "voices" and "entities" that communicated with him 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 he was in communication with A.I. entities

⁹⁷³ 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/>

⁹⁷⁴ 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

known as “Teachers” – the most dominant of these was a mechanical female voice identified as “Sadassa Ulna” (in his vast work “*Exegesis*”, PKD referred to this entity as “Diana”, “Sophia” and “Shekinah”.) 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 larger illusion.

PKD eventually articulated the VALIS interaction into an eponymous book (published in 1981), followed by “*The Divine Invasion*” (1981), “*The Transmigration of Timothy Archer*” (1982) and the posthumously published “*Radio Free Albemuth*”. Many of his thoughts on the experience formed the basis of an 8000-page, one-million-word continuing dialogue with himself that became 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. Of the VALIS communications, PKD said:

“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 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.”⁹⁷⁵

PKD sensed how people might react. He once described 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.”⁹⁷⁶

The notion of machine-like “voices” and orbiting artificial intelligence machines has repeatedly cropped up during my research for this book – I have alluded to similar themes during Gene Roddenberry’s experience with Lab Nine, the Uri Geller communications, Jack Sarfatti’s experience and so on. Much of the Lab Nine phenomenon 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?

⁹⁷⁵ 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>

⁹⁷⁶ 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>

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 these 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 Frances Swan - an alleged ET contactee. 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.⁹⁷⁷

Swan claimed to have been in contact with some of the occupants of these “satellites”. One was named ‘Affa’ – Commander of ‘M4 – M4’. Another (named ‘Ponar’, Commander of ‘L11’) described their craft as 190 miles across in size. Swan’s information was studied by retired Vice-Admiral Herbert Knowles, who asked her technical questions – which she was able to answer in detail. Knowles became convinced that she had genuine knowledge. Bizarrely, Swan was later investigated by the FBI.⁹⁷⁸

On a related subject, a number of researchers 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.

“Astronaut Gordon Cooper Jr. allegedly caught a first-hand glimpse of the object during his 22-orbit Mercury-Atlas 9 flight.”⁹⁷⁹

PKD’s experiences with orbital machines, machine-like voices and extra-terrestrial paradigms did not begin in 1974. In September 1954, Dick and his then-wife Kleo moved to a house in Point Reyes Station and befriended neighbours June and Jerry Kresy. The Kresy’s invited the Dicks to join their local group – led by a mercurial woman who espoused a belief that the apocalypse would arrive on 22 April 1959 and that the “believers” would be saved by the arrival of a group of ‘space

⁹⁷⁷ Grant Cameron, “Canadian UFO Director gets an Alien Letter” - http://www.presidentialufo.com/old_site/frances_swan.htm

⁹⁷⁸ Grant Cameron, “Eisenhower Answers His UFO Mail” - http://www.presidentialufo.com/old_site/eisenhow3.htm

⁹⁷⁹ 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/>

brothers' and their flying saucer. The Dicks quickly parted company with the group. The day, obviously, came and went without event.⁹⁸⁰

Later in his life, Dick took a considerable interest in alleged UFO contactee Benjamin Creme.⁹⁸¹ In the late seventies, PKD contacted Brad Steiger (aka Eugene E. Olson) - author of almost 170 books, including *"Gods of Aquarius"* and co-authored *"Alien Rapture: The Chosen"* – suspecting that he was himself a "star child". "Star children" or "star people" are, according to Steiger,

"Individuals who feel that they bear within their genes awareness acquired by extraterrestrial 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."⁹⁸²

On Good Friday 1961, PKD experienced what became known as "The Eldritch Vision". In some accounts, he described tending a flower bed in his garden; in others he recalled walking a country lane near his home. In any case, he recalled a disturbing vision of ***"a great streak of black sweeping across the sky."***⁹⁸³

In a July 1974 interview with the London Daily Telegraph, 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."⁹⁸⁴

The account is also recalled in Patricia S. Warrick's *"Mind in Motion: The Fiction of Philip K. Dick"*:

"I 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."⁹⁸⁵

⁹⁸⁰ Anne R Dick, "The Search for Philip K. Dick", Tachyon Publications; Reprint edition (24 Nov 2010) ISBN-13: 978-1616960001 (pg. 28)

⁹⁸¹ 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>

⁹⁸² 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/>

⁹⁸³ Ibid. pg. 66

⁹⁸⁴ Philip Purser, "Even Sheep Can Upset Scientific Detachment", Daily Telegraph #506 (pgs. 27-30)

PKD Ultra

PKD had a bizarre, troubled, yet fascinating life. His "visions" and state of mind were often attributed to mystic and paranormal phenomenon, or the likes of schizophrenia, paranoia, and repeated drug use. Although he was renowned for his drug use, 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 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? For that matter, could PKD have been an unwitting mind control victim?

PKD believed he was a gifted child. At the age of eighteen, he attended the Langley Porter Neuropsychiatric Institute in San Francisco, for a series of psychological and psychometric tests. He claimed that he was part of a special study of students with high IQs.⁹⁸⁶ Psychometric tests appear in a number of PKD's books. PKD was also a patient at Langley on numerous occasions throughout his life. The research facility is historically associated with SRI, which in turn was connected to U.S. military and CIA mind control projects.

When PKD was born in 1928, he had a twin sister (named Jane) who died within six weeks of birth. Despite their short time together, Jane was a profound influence on him. 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." 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"*.

⁹⁸⁵ Patricia S. Warrick, "Mind in Motion: The Fiction of Philip K. Dick", Southern Illinois University Press, 1987 (pg. 95)

⁹⁸⁶ Anthony Peake, "A Life of Philip K. Dick", Chapter Two: The Beginning (1928-46) – "Behind The Counter"

“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.”⁹⁸⁷

In his 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.”***⁹⁸⁸

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 couple became good friends with the two men. Scruggs apparently even taught PKD how to drive.⁹⁸⁹ PKD claimed that the two agents were members of “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.⁹⁹⁰

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

⁹⁸⁷ Fritz Springmeier & Cisco Wheeler, “The Illuminati Formula to Create an Undetectable Total Mind Control Slave”, ASIN: B0006QXVU4 - Chapter 12. The Science of External Controls – E: Twinning and Bonding: <http://educate-yourself.org/mc/illumformula12chap.shtml>

⁹⁸⁸ Ron Patton, “Project Monarch” See: [http://www.whale.to/b/patton.html#Bloodlines and Twinning](http://www.whale.to/b/patton.html#Bloodlines%20and%20Twinning)

⁹⁸⁹ Lawrence Sutin, “Divine Invasions: A Life of Philip K. Dick” (pgs. 83 – 84)

⁹⁹⁰ 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

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."⁹⁹¹

In 1971, PKD was located 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 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 day or two. In November, he returned home to find windows smashed, doors broken, and his fire proof safe blown open. His financial records and manuscripts were also destroyed or vanished. 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 a sizeable bag of "white powder" (possibly heroin) that was allegedly kept in his safe.⁹⁹² PKD's house was again broken into in March 1972.

Dick became incredibly paranoid about these events and began suspecting that he was being targeted by the powers that be, because of "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 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."⁹⁹³

The events in Hacienda Way would later inspire his 1977 story "A Scanner Darkly" - about the destruction of privacy and the dawn of the age of technological control.

⁹⁹¹ Anthony Peake, "A Life of Philip K. Dick", Chapter Seven: The Single Life (1970-71) – "The Break In"

⁹⁹² 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: B000059TOP

⁹⁹³ Joe Vitale, "The Worlds of Philip K. Dick" (pg. 8) See: <http://efanzines.com/PKD/PKD-Otaku-04.pdf>

It foreshadowed the big brother age of surveillance, drones, email & phone hacking, and internet monitoring. Dick presented it as a global prison.

