

**Science Fiction and the
Hidden Global Agenda**

Carl James

2016 Edition

Volume One

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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 therapeutic activities co-ordinator for the elderly. 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. His website can be found here:

<http://thetruthseekersguide.blogspot.co.uk>. In 2012, Carl gave his first public talk – discussing the fallout from, and the esoteric symbolism within, the London 2012 Olympic and Paralympic Games. Since then, he has spoken at a number of venues across the UK on a variety of alternative knowledge subjects.

Dedication

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

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

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Some Words about the 2016 Edition...

The research for *“Science Fiction and the Hidden Global agenda”* began in 2010 – although I could argue that it actually stems from a lifelong interest in the science fiction genre. The research ran parallel with my own internal process of awakening – one that continues to reshape my understanding of the world around us. Naturally, this knowledge also redefined my understanding of the science fiction genre and, by extension, those institutions that disseminate science fiction material (such as literary publishing houses, broadcasting companies and the Hollywood “machine.”)

The proverbial “connecting of the dots” came about in an odd manner. I can’t count how many books I have read or how many documentaries I have watched that examined the history of the science fiction genre or the myriad life stories of those infamous writers, producers and directors who helped to shape the field. In these works there are often names of individuals, groups and institutions that pass by so innocently to anybody who lacks a larger frame of reference... much as I lacked for many years of my life. For example, my initial knowledge of Gene Roddenberry’s life (the man hailed as the creator of the classic sci-fi series *“Star Trek”*) revealed his friendship with a man by the name of Andrija Puharich. However, my then-limited frame of reference revealed nothing more than a quirky mad-cap scientist with a great interest in psychic phenomenon. My increased understanding of alternative knowledge subjects revealed that Puharich was a man with connections to the US military (specifically chemical, biological and psychological warfare research), to the CIA (via research and experiments into mind control, psychotronic implants and psychic warfare), to secret society belief systems (via his friendship with former U.S. Vice President Henry Wallace or his connections to Stanford Research Institute)... the list goes on.

Suddenly, I found that the mention of these seemingly innocuous names took on a new meaning, with far less innocent implications. It seemed that everywhere I looked, the most celebrated people in the science fiction genre had significant friendships with many of the proverbial “movers and shakers” of the world – people with great influence, wealth and/or power. From this realisation came several years of research and the eventual release (in 2013) of *“Science Fiction and the Hidden Global Agenda.”* Since then, the feedback has been amazing. As a result of the book, I have now met and spoken with a number of people who have worked or still work in various aspects of the industry that disseminates science fiction material. They have informed me that much of what I have discovered is indeed real (i.e.: not simple paranoia or flights of fancy!) and knowingly practiced

and maintained. I am truly gratified that these people have chosen to contact me – even if only in the strictest confidence.

I am also deeply heartened by those people who have begun to recognise the implications of this research. Science fiction is indeed, as many scholars have proclaimed, subversive and thought provoking. Yet it seems that beneath the surface the genre is being used to convey far stranger things. Moreover, the evidence I have gathered highlights how subversive and, dare I say, dangerous the global mass media (in all its forms) has become.

I have continued to research the subjects in this book ever since the initial publication and found an even greater reservoir of evidence and material to support the notions conveyed herein. In some cases, this continued research has actually led me to revise some of the conclusions I came to in the 2013 edition of the book. In time, I realised that the 2013 edition was already appearing somewhat outdated. These factors prompted me to consider publishing a revised edition of *“Science Fiction and the Hidden Global Agenda”* in 2016. Once the new material was assembled and edited, I realised that I was looking at the almost unwieldy publication of a 700+ page book! Additionally, the need to restructure many chapters and sections to incorporate updates and revision (along with a wealth of brand new written material) created a number of contextual issues. Splitting the material into two books was equally as daunting a prospect as there appeared to be no practical demarcation point to conclude one volume and begin another. Despite this problem, I ultimately decided go down the two-part volume route for this edition (although, in my mind, both volumes exist as one entity.)

The 2016 two-volume edition now contains a comprehensive and up to date version of the 2013 book along with extensive new material, sections and chapters. My hope is that the information gathered here will help to demonstrate that nothing in our perceived perspective of “reality” is as “black and white” as it first appears... even the obvious grey areas are a very murky shade indeed! If nothing else, I hope that you will read these books with an open mind. Maintain that perspective and the veil will eventually fall away and reveal the answers.

Enjoy!

Carl James.

Introduction

Over the last several years, I have met and spoken with many people who would consider themselves “aware” – aware in the sense that they have come to the realisation that there are greater (and often hidden) truths in existence that are rarely talked about in so-called “mainstream” circles.

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

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

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

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

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

In the final paragraphs of the SFX article, Dormehl begins discussing David Icke who (according to Dormehl) ***"believes that the 9/11 attacks on the Twin Towers were the handiwork of a ruling class of reptilian humanoids, called Annunaki... behind The Holocaust and the Oklahoma City bombings. Oh, and they class The Queen, George Bush, Bob Hope and The Clintons among their members."***

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

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

The SFX article concludes:

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

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

Despite this paradigm, we should not dismiss the role that science fiction has played as an allegorical roadmap of the world during the 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 themes of *“Science Fiction and the Hidden Global Agenda”*, it is crucial to explore the notion of “global agendas”. Some of this may be old hat for the seasoned researcher; however I often find that some readers, approaching my blog articles for the first time, are encouraged by an approach that also caters for the novice. In this first chapter, it feels appropriate to establish the proverbial “bigger picture”. My hope is (as always) that this will make some things clearer for those who have not previously considered any of these subjects. For those of you who are aware of the state of play, you might wish to jump to the start of chapter two. It’s not very often that you will read a book that begins by encouraging some readers to skip a dozen pages, is it!?

In any case, by understanding the historical context and intentions of those steering the various agendas and their hierarchies of power, we gain a better understanding of the true nature of the world in which we live and how it affects our lives. These “agenda players” (an overarching, all-encompassing term that I generally use to describe these groups and individuals) operate on multiple levels of transparency and ambiguity.

The first error, when trying to define “them”, “they” or “those in power”, is in believing that “they” are all politicians and government officials - people that make the laws, “keep us safe”, and generally keep the proverbial engines ticking over. All apparent agencies of societal maintenance, such as the military, the police, the health sector, the banks, and so on, appear to operate subserviently to government. To some degree, this portrayal is true. It is, however, a grossly over-simplistic snap-shot of the global structure of control.

The most appropriate observation one can make is when asking “why them”? Why do governments “appear” to pull the strings? Identifying those who call the shots is far more complex than simply saying “it’s the government”. There are other bigger fish than the politicians. These “fish” control our lives without us ever knowing. I will discuss some of these individuals in this book, but before I do, it is worth looking at the mechanics, processes and structure of the networks of power. More vitally, I want to ask “what is the intent” of those who “appear” to be in power?

Are laws made purely to keep a society from descending into chaos? Do we have systems of education for the betterment of society and increasing the knowledge of the general population? Are monetary systems and trade agreements created to streamline exchange of produce, create jobs, and maintain a nation’s economic prosperity?

The overly simplistic answer is – NO. Ultimately, these apparent systems exist for no other reason than to maintain and organise one thing alone: the unwitting mass of the global population. I would argue that there are other reasons why these laws and 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. *(Author’s Notes: Please forgive the condensed manner in which it is presented. It is, in reality, worthy of an entire book of its own... but I have to be practical!)* The first category is:

Control of Mass Human Behaviour and Perceptions

The key to any and all systems of global management is the necessity for willing participants. A generous analogy would be the requisition and maintenance of a “work 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 as the Alaskan HAARP array⁶ or the Soviet “Woodpecker” grid. Although I personally question the actual purpose of

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>

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

these latter examples (they tend to be a “go to” / “blame for all” technology cited by certain researchers with questionable agendas), there still remain strange accounts of foreign embassies bombarded by so-called “microwave weapons”, which caused those inside to behave bizarrely and ultimately run screaming from the building.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 the “arcane schools” and “secret societies” – which some people are enticed into joining by being offered access to “privileged knowledge”. Research into the “mystery school” teachings and “invisible colleges” of masonic-style societies shows a desire to prevent the masses from gaining a deeper understanding of the nature of reality. This is something that the masses are clearly not “required” to truly comprehend - obviously because if we did, then those wishing to control the game would lose - overnight! To come even remotely close to understanding the nature of reality and existence, one needs to comprehend the following processes at work.

Covering Up of Free / Fuelless Energy Technologies – by its nature this implicates every branch of the military / intelligence / industrial complex. Organisations like NASA, JPL, Lockheed, Boeing, SRI (Stanford Research Institute) and DARPA are a few notable examples. Outfits like Esalen⁸ and The Institute of Noetic Sciences (IONS)⁹ are implicated by some of the key figures involved (former Apollo astronaut Dr Edgar Mitchell, in the case of IONS) and their direct connections with the military, intelligence agencies, and various companies with defence department contracts and ties. The agenda here is to research, develop and

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

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/>

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 associated players are also clearly involved. The mainstream media is complicit with an agenda to perpetuate a specific perception of the phenomenon. Whilst this is almost certainly orchestrated at some level, it is somewhat indicated by a lack of information and a lazy fall back (within media reports about the ET/UFO phenomena) to “accepted notions” (weather balloons, swamp gas, et al.) The nature of the cover-up has created much division amongst alternative knowledge researchers. Certain evidence strongly indicates that a portion of the UFO phenomenon is a result of ultra-top-secret experimental aircraft flown by human pilots, but this evidence does not explain all sightings and encounters. The abduction phenomenon is also similar in that some experiences appear to be a product of the earth-based agenda players – sometimes implicating mind control processes.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 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

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 / ISBN-13: 978-0932813459

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 the subject. Occult knowledge (occult literally means "hidden") 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" (Alchemy is one example) within the field which become very interesting the more you study them. Ironically, much of this "occult science" and "ritual practice" seems to ultimately centre on energy and consciousness.

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

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)

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

(G. Schiller)

Gentlemen's Clubs

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

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

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

surrounding a sacrificial pyre, and chanting and worshipping a giant stone owl.¹⁵ This ritual is known as the “Cremation of Care.”¹⁶

The Bohemian Club has had several members with interesting connections to science fiction. Early “men of talent” within the club included George Sterling, Ambrose Bierce, Bret Harte, Henry M. Stanley and Mark Twain. Twain was a founding, honorary member of The 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 – at 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 be 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. Clark Ashton Smith, contributor of 1930s pulp sci-fi magazines and Lovecraftian style fiction, participated in a theatrical production at

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, “Mark Twain’s Letters: 1867-1868”, University of California Press; New Ed edition (1 July 1992) - ISBN-10: 0520036697 / ISBN-13: 978-0520036697

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.jacklondons.net/annualhighjinks.html>

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". I mention this because of the synchronicity with one William Caxton (1421-1490) – a man who moved in powerful political and religious circles and who played a hugely significant role in bringing literary printing to England.

Numerous sources have cited the Nobel Prize-winning author Sinclair Lewis as a past member of the Bohemian Club. For example: A 1999 guidebook to California makes such a claim – "***The club numbered Ambrose Bierce, Sinclair Lewis, Jack London and Frank Norris among its members.***"²⁴ In a 1980 article for the San Francisco Chronicle, Gobind Behari La wrote "***George Sterling enabled me to meet Robinson Jeffers, living in Carmel, Gertrude Atherton of Palo Alto, and Carmel Bay: many other distinguished California writers. I met Sinclair Lewis, Upton Sinclair, Theodore Dreiser, Sherwood Anderson, Jim Tully and others. [...] the Bohemian Club, where he lived, he had affluent friends. [...] Upton Sinclair, Sinclair Lewis, Sherwood Anderson, Kenneth Rexroth, Ring Lardner, Robinson Jeffers, Theodore Dreiser The membership fee was a dime a month, used by Kenneth Rexroth, who had been a leading San the secretary for postage to let the registered members know of the coming dinner meeting, held once a month.***"²⁵ Although it is difficult to 100% conclusively document Lewis' Bohemian Club membership, it has been documented that he was close friends with member George Sterling – who introduced Lewis to fellow members such as Jack London and invited him for visits at the Bohemian Club.²⁶ Lewis is documented as having

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

²⁵ "p.184-5. A Journalist from India, at Home in the World" - Gobind Behari La, San Francisco Examiner Chronicle. March 23, 1980 - http://www.forgottenbooks.com/readbook_text/A_Journalist_from_India_at_Home_in_the_World_1000130378/221

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

attended the Club on at least one occasion (February 14, 1926.²⁷) Educated at Yale University, Lewis wrote the quasi-science fiction / "what if" scenario story *"It Can't Happen Here"* (1935) – which was, according to creator Kenneth Johnson, the original inspiration for the fondly remembered science fiction television mini-series "V".²⁸ *"It Can't Happen Here"* tells the story of the rise and rule of a home-grown fascist dictatorship in America.

Strangely, many "academics" have studied American literary links to the early days of The Bohemian Club and fervently tried to separate the origins of the club from its reputation as an elite-associated organisation. The claim is made that The Bohemian Club began life exclusively, not as gathering of establishment elites but, as a benign collective of San Francisco bohemian (hence the name) artists, writers and poets. Russell Jacoby in *"The Last Intellectuals: American Culture in the Age of Academe"*, maintained that lack of money to keep the club alive necessitated the involvement of financial "higher-ups". Jacoby cites **"one well-heeled member"** who apparently said **"the possession of talent, without money, would not support the club. [...] It was decided that we should invite an element to join the club which the majority of the members held in contempt, namely men who had money as well as brains, but who were not strictly Bohemians. [...] the problem of our permanent success was solved."**²⁹ Jacoby, names **"Ambrose Bierce, Jack London and Mark Twain"** as examples of those unhappy with the arrangement.³⁰ He also wrote: **"in late 1880, some dissenting painters and writers, who called themselves Pandemonium, protested the "commercialism" and departed to recapture the original bohemian ethos - only to shipwreck on their lack of funds."**³¹ Jacoby encourages one to psychologically separate early members from the club's rather sinister and now-well-documented nature and intentions - thus exonerating them from any potential agenda involvement. Whilst this analysis may be convenient for those fiercely loyal to the positive legacy of such literary figures, I will leave it to you to decide what the case was really.

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

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

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

³⁰ Ibid.

³¹ Ibid.

Modern Bohemians

Another more recent Bohemian Club member with a connection to science fiction is Bob Ballard³², one time director of the Woods Hole Oceanographic Institution. Ballard championed the “green” / “ecological” agenda for much of his career and worked with the likes of James Cameron and Steven Spielberg. Ballard served as a technical consultant on the first season of Spielberg’s 1993 science fiction series “*Seaquest*”. The show was an attempt to promote an awareness of the environment and conservation within a futuristic setting. Ballard also had cameos at the end of each episode of the first season, where he imparted a “green” message relating to the then latest oceanographic “studies”. The final episode of the first season was entitled “*Ocean on Fire*” (a.k.a. “*Higher Power*”).

The following Hollywood actors (who have often carried the banner for cinematic science fiction) also rank amongst The Bohemian Club’s membership.

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

Arnold Schwarzenegger - former Governor of California and star of “*The Terminator*” film franchise, “*The Running Man*”, “*Total Recall*”, “*The 6th Day*” and “*Predator*”. His former wife of 25 years, Maria Shriver, is a member of the influential Kennedy family and niece of the late Democratic U.S. President John F. Kennedy. Schwarzenegger gave the keynote address speech to the Annual Bohemian Club in July 2010.³⁴

Danny Glover - star of “*Predator 2*” (sequel to Schwarzenegger’s original film) and appeared in “*Battle for Terra*”, “*2012*” and “*Legend of Earthsea*”. Glover seemingly attended Bohemian Grove in the summer of 1999.³⁵

³² 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://bureaudetudes.org/wp-content/uploads/2010/01/bohemianclub.pdf>

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

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

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

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

Charlton Heston - starred in *"Planet of the Apes"* and had a smaller supporting role in the sequel *"Beneath the Planet of the Apes"*, *"The Omega Man"*, *"Soylent Green"* and *"Earthquake"*. He also 'narrated' 1998's *"Armageddon"*. In 1987, Heston registered as a Republican and campaigned for Presidents Ronald Reagan, George H.W. Bush and George W. Bush.³⁷ Heston also narrated highly classified military and Department of Energy instructional films, particularly relating to nuclear weapons – gaining him the highest U.S. security clearance or 'Q clearance'. The Q clearance is comparable to a DOD or Defence Intelligence Agency (DIA) clearance of Top Secret.³⁸ In July 2003, in his final public appearance, Heston (perhaps unsurprisingly) received the Presidential Medal of Freedom at the White House from President George W. Bush.³⁹ Heston regularly frequented the Bohemian Club/Grove scene.⁴⁰ On a connected "agenda" / sci-fi point, the makeup artist on Heston's 1968 *"Planet of the Apes"* was the Academy Award winning John Chambers. Chambers worked as a consultant for the CIA's Disguise Unit and shared the pioneering techniques developed on the film with the agency.⁴¹ He also helped to establish a fake Hollywood production company – called Studio Six Productions – which was a front for CIA operations. ***"The fake production company was so convincing that it had acquired twenty-eight scripts from screenwriters during***

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

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

³⁸ "Charlton Heston is in demand by government producers who value his top secret nuclear weapons security clearance as much as his Academy Award" - "Top Secret", Orlando Sentinel, November 10, 1989 - http://articles.orlandosentinel.com/1989-11-10/news/8911102988_1_security-clearance-heston-top-secret

³⁹ https://en.wikipedia.org/wiki/List_of_Presidential_Medal_of_Freedom_recipients#Film

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

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

the time it was open, including submissions from Steven Spielberg and George Lucas.⁴²

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

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.⁴⁶ Based upon his political and social beliefs, Bellamy wrote a hugely popular science fiction novel entitled "*Looking Backward: 2000 – 1887*". The book, in many ways, displayed a number of concepts that have been subsequently associated with the "New World Order" paradigm. The book garnered Bellamy a following that bolstered the "Nationalist Clubs". The "Bellamyite" movement became popular with many members of The Theosophical Society.⁴⁷

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

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

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

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

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

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

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”***⁴⁸ The early work of The Fabian Society is inextricably linked with The Rhodes Scholarship Foundation⁴⁹, The Round Table Organisation⁵⁰, The London School of Economics⁵¹ and, particularly, the elite Rothschild family. John Christian, in *“Fabian Influence on Council Developments in New Zealand”* describes how ***“The British plan to take over the world and bring in a “New World Order” began with the teachings of John Ruskin and Cecil Rhodes at Oxford University. Rhodes in one of his wills in 1877 left his vast fortune to Lord Nathan Rothschild as trustee to set up the Rhodes Scholarship Program at Oxford to indoctrinate promising young graduates for the purpose, and also establish a secret society for leading business and banking leaders around the world who would work for the City to bring in their Socialist world government. Rothschild appointed Lord Alfred Milner to implement the plan. At first the society was called Milner’s Kindergarten, then in 1909 it came to be called The Round Table. It was to work closely with the London School of Economics founded in 1894 by Fabian Socialist leader Sidney Webb (Lord Passfield).”***⁵²

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

⁴⁸ http://en.wikipedia.org/wiki/Fabian_Society

⁴⁹ Rhodes Scholarship - https://en.wikipedia.org/wiki/Rhodes_Scholarship

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

⁵¹ London School of Economics - https://en.wikipedia.org/wiki/London_School_of_Economics

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

Pankhurst and Bertrand Russell.⁵³ Many have speculated about the true power that The Fabian Society has wielded during its existence. In June 2001 (during the Federal Government joint standing committee on treaties inquiry), Australian Labor Party Senator Chris Schacht⁵⁴ revealed his then-20 year-long membership of The Fabian Society and stated: ***"You probably were not aware that us Fabians have taken over the CIA, KGB, MI5, ASIO (Australian Security Intelligence Organization), IMF, the World Bank and many other organizations."***⁵⁵

There are a number of science fiction genre authors with associations to the society. H. G. Wells (who I will discuss in the next chapter) was a founding member. Aldous Huxley spent a period of time as a student of Fabianism during his time at Oxford University.⁵⁶ 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."***⁵⁷

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***

⁵³ http://en.wikipedia.org/wiki/Fabian_Society

⁵⁴ https://en.wikipedia.org/wiki/Chris_Schacht

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

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

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

totalitarianism and its poisonous influence in this country.⁵⁸ 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.”**⁵⁹ His association with the BBC may have actually paid off for him in the long run. *“Nineteen Eighty-Four”* was written in 1948 (curiously 1984 was the centenary year of The Fabian Society!) and, although popular amongst academia and literary circles, was not a particularly widely-circulated work – at least not initially.

Big Brother

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

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

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

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

⁵⁹ http://en.wikipedia.org/wiki/George_Orwell#World_War_II_and_Animal_Farm

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

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 House Committee on Un-American Activities on suspected "Communist" sympathisers in Hollywood⁶¹

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.⁶² 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).⁶³ Bizarrely, all three of these have a loose connection to the global agenda as you will see in Volume Two. 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 screenwriter of the piece, William Templeton, went on to co-write a 1956 film version – directed by Michael Anderson (of "*Logan's Run*" fame.) This version again renamed Goldstein; only this time as "Cellador". Bizarrely, production of the 1956 film version was overseen by the CIA-supervised American Committee for Cultural Freedom.⁶⁴

The first fully realised, and much more faithful, version of "*Nineteen Eighty-Four*" was the BBC play, broadcast in December 1954. This adaption was realised thanks to genre writer Nigel Kneale. A number of alternative knowledge researchers

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

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

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

⁶⁴ "*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.*

believe that Kneale was an “*in the know*” observer of agenda mechanisms. A good case for this can possibly be made if one were to look closely at the production 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: **“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.”**⁶⁵

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.”**⁶⁶ Dr Lucy Sargisson of the School of Politics and International Relations at the University of Nottingham, who is an authority on political dystopias and utopias, also underlined this point. **“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.”**⁶⁷

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,

⁶⁵ “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>

⁶⁶ Ibid.

⁶⁷ Ibid.

occasionally initiating projects. This was the case with the big screen, animated version of Orwell's *"Animal Farm"*. The original novel contained a socialist standpoint, both critical of communism and capitalism. The film version was "retooled" to restrict the message exclusively to an anti-communist message. ***"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."***⁶⁸ 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"*.⁶⁹

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 1936.⁷⁰ This continued for almost twelve years, one year before the publication of *"Nineteen Eighty-Four"*. British Intelligence actually held files on Orwell for more than twenty years of his life, sporadically believing that he was in actuality a Communist. Researcher Jim Keith believed that Orwell was a British Intelligence agent.⁷¹ 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".⁷² However, it is believed that Orwell may have coined the phrase in his essay, *"You and the Atom Bomb"*, published in Tribune, 19th October 1945.⁷³ If true, then this one act alone forever entangled Orwell with a much larger aspect of the global agenda – the perception management of the proverbial "Cold War" era. More on that subject in Volume Two of this book...

Scientific Dictatorship

Published in 1932, Aldous Huxley's novel *"Brave New World"* presented a unique portrayal of the dystopian nightmare. Huxley postulated that mass human behaviour could be controlled with "bread and circuses" – endless distractions.

⁶⁸ 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>

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

⁷⁰ 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

⁷¹ Jim Keith, "Mind Control, World Control" (pg. 96)

⁷² Walter Lippmann, *"The Cold War: A Study in U.S. Foreign Policy"*, Harper, 1947

⁷³ 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 a powerful agenda connection and extensive freemasonic roots⁷⁴) at the age of 26. T.H. Huxley tutored a young H.G. Wells and may have inadvertently influenced aspects of his later novel *“The Island of Doctor Moreau”*.⁷⁵ Wells eventually taught Julian and Aldous Huxley.⁷⁶ Aldous Huxley also taught French to a young George Orwell whilst working as a teacher at Eton.⁷⁷ In 1933, Julian Huxley helped **“to found the American Humanist Association. He became the first Director-General of UNESCO.”**⁷⁸ Claims are made that all three said Huxley family members were freemasons.⁷⁹

The Huxleys had significant connections with Cecil Rhodes. Before I examine the significance of this, here is brief overview of Rhodes in connection with multiple facets of the global agenda. **“A wealthy young man, Cecil Rhodes, [...] believed that only the British elite could and should rule the world to the benefit and happiness of mankind. Shortly after arriving at Oxford, Rhodes was initiated into**

⁷⁴ 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/>

⁷⁵ Anthony West, “H.G. Wells : Aspects of a Life”, Published by Hutchinson, London (1984) ISBN 13: 9780091345402

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

⁷⁷ 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>

⁷⁸ “The lives of Thomas Henry Huxley, Aldous Huxley and Sir Julian Huxley” - https://www.creationworldview.org/articles_view.asp?id=28

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

Freemasonry at the Apollo University lodge No. 357. On April 17, 1877, he was raised a Master Mason in the same lodge. Rhodes also joined a Scottish Rite Lodge at Oxford called Prince Rose Croix Lodge No. 30. [...] Rhodes was a critic of English Freemasonry - of its impotence and incompetence in advancing British race interest. After being raised to Master Mason on April 17, 1877, Rhodes drafted a program for world dominion by the British race patriots. To guarantee the funding from his vast wealth of his world vision for the British Empire, Rhodes wrote in 1877 the first of seven wills [...] the first will called for the formation of a "secret society" whose primary function would be focused on returning England to her former glory. He viewed English Freemasonry and its conspiracy as impotent and in effect defunct in this regard. Ironically, when the society Rhodes had envisioned was finally organized after his death, its membership consisted only of English Freemasons. "The Round Table," as it was known, soon became the most powerful appendage of the British Brotherhood. In his third will Rhodes left his entire estate to Freemason Lord Nathan Rothschild as trustee. [...] Rothschild appointed Freemason Alfred Milner to head up the Secret society for which Rhodes's first will made provision. [...] Milner recruited a group of young men from Oxford and Tonybee Hall to assist him. [...] All were respected English Freemasons. Among them were Rudyard Kipling, Arthur Balfour, Lord Rothschild, and some Oxford College graduates. [...] In 1909, Milner's Kindergarten, with some other English Masons, founded the Round Table. The grandfather of all modern British Masonic "think tanks" was born. Three powerful think tank offshoots of the Round Table are (1) the Royal Institute of International Affairs (RIIA), organized in 1919 in London; (2) the Council on Foreign Relations (CFR), organized in 1921 in New York City; and (3) the Institute of Pacific Relations (IPR), organized in 1925 or the twelve countries holding territory in what today we call the Pacific Rim. The initial assignment of the Round Table was not necessarily to destroy the political experiments of French Freemasonry, such as socialism and communism, but to cooperate with them for the advancement of the English Masonic conspiracy."⁸⁰

Aldous Huxley took an interest in Fabianism whilst at Oxford University.⁸¹ Remember that the early work of The Fabian Society was inextricably linked with The Cecil Rhodes Scholarship Foundation.⁸² T.H. Huxley was one of the founders of

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

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

⁸² Rhodes Scholarship - https://en.wikipedia.org/wiki/Rhodes_Scholarship

the Rhodes Round Table group⁸³ and (as noted before) had a documented involvement with Charles Darwin and his theories of “evolution”. With all these factors in mind, let us consider Cecil Rhodes’ principle belief in **“the restructuring of civilization”** and how it had its roots in Malthusian Eugenics. **“Eugenics is the philosophy of depopulation through the reduction of inferior races –“human weeds,” if you will – and the selective breeding of “a race of thoroughbreds” [...]** **When Thomas Malthus’ theory of population was coupled with Charles Darwin’s evolutionary model, the result was known as Social Darwinism -- the ethical fallacy that social policy should allow the weak and unfit to fail and die, and that this is not only good policy but morally right.”**⁸⁴

The following is taken from an article entitled **“The Malthusian Premise”**: **“The combination of Malthusian population control, which included the deliberate neglect of populations and indirect methods of killing off populations, with Darwinism, produced National Socialism (Germany), International Socialism (Marxist Russia) and International Corporate Capitalism (Global Socialism, headquartered in the United States), and these forms of social conduct have constituted the main reason for the unequal distribution of planetary resources, famines, planned biological warfare, environmental poisoning, suppression of knowledge, suppression of inventions, dependence on backward technology for the population, planned wars to kill off populations and general planetary disorder. The problem is in the Social Darwin-Malthus paradigm, which has now been combined with the pseudo-sciences of behaviourism and genetics in the attempt to assert even tighter control over the planetary population, yielding forms of Neo-Darwinism being perpetrated by a host of post-Atlantean re-treads, per a 1947 Princeton consensus.”**⁸⁵

All of this aligns with the “Scientific Dictatorship” that Aldous Huxley wrote about in *“Brave New World Revisited”*. The ‘scientific dictatorship’ has many similarities with certain masonic principles and appears to dictate the generic global agenda. H.G. Wells' later endorsed the 'scientific dictatorship' model - which he called a 'Technocracy'. In *Brave New World Revisited*, Aldous Huxley summed up his model as follows: **“The older dictators fell because they could never supply their subjects**

⁸³ Jim Keith, “Mind Control World Control” (pg. 95)

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

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

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.⁸⁶

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

Soma

Although "*Brave New World Revisited*" actually, to some extent, expressed Aldous Huxley's fears that a chemically controlled society was an imminent reality, he would often wax lyrical about the promise of LSD, mescaline, and other psychedelics for expanding human awareness. It should be pointed out that his drug related activities did bring him into contact with many agenda associated individuals involved with psychedelic experimentation in America - years before LSD or other drugs became part of the counter-culture. As a result of this, he eventually connected with a number of figures in the CIA's drug operations and mind control programs. Huxley was friends with George Estabrooks and Louis Jolyon "Jolly" West, both of whom were MKUltra doctors.⁸⁷ He was introduced to mescaline by Dr. Humphrey Osmond⁸⁸, who in turn was introduced to the drug by Alfred Hubbard. Hubbard personally led Huxley to several new drug experiences. More on Alfred Hubbard in a later chapter...

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

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

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

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.⁸⁹ 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.”***⁹⁰ ***“Huxley had earlier collaborated with Major John Rawlings Rees of the Tavistock Institute, and with cultural anthropologist Bronislaw Malinowski in a project dubbed 'Mass Observation.' This was an anthropological survey of the British Isle, patterned after similar surveys of primitive cultures. (...) (Huxley) sponsored a project at Stanford University where students were dosed with hallucinogenics.”***⁹¹

This also from 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 propoganda or brainwashing, or brainwashing enhanced by pharmacological methods. And this seems to be the final evolution.”***⁹²

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.⁹³ It is claimed, from some quarters, that he was a member of the “Children of the Sun” cult –

⁸⁹ Jim Keith, *“Mind Control, World Control”* (pg. 95)

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

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

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

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

which had connections to various Western intelligence agencies. It is claimed that the infamous occult practitioner, Aleister Crowley, was the tutor of Aldous Huxley.⁹⁴ Along with Huxley, it is also believed that George Orwell was involved with the Children of the Sun cult.⁹⁵ Aldous Huxley is known to have invited Aleister Crowley to dinner whilst in Berlin in October 1930.⁹⁶ In 1945, Huxley attempted to write a screenplay of *“Alice in Wonderland”* for Walt Disney. It was rejected as **“too literary.”**⁹⁷ 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.”**⁹⁸ 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.”**⁹⁹ I will look in more detail at Esalen and Puharich in a later chapter of this book.

Huxley had an affiliation with The Fabian Society during his time at Oxford University – although documentation of this has always maintained that his interest was **“a brief stint.”**¹⁰⁰ Huxley was also a member of The Century Club¹⁰¹ along with his good friends (and CIA notables¹⁰²) Gordon Wasson and Allen Dulles. The Century Club is the more shadowy and arguably more influential and powerful “older brother” of The Bohemian Club.¹⁰³ The Century Club, like The Bohemian Club, has seemingly “chosen” U.S. presidents (amongst many other things.) Whilst

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

⁹⁵ Jim Keith, “Mind Control, World Control” (pg. 96)

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

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

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

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

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

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

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

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

on the subjects of presidents, it is an odd coincidence that Huxley died the same day that U.S. President John F. Kennedy was assassinated.