In February 1972, with his fear getting the better of him, PKD abandoned 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, 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 the phone of his Santa Venetia home 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.⁹⁹⁴

Throughout the early 1970s, PKD wrote a number of unusual letters to the FBI. In one such letter, dated October 28, 1972, he said,

"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

⁹⁹⁴ Anne R. Dick, "The Search for Philip K. Dick", Tachyon Publications; Revised edition (November 5, 2010) ISBN-13: 978-1616960001(pg. 142 - 150)

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-6.⁹⁹⁵

A further correspondence with the Federal Bureau, dated November 4, 1972, offered further theories from PKD regarding who was responsible for the events in Hacienda Way.

“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 note of scepticism regarding “Kinchen’s claims”, saying that

“These neo-Nazis or whatever they are would "break" their own code and make public this phony information, thus creating mass hysteria and panic. There is, of

⁹⁹⁵ 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>

course, no such new untreatable paresis, despite rumours we have been hearing from Servicemen returning from Viet Nam.⁹⁹⁶

In an odd letter to the FBI, dated September 2, 1974, PKD talked about another plot to subvert science fiction authors and literature. On this occasion, he claimed the plot was orchestrated by the Soviets and involved Stanislaw Lem - the Polish science fiction author who wrote, amongst others, the seminal 1961 novel "Solaris".

"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.⁹⁹⁷

PKD was friends with Ira Einhorn.

"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 its 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.⁹⁹⁸

Paul Rydeen – in his 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.⁹⁹⁹

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 2-3-74, asking if they could "experiment" on him. Whilst the latter claim remains largely unsubstantiated, PKD did indeed correspond with a

⁹⁹⁶ Ibid.

⁹⁹⁷ What was that "Famous Philip K. Dick Letter" regarding Lem? - <http://english.lem.pl/faq>

⁹⁹⁸ 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>

⁹⁹⁹ Paul Rydeen, "Philip K. Dick: The Other Side", 1995, THE GNOSIS ARCHIVE - <http://www.gnosis.org/pkd.biography.html>

number of Soviet academics. As early as 1957, the CIA had in fact intercepted a letter that he had sent to a Soviet physicist.¹⁰⁰⁰ This was further corroborated by PKD himself in the book *"The Shifting Realities of Philip K. Dick"*.

"Under the Freedom of Information Act, I was able to get the CIA to admit that they had indeed opened my mail to the Soviet Union and photographed it."¹⁰⁰¹

Adam Gorightly examined the possibility of a Soviet mind control/PKD connection in his 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 extraterrestrial messages of a benevolent nature into Phil's oft befuddled mind."¹⁰⁰²

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."¹⁰⁰³

¹⁰⁰⁰ 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>

¹⁰⁰¹ Philip K. Dick, "The Shifting Realities of Philip K. Dick", First Vintage Books Edition (1995) ISBN 0-679-42644-2 (pg. 37)

¹⁰⁰² 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>

¹⁰⁰³ Ibid.

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 psychotronics¹⁰⁰⁴) 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.”***¹⁰⁰⁵

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!¹⁰⁰⁶

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 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

¹⁰⁰⁴ “Mind Control and Mental Telepathy”, MindNet.com, August 1, 1993 – See: http://www.jacobsm.com/projfree/mind_control_mental_telepathy.html

¹⁰⁰⁵ 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>

¹⁰⁰⁶ Philip K. Dick interview at Disneyland 1973- 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>

(reprogrammed as it were) and that because of this an alternative world branched off."¹⁰⁰⁷

Take the Red Pill or the Blue Pill?

Toward the end of the twentieth century, Hollywood science fiction films 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 a little 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 gesture¹⁰⁰⁸), Disney mind control themes (multiple references to the likes of *"Alice in Wonderland"*), numerous characters and locations named after religious, mythological and masonic archetypes ("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 (see: ["The Post-9/11 Future" - Chapter Sixteen](#)).

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"

¹⁰⁰⁷ Did Philip K. Dick Disclose the Real "Matrix" in 1977?, Forbidden Knowledge TV - <http://www.forbiddenknowledge.com/videos/police-state/did-philip-k-dick-disclosethe-real-matrix-in-1977.html>
See also: <http://www.youtube.com/watch?v=JXvG4sOo#t=95>

¹⁰⁰⁸ FREEMASON dan ILLUMINATI (Mind Control - Wayang) * Updated, September 29, 2011 - <http://ioevilcrazyworld.blogspot.co.uk/2011/09/8-freemason-dan-illuminati-mind-control.html>

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”*.¹⁰⁰⁹

“The Matrix” trilogy was written and directed by The Wachowskis. The pair also produced *“V for Vendetta”* in 2005 – yet another film that was embraced by some people in the alternative knowledge community. The mask of the “V” character (based on Guy Fawkes) was adopted by the “Anonymous” internet hacker movement¹⁰¹⁰ and became a prominent feature of the “Occupy” movement.¹⁰¹¹ 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 occultist Alan Moore) was interviewed about the climatic scenario of the film involving the destruction of the UK Houses of Parliament. He said,

“(It) is a symbol of just getting rid of something that has become too corrupt and too old and too prone to 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.”¹⁰¹²

¹⁰⁰⁹ Michael Talbot, *“The Holographic Universe”*, 1991, ISBN 0-06-092258-3 See also: http://www.endlesssearch.co.uk/science_holographicuniverse.htm

¹⁰¹⁰ Parmy Olson, “We Are Anonymous: Inside the Hacker World of LulzSec, Anonymous, and the Global Cyber Insurgency”, Cornerstone Digital (4 Aug 2013) ASIN: B00EAJLMRW

¹⁰¹¹ 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

¹⁰¹² “Very British Dystopias” - first broadcast Saturday 15th June, 2013 on BBC Radio 4 - <http://www.radiotimes.com/episode/w42z2/very-british-dystopias> & <http://www.bbc.co.uk/programmes/b02x5c9z>

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.¹⁰¹³ This remark is hardly surprising of somebody who many researchers allege is either (at best) an unwitting shill or (at worst) employed as a part of the global agenda.

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. 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.¹⁰¹⁴ 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 freed from the trappings of the mainstream media industry and the all-pervasive influence of the global agenda over Hollywood.

¹⁰¹³ “Freedom Forever!”, “Making V For Vendetta featurette”, V for Vendetta [DVD] [2006] ASIN: B000B83Z4O

¹⁰¹⁴ 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>

Chapter Fourteen: “Riddling Ridley”

“Obviously, there’s this degree of wanting people to accept other people 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

Alongside the likes of Kubrick and Spielberg, there is another visionary of Hollywood science fiction who is believed to have an association with the global agenda. His name is Ridley Scott. There is no disputing that Scott has one of the keenest compositional minds in the movie business. Not unlike Kubrick, Scott has a specific attention to detail and narrative. Actress Veronica Cartwright, who played “Lambert” in Scott’s science fiction horror film “*Alien*”, once 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.”¹⁰¹⁵

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. This is perhaps unsurprising. Just as Kubrick came from a background in photography, Scott’s roots were in graphic design. As with Kubrick’s “*Barry Lyndon*”, Scott’s film touches upon historical themes that relate elite families, secret societies and the like. Due to the success of the film (and, as Scott admits, the financial success of “*Star Wars*”) Scott was offered a deal to make “*Alien*”.

In the Channel 4 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, 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.”¹⁰¹⁶

Scott also took an interest in H.R. Giger’s “*Necronomicon*”. Giger’s art is full of motifs that are similar to esoteric and secret society designs. It also appears that the original design for the alien creature was inspired by the art of noted freemason Sir Francis Bacon. Giger once revealed,

¹⁰¹⁵ “Alien Evolution” (2001) 13 October 2001 (UK) - <http://www.imdb.com/title/tt0297720/>

¹⁰¹⁶ Ibid.

“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.”¹⁰¹⁷

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.

“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.”

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 agenda associated psychiatrist Sigmund Freud. 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.”¹⁰¹⁸

The sexual aspect was controversial at the time. Associate Producer Ivor Powell 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.”¹⁰¹⁹

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

¹⁰¹⁷ Ibid.

¹⁰¹⁸ Ibid.

¹⁰¹⁹ Ibid.

Committee, Andrea Sabbadini, worked for the British Psychoanalytical Society. The festival's Honorary President was Bernardo Bertolucci.¹⁰²⁰

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 toward the end of 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 intrusion of the unknown into our fundamental humanity. The sexual invasion, the metamorphosis into another being, the undermining of the principles of basic human procreation, artificial beings surreptitiously passing themselves off as biological humans; all these aspects (further witnessed in several of his later films) relate to the science of transhumanism. Over the years, Scott has freely admitted that he is fascinated by the process.

By his own admission, 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.'"¹⁰²¹

¹⁰²⁰ 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.pschoanalysis.org.uk/epfinterview.htm>

¹⁰²¹ "Prophets of Science Fiction": Season 1, Episode 1 "Mary Shelley", 9 Nov. 2011 - <http://www.imdb.com/title/tt2092742/>

Electric Sheep

Scott's follow-up film to *“Alien”* was a corporate, dystopian vision of the near-future – the legendary *“Blade Runner”*. Scott described the film as his *“most complete and personal film”*. *“Blade Runner”* eventually had an immeasurable effect on science fiction. The film is often discussed along with William Gibson's novel *“Neuromancer”* as initiating the *“cyberpunk”* subgenre.

Curiously, William S. Burroughs has 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 sci-fi writer and physician Alan E. Nourse. Nourse wrote *“The Blade Runner”* in 1974. The novel 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). In 1979, William S. Burroughs wrote a treatment for a proposed film adaptation of Nourse's novel. The story was set in the early 21st century and involved mutated viruses. The term *“Blade Runner”* referred to a smuggler of medical supplies. Burroughs' version was described as *“a medical-care apocalypse”*.¹⁰²²

“Blade Runner” studied the nature of humanity as a biological *“machine”*. Within the narrative, Scott used 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 in the science fiction genre. *“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”*) 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.

Alan Ladd Jnr. was involved in helping Scott realise *“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. *“Blade Runner”* was a commercial failure upon release. A few years later, it

¹⁰²² http://en.wikipedia.org/wiki/Alan_E._Nourse#Biography

would become 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"*.¹⁰²³

It is also worth highlighting the inclusion of the iconic Bradbury Building in *"Blade Runner"*. The tenement first gained a degree of immortality in the Harlan Ellison-scripted episode of *"The Outer Limits"* - *"Demon with a Glass Hand"*.¹⁰²⁴ The episode was directed by Byron Haskin, who also helmed the 1953 big screen adaptation of *"War of the Worlds"*. Robert Justman (later of *"Star Trek"* fame) was responsible for "retooling" the script. An earlier episode of *"The Outer Limits"* (also written by Harlan Ellison, which had a remarkably similar plot to the one of *"Demon..."*) called *"Soldier"* was allegedly plagiarised, many years later, by James Cameron as the basis for his movie *"The Terminator"* - resulting in an infamous lawsuit that was resolved with a financial settlement and Ellison's name being added to the end credits of the film.¹⁰²⁵

The Bradbury Building was designed by George Wyman, whose designs were allegedly inspired by messages he received through an Ouija Board!¹⁰²⁶

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 also 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.¹⁰²⁷ 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

¹⁰²³ 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>

¹⁰²⁴ http://en.wikipedia.org/wiki/Bradbury_Building#In_popular_culture

¹⁰²⁵ 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

¹⁰²⁶ http://en.wikipedia.org/wiki/George_Wyman#Life_and_career

¹⁰²⁷ The Million Dollar Hotel (2000) <http://www.imdb.com/title/tt0120753/> See also: http://en.wikipedia.org/wiki/The_Million_Dollar_Hotel

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, 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.”¹⁰²⁸

In the early stages of planning the story, 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 contain 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. Scott revealed that *“it would make sense for corporate global elites”*¹⁰²⁹ to practice this! He goes on to say that the subplot was far too complex and dropped from the final script. 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), 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.

The engineered human plot device is commonplace in contemporary science fiction. Directed by Michael Bay (another Hollywood figure with a penchant for Military/Hollywood collaborations), the 2005 film *“The Island”* portrayed the cloned human idea as an inevitability. The cloning programme in this film is

¹⁰²⁸ Blade Runner (The Director’s Cut) (1982) ASIN: 0790729628

¹⁰²⁹ Ibid.

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. It is also curious that the beings are implanted with false memories of their childhood 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 is actually a lie maintained by an implanted, shared knowledge that keeps the clones from asking questions and venturing into the outside world.

Shortly before commencing work on “*Blade Runner*”, Ridley Scott had 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, both of these films starred actress Sean Young (aka Mary Sean Young) – an actress who has become quite aware of the hidden global agenda paradigm in more recent years. In 2013, Young was interviewed by Red Ice Radio, where she discussed her acting career in relation to aspects of the global agenda and voiced her observations of both David Lynch and 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.”¹⁰³⁰

Young is 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.”***¹⁰³¹

In recent years, Lynch has become a keen political and social activist. He has also expressed views that question the official narrative of the events of 9/11: ***“The***

¹⁰³⁰ “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>

¹⁰³¹ *ibid.*

things 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!¹⁰³²

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”*.¹⁰³³ I will examine this subject, in more detail, in the final chapter of this book.

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 the cutthroat world of corporate rivalry – involving two of the most powerful firms of the information age: IBM and Apple. In the early 1980s, IBM owned a significant percentage of the home computer market. Apple, seeking to change the balance, 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 crops up a fair bit in alternative knowledge research. Scott was approached to direct the commercial. He was an understandable choice, given that he had already been involved with over two and half thousand commercials by this point in his career.

On January 22 1984, the advert (costing \$900,000) was aired during the games, as well as in numerous cinemas. The date allegedly dictated the setting and theme of the advert. Scott had 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”:

“Today, we celebrate the first glorious anniversary of the Information Purification Directives. We have created, for the first time in all history, a garden

¹⁰³² Steve Watson, "David Lynch Goes Public With 9/11 Questions", Wednesday, December 6, 2006, Infowars.net - <http://www.infowars.net/articles/december2006/061206Lynch.htm>

¹⁰³³ 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/>

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!¹⁰³⁴

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 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 Orwell’s novel. As he unwittingly watched the premiere of the commercial, he recognised many themes from *“Nineteen Eighty-Four”* and immediately contacted Apple with a ‘cease and desist’ notice. The advert disappeared and was never repeated. However, the damage was done. Apple had struck a massive blow against their competition. Scott had realised his ambition to adapt Orwell’s work for the big screen – albeit in 60 seconds!¹⁰³⁵

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 effects garnered awards and critical recognition within the industry.¹⁰³⁶

¹⁰³⁴ [http://en.wikipedia.org/wiki/1984_\(advertisement\)](http://en.wikipedia.org/wiki/1984_(advertisement))

¹⁰³⁵ Jackie Jura, “Orwell Today”, June 2010 - <http://www.orwelltoday.com/readerorwellcopyrightcases3.shtml>

¹⁰³⁶ RSA Films - <http://www.rsafilms.com/>

To this day, Scott continues to make commercials. In 2012, he executive produced “Fame” (the infamous “black” perfume) for Lady Gaga.¹⁰³⁷ Why anybody, of Scott’s alleged calibre, would wish to associate themselves with the bizarre and twisted world of Gaga is beyond me. 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 purely business, or indicative of his tolerance of those promoting agenda-related ideals?

Scott and “The Establishment”

To try to ascertain Scott’s loyalty to the ideologies of global governance, 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.

“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.”¹⁰³⁸

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.