In his lecture at UC Berkeley, Huxley addressed the psychological conditioning required to create mass and willing subservience. He also talked about using terrorism (to create stress to increase suggestibility in the populations), “crisis creation” and manufactured consent to create willing slaves – something more of us are recognising as a reality in our contemporary world. His remarks about lab rats in *“The Ultimate Revolution”* remain as prescient as ever. Take the time to stop once in a while and see how often you recognise the human version of the following: ***“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.”***¹⁰⁴

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

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

Chapter Three: “Experiment in Terra”

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

(Jacques Ellul, “The Technological Society”)

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

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

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

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

The War and the Wells

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

Herbert George Wells’ contributions to the science fiction genre (particularly *“The Time Machine”* and the aforementioned *“The War of the Worlds”*) scarcely hid his political and social observations. Although not the first, Wells was a pioneer in galvanising the futurist concept of the utopian/dystopian paradigm. Most importantly, he played a widespread role in the agenda of global governance. Wells also studied many scientific principles. 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.”***¹⁰⁵

Wells was admired and studied by many figures in the proverbial ‘scientific dictatorship.’ One of his protégés was Dr Leo Szilard¹⁰⁶ - the renowned physicist, inventor and pioneer in early nuclear weapons research. Szilard proposed that limited, small scale nuclear strikes could actually be used to bring about a type of military “stalemate” that would in turn create circumstances favourable to aspects of the global agenda.¹⁰⁷ Szilard was actually the principle model for Stanley

¹⁰⁵ http://en.wikipedia.org/wiki/H._G._Wells#Teacher

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

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

Kubrick's eponymous Dr Strangelove character.¹⁰⁸ Another friend and fan of Wells's writing was Winston Churchill - a high ranking freemason.¹⁰⁹ ***"In a 1930 interview, Churchill admitted he had read and re-read everything that Wells ever wrote. He could pass an exam on him -- which is saying something of the boy who left his school exam entry page blank. Churchill spoke of the tips on war and peace to be found from Wells. They were friends to some extent and Wells dedicated a book to Churchill."***¹¹⁰

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

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."***¹¹² 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

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

¹⁰⁹ Brother Sir Winston Churchill FDC - http://www.phoenixmasonry.org/masonicmuseum/winston_churchill_fdc.htm

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

¹¹¹ 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

¹¹² 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>

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.”***¹¹³

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 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.”*¹¹⁴ 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.”***¹¹⁵ In 2005, a BBC4 documentary entitled *“H G Wells and Me”*¹¹⁶ featured archive footage of an interview with the left-wing politician Michael Foot. In this clip, Foot states that Wells' writing was a recruiting tool for the Labour Party against the Tories. Curiously, Foot makes no such claim in the 1996 edition of his book *“H.G.: The History of Mr Wells”*.¹¹⁷

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

¹¹³ 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>

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

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

¹¹⁶ “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>

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

governance.¹¹⁸ In 1940, under the Chairmanship of Lord Sankey, Wells penned the *“Declaration of the Rights of Man”*. This was followed in 1942 by his *“Charter of Scientific Fellowship”*.¹¹⁹ 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.¹²⁰

A number of 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 Society¹²¹ – 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”*.¹²² 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.”***¹²³

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***

¹¹⁸ David Allen Rivera, *“Final Warning: A History of the New World Order”*, Progressive Press; Revised edition (6 Aug. 2010) ISBN-10: 1615779299 / ISBN-13: 978-1615779291 – See:

<http://modernhistoryproject.org/mhp?Article=FinalWarning&C=5.1>

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

¹²⁰ 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>

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

¹²² The Grand Lodge of British Columbia and Yukon, *Famous Freemasons* - http://freemasonry.bcy.ca/biography/wells_h/wells_h.html

¹²³ H.G. Wells, *“The Fate of Man”* First published by Longmans & Green, New York, 1939, and Secker & Warburg, London, 1939 (as *The Fate Of Homo Sapiens*) See also: <http://freeread.com.au/@RGLibrary/HGWells/NonFiction/TheFateOfMan.html>

Verne that he is presented as in the history books, was head of British Intelligence during World War I, and his mistress was Maura Benchendorff, a woman who has been called 'perhaps the Soviet Union's most effective agent-of-influence ever to appear on London's political and intellectual stage'. H.G. Wells knew whereof he spoke when extolling the plans of the New World Order.¹²⁴

Despite all attempts to confirm the claim that Wells headed-up British Foreign Intelligence during WWI (a claim actually made by a sizeably large number of alternative knowledge researchers), the evidence is currently elusive. That is not to say that Wells didn't have some highly questionable friends in the British Intelligence establishment. If nothing else, it has been demonstrated that Wells did indeed have a relationship with Maura Benchendorff (actually known as Maria Ignatievna Budberg.) Budberg was a double agent who ***“worked for the British Intelligence Service during a plot to assassinate Lenin in 1918 and the OGPU (working directly for the Genrikh Yagoda, who was the chief of the Soviet secret service in the 1930s, at the beginning of the "Great Purge".)”***¹²⁵ ***“In 1920 she met historian and science fiction writer H. G. Wells and became his mistress. A close relationship with Wells continued until his death; Wells asked her to marry him, but Budberg firmly rejected this proposal.”***¹²⁶

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

¹²⁴ Jim Keith, “Mind Control, World Control” (pg. 12)

¹²⁵ Maria Ignatievna Budberg - https://en.wikipedia.org/wiki/Maura_Budberg

¹²⁶ https://en.wikipedia.org/wiki/Maura_Budberg#H._G._Wells See also: Burris, Charles (2007-08-01) Franklin Roosevelt and the New Deal: An Annotated Bibliographic Guide, LewRockwell.com

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 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.”***¹²⁷

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.¹²⁸ In *"F for Fake"*, Welles spoke about his role in fakery, disembling and the management of public perceptions of reality via *"War of the Welles"*. He said, ***"I didn't go to jail... I went to Hollywood"***

The alleged personal accounts of some of the “affected” listeners to the 1938 Welles broadcast became the subject of several psychological papers published (on the subject) in subsequent years. The principle source of study came from a report

¹²⁷ “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>

¹²⁸ F for Fake (1973) "Vérités et mensonges" (original title) - <http://www.imdb.com/title/tt0072962/>

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.¹²⁹ 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!**"¹³⁰ As a scientific study, I find it less than reliable when an analysis uses the collected data of 135 witnesses (100 of which were pre-chosen for their panicked reaction) and draws conclusion citing testimony numbering in the thousands or millions. It may well be the case that a larger number of people did experience fear and panic, but did they really react in such an extreme and large-scale manner? More substantive evidence, more than a study of 135 people, would clearly be required to form such a conclusion. In truth, the CBS broadcast was far more than a mere artistic endeavour or elaborate practical joke. At the time, a crisis of looming war was brewing in Europe and it was increasingly questioned what role America would play if the crisis escalated to a global affair. All arms of the media were gradually co-opted as a "war propaganda" machine (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, 1961.¹³¹ The section "*Implications of a discovery of extra-terrestrial life*" is

¹²⁹ 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)

¹³⁰ 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>

¹³¹ "Proposed Studies on the Implications of Peaceful Space Activities for Human Affairs" <http://www.nicap.org/papers/brookings.pdf>

now infamous and considered by some people as an “admission” of the existence of extra-terrestrial life. The section also proposed possible scenarios for such a discovery and the larger social implications. The report questions how leadership should handle information and under what circumstances leaders might or might not find it advisable to withhold such information from the public. Whilst the report makes no real mention of the role that the entertainment media may play in such a scenario, page 226 (note 37) makes a peculiar reference to Cantril’s study as a “*useful*” guide in dealing with the social implications. Those involved with the Brookings Report (at least at the upper levels) would almost certainly have known of the players involved with the “*The War of the Worlds*” psyop, so why did they recommend Cantril’s findings specifically?

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

Radio Research Project

Those behind the inception of the Halloween broadcast ultimately paint a clear agenda picture. The Radio Research Project (R.R.P.) was a social research project initiated in 1937 and funded by the Rockefeller Foundation to look into the effects of mass media on society. R.R.P. instigated Welles’ radio play and studied the effects of the broadcast in the following decade.¹³² 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

¹³² http://en.wikipedia.org/wiki/Radio_Research_Project

States.¹³³ Interestingly, Allport and Cantril had previously collaborated on several psychological experiments (relating to radio and prior to their involvement with the R.R.P) that resulted in a book entitled *"The Psychology of Radio"* – published in 1935. The book describes the results of their experiments and acknowledges the assistance of Westinghouse Studios, CBS, the Legislative Committee of the National Association of Broadcasters, the Canadian Radio Commission, the Bureau of Education Research (Ohio State University), Edison Electric Illuminating Company and Harvard Psychological Laboratory. Their insight into the psychological effect of the mainstream media is a little obvious, but nevertheless disturbing. ***"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."***¹³⁴

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."*¹³⁵ 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'."***¹³⁶ Despite Adorno being associated with Tavistock (as was SRI) and the amount of evidence showing that the popular music scene (of the last seventy or so years) clearly somehow figures into the Tavistock social engineering agenda, I remain unconvinced that Adorno penned the songs of The Beatles. Purely from a pragmatic perspective, there

¹³³ Ibid.

¹³⁴ Albert Hadley Cantril & Gordon Willard Allport, "The Psychology of Radio", Harper and Brothers, (1935) ISBN 0405035748 (pg. 23) See also: <https://archive.org/details/psychologyofradi00hadl>

¹³⁵ 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

¹³⁶ 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*)

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

Frank Stanton, a member of the Council on Foreign Relations (CFR), was former executive of CBS broadcasting. He became head of the CBS News Division and eventually president of the network. He was also chairman of the board of The RAND Corporation. RAND has a detailed historical association with global governance and the military Industrial complex – notably with psychological warfare and mind control research. Hadley Cantril was also a CFR member. In 1939, he established the Office of Public Opinion Research (OPOR) at Princeton University. OPOR studied the effectiveness of certain “psycho-political operations” (psyops/propaganda) carried out by the Office of Strategic Services (OSS) – the forerunner of the CIA. During WWII, he continued to work with The Rockefeller Foundation and (CFR member and CBS reporter) Edward R Murrow to help establish the Princeton Listening Centre – for the purpose of studying Nazi radio propaganda and how to apply such techniques to OSS propaganda. This spawned The Foreign Broadcast Intelligence Service (FBIS), which eventually became the US Information Agency (USIA) – itself a propaganda arm of the National Security Council.¹³⁷

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*”.¹³⁸ ***“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.”***¹³⁹

¹³⁷ Mack White, “Television and the Hive Mind” - <http://www.mackwhite.com/tv.html>

¹³⁸ http://en.wikipedia.org/wiki/Hello_Americans

¹³⁹ Ibid. See Also: Simon Callow, “Orson Welles, Volume 2: Hello Americans”, New York: Viking Penguin (2006) ISBN-10: 0670872563 / ISBN-13: 978-0670872565 (pg. 159)

Rockefeller Skank

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

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.¹⁴⁰ The details of these events and the implications for P.R. are documented in Scott Noble's documentary film *"Psywar"*.¹⁴¹ 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.¹⁴² Lee championed disinformation campaigns via news bulletins and set about rebuilding a false perception of the Ludlow incident. Lee attempted to convince the public that the deaths were accidental and simultaneously discredit the labour union movement. His attempts were (initially) largely unsuccessful, mostly because he was a highly visible figure with obvious connections to the Rockefeller family.

The lesson learned from all of this was that P.R. tactics could indeed be very effective, provided they were practiced from the shadows. The Rockefeller Foundation decided to set aside \$100 million for P.R. Lee convinced them to donate sizeable sums of money to colleges, hospitals, churches and charitable organisations to create positive publicity. He encouraged the Rockefellers to personally hand out money in public for the purpose of staged photo

¹⁴⁰ Here is Wikipedia's surprisingly close to accurate account of The Ludlow Massacre: http://en.wikipedia.org/wiki/Ludlow_Massacre

¹⁴¹ <http://metanoia-films.org/psywar/> & <http://www.youtube.com/watch?v=NXg70qJQ600>

¹⁴² "Public Relations and Lobbying Industry", Corporate Watch UK, April 2003 - <http://www.corporatewatch.org/?lid=1570>

opportunities. This orchestrated and strategic act effectively birthed the P.R. Industry as we know it today. Into this field stepped the likes of Edward Bernays and Walter Lippmann, who suggested that propaganda would be most effective if the “public mind” were “readjusted” rather than the system. Thus, perception management was born. The implications were staggering. Agencies of global governance were put to work exploring every corner of human psychology. No area was off limits, even (eventually) bolstering the burgeoning phenomenon of state-sponsored mind control research (of which both Bernays and Lippmann had varied connections to) and programming. This was far more than just protecting the public face of elite business families and their assets – it was the beginning of full-spectrum psychological manipulation and control of the masses.¹⁴³

If this wasn't enough, the Rockefeller Foundation invested \$139,000 (in 1946) to present an “official” history of the Second World War. This quietly glossed over the involvement of US bankers and corporations in building up the Nazi regime (specifically the Bush family connected I.G. Farben, and their cartel partner Standard Oil – also owned by the Rockefeller family.) This “official history” also ignores the fact that The Ford Motor Company (amongst others) helped to build up the American army whilst, at the same time, producing Germany military vehicles for the Nazis. Ford and Opel were subsidiaries of General Motors - controlled by J.P. Morgan – and were the two largest producers of tanks in Hitler's Germany. It is also worth noting that Steven Rockefeller was close friends with Dr Hadley Cantril. Both travelled and spent time with Walt Disney.¹⁴⁴ There is a substantially documented history between the Disney Empire and the military industrial complex, Disney's alleged role in the state-sponsored mind control phenomenon, and the historical part they have played in perception management.¹⁴⁵

The New Age Order

The Esalen Institute – a principle purveyor of the “new age religion” paradigm – was established with funding from the Rockefeller family. According to Christopher Knowles, researcher and author of the *Secret Sun* blog, “**Esalen is a Rockefeller**

¹⁴³ 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>

¹⁴⁴ “There Was Once A Time of Islands, Illusions & Rockefeller's”, Harcourt, Brace, Jovanovich, 1975; Book Club (BCE/BOMC) edition (1975) ASIN: B000NGUVD2

¹⁴⁵ Fritz Springmeier, “H. Disney & Its Mob Connections”, “13 Bloodlines Of The Illuminati” - http://www.lovethe truth.com/books/13_bloodlines/disney_deceit_02.htm

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.”¹⁴⁶

Esalen connects various new age paradigms to NASA, CIA mind control and psychic spying programs, and (again) the overall military industrial complex. ‘IONS’ connects in a very similar way, but has an additional association to the energy cover-up – which I will examine later in the book. Researcher Dr John Coleman has also claimed that Esalen worked closely with The Tavistock Institute. 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! One of his “new age” endeavours involved financing research at the PEAR lab, dealing with consciousness-based physical phenomena. ***“The Princeton Engineering Anomalies Research (PEAR) program at Princeton University (was) internationally renowned for its extensive study of the influence of the mind on physical reality.”¹⁴⁷***

He also 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.”¹⁴⁸*** 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.”¹⁴⁹***

¹⁴⁶ 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>

¹⁴⁷ <http://www.princeton.edu/~pear/press-statement.html>

¹⁴⁸ http://en.wikipedia.org/wiki/John_E._Mack

¹⁴⁹ 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.¹⁵⁰ Mack claimed to have received funding from an ex-CIA source. He was also heavily involved in the Russian/American parapsychology exchange program at the Esalen Institute.¹⁵¹ Mack was a member of Scott Jones' Human Potential Foundation, also reported to be Rockefeller-endowed.

On Monday, September 27, 2004, John Mack was killed by a drunken driver heading west on Totteridge Lane, London. It is claimed he was walking home alone after dinner with friends. It is also believed that he lost consciousness at the scene of the accident and was pronounced dead shortly thereafter. A number of researchers have questioned whether his death may have actually been orchestrated for an agenda purpose.

It has been suggested that there was a loose Rockefeller connection to the *"The X Files"* – the phenomenally successful "ET/UFO/global conspiracy" television series from the 1990s. Many people will argue till eternity that *"The X Files"* did a lot to open peoples mind to larger aspects of the global agenda. Early episodes gained a degree of credibility by referencing certain "real life" ET/UFO witness testimony – such as the accounts of ET contactee "Billy" Eduard Albert Meier. However, I personally believe that the series served as a kind of "limited hangout" / plausible deniability platform. It is known that John Mack was a consultant (of sorts) to The X Files creator, Chris Carter, in the early years of the show. 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."***¹⁵²

There are also a number of name-checks and references to the Rockefeller Foundation in the show. The season two episode *"Little Green Men"* has a scene where Mulder recounts the story of astronomer George Ellery Hale who was

¹⁵⁰ 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)

¹⁵¹ Joan D'Arc, Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 /ISBN-13: 978-1585091287 (pg. 107)

¹⁵² 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>

allegedly visited by a small “elf” creature who told him to go and get money from The Rockefeller Foundation to build a large telescope.¹⁵³ Finally, it is worth remembering that Laurance Rockefeller established the UFO Disclosure Initiative to the Clinton White House¹⁵⁴ and gave financial support to Dr. Steven Greer’s “Disclosure Project”.¹⁵⁵ Greer also has a loose affiliation with Esalen and the Institute of Noetic Sciences.¹⁵⁶

War of the World View

It could be argued that early perception management projects like the “*War of the Worlds*” psyop helped to shape contemporary psychological study and influence every existing think-tank of academia. Via these channels, those research projects may have ultimately affected the policy making processes of many governments. Such projects have undoubtedly influenced many of the perception management techniques utilised by the press and mainstream media.

It is claimed that the inspiration for “*The War of the Worlds*” broadcast came from a BBC piece called “*Broadcasting the Barricades*” transmitted on 16th January 1926, in the early days of radio.¹⁵⁷ 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.¹⁵⁸ “*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 Poplebury, Secretary of the National Movement for Abolishing Theatre Queues, is preparing to demolish the Houses of Parliament with trench mortars.***”

¹⁵³ 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...935

¹⁵⁴ Grant Cameron, Extraterrestrial Politics in the Clinton White House (1993-2001) and the Laurance Rockefeller Initiative - Records from the Clinton OSTP Related to UFOs, Extraterrestrial Intelligence and the Laurance Rockefeller Initiative - <http://www.x-ppac.org/OSTP.html>

¹⁵⁵ The link to the Disclosure Project webpage that listed this connection - <http://www.disclosureproject.org/PressReleaseNov132007.htm> - is now defunct. The website has been reconstituted as “Sirius Disclosure” - <http://www.siriusdisclosure.com/PressReleaseNov132007.htm>

¹⁵⁶ 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>

¹⁵⁷ http://en.wikipedia.org/wiki/Radio_Research_Project

¹⁵⁸ Raymond Snoddy, “Show that sparked a riot”, 13 June, 2005 - [http://news.bbc.co.uk/news/ukfs/hi/newsid_408000/newsid_4081000/4081060.stm](http://news.bbc.co.uk/news/ukfs/hi/newsid_408000/newsid_4081000/newsid_4081000/4081060.stm)

[...] The clock tower, 320 feet in height, has just fallen to the ground, together with the famous clock Big Ben, which used to strike the hours on a bell weighing nine tons.¹⁵⁹

The success of such a broadcast often lies in the format itself which adds to the realism and psychological reinforcement of the scenarios being portrayed. Orson Welles' 1938 broadcast had the advantage of being a 'sustaining show' (it ran without commercial breaks), adding to the programme's "realism". The news coverage of 9/11 (also pretty much a "sustaining show") demonstrated just how effective the studied practice of perception management can be in reinforcing specific notions on a global scale - particularly the relentless "accounting" of the staged events. The technique afforded the viewer no opportunity to remove themselves from the "manufactured reality" being continually asserted. When studied enough, the news footage from the day reveals many similarities with some of the techniques used way back in 1938. Indeed, the most thorough and evidence-based researcher of 9/11, Dr. Judy Wood, commented on this comparison in her book *"Where Did the Towers Go?"* ***"My introduction to the day's events was from a radio playing in the background while I was working at home. Before heading in to campus, I turned on the television and was amazed to find the same view of the event on every channel. My first thought was of another Orson Welles 'War of the Worlds' type of scenario, except with TV this time instead of radio."***¹⁶⁰

It seems strange that whenever a new shift in the agenda of global governance has occurred over the last hundred or so years (e.g.: just before WWII, the early days of the Cold War, and just after 9/11), *"The War of the Worlds"* story re-emergences in some new form. Film historians have detailed how the Cold War climate inspired Byron Haskin's 1953 big screen version of the story - although few historians have commented on how it in turn aided and abetted the Cold War hype. In 1953, the film rights for *"The War of the Worlds"* were owned by Cecil B. DeMille.¹⁶¹ DeMille had substantial agenda connections. In the early 50s, he was recruited into the anti-communist National Committee for a Free Europe (the public face of the Radio Free Europe) by good friends and CIA notables Allen Dulles and Frank Wisner.¹⁶² He

¹⁵⁹ Paul Slade, "Holy terror: The first great radio hoax", PlanetSlade.com - <http://www.planetslade.com/ronald-knox1.html>

¹⁶⁰ Dr. Judy Wood, "Where Did the Towers Go? Evidence of Directed Free-energy Technology on 9/11", *The New Investigation* (2010) ISBN-13: 978-0615412566 (pg. 2) See also: <http://www.drjudywood.co.uk/> & <http://wheredidthetowersgo.com/>

¹⁶¹ *Revisiting The Invasion - War Of The Worlds* (2 Disc Special Edition) [2005] [DVD] ASIN: B0007TFINS

¹⁶² Tim Weiner, *"Legacy of Ashes: The History of the CIA."* Doubleday. (2007) ISBN 978-0-3855-1445-3. (pg. 36)

was fiercely loyal to the US military (he designing the cadet uniforms for the then-newly established United States Air Force Academy in 1954.)¹⁶³ DeMille was also a Freemason - a member of Prince of Orange Lodge #16 in New York City.¹⁶⁴

After 9/11, Steven Spielberg was inspired by the then-changed worldview landscape and yet again “re-imagined” the Wells narrative for a new climate. These cinematic adaptations of “*The War of the Worlds*” appear to dovetail into the perception-managed “fear culture” programming of each respective era. It is a pity that Spielberg ended up directing the latter version in the manner he did; given that he (seemingly) was once a leading figure in the so-called “Hollywood Rebellion” of the 1970s. Yet, there is no escaping the fact that Spielberg’s “*War of the Worlds*” was complicit in perpetuating the post-9/11, media-hyped, “War on Terror”, psyop. In an interview for the film’s DVD release, he said: “**Now, in the shadow of 9/11, it felt that *War of the Worlds* had a special significance (...)** **We’re in a whole different mind-set, so for the most part, I think I made this picture because I thought this story’s time had come again.**” He also added (note the historical irony!) “**It is being played for the hyper-reality.**”¹⁶⁵

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

¹⁶³ Bill Radford. "A Digger, a Director and a Practical Joker". Colorado Springs Gazette, USAF Academy 50th Anniversary Edition, spring 2004.

¹⁶⁴ "Famous Masons – MWGLNY" - January 2014. See also: Grand Lodge of Free and Accepted Mason, Cecil B. DeMille (1881-1959) - <http://nymasons.org/mason/famous-masons/demille/>

¹⁶⁵ Revisiting The Invasion - War Of The Worlds (2 Disc Special Edition) [2005] [DVD] ASIN: B0007TFINS

dramatic reconstruction of which was featured in the 1974 Pentagon-backed documentary 'UFOs: Past, Present and Future.'¹⁶⁶

During production of *“War of the Worlds”*, Spielberg and Tom Cruise were filmed presenting a cake to the 10th Mountain Division (used as extras in the film.) The soldiers were due to return to duty in Iraq and Afghanistan after filming. Spielberg was filmed saying to them: ***“Some of you are going back, I understand? You’re gonna be up for another tour of duty. Be safe and tell everybody you work with that we’re all behind you guys.”***¹⁶⁷ It is uncertain if he was saying this out of politeness or was asked to make the speech – maybe he didn’t want to upset those who were supporting his film. Perhaps he really meant what he said. Overall, it is important to reiterate that the wars in Iraq and Afghanistan were a direct result of the political, military and cultural mass perception management that was created in the wake of 9/11. Indeed, the wars themselves were “justified” as a result of 9/11. Surely Spielberg knew this. In this regard, Spielberg’s film is even more embedded in the notion that the *“War of the Worlds”* narrative has perhaps always been used as part of a generic, social and cultural worldview manipulating psyop.

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

¹⁶⁶ Robbie Graham, *“Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood’s UFO Movies”*, White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 24)

¹⁶⁷ Production Video Diaries - War Of The Worlds (2 Disc Special Edition) [2005] [DVD] ASIN: B0007TFINS

Chapter Four: “Loving the Alien”

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

(Arthur C. Clarke)

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

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

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

(Socrates)

Intervention

In a 2010 article - *“Believing the Strangest Things, Loving the Alien...”* - alternative knowledge researcher Andrew Johnson discussed the deeper significance of the songs of David Bowie – particularly his 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. (...) 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.’)”***¹⁶⁸

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

The “Space Brothers” – 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 “Pleiadians” and “Venusians” have been cited in this scenario, often concurrent with warnings to humanity about the threats of

¹⁶⁸ 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

nuclear war or environmental disaster. The “Venusian” tag became popular in fifties science fiction for a while. Much of the notion has subsequently amalgamated with the “New Age Intervention” scenario.¹⁶⁹

New Age Intervention – posits a mix of benign and aggressive ETs with grand plans for the Earth. Contact is often achieved via psychic channelling. The scenario became very popular with the consciousness movement and outfits like Esalen. A notable example of this category is the “Council of Nine” paradigm popularised by the likes of psychic channeller Phyllis Schlemmer¹⁷⁰ and the Lab9 group, which became a huge influence upon Gene Roddenberry (creator of “*Star Trek*”). I will look at these aspects in a later chapter of the book.

Mythological Folk Lore – rooted in many shamanic cultures, such as the Aborigines and Native American Indians (the medicine lodges of the American Indian refer to the secrets of “The Lizard People”, amongst other things¹⁷¹), this scenario often relates to medicinal-type experiences (DMT – the spirit molecule, etc.). Also known as the “gnostic astronaut” paradigm. “*The X Files*” alluded to the notion in a few episodes - “*Anasazi*”, “*The Blessing Way*”, “*The Sixth Extinction*”, etc.

Psychic Spiritual Intervention – often described as the “spiritual control system”. In this case ETs are projections of imagination or the collective unconscious, intrapsychic phantoms, and psychic shape shifters. Proponents of this scenario have included UFO researcher Jacques Vallée and psychologist Carl Jung.¹⁷² The notion was touched upon in early science fiction anthology television shows like “*The Outer Limits*”; however it has rarely featured prominently in science fiction.

Ancient Astronauts – popularised by the likes of Swiss author Erich von Däniken¹⁷³ (although the notion was a key part of Theosophy many years beforehand), the ancient astronaut scenario spans everything from Hollow Earth theories, to ancient civilisations and Nazi ETs. Whilst controversial and convoluted to almost breaking point, the scenario is a popular aspect of the overall ET intervention subject.

¹⁶⁹ http://ufoaliendatabase.wikia.com/wiki/Space_Brothers

¹⁷⁰ Phyllis V. Schlemmer, “The Only Planet of Choice: Essential Briefings from Deep Space”, Gateway (1996) ISBN-10: 1858600235 / ISBN-13: 978-1858600239 - <http://www.theonlyplanetofchoice.com/>

¹⁷¹ Mary Desaulniers, “Extraterrestrial Contact in Shamanic Traditions”, Feb 2, 2009 - <http://suite101.com/a/extraterrestrial-contact-in-shamanic-traditions-a93537>

¹⁷² 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

¹⁷³ Erich von Däniken Official Website - <http://www.daniken.com/e/index.html>

Hugely influential in science fiction, it has inspired the creation of popular television franchises such as “*Stargate*” and “*Battlestar Galactica*”.

Biblical Aliens – draws heavily from some of the more unusual aspects of the bible – such as “*The Book of Enoch*”¹⁷⁴ – and other religious texts. Many of the “angelic” entities in The Bible have been interpreted as ET entities. The biblical “Nephilim” are often interpreted in a similar manner – as the spawn of some form of human/extra-terrestrial interbreeding. This interpretation of the scenario is largely confined to literary science fiction. However, a few notable televisual examples include: The Vorlons in “*Babylon 5*” and The Taelons in “*Earth: Final Conflict*”.

Archonic Intervention – also known as the Gnostic theory of alien intrusion, this posits the notion that ET entities (particularly the Grey creatures) are a malevolent manifestation of the Archons.¹⁷⁵ Some researchers believe that Archons are predatory entities empowered by creating a “false reality” based upon trickery, simulation, and substitution. Within this context, mainstream faith-based belief systems seem to have been established as a conduit for Archons to further infiltrate human consciousness. It is considered that Archons have penetrated the human genetic makeup over many thousands of years. Gnostic researcher John Lash describes this phenomenon as “**enslavement to an alien mentality operating within our own minds that cannot be blamed on external sources, although it can be spun and affected by external influences.**”¹⁷⁶ Strangely, the Archonic intervention hypothesis has received very little direct fictional interpretation.

The Annunaki – based sizeably on ancient Sumerian and Middle Eastern documentation (and popularised by author Zecharia Sitchin¹⁷⁷ in his “*The Earth Chronicles*” series), it involves entities arriving on Earth several thousand years ago from the planet, Nibiru. These “Annunaki” allegedly created humanity to serve as a slave race. Commonly referred to as “The Reptilian Agenda”, it is one of the most prevalent of the “ancient alien” concepts. A number of researchers (most notably David Icke) have suggested that the ruling agenda elite are “shape-shifting reptilian” entities. The Nibiru/Annunaki paradigm has been widely alluded to in

¹⁷⁴ 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

¹⁷⁵ Karmapolis Interview with John Lash, “The Archons”, June 2005 - http://www.bibliotecapleyades.net/vida_alien/alien_archons34.htm

¹⁷⁶ John Lash, “Take Back the Planet”, 2009 - <http://www.metahistory.org/dynamyth/Avatar.php>

¹⁷⁷ Zechariah Sitchin, “Twelfth Planet (Earth Chronicles): 1”, Harper Collins, 1976, ISBN-10: 0061379131 See also: <http://www.sitchin.com/>

science fiction - most recently in the film *"Star Trek: Into Darkness"* and television series such as *"V"* and *"The Event"*.

The subject of "extra-terrestrial intervention" has been examined in relation to the global agenda – particularly the connection with secret society doctrines, and various esoteric, ritualistic and occult practices. In their book *"The Stargate Conspiracy"*, Lynn Picknett and Clive Prince present some quite compelling information suggesting that the global military industrial complex, aspects of the intelligence community, certain groups allied with the "scientific dictatorship" (NASA, SRI, Esalen, IONS, etc.) and certain "secret society" types (such as Theosophist Blavatsky and arch-occultist Aleister Crowley) have orchestrated a grand plan to promote themes and beliefs associated with the mystery school teachings of various secret society doctrines – and associate them with the "extra-terrestrial intervention" paradigm.¹⁷⁸

Picknett and Prince have also named certain alternative knowledge researchers and writers as being part of this conspiracy. Some of the individuals they name as possible candidates are associated with research into the ET/UFO phenomenon, the abduction scenario, knowledge of the US' secret space programme, Egyptology, ancient aliens and civilisations, and various "psychic" and "New Age" belief systems. However, they add the proviso that they are uncertain of how knowingly complicit these individuals actually are. ***"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."***¹⁷⁹ Picknett and Prince's suggestion, perhaps understandably, has created a huge backlash against their research. Whilst I don't subscribe to every aspect of their collective research, some of it is extensively evidential and deserves closer investigation. Certainly, it seems that there could be numerous benefits in harnessing the powerful notion of long-term extra-terrestrial involvement in the affairs of humanity – at least for the 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."***¹⁸⁰

¹⁷⁸ Lynn Picknett and Clive Prince, "The Stargate Conspiracy", Sphere; New Ed edition (7 Dec. 2000) ISBN-10: 0751529966 / ISBN-13: 978-0751529968

¹⁷⁹ Ibid., Pg. 315

¹⁸⁰ 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

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.¹⁸¹ Other notable Theosophists included society president Annie Besant (who was also an early member of The Fabian Society) and Alice Ann Bailey, who (amongst other things) founded the Arcane School (structured in a series of degrees similar to Freemasonry and comparable with the ceremonials of the Rosicrucian Order Crotona Fellowship) and was instrumental in the success of The Lucis Trust (originally “Lucifer Trust”, this is an organisation responsible for raising the profile of the likes of the United Nations, Greenpeace International, Greenpeace USA, Amnesty International and UNICEF.)¹⁸² Theosophy (often referred to as Occultism or The Wisdom of the Ages) is allegedly a melding of mystical and esoteric thinking, largely drawn from Hinduism and Buddhism. The society has had an almost immeasurable effect upon most “New Age” movements. Blavatsky’s *“The Secret Doctrine”* proposed ***“the simultaneous evolution of seven human groups on seven different portions of our globe... At present, humanity's evolution is at the fifth stage, the so-called Aryan Root race.”***¹⁸³

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***

¹⁸¹ http://en.wikipedia.org/wiki/Helena_Blavatsky

¹⁸² 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/>

¹⁸³ http://en.wikipedia.org/wiki/Helena_Blavatsky

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.¹⁸⁴

Whatever the origins of these beliefs, it seems clear that Theosophy has since helped to spread them widely. Theosophist Alice Bailey's early 'Tibetan' communications are incredibly similar to the notions proposed in Professor J. Hurtak's *"The Keys of Enoch"* – a book that is oft-cited by proponents of the ancient alien scenario. Bailey's work was also studied by freemason and backer of The Round Table Foundation, Henry Wallace.¹⁸⁵ Former US Vice-President Wallace eventually became embroiled in a political scandal due to his friendship and work with "guru" Nicholas Roerich - a devout and rather odd Theosophist and occultist. In these regards, we should consider the deeper implications of Theosophy. In his article *"From Theosophy to the Beat Generation or How even the Occult was Disguised"*, Miles Mathis argues that there was an agenda hand at work promoting Theosophy right from its inception.

"The key to Theosophy is not found by studying its various tenets and claims, but by studying Henry Steel Olcott. It is no accident that Helena Blavatsky was used as the frontwoman, since Olcott needed to remain in the shadows. If he had been more prominent, more people would have looked closely at him from the beginning, and the whole plot may have unwound long ago. [...] Not only was he a colonel, he was probably in what was then military intelligence. You aren't told that outright, but you are told it implicitly. He was a special commissioner of the War Department and then was transferred to the Department of the Navy after the Civil War. That is another red flag, although most people won't see it flapping. Military Intelligence has always been run out of the Navy, and to this day the ONI or Office of Navy Intelligence is the ranking intelligence arm of military intelligence. They also admit that at Wikipedia. Beyond that, Olcott was one of only three people sitting on the commission to investigate the assassination of Abraham Lincoln. [...] If we study the published relationship of Blavatsky and Olcott, we see them working hand in hand. Olcott was not trying to undermine either Blavatsky or Theosophy. They were both promoting it to the best of their abilities."¹⁸⁶

¹⁸⁴ Lyon Sprague de Camp, "Lost Continents: The Atlantis Theme in History, Science and Literature" (pgs. 54 – 58)

¹⁸⁵ 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>

¹⁸⁶ Miles Mathis, "From Theosophy to the Beat Generation or How even the Occult was Disguised" (pgs. 1 – 2)- <http://milesmathis.com/beat.pdf>

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.”***¹⁸⁷

Clark Ashton Smith (a member of The Bohemian Club) wrote several fantasy, horror and science fiction short stories. His work is limited due to his eventual disdain toward commercial writing and it is claimed that by the 1950s he had virtually ceased writing altogether.¹⁸⁸ His science fiction works include *“A Vintage from Atlantis”* and *“The Book of Hyperborea”*. Both (respectively) address themes relevant to the ‘lost civilisations’ and ‘Hollow Earth’ paradigms. Smith shared a close friendship with H. P. Lovecraft, which lasted from 1922 until Lovecraft's death in 1937, and it appears that Lovecraft was a crucial inspiration to Smith – encouraging his sojourns in the literary sci-fi realm.¹⁸⁹ Lovecraft’s writing encompassed many themes – including ancient deified entities that influenced human evolution and civilisation. His work also utilised the concept of ‘ancient and forbidden knowledge.’¹⁹⁰ Peter Levenda, in Book One of his *“Sinister Forces”* trilogy, noted ***“several hard-core occult organizations in Europe and America that owe allegiance to the bizarre principles outlined in his (Lovecraft’s) works. They have taken their names and identities straight from his published work, with cults like Dagon and Cthulhu.”***¹⁹¹

Kenneth Grant was a prominent occultist in Aleister Crowley’s secret society Ordo Templi Orientis (O.T.O) and wrote at length about Lovecraft’s work. Grant became convinced that Lovecraft had somehow managed to tap into legitimate arcane knowledge, mastering ritual/ceremonial magick and ***“communication with extra-***

¹⁸⁷ Jason Colavito, “Theosophy, Scientology, and Ancient Aliens”, 25/01/2012, <http://www.jasoncolavito.com/1/post/2012/01/theosophy-scientology-and-ancient-aliens.html>

¹⁸⁸ 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.

¹⁸⁹ Will Murray, "The Clark Ashton Smythos" in Robert M. Price's "The Horror of it all: Encrusted gems from the Crypt of Cthulhu", Borgo Pr (January 1990) ISBN-10: 1557421226 / ISBN-13: 978-1557421227

¹⁹⁰ http://en.wikipedia.org/wiki/Cthulhu_Mythos_deities

¹⁹¹ Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)", Trine Day; 1st edition (May 16, 2011) ISBN-10: 098418581X / ISBN-13: 978-0984185818 (pg. 4)

terrestrials.¹⁹² In 1980, Kenneth Grant praised Lovecraft's seeming ability to **"control the dreaming mind that it is capable of projection into other dimensions."**¹⁹³ Whilst on the subject of Crowley and Lovecraft, it was long claimed that Lovecraft's wife Sonia Greene (and, in some cases, Lovecraft himself) was an associate of Crowley. One of the principle disseminators of this notion was the writer Colin Low.¹⁹⁴ However, the notion has since been pretty much debunked.¹⁹⁵ Another seemingly debunked notion was that Lovecraft's father was a freemason. What we do know for certain is that Lovecraft was raised by his maternal grandfather Whipple Van Buren Phillips. Phillips was a noted Providence businessman and indeed a freemason - he allegedly founded a masonic lodge.¹⁹⁶ A number of researchers have named science fiction luminary Edgar Rice Burroughs as having probably made some use of Theosophy whilst creating the likes of "*At the Earth's Core*" and his "*John Carter of Mars*" novels.

Another is the author Cordwainer Smith - whose Theosophical themes were transplanted to an era 14,000 years in the future. "Smith" was, in actuality, a pseudonym used by Dr. Paul Myron Anthony Linebarger. Linebarger received a Ph.D. in political psychology from John Hopkins University at the age of 23. During WWII, he was an intelligence officer in China. After the war, he served in U.S. Army Intelligence and was involved in the creation of the Office of War Information, the Operation Planning and Intelligence Board, and helped form the Army's first psychological warfare section. Published in 1948, his book "*Psychological Warfare*" became hugely influential in the field. He is known to have worked for the CIA.¹⁹⁷ 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

¹⁹² See Grant's "Outer Gateways" & "Cults of the Shadow"

¹⁹³ Dennis P. Quinn, "Cults of an Unwitting Oracle: The (Unintended) Religious Legacy of H. P. Lovecraft", 19 August 2010 - <http://www.popmatters.com/feature/129146-cults-of-an-unwitting-oracle-the-unintended-religious-legacy-of-h-p/>

¹⁹⁴ Colin Low, "Dr. John Dee, the Necronomicon & the Cleansing of the World - A Gnostic Trail" (1996, revised 2000) - http://web.archive.org/web/20081004224212/http://choronzon.org/grinnoire/choronzon_gnostic.html

¹⁹⁵ See: H.P. Lovecraft Misconceptions - Myth: Lovecraft (or his wife, Sonia) was associated with Aleister Crowley - <http://www.hplovecraft.com/life/myths.aspx#crowley>

¹⁹⁶ Dan Clore, "The Unspeakable and Others", Wildside Press (March 18, 2005) ISBN-10: 1587154838 / ISBN-13: 978-1587154836 (Pg. 272) See also: https://en.wikipedia.org/wiki/Whipple_Van_Buren_Phillips

¹⁹⁷ Remembering Paul M. A. Linebarger, who was Cordwainer Smith: A Daughter's Memories - <http://www.cordwainer-smith.com/remember.htm>

Manhattan Project.¹⁹⁸ 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.”**¹⁹⁹

Researcher David Morris has examined the similarities between the stories of these aforementioned writers and the Theosophical “ages of humanity”. **“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.”**²⁰⁰ L. Frank Baum and his wife were encouraged by Matilda Joslyn Gage, to become members of the Theosophical Society in 1892.²⁰¹ Baum’s most notable creation, *“The Wonderful Wizard of Oz”*, would go on to have multiple associations with aspects of the hidden global agenda. Whatever the origins of the themes espoused by The Theosophical Society, they seem to have weathered the test of time. The notion of ancient civilisations, the lost city of Atlantis and the “Hollow Earth” have appeared in the likes of the Patrick Duffy vehicle *“The Man from Atlantis”*, *“The Fantastic Journey”* and the short-lived eighties series *“Otherworld”* – to name just a few examples.

Damn Fine Piece of Pie

Mark Frost, co-writer and creator (alongside respected writer, producer and director David Lynch) of the cult 1990s television series *“Twin Peaks”*, is also passionate about Theosophy.²⁰² *“Twin Peaks”* was a compelling mixture of esoteric, occult and secret society themes (the black, red and white “lodges” for example); with elements that traversed both the global agenda phenomenon and science fiction (mind control, ritual abuse, possession, evil doppelgangers, alien

¹⁹⁸ Robert Lindner, *“The Fifty Minute Hour: A Collection of True Psychoanalytical Tales”*, Bantam, 1956

¹⁹⁹ Nick Redfern, *“Science Fiction Secrets: From Government Files and the Paranormal”*, Anomalist Books (1 Sep 2009 – pg. 53) - ISBN-10: 1933665408 / ISBN-13: 978-1933665405

²⁰⁰ “Theosophy”, *The Encyclopedia of Science Fiction* - <http://www.sf-encyclopedia.com/entry/theosophy>

²⁰¹ 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#>

²⁰² Mark Frost Q&A, *Twin Peaks Online* - <http://www.twinpeaks.org/fagfrost.htm>

abduction, the “owl” phenomenon, etc.) The show also had a huge influence on the genesis of “*The X Files*”. Following the cancellation of “*Twin Peaks*”, many of its actors and production crew were gainfully employed on “*The X Files*”. Peter Levenda described the level of knowledge that *Twin Peak’s* co-creator David Lynch appears to demonstrate in his film and television pieces. ***“His realization that there are two worlds, and a place to stand between them, is what contributes to his aura as a modern, twenty-first century initiate of the Mysteries, for that is what his ‘mystery’ films are: elucidations of the core Mystery behind reality (...)*** ***One could devote volumes to describing and ‘decoding’ the astrological, alchemical, historical and political references in Lynch’s work, especially in Twin Peaks.”***²⁰³

“*Twin Peaks*” owes a massive creative debt to writers like H.P. Lovecraft, Ambrose Bierce and Robert W. Chambers - particularly the latter’s “*The King in Yellow*”. There is a theosophical bent to several of Chamber’s works – most notably “*The Moon Maker*”. Interestingly, Chambers was a direct descendant of Roger Williams, the founder of Providence, Rhode Island.²⁰⁴ “*The King in Yellow*” has recently received renewed interest due its thematic use in the first season of HBO’s series “*True Detective*”. The influence of comic book writers (and occult magick aficionados) Alan Moore and Grant Morrison on the plot and philosophy of “*True Detective*” has been noted by fans and critics alike.²⁰⁵ As a little aside the lead actors in the first season of “*True Detective*” were Matthew McConaughey (“*Contact*”, “*Interstellar*”) and Woody Harrelson (“*2012*”, “*The Hunger Games.*”) Harrelson has a particularly odd and rarely mentioned connection to aspects of the global agenda via his “estranged” father Charles Voyde Harrelson who was a hitman responsible for killing Federal Judge John H. Wood, Jr. Harrelson Snr was associated ***“with criminals connected to intelligence agencies and the military.”***²⁰⁶ When arrested for the murder (and during the early part of his subsequent trial), Harrelson Snr confessed to having been the “man on the grassy knoll” and responsible for assassinating John F. Kennedy. At the insistence of his attorney, he quickly retracted his claim and never spoke of it again. In 1983, JFK assassination researcher Gary Shaw documented the connections: ***“Charles V Harrelson - an***

²⁰³ Peter Levenda, *SINISTER FORCES-MANSON SECRET: 3* (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pgs. 151 – 152)

²⁰⁴ “Robert Chambers, Novelist, Is Dead”. *New York Times*, 17 December, 1933 (pg. 36)

²⁰⁵ Sam Adams, “The Comic Books Behind ‘True Detective’”, *Indiewire*, Feb 21, 2014 - <http://blogs.indiewire.com/criticwire/the-comic-books-behind-true-detective>

²⁰⁶ Jim Marrs, *Crossfire: The Plot That Killed Kennedy*, Carroll & Graf Publishers Inc (1 Jan. 1993) ISBN-10: 0881846481 / ISBN-13: 978-0881846485 (pg. 335)

associate of Jack Ruby and Santos Trafficante, the Mafia chieftain in Florida involved in the Castro assassination attempts - has admitted publicly that he participated in the Kennedy murder.²⁰⁷

Hardly surprisingly, the thematic and narrative synchronicities between *“True Detective”* and *“Twin Peaks”* are numerous. Both highlight the use of ritual to summon energetic manifestations and both via portals or conduits into other dimensional realms. Both use the image of a “spiral” to symbolise these vortexes. In *“Twin Peaks”*, it is revealed that the U.S. military have been studying the abrupt disappearance and reappearance (along with bizarre changes in behaviour) of people. This is seemingly blamed on “extra-terrestrials” until the military turn their attention to the woods surrounding the town of Twin Peaks. The character of Major Garland Briggs (played by the late Don S. Davis - a firm fixture of televisual sci-fi including *“The X Files”* and *“Stargate SG-1”*) reveals that the USAF have been intercepting transdimensional signals from an extra-dimensional realm. The exit portal for these signals is located in the woods. Major Briggs also reveals that the character of Windom Earle understands the nature of what is occurring in the woods. The following is from the script of the episode *“The Path to the Black Lodge”* (Ep. 27):

“Windom Earle was the best and brightest among us. But when our attention turned from outer space to the wooded areas surrounding Twin Peaks, he became destructively obsessive. Earle acted in an overzealous and secretive manner... possessive of his assignments... and finally, violent. He was removed from the project.” Briggs then plays a video of Windom Earle dating from the time of the project: ***“These evil sorcerers, dugpas, they call them; cultivate evil for the sake of evil and nothing else. They express themselves in darkness for darkness, without leavening motive. This ardent purity has allowed them to access a secret place of great power, where the cultivation of evil proceeds in exponential fashion. And with it, the furtherance of Evil's resulting power. These are not fairy tales, or myths. This place of power is tangible and as such, can be found, entered, and perhaps, utilized in some fashion. The dugpas have many names for it, but chief among them is the Black Lodge.”***²⁰⁸

²⁰⁷ Gary Shaw quoted in "Warren Commission Critics Push Cover-Up Theory", The Press Courier, Nov 7, 1983 - <https://news.google.com/newspapers?id=5yFKAAAAIBAJ&sjid=FCINAAAAIBAJ&pg=6854.836077&hl=en> See also: Gary Shaw, *Cover-Up: The Governmental Conspiracy to Conceal the Facts About the Public Execution of John Kennedy*, Thomas Investigative Pubns Inc; 2 edition (May 1992) ISBN-10: 0918487633 / ISBN-13: 978-0918487636

²⁰⁸ TWIN PEAKS #27 Script - <http://www.glastonberrygrove.net/texts/script27.html>

It is worth pointing out that Aleister Crowley wrote about the **“black lodge”** (and the “white lodge” for that matter) in his 1923 novel *“Moonchild”*.²⁰⁹ Essentially, the phenomenon in *“Twin Peaks”* is a manifestation of (for want of a better term) ‘extra-dimensional’ entities, creating portals, cultivating human energy and feeding off of fear, pain and suffering. Indeed, in the show, the Dugpas (black sorcerers) call their cultivating energy harvest “Garmonbozia” – or yellow creamed corn.

Stargate and ‘The Coming Race’

Another science fiction phenomenon that was big on using ‘portals’ (and another example influenced by Theosophy) was the very popular *“Stargate”* television franchise. *“Stargate”* was initially conceived by Roland Emmerich and Dean Devlin (of *“Independence Day”* infamy) and released as a Hollywood motion picture in October 1994. ***“The plot centres on the premise of a “Stargate”, an ancient ring-shaped device that creates a wormhole enabling travel to a similar device elsewhere in the universe. The film’s central plot explores the theory of extra-terrestrial beings having an influence upon human civilization.”***²¹⁰ In 1996, MGM hired Brad Wright and Jonathan Glassner to create a spin-off television series. *“Stargate SG-1”* first aired in July 1997 and ran for ten years. Further spin-offs included an animated television series *“Stargate Infinity”* (2002–2003), and two live-action series *“Stargate Atlantis”* (2004–2009) and *“Stargate Universe”* (2009–2011). Two direct-to-DVD movies were also produced entitled *“The Ark of Truth”* and *“Continuum”*. The *“Stargate”* franchise included extensive narrative nods to ancient civilisations (particularly during the Egyptian era), the idea that ancient alien contact created the basis of numerous mythologies and religions (Egyptian gods, Norse deities, even the Arthurian legends, etc.), the idea that lost cities and outposts of humanity (such as the fabled “Atlantis”) were actually ET bases and colonies, the list goes on. The franchise was also very much an “establishment” favourite, publicly endorsed by (including extensive production support from) NASA, US Space Command and the US Department of Defence (the USAF in particular.)

“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,

²⁰⁹ See: <http://www.thule-italia.net/esoterismo/Aleister%20Crowley/crowley,%20Aleister%20-%20moonchild.pdf>

²¹⁰ [http://en.wikipedia.org/wiki/Stargate_\(film\)](http://en.wikipedia.org/wiki/Stargate_(film))

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."²¹¹

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.*"²¹² The "root races" concept also influenced the narrative of "*The Coming Race*" (or "*Vril, the Power of the Coming Race*"), originally published anonymously in late 1871. The story depicted a subterranean world occupied by beings who seem to resemble angels and call themselves "Vril-ya." "***The 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).***"²¹³

These "Vril" aspects relate to the rise of Nazism in Germany during the 1930s and to some of the more unusual tales pertaining to WWII. A number of sources claim that a secret "Vril Society" existed in pre-Nazi Berlin, with connections to The Thule Society. The Thule Society was known as the organization that sponsored the Deutsche Arbeiterpartei (DAP). The latter was later reorganized, by Adolf Hitler,

²¹¹ Backed by the Pentagon, TV Tropes - <http://tvtropes.org/pmwiki/pmwiki.php/Main/BackedByThePentagon>

²¹² http://stargate.wikia.com/wiki/The_Fifth_Race

²¹³ "Pursuit of the Almighty Vril", Isegoria, December 30, 2010 - <http://www.isegoria.net/2010/12/pursuit-of-the-almight-vril/>

into the National Socialist German Workers' Party (NSDAP or Nazi Party). It is believed that many party members were Thule (even Vrili) members or associates. There are theories that Hitler and his cohorts attempted to employ some form of "Vrili" based technology to create "flying disc" and other elaborate technology. In some way, this notion also manifested stories of post-WWII Nazi bases in Antarctica and even on the Moon.

Strangely, Edgar Rice Burroughs "***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.***"²¹⁴ In 1947, Robert A. Heinlein published "*Rocket Ship Galileo*" - which featured Nazis colonizing the Moon after escape from their defeat on Earth. The story also features an ancient lunar civilization. Heinlein was one of three co-scripters of the 1950 movie "*Destination Moon*", loosely based on "*Rocket Ship Galileo*". The "Nazis on the Moon" plot device can still be seen today, in the form of the 2012 movie "*Iron Sky*". Whether as a form of subtle discourse or mere zeitgeist, these stories have continually permeated popular fiction. Steven Spielberg, in his original "*Indiana Jones*" film series, cemented much of the contemporary cultural notion that the Nazis were obsessed with the occult and advanced technology. On many levels the notion was actually true. The purpose of the Ahnenerbe organisation was to research the archaeological and cultural history of the hypothesized Aryan race. They were obsessed with locating objects believed to have extraordinary power (such as the Holy Grail²¹⁵) and extensively studied occult rituals and practices.²¹⁶ The Nazi Party itself was effectively a cult – the biggest giveaways being the double-lightning strike logo of the SS and the use of the Swastika (a powerful mystical and occult symbol in its own right.)

Adam's Ark

One of the most fondly remembered science fiction television shows to embrace the ancient alien concept was ABC's "*Battlestar Galactica*" (1978 - 1979.) Originally entitled "*Adam's Ark*", "*Battlestar Galactica*" told the story of twelve colonies of "man" – a thirteenth "long-lost tribe" left and settled on the planet Earth, and eventually established "the human race." The colonies suffer an attack by the Cylons - robots created by an ancient reptilian race. Protected by the "*Battlestar Galactica*" - the survivors flee the colonies in search of Earth. The opening credits

²¹⁴ http://en.wikipedia.org/wiki/Space_Nazis#Novels

²¹⁵ "Hitler's Search for the Holy Grail" (Secret History), Channel 4, 19 August 1999

²¹⁶ "The Occult History of the Third Reich", 4-part series, The History Channel, 1991

featured a narration that set the tone of the show. ***“There are those who believe...that life here began out there, far across the Universe...with tribes of humans...who may have been the forefathers of the Egyptians...or the Toltecs...or the Mayans...that they may have been the architects of the Great Pyramids...or the lost civilizations of Lemuria...or Atlantis. Some believe that there may yet be brothers of man...who even now fight to survive--somewhere beyond the heavens!”***²¹⁷

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?”***²¹⁸

Larson often indicated that the ancient alien paradigm influenced the shows roots. It also appears that Mormon beliefs played a crucial part. One telling example is the naming of the planet of the gods (and birthplace of humanity) – “Kobol” – in the show. “Kobol” is an analogous anagram of “Kolob” – a revered star / planet described in Mormon scripture. The show’s “religious propagation via the extra-terrestrial subject” was not exclusive to *“Battlestar Galactica”*. In 1980, the notorious movie *“Hangar 18”* was released. The film incorporated specific aspects of the ET/UFO cover-up and - despite being a relatively low budget production - received support from NASA and Rockwell International.²¹⁹ Parts of the film were shot at Pyote Air Force Base.²²⁰ The film was also one of a select few U.S. films allowed to be shown in the former Soviet Union.²²¹ Also in 1980, a television series hosted by Leonard Nimoy (entitled *“In Search of...”*) featured an episode about

²¹⁷ The abridged version can be watched here: <http://www.youtube.com/watch?v=8hrd767Xzfk>

²¹⁸ Remembering 'Battlestar Galactica' (2004) - <http://www.imdb.com/title/tt0488624/>

²¹⁹ 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”*

²²⁰ http://en.wikipedia.org/wiki/Pyote_Air_Force_Base#Current_status

²²¹ [http://en.wikipedia.org/wiki/Hangar_18_\(film\)#Production](http://en.wikipedia.org/wiki/Hangar_18_(film)#Production)

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.²²² *“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 extra-terrestrials is particularly interesting, as is the idea that these beings ‘jump-started’ the human race.”***²²³

With this in mind, I find it curious that the themes of *“Battlestar Galactica”* seem to match what Robbie Graham discusses in relation to *“Hangar 18”*. This recently prompted me to revisit *“Galactica 1980”* - the short-lived *“Battlestar Galactica”* spin-off. After finally reaching Earth, several episodes involved the “Galacticans” playing “cat and mouse” with the USAF – using stealth technology to cloak their crafts. These episodes included an on-screen caption, just before the end credits, which read: ***“The United States Air Force stopped investigating UFOs in 1969. After 22 years, they found no evidence of extra-terrestrial visits and no threat to national security.”*** For reasons still unknown to this day, ABC maintain that: ***“(They) required a disclaimer to be shown on screen at the end of all episodes featuring the detachment.”***²²⁴ (ABC = Disney and Disney have most certainly involved themselves in perception management of the ET/UFO paradigm. I will look at this subject in the next chapter.) The pilot episode of *“Galactica 1980”* also depicted a rogue Galactican scientist who travels back in time (i.e.: an extra-terrestrial humanoid from the future) to WWII Germany to give highly advanced scientific knowledge to the Nazis... this plot doesn’t sound too far removed from stories told by some proponents of Theosophy and the like.

Before anybody begins to ruminate about the possible connections between Glen A. Larson and the global agenda players, it is vital that his claims that he “created *Battlestar Galactica*” be re-examined. It has long-been alleged that Larson had a penchant for taking the credit for other writers’ work. The legendary science

²²² “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))

²²³ 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

²²⁴ http://en.battlestarwiki.org/wiki/Air_Force_Special_Detachment_One

fiction writer Harlan Ellison once famously referred to Larson as "Glen A Larceny"!²²⁵ Although not acknowledged by those who have "officially" documented the genesis and production of the show, a story has circulated amongst the "Galactica" fan community for many years that has truly divided their ranks: that the true creator of "*Battlestar Galactica*" was none other than Leslie Stevens, creator and executive producer (as well as writer/director of several episodes) of the legendary sci-fi anthology series "*The Outer Limits*". In 2011, Andrew Fullen²²⁶ reposted a web article entitled "*Leslie Stevens is The Creator of Battlestar Galactica*" by Susan J. Paxton.

"Enter director Alan J. Levi. Levi is known (...) as the director of "Gun on Ice Planet Zero," but he also directed half of the premiere after Richard Colla was let go by Larson. Levi was a good friend of the late Leslie Stevens. (...) Recently I interviewed Alan Levi. I had not planned to ask him any questions about the origins of Battlestar Galactica because he had not been involved early enough in the process to know about it. But, out of the blue, with no prompting from me whatsoever, he said, 'Well, Leslie Stevens wrote the original script. Leslie was one of my best friends. I do know that Leslie had told me at one time way before he ever got into the script that he had this great idea for a script that he was going to take to Glen Larson and talk about.'"²²⁷

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

²²⁵ http://en.wikipedia.org/wiki/Glen_A._Larson#Criticism

²²⁶ Andrew Fullen, "Universal Studios Vs. The 1978 Battlestar Galactica Series: The Common Sense Manual", Create Space Independent Publishing Platform (March 6, 2008) ISBN-10: 1434895408 / ISBN-13: 978-1434895400 - http://www.amazon.com/Universal-Studios-1978-Battlestar-Galactica/dp/1434895408/ref=sr_1_3?ie=UTF8&s=books&qid=1299100512&sr=1-3

²²⁷ 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>

Strange Occult

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

Aleister Crowley's association with the English secret society 'The Hermetic Order of the Golden Dawn' is well-documented. The Golden Dawn, in turn, had extensive connections with The Theosophical Society and The Thule Society. He founded his own occult society, the Argentum Astrum (A.:A.:), and eventually rose to become a leader of Ordo Templi Orientis (OTO.) It has been suggested that he worked for British Intelligence for many years. Although there is sizeable degree of contention about this claim, the evidence supporting the notion is highly compelling. Historian and writer/researcher Robert W. Sullivan IV (also a 32nd degree Scottish Rite freemason - Amicable Saint John's Lodge Number 25 in Baltimore, Maryland) is on record as saying, ***"Ian Fleming during WWII was in British counter intelligence, things like orchestrating false flag operations, and one of the people he oversaw... one of the persons under his command was none other than Aleister '666' Crowley - who was a double-agent also for the British Empire. Believe it or not, when Rudolf Hess flew to England on his botched peace mission, [...] when they put Hess in the Tower of London (who at the time was Hitler's deputy and Hess himself was fascinated with the occult) Aleister Crowley went to Fleming and said 'listen, let me interrogate this guy and I'll conjure some demons, practice some goetia magick in front of him and we'll scare this guy half to death' [...] Fleming loved the idea and went to Churchill with it, but it was ultimately vetoed."***²²⁸

²²⁸ Robert W. Sullivan IV, Esq., "Cinema Symbolism: Esoteric Imagery in Popular Movies", September 18, 2014 – Second part (subscribers only) at 30m 24s - <http://www.veritasradio.com/radio-s6.php/guests/2014/09sep/V5-140918-rsullivan.php>

An interesting book on the subject of Crowley is “*Secret Agent 666*” by Dr. Richard B. Spence.²²⁹ In his book, Spence further documents Ian Fleming’s (agenda figure, British Intelligence agent, and creator of James Bond) attempt to involve Crowley in the effort to interrogate the captured Nazi Rudolf Hess.²³⁰ Crowley was also close friends with British Intelligence officers George Langelaan and Dennis Wheatley. Langelaan is famous for having written the science fiction horror story “*The Fly*”.²³¹ Wheatley, famous largely for writing adventure and occult novels (such as “*The Devil Rides Out*”), also wrote the science fiction novel “*Black August*”.²³² 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.²³³

Within the science fiction genre, Crowley had a huge influence. A list of his fans and protégés would be far too extensive to document, but here are few notable examples. Graphic novel writer Alan Moore once described Crowley as “*a brilliant scholar*.”²³⁴ Moore’s works include “*From Hell*”, “*Watchmen*” and “*V for Vendetta*”. As with the likes of “*The Matrix*”, “*V for Vendetta*” contains themes and messages which many alternative knowledge researchers consider relevant. Crowley’s work also influenced A.: A.: member Austin Osman Spare who pioneered much of “chaos magick” theory and practice.²³⁵ H. P. Lovecraft’s work is said to have also influenced aspects of the practice. Those with an interest in Chaos Magick include: Grant Morrison (science fiction and fantasy comic book writer, playwright and occultist), William S. Burroughs (US counter-culture figure, alleged CIA asset, and

²²⁹ Richard B. Spence, “Secret Agent 666: Aleister Crowley, British Intelligence and the Occult”, Feral House (June 1, 2008) ISBN-10: 1932595333 / ISBN-13: 978-1932595338 See also: <http://www.coasttocoastam.com/show/2008/06/28>

²³⁰ Douglas Chapman, The Mystical James Bond - <http://www.strangemag.com/recentadditions/mysticaljamesbond.html> See also: Philip Gardiner, “The Bond Code: The Dark World of Ian Fleming and James Bond”, New Page Books (21 April 2008) - ISBN-10: 1601630042 / ISBN-13: 978-1601630049

²³¹ Richard Kaczynski, “Perdurabo: The Life of Aleister Crowley”, New Falcon Publications, U.S.; 1st Edition (April 2003) ISBN-10: 1561841706 / ISBN-13: 978-1561841707 (page 623, footnote 34) - citing George Langelaan, “L’agent secret, fauteur de paix”, in Janus: L’Homme, son Histoire et son Avenir, number 2, pages 49-53 (1964).

²³² Peter Levenda, “The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)” (pg. 149) See also: https://en.wikipedia.org/wiki/Dennis_Wheatley

²³³ Robert K. G. Temple, “The Sirius Mystery”, (first published 1976) Destiny Books (October 1, 1998) ISBN-10: 089281750X / ISBN-13: 978-0892817504

²³⁴ Barry Kavanagh, “The Alan Moore Interview: Aleister Crowley the man”, 17 October 2000 - <http://blather.net/articles/amoore/crowley2.html>

²³⁵ George Knowles, “Austin Osman Spare (1886-1956)” - [http://www.controversial.com/Austin%20Osman%20Spare.htm#Austin Osman Spare \(1886-1956\)](http://www.controversial.com/Austin%20Osman%20Spare.htm#Austin%20Osman%20Spare%20(1886-1956)) See also: http://en.wikipedia.org/wiki/Chaos_magic#Influences

quasi-science fiction author), Pat Mills (comic book writer), and Terry Pratchett (fantasy/science fiction author).²³⁶ Clive Barker, man most famous for the “*Hellraiser*” film franchise, is noted as being a passionate student of Aleister Crowley and his fellow occultist and magician William Butler Yeats. Yeats writings led Barker to The Golden Dawn and Crowley.²³⁷ Mike Mignola (creator of the graphic novel “*Hellboy*” - adapted to a movie in 2004) envisioned his ‘Hellboy’ character as spawned by The Thule Society. The book’s character Israel Regardie was named after the real life occultist who also became Crowley’s secretary and biographer.²³⁸

Another Crowley protégé was former pulp sci-fi writer L. Ron Hubbard. Hubbard established Dianetics and the Church of Scientology. The OT-III teachings of the latter parallel some Theosophical teachings. Hubbard’s early sci-fi stories helped to inform the basis of Scientology. Numerous sci-fi luminaries were involved with Hubbard at one point or another. Aldous Huxley received “auditing” from Hubbard himself. Theodore Sturgeon and A. E. van Vogt became trained Dianetics auditors. Van Vogt temporarily abandoned writing and became head of the Los Angeles branch of the Hubbard Dianetic Research Foundation. William S. Burroughs actually became a scientologist for a short period of time.²³⁹ Hubbard had friendships with authors Isaac Asimov, L. Sprague de Camp and Robert Heinlein.²⁴⁰

Tom Cruise literally became a poster boy for Scientology, and eventually its second-in-command (consulted on all aspects of policy and planning).²⁴¹ Cruise is a big sci-fi fan and has starred in a number of genre movies - including “*Minority Report*”, “*War of the Worlds*” and “*Oblivion*”. The latter contained extensive narrative nods toward mind-wiped, programmed and cloned super-soldiers, as well as esoteric and masonic themes and imagery. The extra-terrestrial base in earth orbit is a huge inverted “pyramid-like” structure (tellingly named the “TET”) with a red “all-seeing eye” serving as the core CPU – uncannily similar to Stanley Kubrick’s “HAL” in “*2001 - A Space Odyssey*”. Tom Cruise starred alongside his then

²³⁶ http://en.wikipedia.org/wiki/Chaos_magic#See_also

²³⁷ Quoted in Douglas E. Winter, “Clive Barker: The Dark Fantastic” (New York: HarperCollins, 2002), (pg. 58)

²³⁸ Shawn Ervin-Gore, “Interview with Mike Mignola,” Dark Horse Comics.

²³⁹ https://en.wikipedia.org/wiki/List_of_Scientologists#Former_members

²⁴⁰ Russell Miller, “Bare-faced Messiah: The True Story of L. Ron Hubbard”, Penguin; New edition (8 Dec. 1988) ISBN-10: 0747403325 / ISBN-13: 978-0747403326 See also: Theodore Sturgeon; Paul Williams, “Baby Is Three: Volume VI: The Complete Stories of Theodore Sturgeon”, North Atlantic Books (November 18, 1999) ISBN-10: 1556433190 / ISBN-13: 978-1556433191 (p. 414)

²⁴¹ 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>

wife Nicole Kidman in Stanley Kubrick's final film *"Eyes Wide Shut"* - a film firmly based on secret societies and the power of the elite. Kubrick's daughter Vivian has been a scientologist since 1999.

Other noted (current) scientologists include Kirsty Alley (who found fame in *"Star Trek II"*), Bodhi Elfman (*"Armageddon"*, *"Godzilla"*, *"Sliders"*), and Giovanni Ribisi (*"Avatar"*, *"The X Files"*.) Other former members include Jeff Conaway (*"Babylon 5"*), Jason Beghe (*"Quantum Leap"*, *"The X Files"*) and Neil Gaiman (who wrote, amongst other things, the novels *"The Sandman"* and *"Stardust"*, episodes of *"Doctor Who"* and *"Babylon 5"*, and has a very, very peculiar wife!) Finally, Will Smith (star of *"Independence Day"* and the *"Men in Black"* movies) is also believed to be a scientologist. In 2007, he donated \$122,500 to three Scientology organizations.²⁴² 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.²⁴³ Will Smith also told *Hollywood Access*: ***"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."***²⁴⁴

Portals to the Unknown

The most notable connection between Aleister Crowley and L. Ron Hubbard dates back to a bizarre occult ritual which involved Crowley, Hubbard, and a man by the name of Marvel "Jack" Whiteside Parsons. In the 1940s, Jack Parsons was a rocket fuel scientist and a celebrated intellect in his field – so much so that NASA even named a large crater on the far side of the Moon after him. He was the co-founder of NASA's Jet Propulsion Laboratory (JPL).²⁴⁵ It has been widely claimed (although a little difficult to verify with absolute certainty) that Parsons helped to design the

²⁴² "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>

²⁴³ Suri Cruise off to Scientology school". Herald Sun (Melbourne, Australia: Nationwide News Pty Limited). April 13, 2009. (pg. 17)

²⁴⁴ "Will Smith boosting Scientology", January 8, 2008 - <http://www.nydailynews.com/entertainment/gossip/smith-boosting-scientology-article-1.342414>

²⁴⁵ JPL: "Early History> First Rocket Test" - <http://www.jpl.nasa.gov/jplhistory/early/index.php>

U.S. Department of Defense headquarters: The Pentagon. **“Jack Parsons [...] contributed to the design of the Pentagon under subsequent CIA director John J. McCloy”**²⁴⁶ Oddly, The Pentagon’s construction ground-breaking ceremony took place on September 11, 1941²⁴⁷ – exactly 60 years later (to the day) the events of 9/11 (which involved The Pentagon) took place. Jack Parsons was also a student and practitioner of the occult and a protégé of Crowley. He was chosen (by Crowley himself) to lead the Agape Lodge of Crowley’s O.T.O. in 1942.

Parsons saw no contradiction between science and the occult.²⁴⁸ He counted both occultists and science fiction writers amongst his friends - including Hubbard. Parsons helped to initiate Hubbard into the O.T.O. in the mid-1940s. Both became fascinated with a bizarre ritual known as “The Babalon/Babylon Working” – one which, if successfully carried out, could produce a magickal child who would be a product of her environment rather than of her heredity. The ritual seemingly began in Parson’s home in January 1946, where Hubbard and Parson’s summoned “The Scarlet Woman” – a sacred figure in Thelemic religion. The two wandered off into the Mojave Desert to complete the initial ritual. Upon returning home, Parsons met a woman named Marjorie Cameron and regarded her as the Scarlet Woman and the fulfilment of the ritual. What really happened out there in the desert is anybody’s guess. There has been a wealth of speculation that far more complex and elaborate proceedings occurred. To date, I have found the most detailed information to have been gathered by Peter Levenda (in his excellent three-part “*Sinister Forces*” book series) and Michael Anthony Hoffman II (a thorough, although highly controversial, researcher.)²⁴⁹

The inspiration for the ritual dates back to Aleister Crowley, who partly fictionalised the Babylon Working in his 1917 book (published in 1923) “*Moonchild*”. The story involves a white witch, called Cyril Grey (a thinly veiled portrayal of Crowley himself), who attempts to raise the level of his force by impregnating a girl with the soul of an ethereal being - the Moonchild. Crowley’s role in Hubbard and Parson’s ritual has been portrayed by some researchers as

²⁴⁶ Alex Constantine, "Psychic Dictatorship in the U.S.A.", Feral House (1 Sept. 1995) ASIN: B007BOK4TA (pg. 59)

²⁴⁷ https://en.wikipedia.org/wiki/The_Pentagon

²⁴⁸ 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>

²⁴⁹ Hoffman has raised some very important issues in the past (such as Babylon ritual.) Although these are important sources of research, I tend to avoid much of his other work – largely because of his more extreme views. Of course, I will leave you to make up your own minds. Here is the link to Hoffman’s official website - <http://www.revisionisthistory.org/>

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.”***²⁵⁰ 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.²⁵¹

In 1918, Crowley allegedly conducted a series of magickal rituals called “The Amalantrah Working”.²⁵² The intent was to invoke certain “intelligences” into a “physical manifestation”. Crowley claimed to have successfully invoked the spirit of an “inter-dimensional” being known as LAM. Recognised occultist and student of Crowley, Michael Berlioux, claimed to have made contact with LAM in the 1960s. He described LAM as a class of entity rather than an individual being.²⁵³ 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

²⁵⁰ “The Sun Moon Child, The Sun King and He-Kate”, Merovee (10/12/2012) - <http://merovee.wordpress.com/2012/12/10/the-sunmoon-child-the-sun-king-and-he-kate/>

²⁵¹ Colin Wilson, “Aleister Crowley, The Nature of the Beast”, Aeon Books Ltd (25 Nov 2005) ISBN-10: 190465827X / ISBN-13: 978-1904658276 (pgs. 147-150)

²⁵² Kenneth Grant, “The Magical Revival”, S. Weiser; [1st American ed.] edition (1973) ISBN-10: 1906073031 / ISBN-13: 978-0877282174

²⁵³ Daniel V. Boudillion, “Aleister Crowley’s LAM & the Little Grey Men” - <http://www.bibliotecapleyades.net/cienciareal/cienciareal07.htm>

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.²⁵⁴ It does seem a little strange that over the last twenty five years or so, the “Grey” has increasingly become the so-called “truly alien” ET of choice in science fiction. Although there were prior examples, Spielberg’s “CE3K” and shows like “The X Files”, “Dark Skies” and “Stargate SG1”, appear to have solidified the paradigm – at least from a fictional standpoint.

In his book, “*Unearthly Disclosure*”, Timothy Good observes that: **“Nowadays, abductions by small bug-eyed beings – the so-called ‘Greys’ – have become fashionable. In many cases these stories are far more outlandish than those reported by ‘contactees’ yet, paradoxically, they are taken far more seriously...”**²⁵⁵ Additionally, some individuals with a belief in the occult have commented on the possible overlap between ufology and the occult. Grady McMurty – onetime friend of Crowley and the head of the O.T.O. between 1971 and 1985 – once said, **“There’s a war in heaven. The higher intelligences, whoever they are, aren’t all playing on the same team. Some of them are trying to encourage our evolution to higher levels, and some of them want to keep us stuck just where we are.”**²⁵⁶

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

²⁵⁴ Ibid.