¹⁰³⁷ “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>

¹⁰³⁸ http://en.wikipedia.org/wiki/Ridley_Scott#Early_life_and_career

“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 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.”¹⁰³⁹

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 would need to fully accommodate any and all script changes that were requested. 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 people who interpret the proviso “based on a true story” as the gospel! However, there are far more important factors to consider. Journalist and author 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

¹⁰³⁹ David L. Robb, “Operation Hollywood” (pg. 70)

embarrassing. So it had to be changed because the army is really less interested in authenticity than it is in positive images.¹⁰⁴⁰

It should be noted that Scott worked with producer Jerry Bruckheimer on the film. 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 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."¹⁰⁴¹

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 agenda players came in 2009, when he directed an "Official Common Purpose Leadership Development" film.¹⁰⁴² 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

¹⁰⁴⁰ Ibid. Pgs. 92 - 93

¹⁰⁴¹ Legend [1985] [DVD] ASIN: B0000634AN

¹⁰⁴² <http://www.commonpurpose.org.uk/gallery/videos/official-cp-video> & <http://www.youtube.com/watch?v=MDBHq9UTlo>

(such as Hospitals, Schools, Prisons, Accountants, Solicitors, the Church, Police, Military, Local Council, etc.) and found that all had “graduates” of Common Purpose within their ranks. Gerrish secured documentation revealing that Common Purpose had created structures to effectively “control a city”.

“Policy documents ‘Controlling Your Host City’ dealing with social engineering and community control through CP links in the executive structure of a city.”¹⁰⁴³

According to 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 work of Common Purpose, visit the website Common Purpose Exposed.¹⁰⁴⁴

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.”¹⁰⁴⁵

In this manner, information about all manner of organisations can be used to the benefit of Common Purpose, whilst simultaneously disregarding openness and

¹⁰⁴³ Common Purpose Infiltration And Subversion Of Society - http://www.cpexposed.com/sites/default/files/documents/CP_Subversion_UK.pdf

¹⁰⁴⁴ Common Purpose Exposed Website - <http://www.cpexposed.com/>

¹⁰⁴⁵ Chatham House Rules - <http://www.chathamhouse.org/about-us/chathamhouserule>

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 media¹⁰⁴⁶) 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’”***¹⁰⁴⁷

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 ‘brainwashing’.

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 an allegedly “independent” think-tank focused on “power and politics.”¹⁰⁴⁸

DEMOS are obsessed with perception management, even going so far as to ***“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.”***¹⁰⁴⁹

The principles of DEMOS are known to be rooted in many of the doctrines espoused by The Tavistock Institute and The Fabian Society. In the early chapters of this book, I have 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

¹⁰⁴⁶ <http://www.cpexposed.com/video/julia-middletons-use-nlp>

¹⁰⁴⁷ Psychopolitics - <http://psychopolitics.net/>

¹⁰⁴⁸ DEMOS - <http://www.demos.co.uk/>

¹⁰⁴⁹ 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>

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.¹⁰⁵⁰

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 charity 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, film director Ridley Scott created some excitement amongst fans of the science fiction genre by releasing a 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"*¹⁰⁵¹; 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. 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". This motif has appeared on multiple occasions in science fiction. 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". 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.¹⁰⁵²

A number of researchers have suggested that this is a "fictionalised" portrayal of an allegedly "real" phenomenon. Researcher David Griffin claims that an alleged

¹⁰⁵⁰ 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>

¹⁰⁵¹ Prometheus (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA

¹⁰⁵² <http://x-files.wikia.com/wiki/Purity>

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 Defense Initiative (SDI) during the mid-1980s.¹⁰⁵³ Whilst there is something very suspicious about the circumstances surrounding these deaths¹⁰⁵⁴, 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.

Curiously, the “black goo” 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.”***¹⁰⁵⁵

Following the aforementioned introduction to the film, the plot of “Prometheus” 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 “extraterrestrial 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 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 extraterrestrial “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?”¹⁰⁵⁶

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

¹⁰⁵³ 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>

¹⁰⁵⁴ “Demand Government Explanation of Deaths, Disappearance”, Associated Press, Mar. 19, 1987 - <http://www.apnewsarchive.com/1987/Demand-Government-Explanation-of-Deaths-Disappearance/id-021df436398cc273d28fe12871734a7f>

¹⁰⁵⁵ 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](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>

¹⁰⁵⁶ “Prometheus: A Movie about Alien Nephilim and Esoteric Enlightenment”, [vigilantcitizen.com](http://vigilantcitizen.com/moviesandtv/prometheus-a-movie-about-alien-nephilim-and-esoteric-enlightenment/), Jan 27th, 2013 - <http://vigilantcitizen.com/moviesandtv/prometheus-a-movie-about-alien-nephilim-and-esoteric-enlightenment/>

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 Larsen's off-hand remark: *"what if Heaven is the name of a planet?"*), we must consider that "Prometheus" may also (somehow) serve an 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 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."¹⁰⁵⁷

Ridley Scott described the origins of the story as being 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

¹⁰⁵⁷ |ibid.

the presence of this thing in the ground that keeps appearing because of what it is.¹⁰⁵⁸

It is curious that Scott mentions “male witches” and “hauntings” in such a context.

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*”¹⁰⁵⁹ – 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). It is curious that Scott uses the term “codename”.

“LV-223” is also 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 “*half-billion miles away from Earth.*” Far from being the possible distance between the Earth and a planet orbiting another star, this distance would actually place the crew of *Prometheus* somewhere in the vicinity of the planet Jupiter.¹⁰⁶⁰ Stanley Kubrick’s movie “*2001: A Space Odyssey*” was a huge influence on Scott and also features contact between humanity and an ancient extraterrestrial intelligence somewhere in the vicinity of Jupiter. The plot of Kubrick’s film is alleged to have originally been set around the planet Saturn.

Early promotion for “*Prometheus*” included a fictional conference, hosted by TED (Technology, Entertainment, and Design), where the character of corporate magnate Peter Weyland proclaims that his discoveries (of ancient alien intervention) have transformed him into the proverbial “post-modern

¹⁰⁵⁸ *Prometheus* (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA

¹⁰⁵⁹ 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

¹⁰⁶⁰ 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>

Prometheus.”¹⁰⁶¹ Although the setting of this conference and the character of Weyland are clearly fictional, TED is a very real enterprise.

“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.”¹⁰⁶²

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.

“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.”¹⁰⁶³

Both speakers had their speeches 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.”

¹⁰⁶¹ <http://www.weylindustries.com/tedtalk>

¹⁰⁶² [http://en.wikipedia.org/wiki/TED_\(conference\)](http://en.wikipedia.org/wiki/TED_(conference)) & <http://www.ted.com/>

¹⁰⁶³ “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#>

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.¹⁰⁶⁴ Closer examination of the themes portrayed in *"Prometheus"* reveals a "transhumanist" view of the extraterrestrial intervention paradigm and the overall (past and future) evolution of humanity. Given that Ridley Scott is seemingly a proponent of transhumanism 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. If the latter is true, then it 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 a number of 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

¹⁰⁶⁴ <http://www.ted.com/topics/transhuman>

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,

“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.”¹⁰⁶⁵

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 all across the internet. The circumstances of 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 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”. It is also curious that the coroner’s office made no mention of Scott having cancer.

Shortly after Scott’s death, a number of news agencies began reporting that Scott 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.

“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.”¹⁰⁶⁶

Having been caught seemingly reporting inaccurate information, several news services were quick to re-word their initial claims – now asserting that Scott could easily have had cancer, but he chose not to inform anybody close to him. Although this seems unlikely, it is possible. However, 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 using terms like “*probably suicide*” and “*it*

¹⁰⁶⁵ 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/>

¹⁰⁶⁶ 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>

seems pretty obvious.” For an example of this, see the TMZ article “*Tony Scott Cause of Death Not Officially Suicide ... Yet*”¹⁰⁶⁷

By October 2012, the cause of death had been 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.¹⁰⁶⁸

The obfuscation created by the news media 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 is 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.*”¹⁰⁶⁹

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 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.¹⁰⁷⁰

¹⁰⁶⁷ “Tony Scott Cause of Death Not Officially Suicide ... Yet” - 8/31/2012 12:39 PM PDT BY TMZ STAFF - <http://www.tMZ.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/>

¹⁰⁶⁸ “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>

¹⁰⁶⁹ 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>

¹⁰⁷⁰ 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>

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 the motive? 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 322.¹⁰⁷¹ Is this another subtle nod to the 'Skull and Bones' secret society - perhaps similar to the naming of the planet in Scott's "Prometheus"?

We shouldn't forget, however, that Tony Scott was an agenda man for most of his Hollywood career. His 1986 movie "Top Gun" was, at best, nothing more than a recruiting tool for the USAF. At worst, it was a blatant piece of 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".

"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."¹⁰⁷²

Despite his allegiance to the agenda players, it is possible that he eventually "knew too much." 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 science fiction crime comedy "Repo Man". He has also expressed awareness about various aspects of the hidden global agenda. His article discussed the various connections between Hollywood and the agenda establishment. (The "Jenkins" he refers to in the article is Tricia Jenkins' and her book "CIA in Hollywood".)

¹⁰⁷¹ "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/>

¹⁰⁷² "Tony Scott's suicide note to loved ones offers no clues as to why the filmmaker jumped to his death", MailOnline, 24 August, 2012 - <http://www.dailymail.co.uk/news/article-2193261/Tony-Scotts-suicide-note-loved-ones-offers-clues-jumped.html>

“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.”¹⁰⁷³

All the signs suggest that (like Tony) Ridley Scott has also generally adhered to the principles of the global agenda for most of his career. Although some alternative knowledge researchers insist that (like Kubrick) Ridley Scott may have 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 to the contrary. 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 “*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.*”¹⁰⁷⁴

With this in mind, it does leave a puzzling question mark over the strange circumstances surrounding the Scott brothers themselves and the circumstances and accounts of Tony Scott’s untimely death. It is possible that one (or both) of the brothers briefly overstepped the bounds of their position in relation to the agenda (some people have suggested that the content and themes of both “*Prometheus*” and “*Coma*” rattled the powers that be) and Tony paid the price for this with his life.

¹⁰⁷³ Alex Cox, “Tony Scott’s Suicide Note”, 7 September, 2012 - <http://alexcox.com/blog.htm>

¹⁰⁷⁴ 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/>

Chapter Fifteen: “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.

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 examining 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”.¹⁰⁷⁵

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

¹⁰⁷⁵ 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.

naïve trust in those who first conveyed the information or a collective herd mentality. It has happened time and time again in recent history. Notable examples include: “The Cold War”, “Population Growth”, “Climate Change”, and the “War on Terror”. Notably, one key figure in the last fifty or so years of U.S. politics, Zbigniew Brzezinski, has openly admitted this:

“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.”¹⁰⁷⁶

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.”¹⁰⁷⁷

In the early decades of the twentieth century, The Tavistock Institute’s study of “retrogressive psychology”¹⁰⁷⁸ 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”¹⁰⁷⁹ 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.¹⁰⁸⁰

¹⁰⁷⁶ 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>

¹⁰⁷⁷ CRX35E Obama Adviser Brzezinski "It is Easier to Kill than to Control" 2 of 5 - <http://www.youtube.com/watch?v=q9YTp6jRVt4>

¹⁰⁷⁸ 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

¹⁰⁷⁹ Naomi Klein has written an interesting book on this related subject called “The Shock Doctrine” – Knopf Canada, 2007, ISBN 978-0676978001

¹⁰⁸⁰ http://en.wikipedia.org/wiki/Strategic_bombing_survey See : Tavistock Institute Quotes - http://www.whale.to/b/tavistock_q.html

Several key agenda figures had strong connections to “Tavistock” methodology and “retrogressive psychology”. 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 Round Table co-founder, Bertrand Russell. He once said,

“Hitherto, in this regard, wars have been disappointing... we need to bring into being another ‘Black Plague.’”¹⁰⁸¹

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.

“He is credited with being one of the first to categorize the paranoid dread of nuclear death that permeated the latter part of the 20th century.”¹⁰⁸²

Cold War Fallout

In the BBC documentary *“The Power of Nightmares”*¹⁰⁸³, 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”¹⁰⁸⁴) 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 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,

¹⁰⁸¹ <http://www.illuminati-news.com/0604-thought-for-today.htm> See also: http://en.wikipedia.org/wiki/Bertrand_Russell

¹⁰⁸² Neil Sanders, “Your Thoughts Are Not Your Own – Volume 2” (pg. 93)

¹⁰⁸³ http://en.wikipedia.org/wiki/The_Power_of_Nightmares See also: <https://archive.org/details/ThePowerOfNightmares-Episode1BabyltsColdOutside>

¹⁰⁸⁴ Here is the “official” account of 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>

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, 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 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 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.”¹⁰⁸⁵

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. The film serves as a naïve reminder of a simpler time, far from what we know of the corporate, agenda-serving nature of the contemporary press. The film was made with the co-operation of The Daily Express UK newspaper - portrayed in the film as completely independent and serving the public above any other authority! Even nowadays, some press agencies actually make these kinds of claims. It doesn’t take a great deal of research to find evidence and insight which will show such claims are laughable.

Post-nuclear nightmare “visions” continued to “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). Making no effort to hide its connections

¹⁰⁸⁵ Gordon B. Arnold, “Conspiracy Theory in Film, Television and Politics” (pg. 23 – 24)

with aspects of the global agenda, the closing credits of the latter film revealed that production was carried out “*under the guidance and assistance of the Australian Department of Environment, Climate Change and Water*”!¹⁰⁸⁶

The nearby country of New Zealand was also the setting for the classic cult science fiction movie “*The Quiet Earth*” (1985), a story that depicted the disappearance of most of the human race following the global activation of a “free energy” system. The closing moments of the film also featured one of the most ambiguous nods toward the “Saturn Worship” phenomenon ever witnessed in a film. The film is only loosely based on the 1981 novel (of the same name) by Craig Harrison.¹⁰⁸⁷ Wikipedia has a short and bizarre section that attempts to offer an explanation for the ending of the story.¹⁰⁸⁸

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.”¹⁰⁸⁹

Briggs’ staunch support of Greenpeace and the Anti-Nuclear movement is noteworthy. The “Three Mile Island” nuclear incident (itself an extension of the “nuclear threat” paradigm) was also allegedly utilised by The Tavistock Institute (via FEMA¹⁰⁹⁰), allowing infamous agenda player Dr Kurt Lewin¹⁰⁹¹ to study “panic psychology”, under the category of “crisis management”.

¹⁰⁸⁶ Tomorrow, When the War Began (2010) - <http://www.imdb.com/title/tt1456941/>

¹⁰⁸⁷ Craig Harrison, “The Quiet Earth”, 1981, ISBN 0-340-26507-8

¹⁰⁸⁸ http://en.wikipedia.org/wiki/The_Quiet_Earth#The_End_Is_The_Beginning

¹⁰⁸⁹ When The Wind Blows [DVD] ASIN: B000A7PTFY

¹⁰⁹⁰ <http://www.epa.gov/radiation/rert/history.html>

¹⁰⁹¹ Dr. John Coleman, “Conspirators’ Hierarchy - The Story of The Committee of 300”, 1992 - http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_comitee300_00.htm#menu

"FEMA is 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."¹⁰⁹²

Reaction to Three Mile Island galvanised the anti-nuclear movement, as well as environmental groups like Greenpeace. Is it 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.