²⁵⁵ Timothy Good, “Unearthly Disclosure”, Arrow; New Ed edition (4 Oct 2001) ISBN-10: 0099406020 / ISBN-13: 978-0099406020 (pg.68)

²⁵⁶ Aleister Crowley (1875-1947) - <http://www.mt.net/~watcher/crowleyalienlam.html>

sources, perhaps involved with the early days of the MKUltra mind control research.²⁵⁷ Parson also worked for Hughes Aircraft Company (obvious connections to high-level DOD and CIA there) and was even accused of giving secret technology to the Israelis.²⁵⁸

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

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

On a final note regarding Parsons, it seems that in December 1948 he metaphorically jumped into the extra-dimensional abyss by embarking on a

²⁵⁷ Jan van Helsing, "Secret societies and their power in the 20th Century", Ewertverlag (1995) ISBN-10: 389478654X / ISBN-13: 978-3894786540 (Pgs. 164 - 166) See also: http://www.bibliotecapleyades.net/sociopolitica/secretosoc_20century/secretosoc_20century10.htm#CHAPTER%2057 & <http://members.iimetro.com.au/~hubbca/scientology.htm>

²⁵⁸ Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)" (pg. 146)

magickal ritual to destroy his ego, pass through several complex initiations and achieve spiritual glory – a ritual known as “The Oath of the Abyss.” If he failed, he would be condemned to the life of a “black brother” – one whose magick would spread nothing but evil and ruin – something he allegedly did not want. This ritual was synchronistically echoed years later with the “black lodge” of “*Twin Peaks*” and an observation made by the character of Deputy Hawk: ***“The shadow-self of the White Lodge... The legend says that every spirit must pass through there on the way to perfection. There, you will meet your own shadow self. My people call it ‘The Dweller on the Threshold’ ... But it is said, if you confront the Black Lodge with imperfect courage, it will utterly annihilate your soul.”***²⁵⁹

To bring the Crowley/Hubbard/Parsons narrative to a close, it is worth noting that Crowley died on December 1, 1947 – just five months after the Roswell incident. Hubbard and Parsons eventually had a bitter parting of the ways. Parsons died under peculiar circumstances on June 17, 1952 – he “accidentally” blew himself up whilst working with powerful explosives. Some researchers have suggested that the explosion wasn’t an accident and that foul play was somehow involved.²⁶⁰ If there is a connection between the agenda players, secret society beliefs, and the ET intervention scenario, then it is possible that this association pre-dates the “contemporary ET intervention” paradigm. In 1904, Aleister Crowley began a series of “channellings”. These communications with an entity known as “Aiwass” and (as he termed them) “the secret chiefs”²⁶¹, led to his creation of the Argenteum Astrum. Interestingly, Aiwass and the ‘secret chiefs’ came to be identified as extra-terrestrial (rather than occult entities) in later years. With this in mind, it is important to ask the question: how much further back in time do these connections go? Do they date back hundreds, perhaps even thousands of years?

The Starchild Skull

The ancient alien intervention paradigm is complex. Given how the subject has become so intertwined with religion, mythology, esoterica, secret society paradigms, evolution, transhumanism, ufology, etc., it is understandable that some people have dismissed the whole phenomenon as trite, mythological and lacking in evidence. Maybe that has always been the point of the subject. If there is any truth

²⁵⁹ Edenhoquelaire, “Beyond Life and Death, Part 1: Cooper’s Voyage Through the Black Lodge, and What It Means”,

²⁶⁰ John Carter, “Sex and Rockets: The Occult World of Jack Parsons”, Feral House U.S. (6 Jan 2005) ISBN-10: 0922915970 / ISBN-13: 978-0922915972

²⁶¹ Michael Staley, “LAM: The Gateway” - <http://www.bibliotecapleyades.net/cienciareal/cienciareal01.htm>

to the matter, then it would serve the agenda players for the paradigm to be as confusing, muddled and clogged with misinformation and misdirection as possible. Lynn Picknett and Clive Prince's claims of a "Stargate Conspiracy" or Robbie Graham's notion of the paradigm as an "ideological tool" may well be appropriate conclusions. Does this mean that we should disregard any evidence that seems to support the notion of possible ET intervention in human evolution in a more "traditional" sense? Not by a long shot. It has been suggested that misdirection / misinformation of the ancient-alien subject may have been orchestrated by actual extra-terrestrials. Some researchers have even noted how information that is conveyed/communicated by ETs in contact scenarios is sometimes vague and contradictory, indicating that they are not averse to misleading humans. If there is a deeper agenda within the agenda, then perhaps it is "their" hands at work...

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

Melanie was curious about the abnormally shaped skull and eventually contacted Lloyd Pye, an author and researcher in the field of alternative knowledge with contacts among the medical profession. Pye became director of The Starchild Project and, with the assistance of both major and minor contributors, organized independent scientific testing of the skull in three countries (the US, Canada, and England). The early test results concluded that: the skull was 900 years old, it is comprised of material much thinner, lighter and stronger than human bone, it contains unusual reinforcing fibres, and that the brain was 30% larger than a normal human of its size. ***"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.²⁶²

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.²⁶³ 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.²⁶⁴ 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.²⁶⁵

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 2012.²⁶⁶ I found him to be a generous, knowledgeable, enthusiastic and dedicated researcher. His death has left a hole in alternative knowledge research that will be hard to fill. Fortunately, a number of individuals have committed themselves to Pye's studies and continue to work tirelessly to uncover the full significance and implications of both the Starchild and Paracas Skulls DNA analysis. Hopefully, one day soon, this evidence will help to redefine the currently accepted notions of humanity's place on Earth and, perhaps even, in the larger cosmic picture.

²⁶² <http://www.starchildproject.com/>

²⁶³ "Fragment of the Starchild's FOXP2 Gene is Recovered" - <http://www.starchildproject.com/dna-testing/2012-foxp2-dna-report>

²⁶⁴ 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>

²⁶⁵ Interview with Brien Foerster -- Unravelling the Genetics of Elongated Skulls
<http://www.youtube.com/watch?v=4Qsj5QyB1bk>

²⁶⁶ Lloyd Pye, "Starchild Skull - The New Evidence", "Not On The Six O'clock News" Conference, YMCA Derby, UK, 30th September, 2012 - <http://blip.tv/checktheevidence/starchild-skull-the-new-evidence-lloyd-pye-6485093>

Chapter Five: “Cinematic Aliens”

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

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

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

(Al Martin – The Case for Sedition)

Hollywood Agenda

Uncovering the influence that certain agenda players have had over Hollywood's output is relatively easy, given the wealth of evidence that establishes a direct connection between the industry and certain agenda "representatives". Here are a few examples: 1940 U.S. Republican Presidential candidate Wendell L. Willkie was chairman of the board of directors at 20th Century Fox Film Corporation in 1942²⁶⁷, 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 afterwards²⁶⁸, Kissinger was also a consultant for ABC news in 1982 and NBC in 1977²⁶⁹, Former U.S. Vice President Walter F. Mondale was on the board of directors at Columbia Pictures²⁷⁰, and Former U.S. Secretary of State Alexander M. Haig was on the board of directors of Metro Goldwyn Meyer/United Artists entertainment group.²⁷¹

The findings of the Church Committee Investigation (1975-1976) revealed some details about the CIA's infamous Operation Mockingbird - which involved subversion and infiltration of the press and mainstream media. However, even these revelations were limited. ***"During the 1976 investigation of the CIA by the Senate Intelligence Committee, chaired by Senator Frank Church, the dimensions of the Agency's involvement with the press became apparent to several members of the panel, as well as to two or three investigators on the staff. But top officials of the CIA, including former directors William Colby and George Bush, persuaded the committee to restrict its inquiry into the matter and to deliberately misrepresent the actual scope of the activities in its final report."***²⁷²

Subsequent research has uncovered a number of alleged CIA agents within the upper echelons of Hollywood, including: Hollywood (and former O.S.S.) filmmaker

²⁶⁷ Wendell L. Willkie, Encyclopedia Britannica - <http://www.britannica.com/EBchecked/topic/644513/Wendell-L-Willkie>

²⁶⁸ 20th Century Fox, NNDB - <http://www.nndb.com/company/960/000122594/>

²⁶⁹ 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>

²⁷⁰ 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

²⁷¹ General Alexander M. Haig, Jr - Strategic Advisor - <http://www.savicorp.com/Topic/14-general-alexander-m-haig-jr-strategic-advisor.aspx>

²⁷² Carl Bernstein, "The Cia and the Media", Rolling Stone Magazine, October 20, 1977 - http://carlbernstein.com/magazine_cia_and_media.php

John Ford²⁷³, Studio boss Cecil B. DeMille (Paramount Pictures)²⁷⁴, Darryl F. Zanuck (20th Century Fox)²⁷⁵, Howard Hughes (boss of RKO pictures)²⁷⁶, and William Peter Blatty – the author and producer of *“The Exorcist”* was a former CIA operative with an extensive career in government psychological manipulation. He served as policy branch chief of the Psychological Warfare Division of the USAF. Blatty also utilised extensive subliminal filmmaking techniques in *“The Exorcist”*.²⁷⁷ Other industry assets allegedly included Jack Warner and Walt Disney.²⁷⁸ 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 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.”²⁷⁹

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

²⁷³ “A Look Back ... John Ford” - <https://www.cia.gov/news-information/featured-story-archive/john-ford.html>

²⁷⁴ Cecil B. DeMille - <http://sensesofcinema.com/2013/great-directors/cecil-b-demille/>

²⁷⁵ Frances Stonor Saunders, “Who Paid the Piper? The CIA and the Cultural Cold War” (2000) ISBN-10: 1862073279 / ISBN-13: 978-1862073272 (pgs. 289 – 290)

²⁷⁶ Clyde W. Burleson, “The Jennifer Project” College Station, Texas A&M University Press (1997) ISBN-10: 0890967644 / ISBN-13: 978-0890967645 (pg. 33)

²⁷⁷ Steven Jacobson, “Mind Control in the United States”, Critique Publishing (Jun 1985) ISBN-10: 0911485007 / ISBN-13: 978-0911485004 (pg. 4) See also: William Peter Blatty, “Which Way to Mecca, Jack?”, Bernard Geis Associates, (1960) ASIN: B0007DKXMO

²⁷⁸ Frances Stonor Saunders, “Who Paid the Piper? The CIA and the Cultural Cold War” (pgs. 289 – 290)

²⁷⁹ David L. Robb, “Operation Hollywood: How the Pentagon Shapes and Censors the Movies”, Prometheus Books (April 2004) ISBN-10: 1591021820 / ISBN-13: 978-1591021827

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 the of the U.S. “national security” mandate, following the NSC (National Security Council – eventually National Security Agency) Act of 1947 – curiously the same year as the Roswell incident. The act of ‘47 (and, by extension, the 1986 Reagan Amendment) created a convenient carte blanche mechanism, allowing for the censorship and cover-up of anything that was deemed to be in the best interests of “national security” – something which has continued to benefit the global agenda until this day.

Pioneering researcher William Cooper (author of the seminal book *“Behold a Pale Horse”*) asserted that the NSA act was designed for the almost exclusive purpose of shutting the lid tight on the ET/UFO subject – specifically in relation to the research and development of advanced technologies that may have come from outside the Earth. This allowed for all manner of clandestine technological research (and state-sanctioned ET contact) to continue without fear of disclosure. He even believed that many of the now commonplace agencies of the military Industrial complex (and the spectre of the infamous U.S. “secret government”) came into being as a result of events like Roswell. ***“During these early years the United States Air Force and the Central Intelligence Agency exercised complete control over the ‘alien secret.’ In fact, the CIA was formed by Presidential Executive Order first as the Central Intelligence Group for the express purpose of dealing with the alien presence. Later the National Security Act was passed, establishing it as the Central Intelligence Agency. The National Security Council was established to oversee the intelligence community and especially the alien endeavour.”***²⁸⁰

²⁸⁰ Milton William Cooper, "Behold a Pale Horse", Windrush Publishing Services; Edition Unstated edition (6 April 1995) ISBN-10: 0929385225 / ISBN-13: 978-0929385228 (pg. 197)

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”*²⁸¹, 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.²⁸² 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 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.”***²⁸³

In 1977, Stan Deyo²⁸⁴ 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***

²⁸¹ Philip J. Corso, “The Day After Roswell”, Pocket Books; Reprint edition (6 July 1998) ISBN-10: 067101756X / ISBN-13: 978-0671017569 See also: <http://www.bibliotecapleyades.net/sociopolitica/dayafterroswell/dayafter.htm#contents>

²⁸² 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>

²⁸³ Philip J. Corso, “The Day after Roswell”. See also: <http://www.bibliotecapleyades.net/sociopolitica/dayafterroswell/dayafter06.htm>

²⁸⁴ <http://www.standeyo.com/>

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.²⁸⁵ 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 2010.²⁸⁶ Pawelec's testimony is analogous with the "secret government" paradigm (discussed by William Cooper, amongst others) - an entity which has long been known of and even acknowledged by certain individuals within the upper echelons of power.

In 1987, Senator Daniel K. Inouye (D.HI.) chaired the Senate Select Committee on Secret Military Assistance to Iran and the Nicaraguan Opposition, which held public hearings on the 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."**²⁸⁷

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**

²⁸⁵ "UFOs Are Here" - Written/Produced/Directed by Guy Baskin, Channel 9 Perth Productions, 1977 - <http://www.youtube.com/watch?v=sIQ9mUyYiA>

²⁸⁶ William Pawelec Interview - <http://www.youtube.com/watch?v=vytSNO2ogD4>

²⁸⁷ Senator Daniel Inouye on the shadow government - <http://www.youtube.com/watch?v=EbFphX5zb8w>

policy could itself become the captive of a scientific/technological elite.”²⁸⁸ 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.”²⁸⁹**

Screen ET’s: Friend or Foe?

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

It wasn’t long before the concepts of extra-terrestrial life and non-terrestrial spacecraft were fully added into the mix. In my research, I have logged over one hundred Hollywood movies, with an overtly hostile or malevolent portrayal of ETs and UFOs. Over a quarter of these films were produced between 1950 and 1960 alone! Almost the same amount of films have been produced with a mixed (good and bad) or ambiguous portrayal of ETs and UFOs. It is strange that this latter portrayal did not really kick-off until the mid-1970s – at least in Hollywood movies, that is. There are a few earlier exceptions though, such as *“The Day the Earth Stood Still”* in 1951 and *“Robinson Crusoe on Mars”* in 1964. There have only ever been a relative handful of films that have approached the subject in a generally positive manner, portraying largely benevolent encounters. These include the likes of *“This Island Earth”* (1955), *“2001: A Space Odyssey”* (1968), *“The Man Who Fell to Earth”* (1976), *“Starman”* (1984), *“Contact”* (1997), and *“Paul”* (2011). Steven

²⁸⁸ Eisenhower warns us of the military industrial complex - <http://www.youtube.com/watch?v=8v06NSBBRtY> & <http://coursesa.matrix.msu.edu/~hst306/documents/indust.html>

²⁸⁹ The Secret Government: Bill Moyers (1987) - <http://www.youtube.com/watch?v=28K2CO-khdY>

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.²⁹⁰

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!²⁹¹

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

²⁹⁰ An interesting book on this subject is *“Milabs: Military Mind Control & Alien Abduction”*, Helmut and Marion Lemmar, Illuminet Press (1999) ISBN-10: 1881532186 / ISBN-13: 978-1881532187

²⁹¹ Jerome Clark, *“The UFO Book: Encyclopedia of the Extraterrestrial”*, Cengage Gale (7 Feb. 1998) ISBN-10: 1578590299 / ISBN-13: 978-1578590292

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.’”***²⁹²

The Day the Earth Stood Still

The aforementioned ambiguous (rather than overtly benevolent or hostile) portrayal of ETs in *“The Day the Earth Stood Still”* is curious and has been studied by writer and Hollywood/ET/UFO researcher Robbie Graham. Graham is the author of the blog website “Silver Screen Saucers” – a website worth taking the time to visit. In one of his articles entitled: *“The CIA, the Movie Mogul, and ‘The Day the Earth Stood Still’: Evidence Mounts that Iconic 1951 movie was CIA UFO Acclimation Project”*, Graham references a telephone conversation he had (on 8th October 2008) with journalist and filmmaker Linda Moulton Howe. Howe claimed that (in the early 1980s) she was told by U.S. Air Force Intelligence officers at Kirkland Air Force Base that it was common knowledge in military circles that the film was inspired by the CIA and designed as an early government “test” to gauge ***“public reaction to such an event.”***²⁹³

I have some questions about Howe’s account of this information. One of her sources was Richard Doty.²⁹⁴ Doty has been revealed as somebody who has spread a degree of disinformation about the ET/UFO subject. Robbie Graham confirms this (and that Doty was one of Howe’s sources) in the comments section of a more recent article about *“The Day the Earth Stood Still”*. ***“I’ve no doubt that Linda was being entirely truthful in her recounting of the info relayed to her that day. However, as you rightly point out, Doty was/is a confirmed disinfo agent. But disinfo, by its very nature, does contain strong strands of truth. Would I believe anything Doty told me? Absolutely not. But the circumstantial evidence for the CIA having been involved in TDTESS is compelling enough without the Howe/Doty***

²⁹² 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

²⁹³ 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

²⁹⁴ Richard Doty, Article 3: UFO Magazine (Feb 2006) - <http://www.serpo.org/article3.php>

element, in my opinion."²⁹⁵ Oddly, Doty claims to have been a consultant on "The X Files" between 1994 and 1996. He also claims that he ghost-wrote the third season episode "The Blessing Way." It is fair to say that there is enough evidence out there to indicate that Doty has either exaggerated or (probably) wholly fabricated his involvement in the show.²⁹⁶

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".²⁹⁷ 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 1942.²⁹⁸ It appears that he was on the CIA's payroll as part of Operation Mockingbird. Whilst producing "The Day the Earth Stood Still", he was a board member of the National Committee for Free Europe (NCFE - established by the CIA in 1949) alongside future CIA Director Allen Dulles, future U.S. President Dwight D. Eisenhower, and (NCFE President) General Charles Douglas Jackson - once Deputy Chief of the Psychological Warfare Division of the Supreme Headquarters Allied Expeditionary Force (SHAEF) during WWII. Jackson would go on to be special advisor on Psychological Warfare to President Eisenhower.²⁹⁹ 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."**³⁰⁰

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 1939.³⁰¹ His tenure would have placed

²⁹⁵ <http://silverscreensaucers.blogspot.co.uk/2013/11/the-day-earth-stood-still-or-how-cia.html>

²⁹⁶ See: Christopher Knowles, "Did You Hear? UFOlogy is dying. Again." - <http://secretsun.blogspot.co.uk/2014/08/did-you-hear-ufology-is-dying-again.html> & Alejandro Rojas, "Ex-Air Force Law Enforcement Agent Says He Hoaxed Major UFO Mythologies", 05/13/2014 - http://www.huffingtonpost.com/alejandro-rojas/exair-force-law-enforceme_b_5312650.html

²⁹⁷ 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>

²⁹⁸ Tony Shaw, "Hollywood's Cold War", Edinburgh University Press (2007) ISBN-10: 0748625240 / ISBN-13: 978-0748625246 (pg. 115)

²⁹⁹ Frances Stonor Saunders, "Who Paid the Piper? The CIA and the Cultural Cold War" (2000, pgs. 146 – 147)

³⁰⁰ Tony Shaw, "Hollywood's Cold War" (pg. 9)

³⁰¹ David Alexander, "Star Trek Creator" (pg. 446)

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!³⁰²

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 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."***³⁰³

As with Zanuck, Blaustein also produced training films for the U.S. Army Signal Corps in Astoria, New York during WWII.³⁰⁴ 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 Defence. Even more oddly, when Wise was asked by fellow film director Nicholas Meyer about his involvement with "military" films (when both provided a joint commentary for the DVD release of *"The Day the Earth Stood Still"*), Wise said, ***"I'd been an anti-militarist all my life."***³⁰⁵

On the subject of military involvement with the perception management of Hollywood ET films, I must mention a Freedom of Information Act (FOIA) request made by one Dr. Stephen Underhill. Underhill posted his response letter (from the

³⁰² 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>

³⁰³ SFX Magazine # 176 December 2008
<http://select.nytimes.com/gst/abstract.html?res=F50A12F9345D1A728DDDA10A94DA4058808AF1D3>

³⁰⁴ http://en.wikipedia.org/wiki/Julian_Blaustein

³⁰⁵ The Day the Earth Stood Still [DVD] [1951] ASIN: B0007P8KVY

Office of the Secretary of Defence and Joint Staff FOIA Request Service Center – dated January 4, 2013) on the internet with a list of films that have now been confirmed as having received support from The Pentagon. The list includes the science fiction and fantasy movies: “Contact”, “Armageddon”, “Sphere”, “I Am Legend”, “Deep Impact”, “Apollo 13”, “Day After Tomorrow”, “Invaders from Mars”, “Star Trek IV”, “Indiana Jones and the Last Crusade”, “Jurassic Park III”, “The Rocketeer”, “Mac and Me”, “Battleship”, “Battle: Los Angeles”, as well as the “Iron Man” and “Transformers” movies series. The remake of “The Day the Earth Stood Still” is also listed.³⁰⁶

The CIA and the “Encounter” Movie

The CIA’s involvement in early debunking of the ET/UFO subject has been extensively documented. Admiral Roscoe Henry Hillenkoetter - the first head of the CIA – wrote to the U.S. congress seemingly pushing for disclosure. The letter was quoted in The New York Times (Feb. 28, 1960, NY Times, 'Air Force Order on 'Saucers' Cited'.) Hillenkoetter revealed: ***“Through official secrecy and ridicule, many citizens are led to believe the unknown flying objects are nonsense... to hide the facts, the Air Force has silenced its personnel.”***³⁰⁷ The question of whether or not the CIA used 1950s science fiction - for the purposes of debunking and spreading disinformation – became particularly salient in light of “The Durant Report”. More commonly known as “The Robertson Panel”, this “study” was convened by the CIA to discuss the problem of “widespread reports of UFO sightings” and their place within the context of “national security”. The panel met between January 14th and 17th, 1953. It is now known that the findings of the panel were an exercise in ET/UFO debunking. Those involved, perhaps, reveal the true interests of the panel. H. Marshall Chadwell (CIA Director of Scientific Intelligence) and H. P. Robertson, a noted physicist (and expert in “weapons systems”) from the California Institute of Technology, put together a panel of ***“non-military scientists”***. Members included Dr. Samuel Goudsmit (Brookhaven National Laboratories), Dr. Thornton Page (Office of Research Operations, Johns Hopkins University) and Dr. Lloyd V. Berkner (Associated Universities, Inc.).

³⁰⁶ 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

³⁰⁷ “CIA Chief Roscoe Hillenkoetter on UFO Cover-up in NY Times”, NY Times, Feb. 28, 1960 - <http://www.wanttoknow.info/60028nytimes> & <http://select.nytimes.com/gst/abstract.html?res=F50A12F9345D1A728DDDA10A94DA405B808AF1D3>

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 am in a position of ‘need to know’ what you know or what some agency might know that I don’t know. I have a ‘need to know’ I feel.’ He said that Rumsfeld stood up and pointed a finger at him and said, ‘You have no ‘need to know’ and then sat down again. That was the end of it.”*** Hynek apparently added, ***“I find it very interesting that the scientific consultant on UFO phenomena – after his tenure was told this by the Secretary of Defence.”***³⁰⁸

The Robertson Panel concluded that ***“the national security agencies take immediate steps to strip the UFOs of the special status they have been given and the aura of mystery they have unfortunately acquired.”*** This included debunking ET/UFO reports and instituting a policy of *“education to reassure the public”* of the *“lack of evidence”* behind UFOs. Dr. Hadley Cantril (heavily associated with Orson Welles *“War of the Worlds”* psyop) is cited in the report as someone whose work in the field of perception management could greatly benefit this proposed *“education”*.³⁰⁹ The panel also suggested using the mainstream media to get the message across. The findings of the panel had an evidentially documented influence over at least one piece of UFO debunking media output – the 1966 programme, *“UFO: Friend, Foe, or Fantasy”*, hosted by Walter Cronkite. In a letter from Dr Thornton Page to Robertson Panel Secretary Frederick C. Durant, he said that he had ***“helped organise the CBS TV show around the Robertson Panel’s conclusions.”***³¹⁰ Amongst the panel’s various media propaganda suggestions was

³⁰⁸ Donald Rumsfeld and the “Need to Know” – http://www.presidentialufo.com/old_site/donald_rumsfeld.htm

³⁰⁹ Report of Scientific Advisory Panel on Unidentified Flying Objects Convened by Office of Scientific Intelligence, CIA, January 14-18, 1953

³¹⁰ http://en.wikipedia.org/wiki/Robertson_Panel#Effects_of_the_Robertson_Panel_report See also: http://www.cufon.org/cufon/tp_corres.htm

the idea of involving the Disney Corporation to get the message across. It seems that somebody within the global agenda hierarchy liked this idea so much that it was actually put into practice.

Disney Disks

Disney animator Ward Kimball (creator of Jiminy Cricket, The Cheshire Cat, The Mad Hatter, and the redesign of Mickey Mouse in 1938) spoke at a U.S. MUFON conference in 1979. He claimed that, during the 1950s, the U.S. Air Force approached Walt Disney - requesting his co-operation on a documentary about UFOs to help acclimatise America to the reality of the phenomenon. This account was related by noted researcher Stanton Friedman. The USAF was allegedly to provide Disney with "*real UFO footage*". The deal was accepted and work began immediately.³¹¹ 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.***"³¹²

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.³¹³ The film's narrator was Rod Serling, creator of the science fiction anthology series "*The Twilight Zone*".

³¹¹ 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>

³¹² Ibid.

³¹³ Grant Cameron, "Disclosure Pattern 1972-75", Wednesday, 12 August 2009 - <http://www.presidentialufo.com/ufo-disclosure/197-disclosure-pattern-1972-75>

Disney has continued to have some inexplicable “encounters” with the ET/UFO subject over the years. Amongst the most unusual is a documentary film entitled *“Alien Encounters from New Tomorrowland”*. The one-hour “special” was broadcast in 1995 to seemingly promote a new ride that was being opened at Disney World, Florida. However, the special was aired with no advance notice, on stations in only 5 U.S. cities. *“Alien Encounters”* made the bizarre assertion (bizarre at least for Disney) that extra-terrestrial life was real, that visitation to the Earth was commonplace and disclosure was imminent. Narration of the film was presented in a matter of fact manner by actor Robert Urich and introduced with an on-screen appearance by Disney’s then-CEO Michael Eisner – who said: ***“Hello, I’m Michael Eisner, head of the Walt Disney Company. At a top secret military installation somewhere in the United States, there are those who believe that the government is hiding the remains of an alien spacecraft that mysteriously crashed to earth. With more and more scientific evidence of alien encounters and UFO sightings, the idea of creatures from another planet might not be as far-fetched as we once thought. In fact, one of you out there could have the next alien encounter.”***³¹⁴

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?³¹⁵

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

³¹⁴ ‘Alien Encounters’ - <http://www.youtube.com/watch?v=w8CRyJ4Vo0I>

³¹⁵ Robbie Graham, ‘Close Encounters of the Mythic Kind’ - <http://silverscreensaucers.blogspot.co.uk/2013/12/close-encounters-of-mythic-kind.html>

that developed between NASA and Disney did not really occur until after the release of *“Mission to Mars”* in 1999 – in fact, some researchers have suggested that the latter film somehow created the rift.³¹⁶ *“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!³¹⁷ 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 representative really was who he said he was. Fickman maintains that he must have been CIA – given what he knew and the level

³¹⁶ Richard Hoagland, ‘Disney Turns On NASA’ - <http://www.enterprisemission.com/m2m2.html> See also: Richard C. Hoagland, *“The Monuments of Mars: A City on the Edge of Forever”*, Frog Books; 4th revised edition (October 1, 1996) ISBN-10: 1883319307 / ISBN-13: 978-1883319304

³¹⁷ Richard C. Hoagland, *“The Monuments of Mars: A City on the Edge of Forever”* (pg. 472)

of access he was granted for the film.³¹⁸ 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.³¹⁹ Fickman was born and raised in Roswell, New Mexico and has had an intense interest in Ufology all his life. Finally, I should note that *“Race to Witch Mountain”* (2009), *“Escape to Witch Mountain”* (1975) and *“Return from Witch Mountain”* (1978) all include narrative themes, triggers and symbolism which relates directly to trauma-based mind control programming. This should come as no surprise given the extensive research showing the CIA’s involvement (and Disney’s seeming involvement) in the practice.

The Spielberg Paradigm

In 1977, Steven Spielberg released his ET encounter masterpiece *“Close Encounters of the Third Kind”* (CE3K). The film ruffled the feathers of the establishment for a number of reasons. Firstly, Spielberg was considered something of a “wild card” in the Hollywood film industry. He was (at least at the time) considered to be an “anti-establishment” film director, who was scorned by many “insiders” for his unorthodox film production methods. At the time, he also had a “pro-ET/UFO” stance. In the documentary: *“UFOs Are Here”*, Spielberg was interviewed during the lead up to the release of *“CE3K”*. He said: ***“I wouldn’t put it past this government that a cosmic Watergate has been underway for the last 25 years. At the same time... from the government’s point of view, we’re still growing up and eventually they might wanna tell us something about what they’ve discovered over the decades.”***³²⁰

The lead actor in *“CE3K”* (and a favourite of Spielberg) is Richard Dreyfuss. Historian, writer/researcher and 32nd degree freemason Robert W. Sullivan IV has confirmed that Dreyfuss has recently revealed himself to be a freemason. ***“The guy they hype in the magazines right now... the big Hollywood star who is the freemason that you see all over the place in the masonic Scottish rite magazines is Richard Dreyfuss. Erm... he is the guy who seems to be... I seem to be reading***

³¹⁸ Olivia Putnal, ‘Interview: Race to Witch Mountain Director’, Premiere.com, Sept. 3, 2009 - <http://www.premiere.com/Feature/Interview-Race-to-Witch-Mountain-Director>

³¹⁹ 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>

³²⁰ “UFOs Are Here” - Written/Produced/Directed by Guy Baskin, Channel 9 Perth Productions, 1977 - <http://www.youtube.com/watch?v=slQ9mUyYjA>

more about him than a lot of other guys.”³²¹ Apparently, “On June 10, 2011, Richard Dreyfuss was made a Master Mason “at sight” by the Grand Master of Masons of the District of Columbia at the Washington DC Scottish Rite building, as well as a 32nd Degree Scottish Rite Mason.”³²²

In “CE3K”, Dreyfuss plays Roy Neary - an ordinary working-class man who has a late-night encounter with a craft from another world. Neary’s encounter leads to knowledge being implanted in his mind. This knowledge leads him to a location where the ETs ultimately make full and open contact with mankind. Despite the positive message of the film, the story also includes a subplot involving the federal government (in co-operation with the military) going to extraordinary lengths to deny, debunk and cover-up (often using intimidation, fear and outright lies) the evidence of these ETs from the general populace, in order to control the eventual contact. Spielberg sought support from the USAF for the production of “CE3K”, but was turned down on the grounds that ***“the military did not support the existence of UFOs.”*** In a letter to Columbia Pictures (dated 1976), Major Sidney Shaw of the National Guard Bureau of Washington D.C. replied: ***“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.”³²³***

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: ***“The plot is the same tired story of nasty aliens ruthlessly brushing aside the pathetically desperate, inappropriate and completely futile attempts by the***

³²¹ Robert W. Sullivan IV, Esq., “Cinema Symbolism: Esoteric Imagery in Popular Movies”, September 18, 2014 - <http://www.veritasradio.com/radio-s6.php/guests/2014/09sep/V5-140918-rsullivan.php> See also: September-October 2011, Richard Dreyfuss, 32nd - <https://scottishrite.org/about/media-publications/journal/article/to-the-soldiers-of-the-light/> & (Photo of his initiation) https://scottishrite.org/wp-content/uploads/2011/08/Dreyfuss_Trio.jpg

³²² Brother Richard Dreyfuss, Flumen Luminis, River of Light - Freemasonry, Pays-de-Gex & Geneva - <http://www.fl47.eu/tag/richard-dreyfuss-freemason/>

³²³ 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>

military to counter-attack.³²⁴ 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.**"³²⁵ 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"**³²⁶ One final curious note about "CE3K" pertains to a rumour that persisted throughout production of the film. According to the film's actor Bob Balaban, the rumour was **"that the film is part of a necessary training that the human race must go through in order to accept an actual landing, and is being secretly sponsored by a government UFO agency.**"³²⁷ Researcher Robbie Graham asked the film's production designer Joe Alves about this rumour. Apparently he replied **"there were a lot of rumours"** then changed the subject.³²⁸

³²⁴ David L. Robb, "Operation Hollywood" (pgs. 67-70)

³²⁵ Ibid.

³²⁶ 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."

³²⁷ Bob Balaban, "Close Encounters of the Third Kind Diary", Paradise Press Inc., 1998, pg. 110

³²⁸ Robbie Graham, "Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movies", White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 116)

In 1982, Spielberg further cemented his interest in the possibility of ET life by releasing *“ET: The Extra Terrestrial”* – a story about contact between a stranded extra-terrestrial botanist and a young boy called Elliot. Spielberg once stated that he had written the fictional story based upon various ET/UFO accounts that had been told over the years. In esoteric research, much has also been written about the subtle thematic similarities between the film and the “Christ” narrative of The Bible. The film was a massive hit across the world, even being specially screened at The White House on June 27th, 1982, for US President Ronald Reagan – with Spielberg himself in attendance. Other distinguished guests included 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.”***³²⁹ 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.”***³³⁰

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: ***“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***

³²⁹ Grant Cameron, ‘A Young Steven Spielberg Meets the President’ - http://www.presidentialufo.com/old_site/reagan_spielberg.htm

³³⁰ A. Hovni, “The Shocking Truth: Ronald Reagan’s Obsession With An Alien Invasion”, UFO Universe, September 1988 - <http://www.ufoevidence.org/documents/doc1523.htm>

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.'³³¹

Throughout the late 1980s / 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"***³³² Whilst some members of Bilderberg will freely admit to their elite allegiances and attendance, others are less forthcoming. Without verbal confirmation or photographic evidence, it is difficult to confirm if Spielberg ever did attend Bilderberg. Unlike figures such as Bill Clinton and Margaret Thatcher, Spielberg has continued to remain tight-lipped on the matter of his affiliation. His more recent films have received substantial production support from the U.S. Department of Defence – particularly his 2005 remake of *"War of the Worlds"*. The film represents an overtly negative portrayal of extra-terrestrial life.

In 2008, George Lucas and Steven Spielberg released *"Indiana Jones and the Kingdom of the Crystal Skull"*. The film took a nostalgic trip back in time to the golden era of the science fiction B-Movies and the film received kudos for portraying the ET subject in a more "positive" manner. An early version of the story involved a *"crashed UFO"* and was titled *"Indiana Jones and the Saucermen from Mars"*³³³ However, this direction was abandoned in favour of a more muddled portrayal of the ET/UFO paradigm. Lucas, responsible for writing the script, revised the story but retained references to Roswell and Area 51. 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."***

³³¹ Grant Cameron, 'New Hollywood Director Confirms Spielberg UFO Story' - http://www.presidentialufo.com/old_site/spielberg_ufo.htm

³³² "Secret Meeting of Global Movers & Shakers in Portugal" (05/26/1999) - <http://www.wnd.com/1999/05/3702/>

³³³ http://indianajones.wikia.com/wiki/Indiana_Jones_and_the_Saucermen_from_Mars

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.³³⁴

There were two plot devices included in the film at the insistence of George Lucas. The first was that the “aliens” were extra-dimensional entities with psychic abilities. The second involved Soviet / Cold War mind control programs. The Soviet villains of the film are portrayed as desperate to obtain the secrets of the creatures’ psychic abilities – in order to develop the “ultimate psychic weapon”. In an interview on the DVD of the film, Lucas claims ***“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.”***³³⁵ Lucas does not discuss the true nature of state-sponsored mind control and psychic spying programmes, let alone U.S. involvement in the field. The seeming existence of similar Soviet programmes is often cited as the reason why the U.S. programmes existed. However, it appears that U.S. efforts were initiated irrespective of anything the Soviets were up to. Some researchers assert that the U.S. and Soviet programs were actually integral to each other. Interestingly, Lucas also talked about this whole phenomenon in a past tense. Research shows that efforts (in some form) continue to this day.