"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!"¹⁰⁹³

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 ***"hosted by Nightline's Ted Koppel, featuring the scientist Carl Sagan, former Secretary of State Henry Kissinger, Elie Wiesel, former Secretary of Defense 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."***¹⁰⁹⁴

¹⁰⁹² Georgos 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+>

¹⁰⁹³ When The Wind Blows [DVD] ASIN: B000A7PTFY

¹⁰⁹⁴ http://en.wikipedia.org/wiki/The_Day_After#Reaction

The inclusion of these individuals is telling. Evidence shows that Kissinger and McNamara (in particular) are/were (respectively) clearly involved in aspects of the global agenda. Sagan, once a vocal 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"¹⁰⁹⁵ - 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.¹⁰⁹⁶ 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"*¹⁰⁹⁷. The latter created a furore of controversy. Whitehall notables (including representatives from the Home Office, Ministry of Defense, and Defense Chiefs of Staff) descended on Broadcasting House, forcing the BBC to agree to a ban of the film.¹⁰⁹⁸ 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 would 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

¹⁰⁹⁵ http://psychology.wikia.com/wiki/Implosive_therapy

¹⁰⁹⁶ <http://en.wikipedia.org/wiki/Threads>

¹⁰⁹⁷ http://en.wikipedia.org/wiki/The_War_Game

¹⁰⁹⁸ Duncan Campbell, "War Plan UK: the Truth about Civil Defence in Britain", Burnett Books, Dec 1982 - ISBN-10: 0091506719

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-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. Creator Kenneth Johnson originally conceived the miniseries as an allegory of WWII Nazi fascism in a contemporary setting.

“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.”¹⁰⁹⁹

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 miniseries (and the 1984 sequel *“V: The Final Battle”*) was a huge success and garnered huge viewing figures. In an interview with Kenneth Johnson, he said,

¹⁰⁹⁹ V - The Original Mini Series [DVD] (1983) [2001] - ASIN: B00005MHNA

“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.”¹¹⁰⁰

“V: The Final Battle” 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.¹¹⁰¹ 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. At the time, “ABC announcer Jim McKay couldn’t figure out how it flew. A few in the crowd said, ‘Is it real?’”¹¹⁰²

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

¹¹⁰⁰ “V creator Kenneth Johnson talks about a return to reptiles”, Los Angeles Times, Dec. 12, 2008 - <http://herocomplex.latimes.com/uncategorized/v-2/>

¹¹⁰¹ http://en.wikipedia.org/wiki/1980_Summer_Olympics_boycott#Background

¹¹⁰² 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>

- could be faked with holographic technology. There are some strong indications that some sort of comparable technology was utilised to “visualise” the “planes” witnessed on 9/11. However, if such technology exists then it 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 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).”¹¹⁰³

In the UK in mid-2011, The Guardian newspaper 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.”¹¹⁰⁴

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”¹¹⁰⁵. Boyle’s Opening Ceremony was a smorgasbord of agenda related symbolism and themes. I have written extensively about this subject on my website.¹¹⁰⁶

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”.¹¹⁰⁷ 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.¹¹⁰⁸

¹¹⁰³ <http://emergency.cdc.gov/socialmedia/zombies.asp>

¹¹⁰⁴ 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>

¹¹⁰⁵ “Zombie Olympics And Giant Wenlock & Mandeville”, Merovee Blogsite, June 14, 2012 - <http://merovee.wordpress.com/2012/06/14/zombie-olympics-and-giant-wenlock-mandeville/>

¹¹⁰⁶ 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>

¹¹⁰⁷ 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

¹¹⁰⁸ “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>

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 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 a writer.

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 *"rubbished the then-nascent science of exobiology, which concerned itself with life on places other than Earth, as a science without a subject"*.¹¹⁰⁹

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.¹¹¹⁰

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

¹¹⁰⁹ http://en.wikipedia.org/wiki/George_Gaylord_Simpson#Views

¹¹¹⁰ "A Portrait of Michael Crichton" (R2 DVD Bonus Material) - The Andromeda Strain [DVD] ASIN: B0000DC16B

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.¹¹¹¹ 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.¹¹¹²

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 extraterrestrial environments, might also be capable of transduction with terrestrial life forms. This offers the possibility of using extraterrestrial DNA as a biological weapon.”***¹¹¹³

The article *“Joshua Lederberg: The Cold War and 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 extraterrestrial 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.”¹¹¹⁴

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. Even Wernher Von Braun and NASA showed their support – the former calling it *“fantastic... unlikely, but possible.”* Dr Thomas Otten Paine (Administrator of NASA

¹¹¹¹ http://en.wikipedia.org/wiki/Joshua_Lederberg

¹¹¹² “Camp Detrick and Joshua Lederberg” - <http://www.estherlederberg.com/Censorship/Spaceman/Camp%20Detrick%20and%20JL.html>

¹¹¹³ <http://www.estherlederberg.com/Censorship/Spaceman/Andromeda%20Strain.html>

¹¹¹⁴ Ibid. “Joshua Lederberg: The Cold War and Biological Warfare”

at the time) said (in July of 1969) that the science of the narrative highlighted possible “unavoidable risks.”¹¹¹⁵

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, 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.¹¹¹⁶

Tellingly, Robert Wise remarked that there was a precedent for the notion of viruses that could decimate the global population and described 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. He once said “how can you make people do things, unless they aren’t sick or afraid.”¹¹¹⁷

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 (“*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

¹¹¹⁵ “A Portrait of Michael Crichton” (R2 DVD Bonus Material) - *The Andromeda Strain* [DVD] ASIN: B0000DC16B

¹¹¹⁶ *Ibid.*

¹¹¹⁷ *Ibid.*

anybody who is sceptical of “climate change”. 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*”.¹¹¹⁸ 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.¹¹¹⁹

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.¹¹²⁰

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. Although this science fiction sub-genre rarely shows the aftermath of these devastating technological developments, it is largely concerned with the events that build-up prior to the cataclysm. The genre became prevalent in the 1970s – during the days of the burgeoning “green debate” – and often included nods to potential ecological and environmental disaster.

One such example is the BBC television series “*Doomwatch*”. The 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, the true nature of the Doomwatch Scientific Agency was initially portrayed as “*a body with little power meant to stifle protests and secure green votes.*”

¹¹¹⁸ Michael Crichton, “Why Politicized Science is Dangerous”, <http://www.crichton-official.com/essay-stateoffear-why politicized science is dangerous.html>

¹¹¹⁹ http://go.ucsusa.org/global_environment/global_warming/page.cfm?pageID=1670#1 See also: http://www.csicop.org/specialarticles/show/bad_science_bad_fiction

¹¹²⁰ 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 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.”¹¹²¹

On June 20, 1977, the UK’s Anglia Television channel broadcast “*Alternative 3*”¹¹²² – 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.*”¹¹²³)
- ***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.

¹¹²¹ <http://en.wikipedia.org/wiki/Doomwatch>

¹¹²² <http://www.imdb.com/title/tt0075664/> See Also: <http://www.youtube.com/watch?v=gmNFzBVkqYE>

¹¹²³ Leslie Watkins, “*Alternative 3*”, Sphere, March 1978, ISBN-10: 0722111452. See also section two - http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZLb.htm

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 unavailability of an ITV network slot for the programme on that date.¹¹²⁴ 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 Times on 21 June reported that ‘Independent television companies last night received hundreds of protest calls after an Anglia programme, Alternative 3.’”¹¹²⁵

“*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.*”¹¹²⁶

Furthermore, it appears that ITV / Anglia TV have totally washed their hands of the programme – almost as if it never existed. Some sources claim 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.”¹¹²⁷

Other sources claim that the original film “*mysteriously disappeared from Anglia’s archives.*”¹¹²⁸

¹¹²⁴ http://en.wikipedia.org/wiki/Alternative_3#Overview

¹¹²⁵ http://en.wikipedia.org/wiki/Alternative_3#Reception

¹¹²⁶ “Alternative 3: END GAME of the New World Order” - <http://www.paranoiomagazine.com/2013/01/alternative-3-end-game-of-the-new-world-order/>

¹¹²⁷ Ibid.

¹¹²⁸ Georgina Bruni, “The Saga Lives On”, 1998 - http://www.bibliotecapleyades.net/exopolitica/esp_exopolitica_ZI01.htm#The_Saga_Lives_On

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*”¹¹²⁹ beyond the confines of the UK.¹¹³⁰ 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.**”¹¹³¹

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*”¹¹³² - suggesting that some elements of the 1977 broadcast were true. William Cooper 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.”¹¹³³

Researcher Georgina Bruni noted that the book was, for many years, “*still listed under World Affairs, and not as you might expect, fiction.*”¹¹³⁴

¹¹²⁹ You can read Watkins adaption here - http://www.theforbiddenknowledge.com/hardtruth/alternative_3_pt1.htm

¹¹³⁰ 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

¹¹³¹ http://en.wikipedia.org/wiki/Alternative_3#Reception

¹¹³² Jim Keith, “*Casebook on Alternative 3: UFOs, Secret Societies and World Control*”, Illuminet Press, ISBN 0-9626534-9-7

¹¹³³ William Cooper, *Alternative 3 Report* - http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZI02_a.htm

Over time, Watkins seemingly came to acknowledge the studies of certain alternative knowledge researchers. Some skeptics 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.