In keeping with the larger context of these books, I should note that the entire *“Indiana Jones”* franchise was acquired by Disney (as part of its acquisition of Lucasfilm) in late 2012.³³⁶ One of the key figures responsible for bringing about the *“Indiana Jones”* franchise was former-CEO of Disney, Michael Eisner!

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

³³⁴ “The Crystal Skulls”, (2-Disc Special Edition) [DVD] - ASIN: B0011905MW

³³⁵ “Production Diary: Making Kingdom of the Crystal Skull”, (2-Disc Special Edition) [DVD] - ASIN: B0011905MW

³³⁶ Marc Graser, “\$4.05 billion deal for George Lucas' company also includes 'Indiana Jones,' ILM”, Variety, October 30, 2012 - <http://variety.com/2012/film/news/disney-buys-lucasfilm-new-star-wars-planned-1118061434/>

Chapter Six: “A Trip to the Moon”

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

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

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

(Wired Magazine)

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

(Dave McGowan, “Wagging the Moon Doggie”)

Man in Space

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

However, almost immediately after this "historic journey", a number of individuals began to have doubts about the "official" version of events. During the broadcast of the Apollo 11 mission, television network switchboards received phone calls from various viewers claiming to have seen terrestrial objects on the "surface of the moon." The most impressive of these accounts was given by Una Ronald (resident of Honeysuckle Creek, Australia) who was somehow treated to "alternative" footage of Neil Armstrong's Moon walk. She claimed to have spotted a Coke bottle that was kicked in the right hand side of the picture. It is claimed that Western Australia was the only location in the world to receive a 'live' transmission of the footage – there was no time delay like elsewhere in the world. Some viewers claimed to have seen spotlights and wires attached to the astronauts. These claims (including that of Una Ronald) have been dismissed as mistaken recollections, pranks or cases of psychological denial.³³⁷

On the 20th and 21st July 1969, British television coverage of Apollo 11, was presented by David Frost ("*David Frost's Moon Party*") from Wembley Studios for LWT. The guests on this ten hour discussion and entertainment marathon included respected British historian A.J.P. Taylor and "Rat Pack" crooner Sammy Davis Jnr. Taylor appeared sceptical and expressed his belief that the Moon landing was actually a mock-up being broadcast from a Hollywood studio.³³⁸ Sammy Davis Jnr

³³⁷ Mary Bennett and David S. Percy, "Dark Moon: Apollo and the Whistle-Blowers", Aulis Publishers; First British Edition - Soft Cover edition (5 Jan. 1999) ISBN-10: 1898541108 / ISBN-13: 978-1898541103

³³⁸ Unsurprisingly the original version of the Wikipedia page where I sourced the scepticism expressed by Taylor and Davis Jnr (http://en.wikipedia.org/wiki/British_television_Apollo_11_coverage#TV_coverage) has now been edited to include no mention of it. It now simply states that "a serious discussion on the ethics of the moon landing" took place. For more info see: Michael Billington, (21 July 1969). "Moonmen or Dr. Finlay". London: The Times.

also appeared sceptical. It doesn't surprise me that Davis Jnr was familiar with the idea given that he took a lifelong interest in the power of illusion (via occult magick) and secrecy (a subject I will discuss later in this book). However, for precisely the same reasons, it is odd that he openly expressed such a notion.

A number of Moon / Apollo researchers (including the likes of Richard Hoagland, Marcus Allen, Mary Bennett and David Percy) have examined much of NASA's "photographic documentation" of the Apollo "missions" and concluded that the images contain evidence of anomalies that contradict the official version of events. Some of these anomalies (such as the conditions that create varying degrees of light and shadow on the Moon) and other related factors (such as the camera equipment used to take the images) have been studied and cited as possible proof of a cover-up. David Percy has carried out extensive comparisons between many of the NASA lunar images and found repeated use of identical "far-ground landscapes" in locations where the landscape should be completely different. Percy and Mary Bennett have co-authored numerous documents that provide an in-depth analysis of the Apollo Hoax. The most accessible of these is the book *"Dark Moon - Apollo and the Whistle-Blowers."* They have also produced a fascinating documentary called *"What happened on the Moon?"* Many of their written articles can be found at AULIS Online.³³⁹

Richard Hoagland has also enhanced various lunar images (by varying contrast levels, etc.) and discovered what appear to be structured geometric shapes in the "black sky" of space. Hoagland believes that these are "real" structures on the surface of the Moon, and that the Apollo hoax is designed to cover-up their existence.³⁴⁰ Whilst I do not totally dismiss the idea that there may be structures on the Moon, I am not convinced that this is what we are seeing in the case of the "Apollo" images. A number of researchers believe that these geometric shapes may constitute the structure of a film set (light stands, backdrops, gantries, etc.) used to fake the footage of the Apollo missions. I will look at this aspect later.

Film footage of the Apollo 11 astronauts is also slightly strange. The Moon's "one-sixth" gravity should have allowed Armstrong and Aldrin to "jump" approximately ten feet off the ground. Footage shows them managing no more than a foot off the surface. It has been suggested that Earth gravity footage was filmed and slowed

³³⁹ AULIS Online - <http://www.aulis.com/index.html>

³⁴⁰ <http://www.enterprisemission.com/>

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’³⁴¹ (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.”³⁴²***

There are a number of technical issues surrounding the entire Apollo programme. Most notable of these is the Apollo Lunar Roving Vehicle – allegedly used from the Apollo 15 mission onward. According to NASA's Operations Handbook, the Rover's maximum battery 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).³⁴³ 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?³⁴⁴ It is also worth noting that a number of the images taken of the Rover (“on the Moon”) show no tracks (or tracks that meet the wheels at a side-on, approximately ninety degree angle) on the lunar surface.

Similar temperature principles also apply to the Apollo Lander Modules –also known as the Lunar Excursion Module (LEM). If the Apollo 11 astronauts (for example) were on the Moon for about 7 to 8 hours, how did they maintain the internal temperature of the module? It is claimed that the module had a battery powered air conditioner. There is no convection on the Moon (no air) and the module's stored oxygen (or air) would have been at a premium, so how did they keep it cool?³⁴⁵ We should also question why the vast majority of the technical documentations of the Apollo missions (along with the original visual footage and audio recordings from Apollo 11) have mysteriously “disappeared” in the

³⁴¹ Wernher Von Braun, “Conquest of the Moon”, Viking Press; 1ST edition (1953) - ASIN: B0007DVW7A

³⁴² www.apollozero.com

³⁴³ Lunar Surface Temperatures - <http://www.asi.org/adb/m/03/05/average-temperatures.html>

³⁴⁴ LS006 – 002 – 2H, Lunar Roving Vehicle Operations Handbook Appendix A - <http://www.hq.nasa.gov/alsj/lrvhand.html>

³⁴⁵ More detailed Apollo mission specs can be found here: <http://www.hq.nasa.gov/office/pao/History/alsj/frame.html>

intervening years since the Apollo programme. Dave McGowan notes in his article series *“Wagging the Moondoggie”*:

“Unfortunately, it isn’t just the video footage that is missing. Also allegedly beamed back from the Moon was voice data, biomedical monitoring data, and telemetry data to monitor the location and mechanical functioning of the spaceship. All of that data, the entire alleged record of the Moon landings, was on the 13,000+ reels that are said to be ‘missing.’ Also missing, according to NASA and its various subcontractors, are the original plans/blueprints for the lunar modules. And for the lunar rovers. And for the entire multi-sectioned Saturn V rockets.”³⁴⁶

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.”***³⁴⁷ 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!”***³⁴⁸

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***

³⁴⁶ Dave McGowan, “Wagging the Moondoggie – Part I”, October 1, 2009 - <http://www.davesweb.cnhost.com/Apollo1.html>

³⁴⁷ James M Collier, “Was It Only a Paper Moon?”, 1997 - <http://www.youtube.com/watch?v=RQYvRF3K0FM>

³⁴⁸ www.apollozero.com

see the stars from the surface of the Moon.³⁴⁹ Statements about being able to see the stars from the lunar surface have been confusing and contradictory from most of the Apollo astronauts.

All three Apollo 11 astronauts resigned from NASA afterwards. Neil Armstrong became somewhat reclusive and a born-again Christian. On July 20th 1994, Armstrong appeared at The White House to celebrate the 25th Anniversary of Apollo 11. In his bizarre speech, he said: ***“Wilbur Wright once noted that the only bird that could talk was the parrot... and he didn’t fly very well! (...) Today, we have with us a group of students, among America’s best. To you, we say, we’ve only completed a beginning. We leave you much that is undone. There are great ideas undiscovered, breakthroughs available to those who can remove one of truth’s protective layers. There are places to go, beyond belief. Those challenges are yours. In many fields, the least of which is space, because there lays human destiny.”***³⁵⁰ 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 these traits would have been difficult to control or ‘silence’, should NASA have had anything to hide. He also commented on some of the darker connections to NASA – noting covert mind control projects and ritualistic/occult practices. Cooper died in 2004.³⁵¹

³⁴⁹ The First Lunar Landing - PART VI - <http://history.nasa.gov/ap11ann/FirstLunarLanding/ch-7.html>

³⁵⁰ Neil Armstrong - NASA's Parrots & Truth's Protective Layers - <http://www.youtube.com/watch?v=gCsYwgxZVHo>

³⁵¹ Out of the Blue - http://www.outofthebluethemovie.com/news/UFO_UK.html & <http://www.youtube.com/watch?v=cYPCKIL7oVw>

Other astronaut accounts are far less credible – at least in my opinion – and appear to dissemble and muddle the matter... probably intentionally. In Buzz Aldrin’s *“First on the Moon – The Untold Story”* (2005/2006), he recounted an unusual experience during the alleged Apollo 11 mission. He claimed that an object was witnessed travelling alongside Apollo 11, prompting the crew to contact Mission Control for confirmation. 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.”**³⁵²

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.³⁵³

In the documentary *“Out of the Blue”*, an interview with former Apollo 14 astronaut Edgar Mitchell revealed his knowledge of **“credible testimony from former contractors and government, intelligence and military personnel”** relating to legitimate ET phenomenon – although he claimed (perhaps conveniently!) that he had no direct experience himself. Mitchell “appeared” to be open to (even supportive of) ET/UFO disclosure. In researching for another documentary called *“Evidence – The Case for NASA UFOs”*, David Sereda wrote to Mitchell regarding the impressive STS-75 Tether footage (filmed during the Space Shuttle Columbia mission, February 25, 1996), which shows what appear to be large unidentified objects in Earth orbit. Mitchell replied to him in November 1999, stating that he was unable to recognise anything unusual in the footage.³⁵⁴

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

³⁵² 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

³⁵³ Buzz Aldrin, Richard C. Hoagland, “Missing Apollo 11 Tapes”, Coast to Coast AM, July 31, 2006 - <http://www.coasttocoastam.com/show/2006/07/31>

³⁵⁴ “Edgar Mitchell and Disclosure” - <http://www.youtube.com/watch?v=yCVvE7Zj1tE>

Sibrell actually showed this footage to Mitchell at his home. Mitchell began to get twitchy and hostile. A heated exchange between the two resulted in Sibrell being ejected from the property. Mitchell (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?"***³⁵⁵ 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."***³⁵⁶

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

I will go out on a limb here and say that I believe a cover-up relating to the Apollo programme does exist, although I am not entirely sure what form it actually takes. The evidence certainly seems to indicate some kind of cover-up and the continued failure of agencies like NASA to provide satisfactory answers has confounded the issue. There continues to be a contention amongst certain researchers over "what" has been covered up. Is it, as some suggest, the existence of ET life, vehicles or artefacts in space and on the Moon? Is it to cover-up the existence of a "secret space programme" – one utilising highly advanced or "undisclosed" technology?

³⁵⁵ 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>

³⁵⁶ 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.entreprisemission.com/dtran5.html>

Was the cover-up instigated as a “fall back” option in order to hide NASA’s woefully (apparently) inadequate technology? After all, a manned mission to the Moon that ended tragically would have been a P.R. disaster. Unfortunately, this latter contention only holds up if we wholly accept the reality of the “Cold War” era paradigm. It has been evidentially proven that several key aspects of the “Cold War” era were manufactured or falsified to increase a climate of fear and tension – making the whole era something of an historical “cover-up” in itself... but more on that in Volume Two of *“Science Fiction and the Hidden Global Agenda”*.

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

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

Various contemporary space agencies seem to have a continued obsession with proving that “Man went to the Moon”. As if to put the matter to rest, a recent lunar orbiter (“Lunar Reconnaissance Orbiter”) photographed the alleged Apollo 11 landing site. Using the details available and a scale/size comparison, the Lunar Excursion Module (LEM) appears to be the wrong size, according to the official measurements of the vehicle. The Chinese also took images with an orbiter, but the released pictures had a resolution of 7 metres per pixel – not detailed enough to show a clear image of the alleged remnants of the Apollo mission. If I were to play devil’s advocate on this subject, it is entirely plausible (and certainly do-able) to land an “unmanned” vehicle on the Moon and leave all the necessary material and hallmarks (although maybe not “footprints”!) to support the “official” story - for example, mirrors or reflectors to reflect lasers from the earth.³⁵⁷ Ironically,

³⁵⁷ The “LRO” images are examined in Richard D Hall’s interviews with Andrew Johnson on Richplanet TV in the episodes “Apollo Conspiracy” - http://www.richplanet.net/starship_main.php?ref=145&part=1 & “Ask the Astronauts” - http://www.richplanet.net/starship_main.php?ref=146&part=1

even the mirror/reflector “evidence” that Moon hoax naysayers cite as proof that man has walked on the Moon is not quite as conclusive as some might think. Dave McGowan reported in his article “*Wagging the Moondoggie – Part II*” that “***In December 1966, National Geographic reported that scientists at MIT had been achieving essentially the same result for four years [1962] by bouncing a laser off the surface of the Moon. The New York Times added that the Soviets had been doing the same thing since at least 1963.***”³⁵⁸ A scan of the original 1966 National Geographic article can be viewed at the link in the footnotes.³⁵⁹

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

Tales from a Paper Moon

Science fiction’s portrayal of covered-up or faked space missions dates back many decades. In the February 1955 issue of “*Galaxy Science Fiction*” magazine, author James Gunn published a story entitled “*The Cave of Night*”. The story deals with a manned mission to Mars which goes awry, stranding an astronaut with no hope of rescue. The climax of the story is shocking, utilising the notion of fakery to portray an erroneous perception of the outcome of the mission.³⁶⁰ The plot of the 1968 movie “*Countdown*” featured a “fictional” secret space program called ‘Pilgrim’ that ran parallel with Apollo. The production was fully supported by NASA.³⁶¹ 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

³⁵⁸ Dave McGowan, “Wagging the Moondoggie – Part II”, October 1, 2009 - <http://www.davesweb.cnchost.com/Apollo2.html>

³⁵⁹ Thomas Maloy, Howard Sochurek, The Laser’s Bright Magic, National Geographic Magazine, December 1966 (Page 874-6) <http://www.americanmoon.org/NationalGeographic/index.htm>

³⁶⁰ “The Cave of Night” - <http://tangentonline.com/old-time-radio/1180-the-cave-of-night>

³⁶¹ Countdown: Article, Jeff Stafford, May 18, 2013 - <http://www.tcm.com/tcmdb/title/24773/Countdown/articles.html>

received full support from NASA, including the use of Cape Kennedy for interior and exterior location filming.³⁶² ***“The Apollo Command Module used in making the film was an actual “boilerplate” version of the “Block I” Apollo spacecraft.”***³⁶³

More recently, the film *“Apollo 18”* used the ‘lost footage’ plot device (popularised by films like *“The Blair Witch Project”*) to posit the notion that NASA carried out secret manned missions to the Moon. In this case, the *“Apollo 18”* mission (involving NASA astronauts landing on the Moon in 1974) was covered-up following the discovery of an extra-terrestrial insect-like organism on the Moon – an organism that subsequently kills the *“Apollo 18”* astronauts. Interestingly, the film shows the astronauts discovering a dead cosmonaut (along with a Soviet landing module) on the lunar surface – suggesting that, like NASA, the Soviets were also conducting clandestine missions and cover-ups. The reality of this latter concept has been studied by a number of researchers and is known as the *“Lost Cosmonaut”* paradigm. Whilst the evidence of Soviet space cover-ups isn’t as obvious as that of NASA, at least one account has been evidentially verified. Valentin Bondarenko was a would-be cosmonaut whose death during training was covered-up for decades by the Soviet government.³⁶⁴

In 1960, the science fiction author Robert Heinlein wrote an article for Pravda describing how (whilst in the Vilnius region of Soviet-occupied Lithuania, May 15, 1960) he was told by a Red Army cadet that the USSR had launched a man into orbit that day. The account was denied by officials later the same day. Heinlein elaborated on the story in a speech he gave at the XIXth World Science Fiction Convention Seattle in 1961.

“A Russian cosmonaut is circling the Earth! All the other cadets nodded agreement to everything he said and sometimes added details. I congratulated them on their country’s wonderful scientific achievement--with a frozen smile and a sick feeling in my stomach. We talked a bit more about it, then they went on up the hill and we went down. That afternoon, we tried very hard to buy a copy of Pravda. None were available anywhere... We did listen to the Voice of Moscow--Mrs Heinlein told me that it did report the rocket--but just as one of the Sputnik, no mention of a passenger. That evening our guide joined us to go to the

³⁶² Marooned – Debates and Opinions - <http://www.debate.org/reference/marooned>

³⁶³ [http://en.wikipedia.org/wiki/Marooned_\(film\)#Technical_and_artistic_details](http://en.wikipedia.org/wiki/Marooned_(film)#Technical_and_artistic_details)

³⁶⁴ James Oberg, "Uncovering Soviet Disasters: Exploring the Limits of Glasnost", Random House USA Inc; 1st Edition (11 May 1988) ISBN-10: 0394560957 / ISBN-13: 978-0394560953 (pgs. 156-176) See also: <http://www.jamesoberg.com/usd10.html>

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.³⁶⁵

Another science fiction luminary who has expressed views about the Apollo cover-up is Canadian novelist Margaret Atwood. In a 2009 interview, Atwood questioned the technology of the 1960s, why man hasn't landed on the Moon again, and mentioned the shadow discrepancies as well as the radiation belts.³⁶⁶ Atwood authored the dystopian novel *"The Handmaid's Tale"* – a story that addressed such agenda concepts as population reduction, female fertility and ecological disaster.

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

Teacher: ***"It's an old federal textbook. We've replaced them with the corrected versions."***

Cooper: ***"Corrected?"***

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

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

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

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

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

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

³⁶⁵ 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>

³⁶⁶ Matt Gurney, "Margaret Atwood's 'just wondering' about that silly moon landing hoax", September 23, 2010 - <http://fullcomment.nationalpost.com/2010/09/23/margaret-atwoods-just-wondering-about-that-silly-moon-landing-hoax/>

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

This scene prompted a number of researchers to ask if the film's producers had attempted a subtle form of disclosure. There are some interesting plot points that may superficially hint at this – such as the mass belief that NASA no longer exists, when in fact it does and is conducting a "secret space program." Indeed, Michael Caine's character in the film, Dr John Brand, comments ***"They needed us back in secret (...) because public opinion wouldn't allow spending on space exploration."***

However, the film (like all contemporary Hollywood sci-fi) simply performs several "sleight of hand"/double bluffs. The author of the article *"Was the Movie Interstellar a backhanded admission of the Moon Hoax?"* has noted one cursory example. ***"If you listen carefully, they didn't say that the moon landings were faked, but that they had to say that they were faked for the purpose of bankrupting the Soviet Union. In other words, 'we really went there, but we can't admit it anymore because it gives people a false hope.'"***³⁶⁷

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

Capricorn One

NASA's support of Hollywood films which cast the agency (or fictional agencies with a resemblance to NASA) in an unflattering light is often bizarre and contradictory. NASA refused to support Spielberg's *"Close Encounters of the Third Kind"* (on such grounds) and yet it was happy to be involved with films like

³⁶⁷ "Was The Movie Interstellar a backhanded admission of the Moon Hoax?", February 05, 2015 - <http://www.nasamoonhoax.com/tag/interstellar/>

"Marooned" and, more incredibly, *"Capricorn One"*. The latter 1977 film was directed by Peter Hyams (who would go on to helm *"2010: The Year We Make Contact"* - the sequel to Stanley Kubrick's *"2001: A Space Odyssey"*) and featured a plot that utilised Hollywood trickery and gimmicks to fake the first manned mission to Mars. In the film, the astronaut crew are removed from their rocket and driven to a film set in the desert to record fake footage of their planetary touchdown. The plot also details an effort to kill the astronauts after their decision to blow the whistle on the whole scam.

The details of NASA's support of the production are generically documented in Frederick C. Szebin's *"The Making of Capricorn One"*. ***"To stay within the budget, NASA's co-operation was needed. Lazarus (Producer Paul N. Lazarus III) had a good relationship with the space agency from Futureworld. The filmmakers were thus able to obtain government equipment as props despite the negative portrayal of the space agency, including a prototype lunar module."***³⁶⁸

The connections between *"Capricorn One"* and *"Futureworld"* expose another NASA/Apollo-fakery synchronicity. The latter film takes place in a futuristic theme park called Delos. This setting has a number of zones where vacationers can immerse themselves in a recreated environment or historical period and pretend they are really there. One zone, "Futureworld", is a simulation (therefore a fakery) of space travel and missions to the likes of the Moon and Mars. NASA's credited support of the film's production principally involved the use of Lyndon B. Johnson Space Center, Houston, Texas - utilising NASA's mission control centre to stand in for Futureworld's Operations Centre.³⁶⁹ In the film, this setting even has images on the monitors of fake Lunar Landers carrying passengers pretending to be on a mission to the Moon! The film's end credits also thank another NASA/agenda-associated agency - ARPA (which became DARPA) – for their help on the film. ***"Animated face and animated hand film produced by Dr. Frederic Ira Parke and Edwin Earl Catmull, University of Utah Computer Science Department and supported by the Advanced Research Project Agency (ARPA) under contract no. F30602 – 70 – C – 300."*** Edwin Earl Catmull – co-creator of the animation - went on to become one of the co-founders of Hollywood's Pixar Animation.³⁷⁰ Catmull was employed by George Lucas (at Lucasfilm) and Francis Ford Coppola in 1979, leading

³⁶⁸ 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

³⁶⁹ As noted in the film's end credits: "We wish to thank: NASA's Lyndon B. Johnson Space Center, Houston, Texas."

³⁷⁰ David Pescovitz, "Watch Pixar co-founder's 1972 computer animations of face and hand", Aug 5, 2015 – <http://boingboing.net/2015/08/05/watch-breakthrough-computer-an.html>

him to become the Vice President of Industrial Light & Magic computer graphics division at Lucasfilm.³⁷¹ He is currently (2016) the president of Pixar Animation Studios and Walt Disney Animation Studios!³⁷²

Returning to “*Capricorn One*”, we need to ask why NASA would involve themselves with a Hollywood film that was particularly damning of NASA and its affairs. The answer to this question exposes a direct, little-known, and rather astounding connection between Peter Hyams, the production of “*Capricorn One*” and the NASA / Apollo cover-up. Following an interview I gave for Richplanet TV in October 2015 (regarding much of the research I have discussed in this and the following two chapters), Richard D. Hall was contacted by the author Albino Galuppini regarding the Moon-hoax researcher Bill Kaysing. Kaysing worked at Rocketdyne (a division of North American Aviation and later of Rockwell International) from 1956 to 1963, where the Apollo Saturn V rocket engines were built. He was the company's head of technical publications. He was also a tireless researcher of the NASA Apollo cover-up for much of his life. His research has been extensively published – most notably in his 1976 book “*We Never Went to the Moon*”.³⁷³

Albino Galuppini is an Italian writer who has published dozens of articles in Italian magazines – mainly about alternative science and the NASA/Moon/Apollo cover-up. He has thoroughly researched the work and fascinating personal life of Bill Kaysing – including authoring the tribute website <http://www.billkaysing.com/>.³⁷⁴ If you want to learn more about Kaysing’s lifestyle, philosophy, and work to help the homeless and disadvantaged, I suggest checking out Kaysing’s 1988 book “*Homes for the Homeless*.”³⁷⁵ Albino Galuppini has written an Italian language biography of Kaysing entitled “*The Fastest Pen of the West: Biography of Bill Kaysing*” (“*La Penna Più Veloce Del West*” – details and link are included in the footnote below³⁷⁶) which was informed by his first-hand access to a wealth of Kaysing’s research and documentation (courtesy of the Kaysing’s family.) Some of this documentation tells a disturbing story of how Kaysing commenced a law suit

³⁷¹ Tom Hormby, “The Pixar Story: Dick Shoup, Alex Schure, George Lucas, Steve Jobs, and Disney”, Aug 14, 2013 - <http://lowendmac.com/2013/pixar-story-steve-jobs-disney-toy-story/>

³⁷² Edwin Catmull – https://en.wikipedia.org/wiki/Edwin_Catmull

³⁷³ Bill Kaysing, “We Never Went to the Moon: America's Thirty Billion Dollar Swindle!”, Health Research (1 Oct. 1997) ISBN-10: 0787304875/ISBN-13: 978-0787304874

³⁷⁴ Bill Kaysing Tribute Website - <http://www.billkaysing.com/>

³⁷⁵ Bill Kaysing, “Homes for the Homeless” - http://www.billkaysing.com/downloads/Homes_for_the_Homeless-Bill-Kaysing.pdf

³⁷⁶ Albino Galuppini, *La Penna Più Veloce Del West (The Fastest Pen of the West)*, ISBN: 978-960-93-5531-5 - <https://planetax.wordpress.com/la-penna-piu-veloce-del-west/>

against Universal Films and director Peter Hyams regarding the film “*Capricorn One*”. The following section from the website AwE130 briefly describes the case and includes an unofficial translation of a section from Albino Galuppini’s book:

“The fastest pen of the West,

On page 130 of the Italian book “La Penna più Veloce del West” (The Fastest Pen of the West) you can read how the lawyer of Bill Kaysing feared for his life and resigned. It had to do with the law suit, Bill Kaysing started against Universal Films and director Peter Hyams about the film “Capricorn One”. Here is the translation of what is written in the biography of Bill Kaysing. (ISBN: 978-960-93-5531-5)³⁷⁷

From “The fastest pen of the West – biography of Bill Kaysing” by Albino Galuppini”

In 1977, Ruth and Bill bought a caravan in Las Vegas for the sole purpose of being a mobile office for developing a screenplay inspired by the book We Never Went to the Moon. For this purpose, the Eden Press, which had published the first edition of the text, hired screenwriter Ken Rotcop, entrusting him with the task. They all worked hard, assisted by Bill Butters, who felt certain of being able to be funded in the project by Sir Lew Grade, a famous Ukrainian born, London based film producer. There was no doubt, however, that their initiative was closely watched by unknown entities. Randy Reid, co-author of the first edition and printer of the book, said that their correspondence was monitored. Such ectoplasmic forces did not wait long to materialize, implementing clever countermoves. Lew Grade did not give his support to financing the film. In that precise period, producer Paul Lazarus, with director Peter Hyams, produced a movie whose plot traced, in a stunning way their screenplay. With the only expedient that the simulation of space travel took place on Mars instead of on the Moon. Hyams film was titled “Capricorn One” and counts among its protagonists famous actors including OJ Simpson, Elliott Gould, James Brolin and Brenda Vaccaro. The movie premiered in 1978, achieving some success, and then disappeared from circulation. However it had obtained its purpose: to “beat to the punch” their idea and film project. The writer then filed a lawsuit against Universal Films and director Peter Hyams, unsuccessfully, at a court in Beverly Hills for copyright infringement. According to the thesis proposed by his lawyer,

³⁷⁷ LA PENNA PIÙ VELOCE DEL WEST - <https://planetax.wordpress.com/la-penna-piu-veloce-del-west/>

the script was largely borrowed from the book on the lunar plot and identified 16 elements in the film that violated copyright. A private investigator, hired by the legal office in support of the suit made a shocking discovery. In Washington, someone in connection with the script had falsified the date of filing for copyright in the office in charge. The lawyer, impressed by the fact, gave the mandate saying: "Bill, I have a wife and two boys, I do not want to oppose people so powerful as to be able to alter the filing date at a patent office." Bill realized in that moment that for many common people, including his attorney, their physical integrity and that of their families are the priority. But he did not fall into despair: 'That which endures, is victorious'.³⁷⁸

Albino Galuppini has kindly given me permission to reproduce his findings here in this book - including the front page of the lawsuit documentation (contained in Albino Galuppini's book) following this text. The document shows the court involved with the case (***Superior Court of California, County of Los Angeles, Beverley Hills Court House, 9355 Burton Way, Beverley Hills, California, 90210***), the plaintiff and defendant (***William Charles Kaysing - Plaintiff - vs Peter G. Hyams - Defendant***), and a summary of the case (***Suit For Damages. Summary: The primary cause for action is to recover the money taken illegally by the defendant Peter G. Hyams who stole and/or plagiarized the intellectual property of the plaintiff, namely, a copyrighted book titled "We Never Went to the Moon" written by the plaintiff and used plaintiff's ideas and concepts to create a film titled "Capricorn One."***) The link to this document is included in this pages footnote.³⁷⁹

³⁷⁸ Latest Apollo Hoax Articles : The Fastest Pen of the West - <http://www.awe130.com/apollo-hoax-explained/319-the-fastest-pen-of-the-west-biography-of-bill-kaysing> See also: Albino Galuppini, La Penna Più Veloce Del West (The Fastest Pen of the West), pg. 130, ISBN: 978-960-93-5531-5 - <https://pianetax.wordpress.com/la-penna-piu-veloce-del-west/>

³⁷⁹ <http://www.awe130.com/apollo-hoax-explained/319-the-fastest-pen-of-the-west-biography-of-bill-kaysing> & <https://pianetax.wordpress.com/la-penna-piu-veloce-del-west/>

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

WILLIAM CHARLES KAYSING

PLAINTIFF

VS

PETER G. HYAMS

DEFENDANT

SUIT FOR
DAMAGES

SUMMARY

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

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

America is so devious, their films always show themselves as whiter than white. The ONLY reason that seems plausible for making the film is to discredit Kaysing. Which makes it even more compelling that the moon landings were faked. It's incredible when you think about it. That they would commission a multi-million dollar film like this AND break the law regarding the copyright JUST to perpetuate the cover up. It just shows how subtle their propaganda is.³⁸⁰

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

"NASA does not discriminate about which movies to help, says Bert Ulrich, NASA's multimedia liaison. Ulrich works with about 100 documentaries a year, he says, plus the occasional feature. Sometimes that's a serious space movie such as Apollo 13 (they had no involvement in Gravity or Interstellar), but they also collaborated with Men in Black III, Transformers III and, yes, Armageddon." The article continues, ***"Unlike the US military, NASA doesn't censor scripts or withhold assistance from film-makers who might depict it in an unfavourable light, says Ulrich, although they deter them from misleading the public. Under the 1958 National Aeronautics and Space Act, NASA is obliged to inform the public of its activities as much as possible, so "film and TV and documentary projects are wonderful ways of telling our story."***³⁸¹

It may be that, in some twisted way, NASA does use the science fiction genre to "tell its story." However, it also seems clear that NASA uses the genre to muddle and lie about multiple aspects of its work and history. What are we to conclude every time we see NASA portrayed in both factual and fictional television

³⁸⁰ Richard D. Hall, comments on Bill Kaysing lawsuit against Universal and Peter Hyams - <https://groups.yahoo.com/neo/groups/cognoscence/conversations/messages/7577>

³⁸¹ Steve Rose, "Mars Attracts: The Cosy Relationship between NASA and Hollywood", The Guardian Online, 30 September 2015 - <http://www.theguardian.com/science/2015/sep/30/mars-attracts-the-cosy-relationship-between-nasa-and-hollywood>

programmes and Hollywood films? Dave McGowan addressed this state of play with a series of rhetorical questions in his *“Wagging the Moondoggie”* article series: ***“If NASA was able to pull off such an outrageous hoax before the entire world, and then keep that lie in place for four decades, what does that say about the control of the information we receive? What does that say about the media, and the scientific community, and the educational community, and all the other institutions we depend on to tell us the truth? What does that say about the very nature of the world we live in?”***³⁸²

Diamonds Are Forever

Perhaps the most unusual (quasi-science fiction) movie to allude to the Apollo cover-up is the James Bond film *“Diamonds Are Forever”* (1971). ***“While investigating multimillionaire recluse Willard Whyte's Tectronics Space Centre outside Las Vegas in the Nevada desert, his cover blown, James Bond (Sean Connery) finds it necessary to make a hasty exit. Finding himself in an artificial moonscape complete with trainee astronauts, Bond dashes for a nearby Moon Buggy vehicle and crashes out of the centre and into one of the 007 films' most famous chase scenes.”***³⁸³

Although I am slightly digressing for a moment, it is worth noting the larger esoteric significance of James Bond. Bond's creator Ian Fleming has a documented connection with the British Intelligence Community. He was a high-level British Naval psyops officer and actually helped Bill Donovan to set up the OSS (the precursor to the CIA).³⁸⁴ He is also believed to have been involved with the “Enigma” coding machine, Operation Mincemeat, and Assault Unit 30 (i.e.: covert operations teams), to name a few.³⁸⁵ In terms of certain agenda players, it is salient that Fleming mentions the Rothschild family in some of the early James Bond novels (most notably *“On Her Majesty's Secret Service”*.) The British Intelligence Services have a historical connection with the occult (via alchemy and such) - remember that the occult also appears to have been prevalent in agencies like NASA. Bond's roots lie with John Dee - a sixteenth century mathematician,

³⁸² Dave McGowan, “Wagging the Moondoggie – Part II”, October 1, 2009 - <http://www.davesweb.cnchost.com/Apollo2.html>

³⁸³ “Diamonds Are Forever: Moon Buggy”, Double-O-Seven Magazine - http://www.007magazine.co.uk/moonbuggy/moon_buggy.htm

³⁸⁴ One of the most detailed sources on this subject is Ben Macintyre's “For Your Eyes Only: Ian Fleming and James Bond”, Bloomsbury Publishing PLC (6 April 2009) ISBN-10: 0747598665 / ISBN-13: 978-0747598664

³⁸⁵ Ibid. See also: Craig Cabell, “Ian Fleming's Secret War”, Pen & Sword Military; First UK Edition, First Printing edition (18 Aug. 2008) ISBN-10: 1844157733 / ISBN-13: 978-1844157730

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.³⁸⁶

"Diamonds Are Forever" is a curious film with a number of production factors that warrant closer investigation. However to fully understand the significance of these (and their connection to NASA and the Apollo program) one needs to engage in a little "six degrees of separation" ... so bear with me! The reclusive business tycoon Howard Hughes and former US President Richard Nixon are known to have worked together through wealthy associates and personal confidants – some of these were actually involved in the Bay of Pigs and Watergate incidents. Hughes supported Nixon's early political career both expressively and financially. According to noted alternative knowledge researcher Mae Brussell, a substantial part of the subsequent Hughes/Nixon relationship was based on mafia-styled money laundering through Las Vegas, Miami & the connections between the Hughes Aircraft company and the CIA.³⁸⁷ In a Playboy article (dated September 1976) investigative reporters Larry DuBois and Laurence Gonzales uncovered many backroom deals between Howard Hughes, the CIA and Richard Nixon. Robert Maheu (who worked for the FBI, CIA and as the chief executive of Nevada operations for Hughes³⁸⁸) corroborated the Playboy account during an episode of *"60 Minutes"* - aired on February 28, 2005.³⁸⁹ During his presidency (January 1969 – August 1974) Richard Nixon presided over the key years of NASA's Apollo program. By 1968, Hughes Aircraft had become a top-ten defence contractor and was the CIA's number one industrial contractor.³⁹⁰ Between June 1966 and January 1968, NASA allegedly sent seven robotic spacecraft to the surface of the Moon. The program was implemented by NASA's Jet Propulsion Laboratory (JPL) to seemingly prepare for the "manned" Apollo program. Each Surveyor mission

³⁸⁶ 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>

³⁸⁷ Mae Brussell & Stephanie Caruana, "Is Howard Hughes Dead and Buried Off a Greek Island?", Playgirl magazine, December 1974 – See: <http://www.maebrussell.com/Mae%20Brussell%20Articles/Howard%20Hughes%20article.html> See also: Nicholas North-Broome, "The Nixon-Hughes "Loan"; the "Loan" No One Repaid" & Gerald Bellett, "Age of Secrets - The Conspiracy that Toppled Richard Nixon and the Hidden Death of Howard Hughes"

³⁸⁸ Robert Maheu, "Next to Hughes: Behind the Power and Tragic Downfall of Howard Hughes by His Closest Advisor", HarperCollins; 1st Edition (April 1992) ISBN-10: 0060165057 / ISBN-13: 978-0060165055

³⁸⁹ "Watergate: 'Aviator' Connection? Lesley Stahl Talks To Watergate Investigator About Motive For Break-In", February 24, 2005 - <http://www.cbsnews.com/news/watergate-aviator-connection/>

³⁹⁰ "The Struggle for Consolidation: The Hughes Era" - <http://home.earthlink.net/~danielsage17/hughes.htm> See also: Clyde W. Burleson, "The Jennifer Project."

consisted of a single unmanned spacecraft designed and built by Hughes Aircraft Company.³⁹¹

Take note of the real-life Nixon/Hughes/Mafia/CIA connections and the “fictional” plot of *“Diamonds Are Forever”* - revolving around a Mafia-orchestrated diamond smuggling operation. In this book, I have alluded to a connection between the CIA and the Mormon Church. It is believed that Hughes insisted on employing Mormons as his personal staff and bodyguards.³⁹² In his autobiography *“When the Snow Melts”*, Cubby Broccoli described his lifelong friendship with Howard Hughes and how intricately involved Hughes was in the making of *“Diamonds...”* When it came to filming in Las Vegas, Hughes was heard to remark: ***“Tell Cubby he can shoot anywhere, anytime, in any of the hotels I own.”***³⁹³

Hughes is also “portrayed” in the film – in the form of the reclusive tycoon Willard Whyte. Whyte owns the Nevada desert facility “Techronic Space Labs” - where Bond discovers the fake Moon set. Many of the designs in the film (including the Moon set/Lunar buggy segment) were conceptualised by Oscar winning production designer Ken Adam. Adam famously designed the “War Room” set featured in Stanley Kubrick’s *“Dr Strangelove”*. He was a close friend of Kubrick and the overall production designer on both *“Dr Strangelove”* and *“Barry Lyndon”*. Kubrick offered him the same role on *“2001: A Space Odyssey”* but he declined. Adam once said:

“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.”³⁹⁴

Based on the timeframe, it appears that Adam passed up the opportunity to work on *“2001: A Space Odyssey”* in favour of working on the Bond films – specifically (albeit a few years later) *“Diamonds Are Forever”*. If his statement is true, he

³⁹¹ “NASA SP-4901” See also: Judy, Rumerman, “The Hughes Companies” - U.S. Centennial of Flight Commission - <http://www.centennialofflight.net/essay/Aerospace/Hughes/Aero44.htm>

³⁹² Peter Levenda, “The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)”, pg. 28

³⁹³ Donald Zec & Albert R. Croccoli, “When the Snow Melts: The Autobiography of Cubby Broccoli”, Bantam Ltd; illustrated edition (18 Sept. 1998) ISBN-10: 0752211625 / ISBN-13: 978-0752211626

³⁹⁴ 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>

turned down a film influenced by and with NASA connections, only to accept another film influenced by and with NASA connections. In fairness, the connections in the case of *"Diamonds Are Forever"* are far less obvious but they nevertheless exist. Furthermore Adam's follow-up Bond film to *"Diamonds Are Forever"* was the 1979 movie *"Moonraker"* (perhaps more aptly dubbed *"Moonfaker"*!) – The plot of which features (amongst other things) the cover-up of a missing American space shuttle and a secret space program. In the opening of the film, Bond is even seen jumping out of a plane flown by "Apollo Airlines"! Given these factors, Adam's decision and reasoning to reject Kubrick's association with NASA seems a little strange. Maybe he knew more than he was letting on.

And this is where we fully introduce Stanley Kubrick into the picture. The reason: put simply, Stanley Kubrick is often cited as the likeliest candidate to have filmed fake footage of the Apollo 11 Moon landing. Some researchers have even suggested that a deal was struck between Kubrick and certain agenda players sometime in the mid/late 1960s. It is known that the production history of *"2001: A Space Odyssey"* overlapped the formative era of NASA's Apollo programme and that NASA collaborated extensively with the film's production team – probably more than any other film production it has ever collaborated with. The film was released in 1968, over a year before the Apollo 11 mission. The film's narrative also featured a cover-up (a story is perpetuated about the spread of a fictitious virus, prompting a quarantine of a lunar base) to hide the discovery of an extra-terrestrial artefact – the Tycho Monolith – on the Moon, 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."³⁹⁵

³⁹⁵ Gordon B. Arnold, *"Conspiracy Theory in Film, Television and Politics"*, Praeger Publishers (2008) ISBN-10: 0275994627 / ISBN-13: 978-0275994624 (pg. 83)

Chapter Seven: “Lunar Odyssey”

“You definitely feel the presence of Stanley Kubrick... You definitely feel the ‘puppet master’... and boy was that guy a ‘puppet master’!”

(Tony Kaye, director of “American History X”)

“If I told you their names, I don't think you'd sleep so well.”

(Sydney Pollack, “Eyes Wide Shut”)

“The criminal and the soldier at least have the virtue of being against something or for something in a world where many people have learned to accept a kind of grey nothingness, to strike an unreal series of poses in order to be considered normal.... It's difficult to say who is engaged in the greater conspiracy - the criminal, the soldier, or us.”

(Stanley Kubrick)

“I'm still fooling ‘em!”

(Christiane Kubrick, quoting Stanley Kubrick)

No Fighting in the War Room!

To understand Stanley Kubrick's potential connection with the global agenda, one must look back at his career as a whole. From quite early on in his Hollywood career, Kubrick had already made some impressive "in-roads" – rubbing shoulders with numerous figures in the establishment. Despite this, his disdain for those orchestrating policies of war (particularly the military/industrial complex) quickly became apparent. He had already thumbed his nose at the notion of war policy in *"Paths of Glory"*, but it was his quasi-science fiction Cold War comedy, *"Dr Strangelove: Or How I Learned to Stop Worrying and Love the Bomb"* that truly articulated his personal views on the subject. The film was a definitive satire of the same "military / industrial complex" that President Eisenhower warned the American people about. Kubrick actually approached the military to be involved in the production, however the proposed tone of the script did not go down well with the establishment and support was refused. This prompted Kubrick to use his own ingenuity to realise various military aspects of the film - including recreating the interior of a B-52 bomber. ***"Lacking cooperation from the Pentagon in the making of the film, the set designers reconstructed the aircraft cockpit to the best of their ability by comparing the cockpit of a B-29 Superfortress and a single photograph of the cockpit of a B-52, and relating this to the geometry of the B-52's fuselage. The B-52 was state-of-the-art in the 1960s, and its cockpit was off-limits to the film crew. When some United States Air Force personnel were invited to view the reconstructed B-52 cockpit, they said that 'it was absolutely correct, even to the little black box which was the CRM.' It was so accurate that Kubrick was concerned whether Ken Adam's production design team had done all of their research legally, fearing a possible investigation by the FBI."***³⁹⁶ 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.

There are deeper implications that can be drawn from the production history and thematic symbolism on display in *"Dr Strangelove"*. To more fully understand these implications, I highly recommend reading the multi-part article series *"Dr. Strangelove: A Strange and Terrible Glimpse into the Deep State."* The author notes that Kubrick ***"seems to have been aligned (probably very loosely) with what I like to refer to as the 'Anglo-American Establishment.' When typical conspiracy***

³⁹⁶ 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

theorists rail against the Council on Foreign Relations (CFR), the Trilateral Commission, the international bankers, and the Morgans, Rockefellers and Rothschilds and so forth, this is essentially whom they are referring to. But this is not the only power elite within the international community or even the United States itself (...) one of the most compelling aspects of Dr. Strangelove is its nuanced view of the American power structure and the confirmation it gives of a divide from an insider.³⁹⁷ The article also highlights a few revealing connections. During production of “*Dr Strangelove*”, Kubrick consulted with Alastair Buchan³⁹⁸ (the head of the Institute for Strategic Studies - itself connected to the Round Table group, Henry Kissinger, the Rothschilds, etc.) It was Buchan who pointed Kubrick to the film’s creative inspiration – Peter George’s novel “*Red Alert*.” Peter George and Terry Southern (the films credited co-screenplay writers) are also noted for their questionable associations. George was a British intelligence officer. Southern introduced Kubrick to Anthony Burgess’ novel of “*A Clockwork Orange*” during production of “*2001*”.³⁹⁹ Southern (and “*Lolita*” / “*Dr Strangelove*” star Peter Sellers) had an extensive relationship with the notorious Laurel Canyon scene. “*Dr Strangelove*” actor Sterling Hayden also had an extensive career in the CIA’s forerunner, the OSS.⁴⁰⁰

The aforementioned “*Strangelove*” article series also gives an honourable mention to the film’s principle star Peter Sellers for his dalliance with freemasonry (he was inducted into the Chelsea Lodge, number 3098, on 16th July 1948).⁴⁰¹ On a connected note, I suggest checking out Sellers’ 1979 film “*Being There*”. Not only is the film awash with masonic imagery but it also contains a curious scene outside a shop window decorated with a fake moon landscape, television cameras and screens. Sellers looks into the cameras and becomes mesmerized by his image on the TV screens. The scene is soundtracked by a disco version of the iconic “*Also*

³⁹⁷ “Dr. Strangelove: A Strange and Terrible Glimpse Into the Deep State Part I”, July 6, 2014 - <http://visupview.blogspot.co.uk/2014/07/dr-strangelove-strange-and-terrible.html>

³⁹⁸ Ibid. See also: Vincent Lobrutto, “Stanley Kubrick: A Biography” (pgs. 227-228)

³⁹⁹ “The book was given to me by Terry Southern during one of the very busy periods of the making of 2001,” he recalled. “I just put it to one side and forgot about it for a year and a half. Then one day I picked it up and read it. The book had an immediate impact.” - The Hechinger Debacle - <http://www.visual-memory.co.uk/amk/doc/0037.html>

⁴⁰⁰ “John Hamilton (Sterling Hayden)”, Washington Post Politics, Friday, August 15, 2008 - <http://www.washingtonpost.com/wp-dyn/content/article/2008/08/14/AR2008081403224.html>

⁴⁰¹ W.Bro. Yasha Beresiner, “Masonic Paper”, “Peter Sellers: Mason for the Wrong Reason”, Pietre Stones Review of Freemasonry - <http://www.freemasons-freemasonry.com/beresiner9.html>

Sprach Zarathustra” – a piece of music now synonymous with Kubrick’s “2001: A Space Odyssey.”⁴⁰²

Here are a couple of other points of interest about “*Dr. Strangelove*”. Whilst it has been difficult to verify exactly who served as the inspiration for Kubrick’s eponymous Dr. Strangelove character, a number of researchers have cited three specific individuals as the combined source. One is the so-called “the father of the hydrogen bomb”, Edward Teller. The other two are L. Ron Hubbard (founder of Dianetics and Scientology) and Jack Parsons⁴⁰³ (rocket pioneer, founder of JPL and deep occultist). (*Author’s Notes: For more on this subject, see Chapter Four.*) The planned release date for the film was November 22nd 1963 – the day U.S. President John F. Kennedy was assassinated. After his death, the film’s release date was pushed back to January 1964. Slim Pickens line “**a guy could have a pretty good time in Dallas**” was also redubbed as “**Vegas**”. The author of the aforementioned article series discusses these synchronicities toward the conclusion: “**I have noted throughout this series that Kubrick seems to have been leaking information concerning JFK’s Cold War (likely with the support of the Kennedy White House) policies throughout the film. There is even the possibility that the plotters conspiring to assassinate Kennedy were alluded to subtly as well, such as Kong’s reference to Dallas earlier in the film.**”⁴⁰⁴

Following “*Dr Strangelove*”, a confidential memo (dated June 4th 1965) was written by George Stevens Jr. (then Director of the Motion Picture Service), for the attention of Eric Goldman (then Special Consultant to US President Lyndon B Johnson.) The memo apparently concerned the White House Festival of the Arts that was to be held on June 14th, 1965. According to Emilie Raymond’s book, “*From My Cold, Dead Hands: Charlton Heston and American Politics*”, there was a clear political agenda to this festival. The memo recommended that the commentary for the festival be “**written and delivered by someone outside of the motion picture field.**” The memo cited Kubrick as one of the most important filmmakers in America at that time. It seems that he was being considered to appear at the festival. Interestingly, the documents pertaining to this subject were

⁴⁰² These scenes, along with some more extreme theories about Kubrick possibly having been the director of “Being There”, are examined in the video “STANLEY KUBRICK’S SECRET MOVIE REVEALED” - <https://www.youtube.com/watch?v=HKxLRJsmuB8>

⁴⁰³ Chris Everard, “The Real Doctor Strangeloves” (pgs. 7-8) - http://enigmamotionpictures.com/Enigma_Motion_Pictures_British_Film_Fund_-_Opportunities_for_Investment_in_British_Cinema/CLOUD_files/Real%20Dr%20Strangeloves%20by%20CHRIS%20EVEARD-compressed.pdf

⁴⁰⁴ “Dr. Strangelove: A Strange and Terrible Glimpse Into the Deep State Part V”, Wednesday, August 6, 2014 - <http://visupview.blogspot.co.uk/2014/08/dr-strangelove-strange-and-terrible.html>

classified (for a number of years) as confidential.⁴⁰⁵ They were also filed with other documentation showing Kubrick's associations with figures in the scientific establishment (such as NASA and JPL).⁴⁰⁶ The aforementioned memo was produced on letter headed paper from the United States Information Agency (USIA). At the time, the USIA was the government's international PR/propaganda unit – responsible for producing pro-American films and articles. One notable effort of the USIA was Project Pedro – where anti-communist newsreels were produced and shown in Mexico in the 1950s.⁴⁰⁷

NASA East

Over a few short years, Kubrick became a powerful and influential figure within the Hollywood industry – so much so that he actually banned MGM executives from the set of “*2001: A Space Odyssey*”. 36 space experts and 40 industrial enterprises, including specialists from NASA and JPL, became extensively involved with the production of “*2001: A Space Odyssey*”.⁴⁰⁸ 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 Lange⁴⁰⁹ (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

⁴⁰⁵ The documents were declassified under the Freedom of Information Act, 5 U.S.C. § 552. As yet, I have been unable to ascertain exactly when they were declassified. From the documentation itself, it looks as though they have been in the public domain since 1996. They may have been available since 1975 – given that there is (as a rule of thumb) a standard 10 years release on classified US documents containing non-sensitive material.

⁴⁰⁶ <http://www.private-files.com/documents.php/> June 4, 1965 memo that mentions Stanley Kubrick (on USIA letterhead.) Formerly classified as CONFIDENTIAL(from the LBJ Library -- plus photos of Kubrick with NASA officials) http://www.private-files.com/documents/declassified/usia/stanley_kubrick.pdf

⁴⁰⁷ Seth Fein, "New Empire into Old: Making Mexican Newsreels the Cold War Way", *Diplomatic History* 28 (2004): 703-748.

⁴⁰⁸ *Der Spiegel* Nr. 21/1968, S. 134 See also: Wolf-Rüdiger Wagner, "2001 - Odyssee im Weltraum - Der Computer zwischen Science-fiction und Mythos" - <https://translate.google.co.uk/translate?hl=en&sl=de&u=http://www.nibis.de/nli1/bibl/pdf/mzm04.pdf&prev=search>

⁴⁰⁹ 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>

around the studio.⁴¹⁰ Ordway and Lange created an elaborate network of establishment and industry connections to assist the production of the film.

In his piece - *"2001: A Space Odyssey in Retrospect"* - Ordway explained, ***"We relied heavily on advice and material provided by the National Aeronautics and Space Administration and by a considerable number of private companies and universities... I found myself visiting General Electric's Missile and Space Vehicle Department near Philadelphia on Discovery propulsion; the Bell Telephone Laboratories in Murray Hill, New Jersey, on deep space communications; the Whirlpool Corporation at Benton Harbour, Michigan on food equipment to be used aboard Orion III and Aries IB; Honeywell, Inc. in Minneapolis on a variety of vehicular controls; and IBM in Armonk, New York, and its Eliot Noyes contractor in New Canaan, Connecticut, on all our computer sequences. Cooperative arrangements made from our New York base were later continued throughout production at the M-G-M British Studios in Borehamwood, England."***⁴¹¹ 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."***⁴¹²

According to Ordway (also corroborated by Arthur C. Clarke⁴¹³), it was Clarke who was responsible for Ordway and Lange's involvement in the film.⁴¹⁴ Clarke co-wrote the screenplay of the film with Kubrick. Clarke had high-level connections

⁴¹⁰ "2001: A Space Odyssey Internet Resource Archive" - <http://www.palantir.net/2001/meanings/dfx.html>

⁴¹¹ Frederick I. Ordway III, "2001: A Space Odyssey in Retrospect" - <http://www.visual-memory.co.uk/amk/doc/0075.html>

⁴¹² Joe Olive, recognized as the leading expert in text-to-speech synthesis, contributed a chapter, "The Talking Computer: Text to Speech Synthesis," to the book "HAL's Legacy: 2001's Computer as Dream and Reality," (M.I.T. Press, 1996), edited by David Stork. <http://www.bell-labs.com/news/1997/march/5/2.html>

⁴¹³ "2001: A SPACE ODYSSEY" Production Information - http://www.in70mm.com/news/2014/2001_production/index.htm

⁴¹⁴ Frederick I. Ordway III, "2001: A Space Odyssey in Retrospect" - <http://www.visual-memory.co.uk/amk/doc/0075.html>

with those in NASA – including a close friendship with former Nazi and NASA rocket scientist Wernher Von Braun.⁴¹⁵ 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.”***⁴¹⁶ Clarke was the chairman of the society from 1946–47 and 1950–53. He was a radar instructor with the Royal Air Force during WWII and earned a Bachelor of Science degree in 1948 from King’s College, London. As a result of his work in WWII, Clarke was sent to Australia to do atomic bomb research (specifically missile testing) for the Anglo-Australian Atomic Agency. Clarke’s Australian counterpart was Mark Oliphant – who formerly worked with the Trinity team on the Manhattan Project. The agency subsequently became The Commonwealth of Nations Atomic Agency, incorporating the UK, Australia, Canada, South Africa and New Zealand. Clarke headed-up the agency for several years.⁴¹⁷ Clarke ***“appeared in CBS Television’s coverage of the first two Moon walks.”***⁴¹⁸

In keeping with the NASA/Kubrick connection, it is worth pointing out that Kubrick used three super-fast 50mm lenses (Carl Zeiss Planar 50mm f/0.7 - developed by Zeiss for use by NASA in the Apollo moon landings) in the filming of his 1975 film *“Barry Lyndon”*. ***“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.”***⁴¹⁹

The use of three of these incredibly rare and valuable lenses (apparently only ten were made) has raised a few eyebrows. The fact that he was in possession of equipment used to document the “Moon landing” has further solidified his connection to Apollo 11. However, it appears that he acquired the lenses during

⁴¹⁵ Bob Ward, "Dr. Space: The Life of Wernher von Braun" (see: Chapter 22 - "Too Soon Dying"), Naval Institute Press (15 Sept. 2009) ISBN-10: 1591149274 / ISBN-13: 978-1591149279

⁴¹⁶ William Lyne, "Pentagon Aliens", 3rd edition (1999, pg. 115)

⁴¹⁷ Australia & the Bomb 1945-1992: Missiles, Spies & Plutonium Piles - <http://www.reocities.com/CollegePark/Lab/3771/bomb.html>

⁴¹⁸ Jerome Agel, The Making of Kubrick's 2001, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 259) See also: http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001

⁴¹⁹ Tim Robey, Barry Lyndon: Kubrick's neglected masterpiece (The Telegraph Online, 05 Feb 2009) - <http://www.telegraph.co.uk/culture/4524037/Barry-Lyndon-Kubricks-neglected-masterpiece.html>

production of *“Barry Lyndon”* - they were sold to private parties, by NASA, after they were no longer needed. The lenses - designed for still photography - had to be extensively modified for motion picture filming. The fact that Kubrick knew enough about these lenses to effectively modify them is nevertheless interesting.

The Prologue Interviewees

Kubrick’s network of “establishment” support during the production of *“2001: A Space Odyssey”* is far too extensive to detail in its entirety here. The film’s original end credits did attempt to acknowledge some of those parties. Strangely, in subsequent releases of the film (VHS, DVD, Blu-ray, etc.), these acknowledgements were largely removed from the film. Only “key” names involved remain in the contemporary credits. The film was also to include a “prologue” – consisting of highlights from a series of interviews with twenty one “experts” (largely drawn from the scientific “establishment”) discussing the possibilities of extra-terrestrial life in the universe. The interviews were conducted in 1966. It has been difficult to establish the identity of all twenty one of these people as Kubrick decided to drop the “prologue” idea, the footage has pretty much vanished and the only detailed accounts (and transcripts) of the interviews are documented in a rare book called *“Are We Alone? The Stanley Kubrick Extra-terrestrial-Intelligence Interviews”*⁴²⁰ – the only remaining print copies currently retail at several hundred pounds on the internet and descriptions of the book do not include the names of all who took part. I have identified the vast majority of those interviewed and they are a sizeably agenda-associated bunch indeed. Many of them were recommended to Kubrick by Frederick Ordway and Arthur C. Clarke⁴²¹ and most went on to be consultants to Kubrick and the film’s production crew – despite the non-inclusion of the prologue in the film. The interviewees include:

- 1. Aleksandr Ivanovich Oparin** (then Dir. of Bach Institute of Biochemistry, Academy of Sciences of the U.S.S.R. Moscow)
- 2. Harlow Shapley** (then Paine Professor of Practical Astronomy Emeritus, Harvard University, Cambridge, Massachusetts)
- 3. Francis J Heyden** (then Prof/Head of Dept. of Astronomy, Georgetown)
- 4. Gerald Feinberg** (then Prof. of Physics, Columbia University, NY)

⁴²⁰ Anthony Frewin (editor), *“Are We Alone? The Stanley Kubrick Extraterrestrial-Intelligence Interviews”*, Elliott & Thompson Limited; First Edition (17 Nov. 2005) ISBN-10: 1904027458 / ISBN-13: 978-1904027454

⁴²¹ 2001: A SPACE ODYSSEY Interview Series: Frederick Ordway III - Part Two, Friday, March 20, 2015 - http://blog.tvstoreonline.com/2015/03/2001-space-odyssey-interview-series_20.html

- 5. Jeremy Bernstein** (then Prof. of Physics, SIT, and a writer for The New Yorker. He worked at Los Alamos, the Institute for Advanced Study, Brookhaven National Laboratory, CERN, University of Islamabad, and Ecole Polytechnique. He was involved in Project Orion, investigating nuclear pulse propulsion for space travel.)
- 6. Freeman J. Dyson** (then Prof. of Physics, Institute for Advanced Study, Princeton University. During WWII, he worked in British military intelligence - Operational Research Section of the RAF Bomber Command.⁴²² He also worked on Project Orion.⁴²³ In the 1970s, he worked for the Institute for Energy Analysis and JASON defence advisory group. In 1952 he was elected a Fellow of the Royal Society.⁴²⁴)
- 7. Frank D. Drake** (then Associate Dir., Center for Radio physics and Space Research, Chairman, Dept. of Astronomy, Cornell University, Ithaca, NY. He pioneered SETI – “Search for ET Intelligence” - and formulated the Drake Equation. He also worked for JPL in his early career.⁴²⁵)
- 8. Fred Lawrence Whipple** (then Dir., Smithsonian Astrophysical Observatory & Prof. of Astronomy, Harvard. Created the "dirty snowball" cometary hypothesis.)
- 9. Philip Crosbie Morrison** (then Dept. of Physics, MIT)
- 10. Marvin Lee Minsky** (co-founder of the MIT's A.I. laboratories and a leading authority on artificial intelligence and the construction of automata)
- 11. Frederick C. Durant, III** (then Assistant Dir., Astronautics National Air & Space Museum, Smithsonian Institute. Durant has an association with Disney.⁴²⁶ He also served on the infamous CIA convened/UFO debunking Robertson Panel.)
- 12. Dr. Constantine D. J. Generales** (medical internist and specialist in biomedical research and space medicine. He was a Harvard graduate and received his medical degree and a doctorate in philosophy from the University of Berlin. He served in the United States Army Air Corps during World War II.⁴²⁷)
- 13. Irving John Good** (British mathematician and cryptologist/code breaker for British military intelligence at the notorious Bletchley Park - with Alan Turing. Worked for GCHQ - 1948 - 1959. He was an associate Prof. at Princeton University, a consultant with IBM & member of the Academy of Motion Picture Arts and Sciences. He originated the Transhumanist term “technological singularity.”)

⁴²² Freeman Dyson (1 November 2006). "A Failure of Intelligence". MIT Technology Review Magazine. MIT Technology Review.

⁴²³ https://en.wikipedia.org/wiki/Freeman_Dyson

⁴²⁴ Freeman Dyson, The Royal Society - <https://royalsociety.org/people/freeman-dyson-11371/>

⁴²⁵ https://en.wikipedia.org/wiki/Frank_Drake

⁴²⁶ Ibid.

⁴²⁷ Constantine Generales, Doctor, 79 (NYTimes, June 11, 1988) - <http://www.nytimes.com/1988/06/11/obituaries/constantine-generales-doctor-79.html>

14. Father Francis J. Heyden S.J. (Prof. of Astronomy and Observatory Dir. at Georgetown University. Researched solar physics for the USAF - 1947 – 1963. Member of the International Astronomical Union & Society, Sigma Xi, Phi Beta Kappa, and the American Association for the Advancement of Science. Elected a Fellow of the Royal Astronomical Society in 1950.⁴²⁸)

15. Rabbi Norman Lamm

16. Sir Bernard Lovell (Physicist, radio astronomer and the first dir. of England's Jodrell Bank Observatory – which was utilised to spy on other countries such as the USSR and to track its Sputnik satellite. In 1963, the Soviets allegedly tried to assassinate Lovell ***“using a telescope to bombard him with potentially lethal radiation during a visit to the Deep Space Communication Centre in Crimea.”***⁴²⁹)

17. Isaac Asimov (one of the big three of sci-fi writers – along with Clarke and Heinlein. As with these two writers, Asimov was a member of The Futurist Society. Also a Prof. of Biochemistry at Boston University. During WWI, he worked for 3 years as a “civilian” at the Philadelphia Navy Yard's Naval Air Experimental Station. Close friend Arthur Obermayer recommended Asimov to work on the US missile protection project for DARPA. “Officially” he declined although he was extensively consulted on the project. Also a member of the American Humanist Association.

18. B. F. Skinner (an American psychologist, behaviourist, author, inventor, and social philosopher - renowned for his work on behavioural conditioning. Once wrote that ***“children be reared by the state, to be trained from birth to demonstrate only desirable characteristics and behaviour.”***⁴³⁰ Edgar Pierce Prof. of Psychology at Harvard University (1958 – 1974). There are myriad connections between Skinner and The Tavistock Institute. Under MKUUltra, hundreds of U.S. university departments were co-opted by the CIA to study behavioural modification. One of these was headed by B. F. Skinner. ***“(He) also received money from the CIA but may not have known its source.”***⁴³¹

19. Margaret Mead (American cultural anthropologist with close links to The Tavistock Institute – the 1955 first edition of her book ***“Soviet Attitudes Toward Authority”*** was first published by Tavistock.⁴³² Mead was a founding member of the World Federation of Mental Health. The founding President was Dr. John Rawlings

⁴²⁸ Francis J. Heyden S.J. (1907 - 1991) Obituary Written By: Martin F. McCarthy S.J., Jaylee M. Mead - <https://aas.org/obituaries/francis-j-heyden-sj-1907-1991>

⁴²⁹ Carole Jahme, Alien intelligence and the lost prologue to 2001: A Space Odyssey (The Guardian Online, Dec 11, 2014) <http://www.theguardian.com/science/blog/2014/dec/11/sci-fi-films-2001-space-odyssey-science-fiction>

⁴³⁰ B. F. Skinner, “Walden Two”, Hackett Publishing Co, Inc; Reprint edition (1 Aug. 2005) ISBN-10: 0872207781 / ISBN-13: 978-0872207783

⁴³¹ Philip Zwerling, “The CIA on Campus: Essays on Academic Freedom and the National Security State”, MCFarland (August 22, 2011) ISBN-10: 0786463465 / ISBN-13: 978-0786463466 (pg. 115)

⁴³² WFMH – A Brief History - <http://wfmh.com/about/a-brief-history/>

Rees - Tavistock Clinic and British Psychological Warfare Bureau.⁴³³ Mead was a member of The Cybernetics Group - aka the "*Man-Machine Project*" - launched at the New York Cerebral Inhibition Conference in 1942. It was sponsored by the Josiah Macy Foundation and a known conduit through which CIA and British intelligence could conduct behaviour modification experiments with psychedelic drugs - such as LSD-25.⁴³⁴ One of Mead's co-participants on the project was Warren S. McCulloch. McCulloch worked with Andrija Puharich designing implanted hearing devices (subsequently classified by the CIA). Another project member was Mead's then husband Gregory Bateson - director of research at the Veterans Hospital in Palo Alto and a key player in MKUltra mind-control research. Other members included Kurt Lewin - Director of The Tavistock Clinic who worked at MIT and National Training Laboratory - and Paul Lazarsfeld - director of the Radio Research Project which orchestrated much of the 1938 "*War of the Worlds*" radio psyop. With names like Puharich and terms like "man-machine project" floating around, it is worth noting that Kubrick (when interviewed for Playboy magazine in 1968) had actually suggested that the "alien" intelligences portrayed in "*2001: A Space Odyssey*" were "*immortal machine entities*" and ultimately "*beings of pure energy and spirit (with) limitless capabilities and ungraspable intelligence.*"⁴³⁵ I will examine the larger significance of "*machine intelligences*" posing as "*extra-terrestrials*" in later chapters of this book.

Finally, Margaret Mead allegedly studied voodism and the occult in Haiti. One of her Haiti students, Michael Bertiaux, went on to become the head of the Monastery of the Seven Rays, the Cult of the Black Snake, and the OTOA.⁴³⁶ Mead once said "*Never doubt that a small group of people with an idea can change the world. Indeed, it's the only thing that ever has.*"⁴³⁷ The notorious agenda/SRI document "*Changing Images of Man*" (Contract Number URH (489)-2150 Policy Research Report Number 4/4/74) was written under the supervision of The Tavistock Institute – including the likes of B.F. Skinner, Margaret Mead, Ervin Lazlo and Sir Geoffrey Vickers.⁴³⁸ Given Mead and Skinner's extensive connections to the

⁴³³ Tavistock Publications; First Edition (1955) ASIN: B0007HJDHM - <http://www.amazon.co.uk/Soviet-Attitudes-Toward-Authority-Interdisciplinary/dp/B0007HJDHM>

⁴³⁴ Jeffrey Steinberg, "From Cybernetics to Littleton - Techniques in Mind Control" (April 2000) http://www.schillerinstitute.org/new_viol/cybmindcontrol_js0400.html

⁴³⁵ Gene D. Phillips, "Stanley Kubrick Interviews", 2001 (pg.50)

⁴³⁶ Ladies & Gents, I present to you... Michael Bertiaux (Oct 3, 2004) <http://www.ttlg.com/forums/showthread.php?t=89508>

⁴³⁷ <http://www.interculturalstudies.org/faq.html#quote>

⁴³⁸ Full text of "Changing Images of Man" - https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_divu.txt

work of the Tavistock Institute, I must mention (Fabian/Co-efficient/Round Table pioneer) Bertrand Russell's connection to Kubrick. It has been noted by more than one source that Kubrick consulted with him during production of "2001". Russell is quoted on page 139 of the 1970 book "The Making of 2001".⁴³⁹ Russell was a big proponent of "Tavistock" methodology (including the teachings of The Frankfurt School and, respectively, "retrogressive psychology".⁴⁴⁰) It is important to stress that although the "2001" aborted prologue interviews were designed to discuss the possibility of extra-terrestrial life in the universe, the interviews continued to dovetail into the subject of artificial intelligence and transhumanism; hardly surprising given the agenda interests of people like Skinner and Mead.

Vivian's "Intelligence Odyssey"

Whilst completing this edition of this book, I came across (alternative knowledge researcher) Jay Dyer's examinations of the esoteric content in Hollywood films. In one of his podcasts, Dyer discussed "2001: A Space Odyssey" and presented the treatise that the film was carefully constructed as a propaganda piece to promote Neo-Darwinian philosophy, exotheology mythos and gnostic transhumanism, whilst simultaneously covering up the secret space program – with help from certain agenda players. ***"It is my contention here that the real secret space program, of which NASA is kind of the front piece, this façade, is revealed in its fullness here by Kubrick who, with NASA and the intelligence agencies on his side working with this project, was able to have that kind of insider view... and Vivian, his daughter, has even said in interviews that the CIA was there kind of aiding and helping this whole time... so the real secret space program is centred around advanced A.I."***⁴⁴¹

Whilst I do agree that Kubrick's film was almost certainly propaganda for the kinds of subjects listed by Jay Dyer (his proposal would explain why the figures I listed in the previous section of this chapter became so heavily involved in the film – the "theory of evolution" and transhumanism were certainly amongst their respective fields of "expertise"), I believe that the film also served several more complex purposes (i.e.: a multifaceted agenda.) The involvement of the CIA would not surprise me. I have documented, on several occasions throughout this research,

⁴³⁹ See also: http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001

⁴⁴⁰ Russell beliefs and allegiances were pretty much spelled out in his 1931 book "The Scientific Outlook" and 1951 book "The Impact of Science on Society".

⁴⁴¹ Jay Dyer, "Jay Dyer's Esoteric Hollywood- 2001 A Space Odyssey Decoded - YouTube" - <https://www.youtube.com/watch?v=aAhfPMicVEY>

how the agency worked to use science fiction as a vehicle to influence and usurp certain belief systems. I have yet to come across the interview with Vivian Kubrick cited by Jay Dyer, so I cannot currently confirm if she ever actually made such an allegation about the CIA. However, if she did, I have a few points to raise about such comments. Firstly, Vivian was merely a child when the film was made (she actually appears briefly in the film as Dr Heywood Floyd's young daughter), meaning that it is unlikely that she would have been aware of a possible CIA presence during production. However, it doesn't rule out the possibility that she became aware of this information at a later point in her life. Secondly, Vivian Kubrick is involved with the Church of Scientology. In this regard, I would be quite wary of taking her alleged comments about the CIA at face value, given the documented and colourful history of connection between the Church of Scientology and the CIA. On the one hand, the Church of Scientology have published articles heavily criticising and seemingly "exposing" certain covert CIA activities.⁴⁴² On the other hand, the CIA has been evidentially exposed as intervening in certain affairs for the benefit of the Church.⁴⁴³ Given their closely knit nature, I doubt anybody in the Church would have allowed Vivian to make such remarks unless they were "strategic". It is possible that Vivian made the remarks (unfortunately Jay Dyer is not specific about the timeframe) before her involvement with Scientology – which brings me to my final point.