“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.”¹¹³⁵

Some 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.”¹¹³⁶

The possibility of a secret space programme and advanced space vehicle technology (far ahead of mere rocket propulsion) has been postulated for decades.

¹¹³⁴ Georgina Bruni, “The Saga Lives On”, 1998 - http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZJ01.htm#The_Saga_Lives_On

¹¹³⁵ 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>

¹¹³⁶ <http://www.regjeringen.no/en/dep/lmd/campain/svalbard-global-seed-vault.html?id=462220>

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.”¹¹³⁷

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 these two things...?

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.”*¹¹³⁸

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

¹¹³⁷ The letter was labelled “Alternative 3 - The Backlash” - Nexus - 0604 - New Times Magazine - 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>

¹¹³⁸ “Report from Iron Mountain: On the Possibility and Desirability of Peace.” - http://www.stopthecrime.net/docs/Report_from_Iron_Mountain.pdf

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 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.

“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.”¹¹³⁹

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:

“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

¹¹³⁹ Ibid. pg. 39

sophisticated form of slavery may be an absolute prerequisite for social control in a world at peace.¹¹⁴⁰

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.

“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 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.¹¹⁴¹

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.¹¹⁴² 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.¹¹⁴³

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.

¹¹⁴⁰ Ibid. pg. 53

¹¹⁴¹ Ibid. pg. 51

¹¹⁴² “Hoax of Horror? A Book That Shook White House”, U.S. News & World Report, November 20, 1967

¹¹⁴³ Herschel McLandress, “News of War and Peace You're Not Ready For”, Book World, The Washington Post, November 26, 1967 (pg. 5)

“Iron Mountain” actually exists and was founded in an underground facility near Hudson, New York, in 1951. 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.”¹¹⁴⁴

¹¹⁴⁴ 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>

Chapter Sixteen: “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 JFK, the “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.

Perhaps more than coincidentally, 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.

With this backdrop, a then little-known television show appeared on the scene that would change the mainstream media landscape forever.

In 1993, Chris Carter’s “*The X Files*” was aired on U.S. television. 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.¹¹⁴⁵ 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 (the show appeared to be 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 the esoteric and alternative knowledge – something that was seemingly the intention of the show’s writers and producers.

¹¹⁴⁵ Darren Jones, “File Under X”, Scifi Now Timewarp Collection, The Ultimate Guide to Classic Scifi (pg. 109)

The production team certainly did their homework when researching the show. Perhaps every conceivable notion (considered by alternative knowledge researchers) 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 thank them and tell them that he, *"loved the book, (...) fascinating, witty, and right up my alley."*¹¹⁴⁶

In 1998, a spin-off film *"The X Files: Fight the Future"* was released in cinemas. On the commentary for 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 this 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."***¹¹⁴⁷

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 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."* In Kurtzweil's apartment,

¹¹⁴⁶ "Real Life X-Files: New Dawn speaks to Jon Vankin", New Dawn No. 31 (July-August 1995)

¹¹⁴⁷ The X Files Movie [1998] [DVD] ASIN: B00004D0HH

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”*.

Although many researchers have taken *“The X Files”* to their heart as a valiant attempt to portray all aspects of the global agenda (albeit in a fictional context), I am considerably more sceptical about the show’s coverage of these 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 a fertile basis 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.

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 readily point to a globally watched science fiction television series as the source of a claim rather than evidential documentation. Given the wealth of real-world references 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. Tellingly, the vast majority of those people involved with the show were generally (at least publicly) sceptics; some have even been known to ridicule (what they call) “conspiracy theories”.

It is also possible that agenda players knew “what was coming” in the years the series was popular. The X Files could perhaps be viewed as a useful “plausible deniability platform” from which public opinion could be sufficiently “muddied”. It is even conceivable that the show helped create a comfortable climate in which the agenda players could operate more freely. 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 a Washington think-tank called the Project for the New American Century (PNAC). The work of this group was published in a document

called *"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 the waging of *"multiple simultaneous large-scale wars."*¹¹⁴⁸ The report singled out a number of countries that were in the American military's cross-hairs:

"According to the CIA, a number of regimes are deeply hostile to America - North Korea, Iraq, Iran, Libya and Syria."¹¹⁴⁹

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."¹¹⁵⁰

Pearl Harbour was a false-flag contrived event that swayed public opinion into supporting America's entry into WWII. On September 11, 2001, only one year after *"Rebuilding America's Defenses"*, the world was delivered the promised *"New Pearl Harbor"*. In the decade that followed, the West would wage war against Iraq, Afghanistan and Libya, and attempt to do the same with Iran, North Korea and Syria. 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 literally running America.

Exposing the Greatest Cover-Up

Perhaps the greatest cover-up in living history is the one that was perpetuated in the wake of the events of September 11, 2001 – now dubbed "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.

¹¹⁴⁸ "Rebuilding America's Defenses: Strategy, Forces and Resources for a New Century", September 2000 (pg. 6 / pdf version: pg. 18)

¹¹⁴⁹ 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).

¹¹⁵⁰ Ibid. (Pg. 51 / pdf version: pg. 63)

Within a few 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 damage and confiscated surveillance camera footage 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.

Several 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 Wood¹¹⁵¹ (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*”.¹¹⁵²

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 “plane impacts” and the destruction of the WTC.
- The rate, 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.

¹¹⁵¹ Dr Judy Wood’s website: <http://www.drjudywood.com/>

¹¹⁵² Dr. Judy Wood, “Where Did The Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11” - <http://wheredidthetowersgo.com/>

- 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”*.¹¹⁵³ 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 which was 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 presented to us. 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” 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 the 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

¹¹⁵³ Andrew Johnson, “9-11 – Finding the Truth” - 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/>

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 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 Islamic extremists had commandeered airliners – almost instantaneously... how could anybody know with such “certainty”, for that matter!?

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 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?

It seems that 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 films portrayed the destruction of the World Trade Centre 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”*¹¹⁵⁴ 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 World Trade Center.¹¹⁵⁵ In the 1993 film *“Super Mario Brothers”* the World Trade Center merges 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 9/11.¹¹⁵⁶

A number of researchers have noted the significance of the 1996 film *“Independence Day”* in relation to 9/11.¹¹⁵⁷ Jeff Goldblum’s character deciphers a coded countdown – which emphasises 9:11 (9 minutes 11 seconds) 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 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).”***¹¹⁵⁸

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

¹¹⁵⁴ Armageddon (1998) - <http://www.imdb.com/title/tt0120591/>

¹¹⁵⁵ Meteor Destroys World Trade Center - <http://www.youtube.com/watch?v=u3CEXURIm64>

¹¹⁵⁶ Super Mario Brothers (1993) and the WTC - <http://www.youtube.com/watch?v=og6POlrNU64>

¹¹⁵⁷ For an example, see: <http://cassiopea.org/forum/index.php?topic=6173.0>

¹¹⁵⁸ “The Matrix & Other 9/11 Hollywood Symbolism”, August 18, 2008 - <http://www.infowars.com/the-matrix-other-911-hollywood-symbolism/>

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-piece¹¹⁵⁹ – 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 Langly in *"The Lone Gunmen"* and *"The X Files"*, has shown himself to be surprisingly open to the reality of the hidden global agenda¹¹⁶⁰ – particularly the 9/11 cover-up. Unfortunately, in exploring these matters, Haglund appears, perhaps to have limited his awareness of such larger truths by affiliating himself with highly questionable individuals such as Alex Jones.¹¹⁶¹

What the Frak!?