Like her father, Vivian Kubrick has always been extremely elusive when it comes to giving interviews. In the last fifteen years alone, she has only done a small handful. This means that an interview where she claims CIA involvement in the production of *"2001: A Space Odyssey"* should be relatively easy to find. (*Author's Notes: It isn't, by the way! After a lengthy search I have yet to find it.*) Bizarrely, one of her few recent interviews was with alternative media/controlled-opposition shill Alex Jones for his Infowars/PrisonPlanet platform. The interview took place during a JFK 50th anniversary free speech "protest". Despite talking about becoming aware of the tyrannies that exist in our world, Vivian actually said very little of any real substance. Of her father's work, the only comment she made to camera was that ***"he was subject to a lot of pressure to not make the films he made. [...] My father was very haunted by those factions on this planet that try to manipulate***

⁴⁴² For example see: Thomas G. Whittle and Jan Thorpe "Revisiting the Jonestown tragedy - Newly released documents shed light on unsolved murders", Published by the Church of Scientology International in their Freedom Magazine - <http://www.freedommag.org/english/vol29i4/page04.htm>

⁴⁴³ Operation Clambake presents: Greece Uncovers Scientology - <http://www.xenu.net/archive/greece/> Scroll down to: "CIA intervention for the benefit of Scientology and of other cults." Official document shown here: <http://www.xenu.net/archive/greece/ciacos.gif>

humanity. I think the films that he made... he wanted people to think for themselves. [...] I would say that if you look at every film he made, it certainly addressed all these things that we're speaking about. I mean Clockwork Orange – thought control!"⁴⁴⁴ In an interview shortly after their meeting, Alex Jones claimed that he had spoken at length **"off camera"** with Vivian Kubrick and that she had confirmed many of the things (such as the themes of *"Eyes Wide Shut"* and *"A Clockwork Orange"* being intentional allusions to the machinations of the global agenda players) that Jones has asserted about Kubrick. However, Jones was deliberately very vague – claiming that both he and Vivian were putting their lives at risk if they gave more specific information. He also tried to assert that Kubrick came to know what he knew, not because he had insider knowledge but, because he was **"clairvoyant"** and had channelled the knowledge **"psychically"**!⁴⁴⁵ It may well be that Kubrick was "gifted" with psychic abilities, but I can't help but shake the feeling that Jones' claims serve no other purpose than to muddle and confuse the whole Kubrick paradigm. It wouldn't be the first time he has done such a thing! Jones has also collaborated with long-time Kubrick "researcher" and fellow shill Jon Ronson. More on Ronson later!

Shine On

Stanley Kubrick's films are probably studied more than any other body of cinematic work ever produced. The reason for this is pretty simple. Aside from being obvious celluloid masterpieces, his films are awash with subtext and allusion. Furthermore, those who study the deepest inherent meaning in his films are rewarded by the knowledge that everything included in a Kubrick film was placed there for a specific reason by the man himself. This wasn't just a filmmaker playing simple illusory games with his audience. In a Kubrick film, you can take it as read that literally everything is a clue to something much more profound. Obviously, the trick is to figure out what those clues are indicating. However this has always been confounded by the fact that although Kubrick loved placing those clues in his films, he wasn't exactly keen on the audience figuring them out either! Kubrick was a notorious perfectionist with a meticulous attention to detail. Work on his films was laborious and incredibly lengthy. He regularly stepped in and performed the jobs of the various experienced crew working on his productions – often upsetting them and undermining their skills. Actors were pushed to the limits of their ability and

⁴⁴⁴ Daughter of Stanley Kubrick Speaks Out - <https://www.youtube.com/watch?v=VSnhHz-zO3A>

⁴⁴⁵ Alex Jones on Bohemian Grove, Stanley Kubrick & the New World Order – BUZZSAW - <https://www.youtube.com/watch?v=UoDKg8nH11U>

patience as multiple takes of scenes were repeatedly filmed (Tom Cruise was filmed 90 times walking through a doorway in “*Eyes Wide Shut*”!) until Kubrick was satisfied with the result. There was no piece of set dressing or background that hadn’t been placed or framed without Kubrick’s prior approval or specific reasoning. The same was true of his wardrobe choices and actor’s appearances. This should come as no surprise, given that Kubrick began his profession as a photographer – an art that requires a precise knowledge of framing and context in order to be proficient. He would also prepare on-set scenarios (often involving props and set pieces) that seemed to confound logic.

Film historians often dismiss these (as you perhaps would in the case of most other films) as continuity errors that appeared as a result of a film’s editing process. However, with Kubrick they were always intentional. A good example would be a scene in “*2001: A Space Odyssey*” when Dr Heywood Floyd meets with the scientists in the space station lounge area. One of the female scientists has a jacket on the back of her red armchair that appears and disappears. At almost the same time, there is a faint announcement made by a woman over the intercom system saying that “***a blue, ladies cashmere sweater has been found in the restroom. It can be claimed at the manager’s desk.***”⁴⁴⁶

This attention to detail proves that nothing was insignificant for Kubrick. Some researchers have claimed that Kubrick became “trapped” within his profession and that his art became a conduit through which he used allusion and imagery to reveal greater truths that he had come to realise. It is also claimed that it was his alleged involvement in the Apollo hoax (or maybe simply the knowledge he had gleaned) that abetted those circumstances. “*The Shining*” is perhaps Kubrick’s most symbolic and allusion-laden film. It was loosely based on Stephen King’s novel of the same name. King had written a screenplay adaption of the novel (for Warner Bros.) before Kubrick became attached to the project. Kubrick chose not to read the script because he intended to infuse the bare bones of the story with his own ideas. King’s fans were disenchanted, to say the least, with Kubrick’s adaption. Although most of the plot is there, the message and emphasis is very different from the original novel. Some researchers (most notably, Jay Weidner in his documentary film “*Beyond the Infinite: Kubrick’s Odyssey II*”⁴⁴⁷) have studied “*The Shining*” and believe that the film is so markedly different because Kubrick used it

⁴⁴⁶ “An In-Depth Analysis of 2001’ Part 4: On the Space Station”, 2 Feb 2008, Madmind -

<http://www.madmind.de/2008/02/02/an-in-depth-analysis-of-2001-part-4-on-the-space-station/>

⁴⁴⁷ <http://jayweidner.com/>

to somehow make a confession to the world about his alleged involvement in faking the Apollo 11 Moon landing.

The film does appear to have some form of subtle code embedded in the imagery and narrative. The scenes in the manager's office (where Jack Nicholson's character Jack Torrance is interviewed for his job as custodian of The Overlook Hotel) are curious. The manager, Stuart Ullman (played by Barry Nelson) bares a more than passing similarity to the assassinated U.S. President John F. Kennedy – who swore that mankind would “go to the Moon”. Ullman is dressed in red, white and blue (the colours of “Uncle Sam”) and wears a hairpiece that increases his resemblance to JFK. Framed in the centre of the office window is a statuette of an Eagle. Eagles feature prominently throughout the film - one is seen on Torrance's T-shirt in a scene where he wakes up in bed, whilst others are seen in the various artworks scattered about the Overlook Hotel. The film's closing credits also state that it was made by “Hawk Films Ltd” and that it was a “Peregrine Film”. These are notable nods to birds of prey.

According to Wikipedia, ***“Hawk Films was a British film production company formed by Stanley Kubrick for his 1964 film Dr. Strangelove. He also used it as a production company for A Clockwork Orange (1971), Barry Lyndon (1975), The Shining (1980) and Full Metal Jacket. He later formed two subsidiaries that were also named after birds of prey: In addition to Hawk Films, Peregrine Productions was involved in the production of Barry Lyndon and The Shining; while Harrier Films was involved in the production of Full Metal Jacket (1987) together with his main production company Stanley Kubrick Productions, which he set up for 2001: A Space Odyssey (1968) and which was also the main production company for Eyes Wide Shut (1999). Noted American environmentalist Roger A. Caras served as vice president of Hawk Films from 1965 to 1969, and was heavily involved in the promotion of 2001: A Space Odyssey.”***⁴⁴⁸

The Apollo 11 module was called The Eagle (“The Eagle has landed”) and the mission patch featured the image of an Eagle. The Eagle is also used as a symbol of the U.S. political, economic and military power structure. It also features prominently in freemasonry. A number of significant NASA figures (including Buzz Aldrin) were/are documented freemasons.⁴⁴⁹ It has been suggested by a number of

⁴⁴⁸ Hawk Films – Wikipedia - https://en.wikipedia.org/wiki/Hawk_Films

⁴⁴⁹ 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/>

researchers that the introductory office scenes between Ullman and Jack are a representation of Kubrick's "deal" with the agenda players.

The key moments in the film that connect to the Apollo programme involve Jack and Wendy's young son, Danny. Danny is witnessed sitting on the carpeted floor of a Hotel corridor playing with his toy vehicles. The toys are arranged around a hexagon shape that constitutes part of the carpet pattern. This shape is similar to the original shape of the Saturn V launch pad. The hexagon shape is also associated with Saturn worship. Danny sits in the centre of the hexagon. As he stands up from the centre of the shape, the picture on the front of his woollen sweater is clearly visible. It is a white rocket with the words "Apollo 11 USA" on it. Danny walks from the hexagon, along the corridor to a room with an open door. The room is 237. In King's novel, the room was 217, but Kubrick decided to change it. Researcher Jay Weidner believes there is significance to this based on data that he claims was listed (at the time of the film's production) in the American Heritage Science Dictionary - which measured the Moon's average distance from the Earth as 237,000 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 Danny exits Room 237, he has marks on his face and his sweater is torn. He falls silent and refuses to talk about what happened in the "Moon Room". Curiously, 237 also appears in Kubrick's final film *"Eyes Wide Shut"*. Following the revelations of an elite ritual gathering (complete with debauchery and sacrifices), Bill Harford is seen walking down a New York street past a brightly lit building numbered 237.⁴⁵⁰

There are other noteworthy, but less defined, pointers throughout *"The Shining"*. The opening scene shows a landscape that is reflected in a lake and appears to form the letter 'A' (as in 'Apollo', maybe?) The reflection has also been interpreted "As Above, So Below" (a term often associated with the occult and the global agenda) – i.e. The Moon and the Earth. At one point, Wendy and Danny are seen watching TV. Bizarrely, the position of the television set clearly shows no mains cord leading to a power point. How is the television even working? Are the images on the screen somehow being faked? Jack is also seen tampering with the Overlook's main communications in the manager's office, cutting off transmission to the rest of the world. The apparitions of the murdered twin girls may also allude to Gemini (represented by twins) – NASA's Gemini project preceded the Apollo

⁴⁵⁰ 237 in "Eyes Wide Shut" - <http://i.imgur.com/WHp8H.png>

programme; the rampage carried out by the former caretaker Grady (culminating in the murder of his own twin daughters) chronologically precedes Jack's attempted killing spree. The food storage room also contains shelves of "Tang" – a drink that became synonymous with the U.S. space flight programme.

In the scene where Jack sits at the typewriter he is filmed from behind. He is surrounded and framed by architecture and a chair with motifs that allude to the number 11 (Apollo 11). Above the fireplace (in the Colorado Lounge) are huge paintings of Indian Totems that look uncannily like the Saturn V rocket taking off. The Adler typewriter appears to change colour to a dark shade of grey midway through the film. Based on Kubrick's meticulous auspices, it is clear that this would have been intentional. Indeed, scenic artist Ron Punter was actually instructed to repaint the typewriter by Kubrick himself! Also, "Adler" is the German word for "Eagle" ("The Eagle has Landed") – German scientists and engineers were key to establishing NASA and initiating the Apollo space programme. The German angle is further examined in the 2012 documentary "Room 237" (directed by Rodney Ascher and produced by Tim Kirk). The documentary presents the notion (alongside the Apollo 11 cover-up and the genocide of the Native Americans) that Kubrick's film is an examination of the WWII Holocaust.⁴⁵¹

In a 2013 New York Times article (entitled "*It's Back. But What Does It Mean? - Aide to Kubrick on 'Shining' Scoffs at 'Room 237' Theories*") Kubrick's personal assistant Leon Vitali was critical of "Room 237": ***"That was Stanley's typewriter (...) a lot of decisions made on the set were about pragmatism: 'This looks good. It sits on the oak table pretty perfectly.' Not to mention, it's a great typewriter. I used that typewriter for 10 years, actually."***⁴⁵² Researchers Rob Ager has made some interesting observations about Vitali's remarks in the aforementioned interview: ***"The NYT article ends on an important note. Vitali admits that he never spoke with Stanley about the meanings of The Shining, which is also true in the majority of reports I've read from Kubrick's other collaborators. Vitali then says that he thinks Stanley "wouldn't have wanted to listen to about 70, or maybe 80 percent of Room 237". Why only 80%? Why not 100%? It seems that Vitali either***

⁴⁵¹ <http://jayweidner.com/>

⁴⁵² David Segal, "It's back. But What Does It Mean? Aide to Kubrick on 'Shining' Scoffs at 'Room 237' Theories", NY Times Online, March 27, 2013 - <http://www.nytimes.com/2013/03/31/movies/aide-to-kubrick-on-shining-scoffs-at-room-237-theories.html?hp&r=0> & <http://www.nytimes.com/2013/03/31/movies/aide-to-kubrick-on-shining-scoffs-at-room-237-theories.html?r=1>

suspects, or knows, that some of the interpretations in Room 237 might be true after all.⁴⁵³

Returning to the Nazi themes discussed in “Room 237”, there are some researchers who claim that Kubrick took an interest in Nazi memorabilia and spent a substantial amount of time and money building up a collection. There appears to be no clear evidence of this claim though. However, Kubrick did have a connection to this period of history via his Jewish heritage and his wife Christiane, whose uncle Veit Harlan was a writer and director of Nazi propaganda films for Goebbels.⁴⁵⁴ The “thrown bone” scene in “2001: A Space Odyssey” was originally going to reveal a plethora of orbiting weapons satellites; each representing the various nations of the Earth. Ultimately only one of these remained in the film’s reveal and the country it represents is a surprise. Not only does the satellite display a subtle marking similar to the masonic Knights of Malta / Knights Templar motif (note that this emblem reappeared years later as the Prussian/German “Iron Cross”) but the top right portion of the satellite displays the post-WWII German flag!⁴⁵⁵ Of all the nations to choose from, why did Kubrick pick Germany? Does this allude to the nationality of those individuals (i.e.: the “Paperclip” scientists) who held so much sway over the formative years of NASA – the publicly-perceived face of space exploration and the principle collaborator on “2001”?

In “*The Shining*”, Jack Torrance types “**All Work and no play makes Jack a dull boy**” endlessly on pages of the Adler typewriter. Some researchers have suggested that a synthesis of the Jack character and his son, Danny, are a metaphorical foil for Kubrick himself. In this regard, the lines typed on the pages have been interpreted as actually saying: “**Apollo 11 work and no play makes Stanley a dull boy.**” Production photos show Kubrick looking remarkably like the Torrance character during the making of the film. Finally, The Overlook Hotel has a huge garden maze in the grounds. The arrangement of the maze is bewildering and confusing - both to the viewer and the characters that enter it. Metaphorically, only a guide would know how to navigate the maze. Is Kubrick this metaphorical guide?

⁴⁵³ Rob Ager, “Rob Ager’s take on the Room 237 controversy”, 17th Oct 2013 -

<http://www.collativelearning.com/RA%20take%20on%20Room%20237%20controversy.html>

⁴⁵⁴ http://en.wikipedia.org/wiki/Veit_Harlan#Nazi_era

⁴⁵⁵ A German flag decal appears faintly at upper right in this close up of a satellite from the film -

https://en.wikipedia.org/wiki/Interpretations_of_2001:_A_Space_Odyssey#/media/File:2001Satellite.jpg &

<https://en.wikipedia.org/wiki/File:2001Satellite.jpg>

At the close of the film, a photograph, containing the image of Jack, is shown on the wall. The photo is the 11th picture on the wall and (in close up) Jack stands in front of a crowd of 11 faces. He is clearly seen to be hiding a piece of paper in his hand. What does this represent? It is also worth noting that Jack pose in the photo is uncannily similar to the occult Baphomet pose⁴⁵⁶ - referring to "as above, so below." In reading as much as I have into the significance of this image, I must note that the photograph in the film was a composite of Jack Nicholson and an existing photo taken in 1923. Most of the original image remains, with the exception of the head and collar/bow tie section of an unidentified man in the lower front/centre now replaced by Nicholson.⁴⁵⁷ It is perhaps still significant that the key pointers I have highlighted – the hidden note in the left hand, the "Baphomet" pose, etc. – existed in the original image and were not composited or altered, further reinforcing the possibility that Kubrick chose the image with these facets in mind.

Notably, Kubrick planned an altogether different ending to the film involving scenes in a hospital where Wendy and Danny Torrance recuperate from their ordeal at The Overlook Hotel. They are visited by the hotel manager Stuart Ullman and his dialogue further synchronizes with the Apollo cover-up themes in the film. He states that a full investigation was carried out and that ***"they didn't find the slightest evidence of anything at all out of the ordinary. (...) it's perfectly understandable for someone to imagine such things when they've been through something like you have."***⁴⁵⁸ Ullman then tosses Danny a yellow ball – the same ball that ultimately led Danny to his encounter with Room 237 earlier in the film. Writer Gwynne Watkins, in her article *"The Lost Ending of The Shining Explained"*, muses ***"In short, the epilogue suggests that Ullman is a participant in the hotel's supernatural evil, and that he is a conspirator in keeping its deadly secrets. Shelley Duvall said in Kubrick: The Definitive Edition that she believed the cut scene was crucial in explaining 'some things that are obscure for the public, like the importance of the yellow ball and the role of the hotel manager in the plot.'"***⁴⁵⁹ For further research on the allegorical and symbolic importance of *"The*

⁴⁵⁶ 2001 A Spaced Yesod-yssey? (Sunday, 19 July 2009) -

<http://subliminalsynchrosphere.blogspot.co.uk/2009/07/2001-spaced-yesod-yssey-piece-of-mine.html>

⁴⁵⁷ Devin Faraci, "The Truth Behind THE SHINING's Spooky Final Photo", Oct 19, 2012 -

<http://birthmoviesdeath.com/2012/10/19/the-truth-behind-the-shinings-spooky-final-photo>

⁴⁵⁸ Gwynne Watkins, "The Lost Ending of 'The Shining' Explained", July 8, 2015 -

<https://www.yahoo.com/movies/s/lost-ending-the-shining-photos-123487932632.html>

⁴⁵⁹ Ibid.

Shining”, I would suggest checking out the research of Jay Weidner.⁴⁶⁰ The film is also examined in the interesting documentary *“The Shining Code 2.0.”*⁴⁶¹ 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.⁴⁶² The collective works of Rob Ager are a goldmine of detailed research examining the films of Kubrick. His multi-part article *“Mazes, Mirrors, Deception and Denial”* is an in-depth analysis of the themes and symbolism in *“The Shining”*.⁴⁶³

Before I move on from *“The Shining”*, I should note some the research that has been carried out pertaining to the soundtrack of the film. It is believed that *“The Shining”* contains audio artefacts that sound like a human voice saying the word “shone” at specific moments in the film. It is interesting that “shone” is the past-tense term for the word “shine”. Shawn Montgomery’s documentary *“The Shone Report”* describes the film as: ***“One of the most analysed films of all time. There is something quite extraordinary going on just beneath the surface. Whereas this is true of all of Stanley Kubrick’s films, The Shining stands out as his most confusing and intricate film exercise.”***⁴⁶⁴ *“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

⁴⁶⁰ The Shining Code 2.0 -

http://www.youtube.com/watch?annotation_id=annotation_860992&feature=iv&src_vid=a2g-gvloXns&v=b0hOiasRsrA

⁴⁶¹ The Shining Code 2.0 -

http://www.youtube.com/watch?annotation_id=annotation_860992&feature=iv&src_vid=a2g-gvloXns&v=b0hOiasRsrA

⁴⁶² “Stanley Kubrick’s Keys To The Shining”, Lick My Web, November 30, 2012 -

<http://lickmyweb.com/headlines/stanley-kubricks-keys-to-the-shining/>

⁴⁶³ Rob Ager, “Mazes, Mirrors, Deception and Denial”, 2008 - <http://www.collativelearning.com/the%20shining.html>

⁴⁶⁴ “New Discovery In Stanley Kubrick’s The Shining: The Shone Report” -

http://www.youtube.com/watch?v=c1v9EKLQD_g

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.

Hanging Out With Kubrick

Since the first publication of this book in 2013, I have continued to investigate and gather evidence that would hopefully demystify, perhaps even quantify, Stanley Kubrick's possible connection to the NASA/Apollo cover-up. In the 2013 edition, I became stalled with the notion that there was little or no obvious articulation of the Kubrick/Apollo-fakery connection before the early/mid-1990s. I am now happy to report that I was wrong on this account and have discovered evidence to support far earlier discussions of the connection – even as far back as roughly a year or so after Apollo 11. Before I look at these examples, it is vital that I address what stalled my research. I believe that my continued research has uncovered an elaborate and long-standing network of individuals who are dissembling and muddying the notion of a Kubrick connection to Apollo fakery. This network (notably similar to what some researchers term “controlled opposition” or, more appropriately a “limited-hangout”) has purveyed false information and dead-end research. In some cases, it has taken potentially legitimate information and retroactively rewritten history; weaving compelling sources in with light-hearted discussion, articles written for comedic purposes, and pieces hosted on those websites dedicated to scepticism or debunking of the NASA/Apollo-fakery case. Although it is a far more subtle mechanism, the Kubrick “limited-hangout” is comparable to those that operate within ufological, free-energy and 9/11 research. One of the main aims of the Kubrick “limited-hangout” continues to be to create a false timeframe of when the Kubrick/Apollo connection first began. They continue to maintain that the first documented articles and discussion began in the early/mid-1990s – which, incidentally, was the ruse I fell for in 2013! Here, I will look at some of those parties potentially involved with the limited-hangout and the “contentions” and associated disinformation they have spread.

According to the Clavius website, the first mention of Stanley Kubrick and his possible involvement with the Apollo cover-up appeared in 1995 on the Usenet newsgroup - alt.humor.best-of-usenet. The Clavius group have dedicated themselves to sceptically debunking all notions of an Apollo cover-up - meaning that they are not exactly the most unbiased or objective source of reference material! Note that the time frame they refer to is comparable to the one favoured by the Kubrick “limited-hangout”. Using archive.org, I have trawled through archived early-internet pages and cannot find the original "1995" source article they refer to. The earliest Usenet item I have been able to find dates from

June/July, 1996. The links that I published (relating to these articles) in the 2013 publication of this book now seem to periodically vanish then reappear on the internet. For the purposes of research continuity, I have included the original links in the footnotes of this book.⁴⁶⁵ The Usenet "article" reprinted on the Clavius site is entitled "*Stanley Kubrick and the Moon Hoax*".⁴⁶⁶

"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.*"**⁴⁶⁷ The article claims that astronauts were launched via the Saturn V rocket into Earth orbit for several days and then returned on schedule. Meanwhile, Kubrick's footage was "broadcast" as the "live from the Moon" images. The article claims that Kubrick did the same with Apollo 12, but declined to work on Apollo 13. The article cites a "director" called "Randall Cunningham" as responsible for Apollo 13. In 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***

⁴⁶⁵ [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=ANaJVrHBsY-C8AJUJlidFxo5ao5Skfwskg19E2ZCBzSjSqKpy-7y1sux1il9D_d0LP8OL59NwMJZaYl_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>

⁴⁶⁶ "Stanley Kubrick And The Moon Hoax", Bibliography: The Kubrick Article, Clavius - <http://www.clavius.org/bibkubrick.html>

⁴⁶⁷ *ibid.*

played by Ron Howard, who directed Apollo 13... the 1995 movie, not the 1970 mission. I think.⁴⁶⁸

There are some clear problems with the “*Stanley Kubrick and the Moon Hoax*” article. Putting aside the obscure reference to the Roswell incident (or the fact that Kubrick’s footage was allegedly flawed, that he was asked to go the moon “for real” and reshoot it, or that he declined because he had a “fear of flying”!) the most obvious error was the citing of a brother called “Raul”. It is fairly easy to establish that Kubrick never had a brother called “Raul” (let alone one who was involved with the American Communist Party!) It is interesting that some of those researchers who heavily pushed the Kubrick/Apollo connection in the late 1990s and early 200s, readily cited this “brother Raul” – indicating that they may have read (or referenced somebody who had read) the article. Fortunately, most of these researchers quickly became aware of the non-existence of “Raul” and ceased referring to this aspect – although one or two still refer to him to this day! It is still slightly disconcerting that certain (in some cases highly respected) researchers cited this as factual, before taking the time to evidentially prove or disprove the claim.

Interestingly (although not at all surprisingly) Wikipedia has a page dedicated to debunking “*conspiracy theories about the Moon landing*”, with a section highlighting the Kubrick connection. The page cites the “*Stanley Kubrick and the Moon Hoax*” article as the “probable origin” of the Kubrick/Apollo hoax connection. The page also notes that the article has since “***been quoted as in earnest by Clyde Lewis.***”⁴⁶⁹ It is telling that Wikipedia refers to this individual. Clyde Lewis (born Louis Clyde Holder) is a peculiar character. He has championed his self-styled “conspiracy theorist” persona with all the grace and solemnity of a game show host. He has also had a long-standing connection with a number of individuals in the mainstream media/entertainment industry. To my mind, he raises some of the serious concerns that I have about other similarly high-profile figures in the alternative knowledge arena (such as Alex Jones), leading me to suspect that Lewis may be an agenda-steered purveyor of disinformation.⁴⁷⁰ In the late nineties, Clyde Lewis began publicly stating that Kubrick was involved in the Apollo 11 cover-up. Far more relevant is the fact that a number of sources cited him as one of the first people to make the connection (he wasn’t, by the way, as

⁴⁶⁸ 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

⁴⁶⁹ http://en.wikipedia.org/wiki/Moon_landing_conspiracy_theories

⁴⁷⁰ http://en.wikipedia.org/wiki/Clyde_Lewis & <http://www.groundzermedia.org/>

you will see toward the end of this chapter.) He was also one of the first to use direct quotes from the “*Stanley Kubrick and the Moon Hoax*” article. This has prompted some people to suggest that Lewis himself may have authored the original article – although I have no way of verifying this. If nothing else, these factors place Lewis in the key time frame (and one of the key figures within) the Kubrick/Apollo “limited-hangout”. We have to consider that his involvement may have been unwitting and (given his penchant for taking credit for things) he was merely happy to be associated with an “origin story” (albeit a false and misleading one.)

In 1997, a number of “Apollo-Hoax” researchers appeared as guests on Jon Ronson’s Channel 4 discussion show “*For the Love of Lunar Conspiracies*”. The show was one of a series that “examined” subjects often attributed to the hidden-global-agenda players. The guests on this episode were David Percy, Mary Bennett, Marcus Allen, Barry Reynolds, Matthew Williams, and Andy Thomas. I cited the former three Apollo hoax researchers at the beginning of Chapter Six. The guests predominantly discussed the then-prevailing evidence of a cover-up. At one point, Percy discussed the “Moon buggy” scene in the Bond film “*Diamonds Are Forever*”.⁴⁷¹

Percy: ***“It’s a James Bond movie and people say ‘what’s that scene doing in there!?’ He walks into this lab and they’re going to the Moon and he says, ‘I’ve come to inspect your radiation shields!’ The next thing he does, he walks out of the lab into a Moon set with astronauts poncing around and phoney backgrounds to it...”***

Bennett: ***“...And a studio above it”***

Percy: ***“That’s right. A complete studio... (Inaudible) he’s being chased out of the set. So you have a connection in a James Bond movie of a lunar set and a statement just prior to it: ‘I’ve come to inspect your radiation shield!’ Isn’t that interesting?”***

Ronson: ***“And these movies were made for a purpose then?”***

Bennett: ***“Well the... certainly all movies are made for a purpose. One is to entertain; two is to make money... or possibly the other way around. One is the product of the other.”***

Ronson: ***“Or are they also made for a slightly more sinister purpose?”***

Bennett: ***“I don’t think James Bond is made for a sinister purpose. I think we have a, erm... possibly... there’s a zeitgeist in artists that they’re going to pick up the***

⁴⁷¹ Jon Ronson's For the Love of Lunar Conspiracy - http://www.youtube.com/watch?v=75I_6uPtZCg

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 (at least in movies) is made. It is interesting that there is no mention made of Stanley Kubrick throughout the entire programme. Given the nature of the subject, I am surprised his name wasn't mentioned at least once. Host Jon Ronson is on record as being a life-long fan of Kubrick. He has written numerous pieces about the filmmaker and even made a film about him called *"Stanley Kubrick's Boxes"* – where he was granted exclusive access to the vast Kubrick archive housed on the family estate.⁴⁷² Ronson also conducted an extensive interview with Kubrick's widow, Christiane, for an article published in The Guardian newspaper in 2010.⁴⁷³ Ronson should have jumped at the chance to incorporate Kubrick into the discussion. So why didn't he?

Some researchers have pointed out a number of oddities about Ronson. His book, *"The Men Who Stare at Goats"* did much to muddle subjects like state-sponsored remote viewing, psychic warfare, psychotronic implants, etc. Richplanet TV host and researcher Richard D. Hall, has accumulated strong circumstantial evidence suggesting that Ronson may be connected to, or an asset of, the British intelligence establishment. These details can be found in his article *"MI5 Exposed"* and excellent documentary film *"Crop Circles: The Hidden Truth"*. 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**

⁴⁷² <http://worldofwonder.net/productions/stanley-kubricks-boxes/>

⁴⁷³ Jon Ronson, "After Stanley Kubrick" (Guardian.co.uk – Wed 18 Aug 2010) <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane>

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.⁴⁷⁴

It may be that the reason why the possibility of Kubrick's connection with the Apollo Hoax wasn't discussed in Ronson's show was because the notion hadn't reached "mass awareness" in 1997. However, I have a nagging feeling that this is a little too convenient an explanation. I also wonder about those researchers who took part in the discussion. I suspect that (given the amount of research they had done on the subject - even in 1997) they would have come across the possibility of a Kubrick connection at least once or twice. It is possible that the Kubrick connection was discussed, but never made the final edit. Alternative knowledge researchers who have participated in "conspiracy hit-pieces" for the mainstream media have regularly described how they have been, on occasion, interviewed for several hours - with only a few minutes of the interview footage ultimately being used in the final edit. I have attempted to make some peripheral email contact with several of the featured guest to find out if they remember Kubrick being discussed in the piece. I have yet to receive any replies, but I remain hopeful that I will make contact with at least one of them in the near future. I hope they have good memory recall!

Lights, Cameras, Moon!

Type the words "Kubrick" and "Moon Hoax" into any internet search engine and you will likely encounter (predominantly) two film sources on the subject. The first, Jay Weidner's "*Kubrick's Odyssey*", has the advantage of presenting theories on the subject of Kubrick's possible involvement with Apollo fakery that are at least plausible. The main contention of Weidner's film deals with Kubrick's use of the front screen projection in "*2001: A Space Odyssey*" (used so successfully in the "*Dawn of Man*" sequences) and its comparability with certain anomalies contained

⁴⁷⁴ Richard D. Hall, "MI5 Exposed" - <http://www.richplanet.net/detail.php?dbindex=209>

within NASA's Apollo film and photographic footage – such as the clear lines of definition between the rough foreground and the smooth background.⁴⁷⁵

The other film to appear in such a search is a highly questionable and dubious item called *"Dark Side of the Moon"*.⁴⁷⁶ Cited by some as a "mockumentary" spoof and by others as a veiled expose of the Kubrick/Apollo Hoax concept, both definitions are grossly inaccurate descriptions of this piece. The film, by William Karel, first aired on the Franco-German TV network ARTE in 2002 – under the title *"Opération Lune"*. The piece presented the notion of Kubrick's involvement with NASA/Apollo-fakery as fact. However, there are a number of factors that clearly indicate the interviews contained within the film were either staged, faked or cleverly edited out of context. There are seven individuals who largely "reinforce" the Kubrick concept in the piece and it is evident from the film's end credits that they are actors "playing parts". They are Tad Brown (as "David Bowman"), Jacquelyn Toman (as "Maria Vargas"), Bernard Kirschhoff (as "Dimitri Muffley"), Binem Oreg (as "W.A. Koenigsberg"), Barbara Rogers (as "Eve Kendall"), John Rogers (as "Ambrose Chapel"), and David Winger (as "Jack Torrance".) Any passing fan of Kubrick will know that some of these character names are lifted directly from Kubrick's films – Bowman is the ill-fated commander of Discovery in *"2001"*, Torrance is Jack Nicholson's character in *"The Shining"*, and Dimitri and Muffley are the Soviet and American leaders (respectively) in *"Dr Strangelove"*!

The piece includes interviews with five individuals with a connection to NASA and space exploration – former astronauts David Scott, Jeffrey Hoffman and Buzz Aldrin, Lois Aldrin (Buzz's ex-wife), and Farouk El Baz (former Technical Director at NASA.) These individuals do not mention the possible Kubrick/Apollo hoax connection in the piece; although they do respectively talk about how groundbreaking *"2001"* was as a film and generally reinforce the notion that Man did "walk on the Moon" during Apollo 11 and subsequent missions. There are a number of other interviewees listed in the end credits as "themselves". At least five of them will be well-known to global agenda researchers. They are Henry Kissinger, Alexander Haig, Donald Rumsfeld, Richard Helms and Lawrence Eagleburger. The inclusion of these figures is considered significant by some researchers. However at no point during their interviews do they mention Kubrick by name, discuss his films, or a cover-up involving the Moon, NASA or the Apollo program. They speak generically and their interviews have been clearly edited out

⁴⁷⁵ Jay Weidner's "Kubrick's Odyssey" - <http://jayweidner.com/>

⁴⁷⁶ Dark Side of the Moon - <http://www.checktheevidence.com/video/Dark%20Side%20of%20the%20Moon.wmv>

of a totally unrelated context. This hasn't stopped people from asking where these interviews came from. The interviews were actually recorded by William Karel over two years before the *"Dark Side of the Moon"* and featured in a three hour political documentary called *"Men of the White House"* (in France it was called *"Les Hommes de la Maison Blanche"*)⁴⁷⁷ It was first broadcast in 3 one-hour segments in 2000 on ARTE. When the interview footage from both pieces is compared alongside each other you can clearly see (based on the age, clothes, hairstyles, rooms they are interviewed in, the furniture surrounding them, etc.) that they are one and the same. I have often wondered about the inclusion of these edited interviews in a piece about Kubrick and NASA fakery. Surely Kissinger, Rumsfeld, etc. knew that these interviews had been re-used by Karel and (more to the point) what for. It is curious that they did not seem to mind and have never since asked for a disclaimer to be added or for their removal. Plausible deniability anyone?

However, the inclusion of an interview with Vernon A. Walters is far stranger. Walters served from 1972 to 1976 as Deputy Director of the CIA. William Karel interviewed Walters in early 2002. It is possible that this footage was intended to be used in a documentary about the CIA that Karel was working on at the time. That particular CIA film was released in 2003 - entitled *"CIA, Guerres Secrètes"*. Walters' interview footage did not appear in that "CIA" documentary. His interview was concluded on February 9th, 2002. Walters died the next day. To this day, the cause of his death has never been officially verified. Note though that he was 85 years of age at the time. Parts of his interview (given in French) were included in *"Dark Side of the Moon"*. In the film, Karel posits that Walters asked for the cameras to be turned off and that he warned that people would die if he "spoke the truth". Perhaps only Karel and a few others knew what he was really talking about. It remains unclear if this was a generic conversation about his career and the things he experienced at the CIA.