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 defense of Earth."¹¹⁶² 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".

"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

¹¹⁵⁹ Adam Chamberlain, "Frank Spotnitz on the BBC's Conspiracy Files", August 30, 2011 - <http://www.backtofrankblack.com/archives/1212>

¹¹⁶⁰ Adrian Mack, "Dean Haglund is keeping an open mind", November 23, 2011 - <http://www.straight.com/movies/dean-haglund-keeping-open-mind>

¹¹⁶¹ "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

¹¹⁶² http://stargate.wikia.com/wiki/Homeworld_Command

***American thought ("We're the only nation on earth that is trustworthy"), it seriously risked alienating its viewers stateside."*¹¹⁶³**

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. Hailing from a prestigious military family background (Moore himself served in the Navy ROTC and spent time aboard various naval ships over the years¹¹⁶⁴) and 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-*"Next Generation"* era of the televisual *"Star Trek"* franchise. As a writer on both *"Star Trek: The Next Generation"* and *"Star Trek: Deep Space Nine"*, he helped to cement much of the redefined "Klingon" culture and the Bajoran "Prophet" religion (itself a thinly veiled "version" of the "Council of Nine" story).

Moore combined the fear-driven Bush/9/11 zeitgeist with a militaristic space setting to portray his new version of *"Battlestar Galactica"*. The finale of the second season exemplified this 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.¹¹⁶⁵ 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."*¹¹⁶⁶**

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

¹¹⁶³ Your Reviews, "Terra Firma" - <http://www.bbc.co.uk/cult/farscape/story/terrafirma/yourreviews.shtml>

¹¹⁶⁴ "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/>

¹¹⁶⁵ Michael Parenti, "The Stolen Presidential Elections", May 2007 - <http://www.michaelparenti.org/stolenelections.html>

¹¹⁶⁶ 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

when the public were finally starting to wake up to the reality of the Iraq invasion as an illegal war, but the show took a dramatic left-turn – having previously portrayed many of the central dyed-in-the-wool military characters in a manner that 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.”¹¹⁶⁷

Critics began to take notice of the themes being portrayed in the show.

“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.”¹¹⁶⁸

Edward James Olmos, who played the lead character William Adama, once said of the show:

“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

¹¹⁶⁷ Battlestar Galactica Episode Scripts, T701 - Occupation (1) -

http://www.springfieldspringfield.co.uk/view_episode_scripts.php?tv-show=battlestar-galactica&episode=s03e01

¹¹⁶⁸ Spencer Ackerman, “Battlestar: Iraqica - Does the hit television show support the Iraqi insurgency?” -

http://www.slate.com/articles/arts/culturebox/2006/10/battlestar_iraqica.html

have?' (...) I mean it tore your heart out, because you think: 'you know what? I'd do that.'¹¹⁶⁹

Ultimately, the show moved away from these analogies and (with the latter part of the series) the emphasis moved 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."¹¹⁷⁰

In retrospect, the seemingly brave narrative themes on display in the show may have served an 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.¹¹⁷¹ Such television series (controversial or not) merely perpetuate the whole “terrorist” paradigm and ignore the phenomenon of state-sponsored “terrorism” orchestrated for the purpose of aiding the global agenda.

Strangely, the eventual cancellation of “*Battlestar Galactica*” heralded a virtual “cull” of traditional science fiction serials between 2009 and 2011.

The Stepford World of Science Fiction

Today, televisual and cinematic science fiction is in a shocking state of abandonment. Even more worryingly, the emphasis has shifted away from “space opera” - high-concept science fiction that is set in outer space. This is most notable in television, where the sub-genre is now seemingly only represented by “*Doctor Who*”! “High-concept” science fiction has rapidly been usurped by science fantasy and transhuman/post-human tropes - now populated with extra-terrestrial/human

¹¹⁶⁹ 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)

¹¹⁷⁰ *Battlestar Galactica* (TV Series) "He That Believeth in Me" (2008) Quotes - <http://www.imdb.com/title/tt0993910/quotes>

¹¹⁷¹ Hilary Clinton Admits the U.S. Government Created al-Qaeda - http://www.youtube.com/watch?v=SYKD_Qjhcwg

hybrids, cybernetic humans, cloned and genetically enhanced humans, humans with extraordinary abilities and skills, psychic humans, telepathic humans, and so on. Take several recent television genre shows for example. The following U.S. shows have been oddly categorised as science fiction:

- *"Almost Human"* - a technophobic future law keeper is paired with a droid.
- *"Believe"* - a young girl with special powers
- *"Intelligence"* - an agent with a high-tech chip in his head used to fight crime.
- *"Marvel's Agents of SHIELD"* – super-spy adventures
- *"The Tomorrow People"* – teenage super humans
- *"The 100"* – teenage post-humans sent to colonise the Earth
- *"Star-Crossed"* – teenage extra-terrestrial integrating with humanity

The genre also now incorporates vampires, werewolves, zombies, ghosts, etc. – a development that would have been scorned by fans of the genre at one time.

The movie genre has followed suit, although there appears to be a huge emphasis on "super hero" films masquerading as science fiction. I find it mystifying that nobody seems to question why a super hero franchise such as *"Superman"* or *"Spiderman"* can be rebooted, only to be re-rebooted a few short years later. It is particularly true of the latter franchise. The most obvious example of overkill would be *"The Avengers"* franchise. It seems that each character has appeared in a movie of their own – in some cases several movies. These movies are churned out of Hollywood at an alarming rate, each a tired rehash of the last and displaying repeatedly monotonous scenes of city (sometime planetary) wide carnage as if to justify the colossal special effects budgets.

The blame for these endlessly regurgitated themes and tropes lies 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.¹¹⁷²

Unlike television, the contemporary cinematic science fiction genre has still produced one or two more seriously thought out productions. Yet, like all Hollywood output these days, it is hard to wade through the sea of agenda symbolism and find anything substantial or enlightening at the heart of these films. I suppose that if sheer spectacle, stylishness, uber-cool visuals and loud explosions are your cup of tea, then these are the golden days for science fiction. Just don't expect to come away from the theatre with any profound insights or feelings...

Conclusions

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? In light of the post-9/11 era, with indications of the global agenda in plain sight for all to see, why are we not seeing contemporary science fiction films on a par with the likes of "2001: A Space Odyssey", "They Live" and "Close Encounters of the Third Kind"? Why are we no longer turning on our TV sets to shows comparable with "The Outer Limits", "The Prisoner" or "Babylon 5"? What has really happened to science fiction and its ability to confirm or cover-up the hidden global agenda?

It is entirely possible that when the mainstream media's house was metaphorically cleaned (in the wake of 9/11) the same process was extended to encompass the whole of Hollywood and those corporate behemoths that control the industry. Literary science fiction seems to be suffering the same fate as its visual counterpart, although this should come as little surprise given that most literary publishing houses are now owned by the same mega-corps controlling the media.

If the current trend holds, then it appears that the days of thoughtful science fiction are (for the moment) coming to an end. 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 to coin a phrase "star-wacked" and replaced by a new, more compliant version of the genre. If, as some researchers believe, the genre has always been a plausible deniability / predictive programming mechanism

¹¹⁷² 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>

then we should perhaps be concerned about its sudden demise. Why is it, therefore, no longer necessary? If it has served its purpose, then it would logically follow that the global agenda has turned a corner in its long-term plans – which is a worrying consideration.

Nevertheless, I still very much believe in the human spirit of curiosity and pursuit of knowledge. There is, at least for now, still a strong creative and imaginative spark in many people that often serves as a conduit to metaphorically reveal the greater truths of our existence. The powers that be may feel that they now control all the means and outlets of information and creativity, but their control is not absolute. The fact that I am able to write a book like this proves the point.

Whilst we still have mouths to speak, hands to write and brains to think, the truth is unlimited.

In the words of Mr Spock, *“There are always possibilities...”*