Kubrick's widow Christiane and brother-in-law Jan Harlan also participated in the piece and their contribution is also strange. Karel seemingly approached the pair originally to talk about the life and films of Kubrick. Karel has claimed that he allegedly became fascinated with the idea that: ***"Kubrick had faked footage of the NASA moon landings during the filming of Space Odyssey, and chose to make a parody 'mockumentary'... advancing the same thesis entirely in jest. He had the help of Kubrick's surviving family who both acted as consultants for the film and***

⁴⁷⁷ http://www.dailymotion.com/video/x14lahu_les-hommes-de-la-maison-blanche-1-ere-partie_news

gave scripted fake interviews.⁴⁷⁸ It appears that both Christiane Kubrick and Jan Harlan knew what they were getting involved with. Both are thanked for their co-operation in the end credits. In the article, *“More Than a Hoax”*, Henry M. Taylor claims that Christiane Kubrick confirmed her involvement as ***“just good fun.”***⁴⁷⁹

Jan Harlan has subsequently muddled so much of the Kubrick / Apollo paradigm. In an article for The Guardian Online, Harlan was telephoned by the article’s author (Xan Brooks) and asked what he thought about the popularity of the documentary film *“Room 237”*: ***“I ring up Jan Harlan, Kubrick’s brother-in-law and executive producer on The Shining. Harlan is happy to correct a few misconceptions. No, he tells me, the film is not an apology for faking the moon landings. That rumour was partly seeded by a French TV documentary that aired after the director’s death in 1999 and appears to have been doing the rounds ever since. He says that he still sometimes receives outraged letters about it: ‘How could Mr Kubrick have done such a thing?’ Harlan tuts in exasperation. ‘He didn’t, of course. But the story is still going on.”***⁴⁸⁰ Why did Harlan point to *“Dark Side of the Moon”* (in other interviews, Harlan has confirmed that the 1999 *“French TV documentary”* he referred to was indeed William Karel’s piece) as *“partly seeding”* the Kubrick / Apollo hoax connection – particularly given that Harlan willingly participated in the actual piece he himself refers to!? In the Guardian article, Harlan totally dismisses the connection and then goes on to say that *“The Shining”* actually does contain an encoded message of sorts: ***“The set was very deliberately built to be offbeat and off the track, so that the huge ballroom would never actually fit inside. The audience is deliberately made to not know where they’re going. People say The Shining doesn’t make sense. Well spotted! It’s a ghost movie. It’s not supposed to make sense.”***⁴⁸¹

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***

⁴⁷⁸ Stanley Kubrick BOOKSLC.NET - http://www.bookslc.net/sw2.cfm?q=Stanley_Kubrick

⁴⁷⁹ Henry M. Taylor, *“More Than a Hoax: William Karel’s Critical Mockumentary ‘Dark Side of the Moon’”* (Volume 26, No. 3) - http://www.bookslc.net/sw2.cfm?q=Stanley_Kubrick

⁴⁸⁰ Xan Brooks, *“Shining a light inside Room 237”*, 18 October, 2012 - <http://www.theguardian.com/film/2012/oct/18/inside-room-237-the-shining>

⁴⁸¹ Ibid.

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.”⁴⁸²

There is a certain irony to this exercise in contextual dissembling – given that it is something the mainstream media appears to do on a daily basis. Tellingly, Karel’s film exercises techniques that have been the hallmark of many media psyops – such as the 1938 “*War of the Worlds*” broadcast.

The “*Stanley Kubrick and the Moon Hoax*” article and the “*Dark Side of the Moon*” mockumentary seem to reinforce the idea that the whole Kubrick/Apollo connection has been orchestrated as a metaphorical “wind-up” or practical joke. If this is true, the joke would have to have had a gestation period of decades before it came to fruition. It would also mean that it had been a joke that included Kubrick himself – given his connections to the agenda, his involvement with NASA on “2001”, and the metaphorical clues given in “*The Shining*”. Was Stanley Kubrick “seeding the clues” (over several decades) to a complex and sick prank, rather than revealing what he knew or even his potential involvement in a cover-up? Given their involvement in “*Dark Side of the Moon*”, should we also include Christiane Kubrick and Jan Harlan as parties to this prank!? There are worrying indications that Kubrick was at least partial to this way of thinking. Kubrick had a number of doppelgangers. However, he and his family always maintained that they were unsanctioned. One such individual was Alan Conway. **“(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?’”**⁴⁸³ Apparently he wasn’t a very good impersonator though!

Whilst we cannot fully discount the possibility, I do not believe that Kubrick was complicit in a career spanning elaborate practical joke. The basis of my contention lies with the revelations espoused in his final film “*Eyes Wide Shut*” and several other factors that I will examine in the next chapter. Christiane’s involvement in “*Dark Side of the Moon*” came at a time when the Kubrick estate was actively

⁴⁸² “Operation Lune”, Point du Jour International - <http://www.pointdujour-international.com/catalogueFiche.php?lang=fr&action=setcookie&alpha=&typeAlpha=&rub=0&idFiche=20965&projet=>

⁴⁸³ http://en.wikipedia.org/wiki/Alan_Conway

engaged in re-framing and retroactively stage-managing Stanley Kubrick's personal public image. He had long been seen (not without good reason) as reclusive and prone to somewhat odd, eccentric and obsessive compulsive behaviour. From some quarters, he had also been branded as ruthless, cold and humourless – although these claims varied widely from person to person. Was this all an attempt to reinvent the public perception of Kubrick as a proverbial “merry prankster” or was it a cover to hide something deeper? *“Dark Side of the Moon”* has done much to muddle the notion of Kubrick's possible involvement in the Apollo cover-up. In this regard, it successfully played right into the hands of the Kubrick “limited-hangout”. Perhaps that was always the intention.

Moonwalkers, Avalanche and Leonov

More recently, other media forms have continued to do the same; although these pieces have handled the subject with nothing but flippant levity. Firstly, consider an unproduced screenplay that had been floating around the 2013 “Black List” (a curious term to say the least) called *“1969: A Space Odyssey, or How Kubrick Learned to Stop Worrying and Land on the Moon”* – written by Stephany Folsom.⁴⁸⁴ The following section is taken from a December 2013 article by David Haglund called *“A Movie about Kubrick Faking the Moon Landing? Yes, Please.”* ***“The theory that Stanley Kubrick faked the moon landing started circulating right after we landed on the moon in 1969,’ Folsom told me, adding that she has ‘always been fascinated by conspiracy theories’—but also noting that ‘fascination’ is very different from ‘belief.’ ‘I love the idea that a group of people could be so organized to orchestrate what essentially is a giant con job, but I just don’t buy that people are that competent to execute something on so large a scale without someone dropping the ball or spilling the secret.”***⁴⁸⁵ It is interesting that Folsom's screenplay postulates Kubrick's involvement with staging a fake moon landing as a “back up plan” in case the “real” Apollo 11 mission should fail. This notion clearly supports the idea that NASA's Apollo missions were either viable or intended. The screenplay received a “live reading” (involving an experienced cast and a sizeable audience) in an LA theatre.⁴⁸⁶ It is noteworthy that Folsom (by her own admission)

⁴⁸⁴ The Black List 2013 web page: #13 - "1969: A Space Odyssey or How Kubrick Learned to Stop Worrying and Land on the Moon" by Stephany Folsom. <http://list.blacklist.com/story/7887>

⁴⁸⁵ David Haglund, “A Movie About Kubrick Faking the Moon Landing? Yes, Please.” (2013) - http://www.slate.com/blogs/browbeat/2013/12/17/1969_a_space_odyssey_screenplay_about_kubrick_faking_moon_landing_by_stephany.html

⁴⁸⁶ <http://stephanyps.com/2014/06/26/how-to-survive-a-live-reading-of-your-screenplay/>

“learned the realities of movie making by assisting director Tony Scott on set.”⁴⁸⁷

I will look at the significance of Tony Scott in Volume Two of this book.

In early 2015, there was yet more muddling of the Kubrick/Apollo Hoax concept with the release of a UK “indie/comedy” film (featuring Rupert Grint and Ron Perlman) called *“Moonwalkers.”* The film was produced by Georges Bermann, better known for *“Eternal Sunshine of the Spotless Mind”* and *“The Science of Sleep”*. Tellingly, the film was distributed by the media company “Alchemy”! The film’s logline goes: ***“When the Apollo mission fails, the US government sends a hard-nosed CIA operative to find Stanley Kubrick in London to shoot a fake moon landing. Instead, he meets the hapless manager of a hippie rock band. Together, this unlikely duo must join forces to ward off Russian spies, English mobsters, and pull off the biggest cover up in American history.”***⁴⁸⁸ In the movie, the Pentagon dispatches a CIA agent to strike a deal with Stanley Kubrick which goes awry. The deal involves creating fake footage of the Apollo 11 Moon landing to show the world in case ***“the real mission fails”***. Although the fake footage is ultimately shot (but not by Kubrick in this case), the climax of the film shows the now familiar footage of “Apollo 11” and the general consensus is that NASA did *“go to the Moon”*. When the central characters see the TV footage, there is a moment of confusion created for viewers of the film. Robert Sheehan’s character Leon (the Kubrick “impersonator”) asks ***“Is that us?”*** Rupert Grint’s Jonny replies ***“No. They actually did it. They landed on the moon.”*** Ron Perlman (who plays Kidman, the CIA middle man) adds ***“They sure did...”*** The characters ponder the similarities between the TV footage and the fake footage they shot prompting Perlman to add, ***“...didn’t they?”***

In late 2015, it was announced that *“Moonwalkers”* would receive a worldwide release by January 2016. Also in January 2016, another identically-themed film premiered at the Sundance Film Festival - called *“Operation Avalanche”*. The film’s blurb goes like this. ***“1967: the height of the Cold War. The CIA suspects there is a Russian mole inside of NASA, sabotaging the Apollo program. They send two young agents on a mission to go undercover, posing as documentary filmmakers to capture NASA’s race to the moon. The real mission – use their access and technology to hunt down the leak. But what they discover is far more shocking***

⁴⁸⁷ <http://stephanyfolsom.com/about/>

⁴⁸⁸ See : <http://www.ssninsider.com/on-the-set-for-51914-christoph-waltz-starrer-tulip-fever-starts-for-the-weinstein-co/> & [https://en.wikipedia.org/wiki/Moonwalkers_\(film\)](https://en.wikipedia.org/wiki/Moonwalkers_(film)) See also: “Moonwalkers first look review – Kubrick myth becomes misfiring comedy” - <http://www.theguardian.com/film/2015/mar/15/moonwalkers-first-look-review-kubrick-myth-becomes-misfiring-comedy>

than soviet spies... Their government may be hiding a secret about Apollo that could define the decade, and the White House will stop at nothing to silence anyone who learns it."⁴⁸⁹ The film project has been floating about since at least 2013⁴⁹⁰ and is the brainchild of actor / director Matt Johnson and his oddly named film-making outfit *Zapruder Films*.⁴⁹¹ "*Operation Avalanche*" takes the form of a "**fake documentary**" film by partially utilising NASA footage from the period. A review for The Guardian newspaper reveals more of the plot details - including the revelation that the "Kubrick connection" has also been incorporated into the film.

"NASA, currently in the thick of working towards Apollo 11, thinks they have a Soviet mole somewhere in their shop. Johnson and Williams convince their bosses to let them go to Houston impersonating a documentary crew, while their real objective is to poke around and try to find whoever is leaking information. [...] After some amusing interviews [...] our guys discover [...] the Lunar Module won't work. NASA can go to the moon, but the astronauts can't come back, at least not in time to make the fallen President Kennedy's "this decade" pledge come true. But Matt Johnson (the character, and also the film-maker) has an active imagination. NASA can do 90% of the job, so why can't a little movie magic do the rest? With an abundance of drive but not a scruple to his name, he spearheads a plot to recreate the lunar landing on a sound stage. [...] Those familiar with the ramblings of "lunar truthers" know that much of the literature centers on Stanley Kubrick allegedly masterminding this charade. Operation Avalanche's version shows how the great director actually did provide some crucial help, just without knowing it. (Operation Avalanche also visits the set of 2001, in a particularly amusing sequence.)"⁴⁹² "*Operation Avalanche*" is a demonstrable exercise in the dissembling and debunking of the notion of NASA Apollo fakery – one which simultaneously drags the Kubrick angle into its assertion. The director, Matt Johnson, has admitted that he was an arch sceptic before commencing the film and has remained so ever since completion.⁴⁹³

⁴⁸⁹ <http://xyzfilms.com/operation-avalanche/>

⁴⁹⁰ See: Frédéric Strauss, "At Locarno: meeting with Matt Johnson, cinephile boiling", *Télérama*, August 12, 2013

⁴⁹¹ "These are the headquarters of Zapruder Films. And it's here that director Matt Johnson – alongside the faithful cadre of producers, editors, cameramen and interns that constitute his crew – furiously, indefatigably toils." - <http://www.theglobeandmail.com/arts/film/how-operation-avalanche-director-matt-johnson-boldly-infiltrated-nasa/article27974137/>

⁴⁹² Jordan Hoffman, "Operation Avalanche review: found-footage take on fake moon landing convinces", *The Guardian*, 24 Jan, 2016 - <http://www.theguardian.com/film/2016/jan/24/operation-avalanche-review-found-footage-take-on-fake-moon-landings-convince>

⁴⁹³ Matt Johnson & Matthew Miller SXSW Interview – Operation Avalanche | The MacGuffin - <https://www.youtube.com/watch?v=sCKF-UFC94c>

The simultaneous release of the aforementioned films seemed to time with some internet chatter about an allegedly filmed interview with Stanley Kubrick, shortly before his death in the late nineties.⁴⁹⁴ An edited and very short version of this interview caught the imaginations of tens of thousands of people and the story quickly went “**viral**” on the internet. A 2 hour-plus film – directed by one “T. Patrick Murray” and called “*Shooting Stanley Kubrick*” - featuring the interview had been around since at least November 2015. In the video, the interviewee says, “***I perpetrated a huge fraud on the American public, which I am now about to detail, involving the United States government and NASA, that the moon landings were faked, that the moon landings were all faked, and I was the person who filmed it.***” Despite fervent statements that it was the genuine article, it was not hard to recognise that the video is clearly a fake with an actor giving a third-rate portrayal of Kubrick.⁴⁹⁵ There are a number of giveaways such as the actor’s physical features differing somewhat from Kubrick, the verbal mannerisms, the accent used, etc. The biggest clue appears, at fourteen minutes into the full interview, when the interviewer calls the actor “**Tom**” and admonishes him for not being realistic enough. Bizarrely, videos showing the coaching of the actor have seemingly been around since roughly 2012 according to researcher Jay Weidner.⁴⁹⁶

The overall story even made it onto the website of some of the UK’s mainstream tabloid newspapers – including The Daily Express newspaper, where it was stated that the Kubrick family had been allegedly contacted about the video. “***The statement on behalf of his widow Christiane Kubrick said: “The interview is a lie, Stanley Kubrick has never been interviewed by T. Patrick Murray, and the whole story is made up, fraudulent & untrue.”***”⁴⁹⁷ Curiously, this “**statement from Christiane**” seems to be taken word for word from Ashley Feinberg’s article “*Did Stanley Kubrick Fake This Video of Stanley Kubrick Admitting to Faking the Moon Landing?*” – published on the 11th December.⁴⁹⁸ Not surprisingly, the Express article says that the video “**went viral just days after NASA announced it had**

⁴⁹⁴ See : SHOOTING STANLEY KUBRICK EDIT 97 - <https://www.youtube.com/watch?v=sr9fmgUvwdo>

⁴⁹⁵ See : Carl James, A Fake Confession of Stanley Kubrick's Moon Fakery, 14 December 2015 - <http://thetruthseekersguide.blogspot.co.uk/2015/12/a-fake-confession-of-stanley-kubricks.html>

⁴⁹⁶ Coast To Coast AM - 11 Dec 2015 - Jay Weidner - Hoaxed Kubrick Interview – See : <http://www.checktheevidence.com/audio/Coast%20To%20Coast%20AM%20-%202011%20Dec%202015%20-%20Jay%20Weidner%20-%20Hoaxed%20Kubrick%20Interview.mp3>

⁴⁹⁷ Jon Austin, MOON LANDINGS 'FAKE': What Stanley Kubrick's family say about 'hoax admission' video, ExpressOnline, Dec 15, 2015 - <http://www.express.co.uk/news/science/626119/MOON-LANDINGS-FAKE-Shock-video-Stanley-Kubrick-admit-historic-event-HOAX-NASA>

⁴⁹⁸ Ibid. See also : <http://www.express.co.uk/news/science/624935/Picture-breakthrough-NASA-finds-crashed-spacecraft-on-the-MOON>

found the crash site on the moon of part of the Apollo 16 Mission rocket.⁴⁹⁹ For the Express, it seems that the subtle intent of the article was to sizeably reinforce the notion that all of NASA's accounts of landing man on the Moon are present and correct leaving no further doubt or reason to question the official story.

Moreover, contemporary media attention given to the Kubrick / Apollo cover-up connection has had a distinct whiff of those techniques plied by the aforementioned Kubrick limited-hangout. You really have to ask the question why there has recently been (late 2015 / early 2016 specifically) such a reorganised, feverish and determined attempt to muddle and spread disinformation about even the mere possibility of Kubrick's involvement with (or even knowledge of) NASA / Apollo fakery. Was this, as some people have suggested, merely a publicity stunt timed to coincide with the release of *"Moonwalkers"* or *"Operation Avalanche"*, or is something more sinister. It is curious that the fake "Kubrick interview" by "T. Patrick Murray" mirrors the plot of *"Moonwalkers"* – where a Kubrick impersonator is utilized. For more on the possible sinister implications, I suggest checking out the interview with Jay Weidner on Coast to Coast radio on December 11th 2015.⁵⁰⁰

In the alternative knowledge research domain, the Kubrick / Apollo cover-up subject had already received a bizarre twist in 2009 when RT News interviewed former Soviet Cosmonaut Alexei Leonov. However, even this story seemed to remain largely unreported until 2015. Mainstream history books cite Leonov as the first person to ever walk in outer space (1965.) In the RT interview, Leonov discussed his "recollection" of his time in the Soviet Space Program and the "official" accounts of NASA's Apollo missions. He also went out of his way to dismiss any suggestion that the Apollo Lunar missions were in any way staged or faked. Following this he then began discussing the claims of Kubrick's association with Apollo fakery. ***"The rumour started when Stanley Kubrick's wife commented on her husband's work. She said that it was very difficult to make the film about Americans landing on the moon. Well, it is understandable. There are two ships left on Earth. One is at the Smithsonian museum. It is not allowed to even take pictures there, because the displays there are extremely valuable. And the second ship, the exact copy, is in Hollywood. So he did some of the shots there, things***

⁴⁹⁹ Ibid. See also : <http://www.express.co.uk/news/science/624935/Picture-breakthrough-NASA-finds-crashed-spacecraft-on-the-MOON>

⁵⁰⁰ Coast To Coast AM - 11 Dec 2015 - Jay Weidner - Hoaxed Kubrick Interview – See : <http://www.checktheevidence.com/audio/Coast%20To%20Coast%20AM%20-%2011%20Dec%202015%20-%20Jay%20Weidner%20-%20Hoaxed%20Kubrick%20Interview.mp3>

like landing, opening of the hatch... because otherwise viewers would not get the whole picture. So that's how the rumour about the landing on the moon footage being fake started. Two people even went to prison for bearing false witness?⁵⁰¹

I have confirmed that the English audio translation overlay is an accurate account of Leonov's Russian-spoken remarks (which can be heard in the background of the overlay). There are really only two ways to interpret the context of his words. They are either his words or he is loosely quoting Christiane Kubrick. If it is the latter, when and where did she make such a claim? She certainly never said anything of this nature in the *"Dark Side of the Moon"* piece. To recap, Leonov says that Kubrick allegedly utilised an ***"exact copy"*** of the LEM (located in *"Hollywood"*) and ***"did some of the shots there, things like landing, opening of the hatch... because otherwise viewers would not get the whole picture."*** And what is all this business about two people going to prison for ***"bearing false witness"***?

All this aside, there are a few things to consider. Leonov's remarks create the impression that Kubrick's alleged "contribution" was fakery, but that all the rest of the Apollo 11 aspects were genuine. We know there is evidence indicating a cover-up of aspects of the "actual" Apollo missions, so why did Leonov imply that only Kubrick's "shots" were fake? The specifics of Leonov's claims are totally absent from not only every official and unofficial account of Kubrick's career but also the research into Kubrick's alleged involvement in the NASA/Apollo cover-up. Nobody has ever made such a specific and precise claim before. If there is any truth to it, then why have no cinema historians or Moon hoax researchers ever mentioned it before? The interview has been, after all, in the public domain since 2009. It may well be that Leonov was peddling disinformation. His remarks would certainly benefit the Kubrick/Apollo-hoax limited-hangout/disinformation platform on multiple levels. Can an astronaut ever really be trusted? If we can't rely on the words or character of astronauts like Buzz Aldrin and Edgar Mitchell (as many researchers, including myself, have discovered), why should we trust somebody like Leonov? You could argue that the difference is that he was a Russian Cosmonaut and not an American astronaut – but even the Russians were guilty of hiding and misrepresenting aspects of their "space program" (see: *Chapter Six: "Tales from a Paper Moon"*). Some astronauts have done some mild "whistle blowing" on a number of subjects, but still... this is quite a claim about Kubrick.

⁵⁰¹ "Russia's prominent cosmonaut, first man to walk in space, Aleksey Leonov strongly rejects claims that Americans made up their moon mission and shares with RT his memories of Neil Armstrong walking on the lunar surface." September 15, 2010 and further edited on April 03, 2011 - <http://rt.com/news/i-armstrong-bouncing-moon/> See also: <https://www.youtube.com/watch?v=X55bRwXlWBM> and the full 28 minute interview can be found here: <https://www.youtube.com/watch?v=rpkgTKdbXQ>

Finally, the only primary source of this specific claim is the interview with RT. It is now known that RT news is effectively a “controlled opposition” platform for “alternative news”. There are numerous examples of disinformation in its content.⁵⁰²

One final little curio, the spacecraft dispatched to Jupiter in “*2010: The Year We Make Contact*” (the book was written by Arthur C. Clarke and the film a direct sequel to Clarke and Kubrick’s “*2001: A Space Odyssey*”) is named “The Cosmonaut Alexei Leonov”⁵⁰³ This should come as no surprise given that Clarke and Leonov were closely acquainted with each other.⁵⁰⁴ Clarke was famously photographed with Leonov, reading the “*2001*” zero gravity toilet instructions at a conference entitled “*Peaceful Uses of Space*” in Vienna, August 1968.⁵⁰⁵

Locating “The Kubrick Connection”

The Kubrick/Apollo “limited-hangout” timeframe (mid-90s) seemed to rely heavily on internet articles and chatroom discussion. This was doubly convenient given that internet service providers (ISPs) became much more widely available to the general public in the late 1980s and early 1990s. In other words, the emergence of commercial internet was almost perfectly timed to mass-mobilise the Kubrick/Apollo “limited-hangout”. For ease of access to resources, my research is often largely carried out via the internet. However, in order to better understand the nature of the connection between Kubrick and the Apollo cover-up, I eventually realised that I would need to research sources that pre-dated the internet – i.e.: sources that were printed in black and white in good old fashioned books! In this way, it would be possible to counter the claims of the Kubrick “limited-hangout” (that discussion of a connection between Kubrick and the Apollo cover-up began in the 1990s) by being able to accurately date pre-internet sources. Almost immediately I discovered a number of examples. The most notable of these dates back to roughly a year or so after the actual Apollo 11 “mission” – by way of the research of William “Bill” Kaysing and his book “*We Never Went to the Moon*”:

⁵⁰² “U.S. version, RT America, is carried in the United States by Comcast, Verizon FiOS, Time Warner Cable, and other providers. (Larry King actually has a show on RT, if you’ve wondered where he went.)”, “14 Insane Moments From RT’s Coverage Of The Russian Invasion Of Ukraine”, Mar. 4, 2014 - <http://www.buzzfeed.com/katherinemiller/insane-moments-from-rt-s-coverage-of-the-russian-invasion-of#.sgQVIO5KZ>

⁵⁰³ http://2001.wikia.com/wiki/Cosmonaut_Alexei_Leonov

⁵⁰⁴ Jerome Agel, *The Making of Kubrick's 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 209) See also: http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001

⁵⁰⁵ Finding Treasures in the Arthur C. Clarke Collection, The National Air and Space Museum, May 27, 2015 - <http://blog.nasm.si.edu/archives/finding-treasures-in-the-arthur-c-clarke-collection/>

America's Thirty Billion Dollar Swindle!" The book was first published in 1976 with several reprints published from the late 80s / early 90s onward. I was aware that Kaysing had discussed the Kubrick connection throughout his life and wanted to know if the suggestion was there from the beginning. I managed to secure a first edition paperback of the book and confirmed that it had indeed been considered in the 1976 edition.

At the conclusion of chapter 3 of his book, Kaysing included a short section entitled *"2001: THE ANSWER TO THE VISUAL ASPECT OF SIMULATION."* ***"While '2001' was being filmed, Kubrick and his crew consulted with nearly 70 industrial and aerospace corporations, universities, observatories, weather bureaus, laboratories and other institutions to ensure that the film would be technically accurate. Had this been done for ASP (Apollo Space Program) without the cover of '2001', much suspicion would have been directed towards those making the inquiries. Another aspect of the release of '2001' in 1968 is this: The film prepared the American people for filmed versions of space exploration. It would be a simple transition from a huge manned orbiting lab gyrating to strains of the 'Blue Danube' (as in '2001'), to the relatively prosaic view of two men taking a stroll on the 'moon.'"***⁵⁰⁶ Kaysing also discussed the possibility that ***"a complete set of the moon was built in an underground cavern (...) Every location that would be used for landings was created in exact detail (...) All scenes of the Lunar Excursion Module (LEM) were filmed on this set with the astronauts as 'stars'. There were no more problems than would appear during the filming of 'Star Trek', '2001', or 'Silent Running'. After all, Hollywood grips and gaffers, cameramen and directors had acquired long experience in science fiction film production."***⁵⁰⁷

Additionally, I have now evidentially verified that Kaysing was researching his book, giving interviews on this subject, and addressing the possibility of a Kubrick connection as early as 1970. This does not in any way constitute proof positive that Kubrick was involved with Apollo fakery. However it does evidentially prove that, barely a year after Apollo 11, the idea of a connection between the two had been considered and documented. This evidence completely debunks the timeframe that has been promoted by the Kubrick "limited-hangout" for over twenty years. During his 2016 UK Lecture Tour, Richard D. Hall discussed the recent intensity of the Kubrick/moon-hoax disinformation. He also discussed some of the research

⁵⁰⁶ Bill Kaysing, "We Never Went to the Moon: America's Thirty Billion Dollar Swindle!", Health Research (1 Oct. 1997) ISBN-10: 0787304875/ISBN-13: 978-0787304874 (Pg. 28)

⁵⁰⁷ Ibid. (Pg. 62)

gathered by moon-hoax researcher Bart Sibrel. ***“Bart Sibrel claims that Stanley Kubrick put an affidavit in his will when he died that was only to be opened so many years after his death and we can only assume that affidavit is him admitting 'yes he was involved in these moon landings' [...] now we can hazard a guess as to how many years that affidavit has to run. Let's just say it was a twenty year affidavit and he died in 1999, so by 2019 on the anniversary of Kubrick's death there's gonna be this piece of paper comes out, signed by him, possibly saying 'yeah, they made me fake these moon landings'. That would explain why this disinformation is coming out now - three years in advance. They're possibly quite worried about that affidavit.”***⁵⁰⁸

One final little twist of this whole subject came in July 2016 - bizarrely, a few hours before I was about to commit this book to publication and creating yet another of several delays to further “tweak” my research on this subject! In an article published by the Independent online, Kubrick’s daughter Vivian is quoted as “debunking” any involvement her father might have had in NASA Apollo fakery.⁵⁰⁹

During production of his films, Kubrick maintained a solid and extensive relationship with NASA and other agencies of the scientific establishment. It seems perfectly plausible to me that Kubrick may have been involved in a NASA cover-up even if we lack the evidence to conclusively prove it. Even if he wasn’t involved, it is equally (perhaps more) plausible that he came into contact with those who knew and gained access to the knowledge of the cover-up. The “Moon”/“Apollo” motif (and, by extension, NASA) does seem to be subtly embedded in the symbolism of many of his films. Perhaps it reflects what he knew – rather than what he did. Kubrick moved in rarefied circles and was subject to privileged knowledge. It may be that he was the recipient of a confession or two throughout his life. If so, the knowledge he gleaned did not end with the Apollo space program. An examination of his films reveals that he had a complex grasp of the machinations of the global power elite, their beliefs and covert methods of control.

⁵⁰⁸ See: Richplanet TV episode 224 - "Richplanet 2016 UK Tour" (Part 2 of 3) - http://www.richplanet.net/starship_main.php?ref=224&part=2 See also: the Bart Sibrel documentary films "A Funny Thing Happened on the Way to the Moon" - <https://www.youtube.com/watch?v=xciJfbTVE4> & "Astronauts Gone Wild" - <https://www.youtube.com/watch?v=Qr6Vcvl0OeU>

⁵⁰⁹ Jacob Stolworthy, Stanley Kubrick's daughter debunks moon landing conspiracy theory, 6 July, 2016 - <http://www.independent.co.uk/arts-entertainment/films/news/stanley-kubrick-daughter-vivian-kubrick-apollo-11-moon-landing-conspiracy-theory-a7122186.html> Vivian Kubrick's "Open Letter" on the subject can be found here - https://twitter.com/ViKu1111/status/750231247994155009/photo/1?ref_src=twsrc%5Etfw

Chapter Eight: “Kubrick’s Follies”

“If anyone deserved to be whacked by The Man, it was Kubrick. Oliver Stone gets the ‘conspiracy’ smear for his flick about the death of JFK, but it’s Kubrick who was the true cinematic expositor of the secret and suppressed. It’s incredible he was allowed to keep a camera.”

(Robert Sterling, “Eyes Forced Shut: Who killed Stanley Kubrick?”)

“The most dramatic instances of directed behaviour change and ‘mind control’ are not the consequence of exotic forms of influence, such as hypnosis, psychotropic drugs, or “brainwashing,” but rather the systematic manipulation of the most mundane aspects of human nature over time in confining settings.”

(Philip G. Zimbardo - “The Lucifer Effect: Understanding How Good People Turn Evil”)

“Observancy is a dying art.”

(Stanley Kubrick)

State Sponsored Mind Meddling

Stanley Kubrick tackled many controversial subjects in his films. He often alluded to the power and corruption of the elite, as well as the mechanisms used to maintain their power. A common theme in his films, such as *"A Clockwork Orange"* and *"Eyes Wide Shut"*, is the notion of trauma-based, mind control – orchestrated for the purposes of an elite body. Before I look at these films in a little more detail, it is important to establish some generic details regarding the mind control subject and its significance in science fiction.

There exists a documented history of state-sponsored mind control instigated by (although far from exclusively) the U.S. Central Intelligence Agency (CIA). The CIA came into being in 1947 as a direct result of the work and influences of The Tavistock Institute - specifically the CIA's precursor, the OSS.⁵¹⁰ 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 BLUEBIRD⁵¹¹ and Project ARTICHOKE⁵¹². 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.⁵¹³ From the earliest stages, it appears that these projects aimed to study methods 'through which control of an individual may be attained.' Experimentation included 'narco-hypnosis' which involved the use of mind altering drugs and hypnotic programming. Specialised teams were created in the CIA to travel all over the world, using newly developed interrogation and programming techniques. The practice also involved a variety of narcotics (heroin, sodium pentothal, marijuana, LSD, etc.)

Some small degree of disclosure came to light in 1975 when the existence of MKUltra was exposed by the Church Committee of the U.S. Congress and a Gerald Ford commission to investigate CIA activities within the United States. According to

⁵¹⁰ Thomas Powers, "The Man Who Kept the Secrets: Richard Helms and the CIA", New York: Alfred A. Knopf (1979) ISBN-10: 0394507770 / ISBN-13: 978-0394507774

⁵¹¹ Colin A. Ross MD, "Bluebird: Deliberate Creation of Multiple Personalities by Psychiatrists" - <http://www.wanttoknow.info/bluebird10pg>

⁵¹² Harvey Weinstein, "Psychiatry and the CIA: Victims of Mind Control", Amer Psychiatric Pub; Revised edition (October 1990) ISBN-10: 0880483636 / ISBN-13: 978-0880483636

⁵¹³ Colin A. Ross MD, "Bluebird: Deliberate Creation of Multiple Personalities by Psychiatrists" - <http://www.wanttoknow.info/bluebird10pg>

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.”***⁵¹⁴ 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 (and witness testimony and outright confession by a number of those involved) reveals a large number of mind control programmes and projects have existed. In 1995, the BBC broadcast a three part documentary produced by Adam Curtis entitled *“The Living Dead: Three Films about the Power of the Past”*. The second film (*“You Have Used Me as a Fish Long Enough”* – broadcast on 6th June 1995) examined the early history of the CIA's use of brainwashing and mind control. The thesis of the film was the role that power structures play in shaping mass perceptions of history and the past. The documentary also discussed the work of Dr Ewan Cameron: ***“(With) particular reference to the early medical use of electroconvulsive therapy, Cold War theories of communist brainwashing, and the search for hypno-programmed sleeper agents and assassins.”***⁵¹⁵ At one point, Milton Kline (psychologist and former advisor to the CIA) said: ***“You can create memories that never were... and if you create memories that never existed, then you are creating an aspect of behaviour that is now implanted... memories are potent sources of motivated behaviour. If you implant enough memories of specific kinds, you can shape and change the nature of human thinking and feelings.”***⁵¹⁶ 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***

⁵¹⁴ 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

⁵¹⁵ http://www.youtube.com/playlist?list=PLUZvxcfs21-jh5UmKbFhDuq_j-ozdJ7hg & [http://en.wikipedia.org/wiki/The_Living_Dead_\(television_documentary_series\)](http://en.wikipedia.org/wiki/The_Living_Dead_(television_documentary_series)) & http://www.bbc.co.uk/blogs/blogadamcurtis/posts/the_ghosts_in_the_living_room?filter=none

⁵¹⁶ *ibid.*

computerised memory and intelligence research such as DARPA.⁵¹⁷ 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’Brien⁵¹⁸ and Brice Taylor⁵¹⁹) involved examples of physical and sexual abuse and torture, as well as occult and ritualistic ceremonies and practices. These victims loosely refer to their conditioning as “Monarch Programming”. Project MONARCH is disputed by a number of researchers. Whatever the depths of its intentions, the project very much existed and was a highly classified endeavour.

“The most incriminating statement to date made by a government official as to the possible existence of Project MONARCH was extracted by Anton Chaitkin, a writer for the publication The New Federalist. When former CIA Director William Colby was asked directly, “What about monarch?” he replied angrily and ambiguously, “We stopped that between the late 1960s and the early 1970s.”⁵²⁰

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

⁵¹⁷ Ibid.

⁵¹⁸ 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>

⁵¹⁹ 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/nwomcbuturireview.shtml>

⁵²⁰ Vigilant Citizen, “Origins and Techniques of Monarch Mind Control”, December 12, 2012 - <http://vigilantcitizen.com/hidden-knowledge/origins-and-techniques-of-monarch-mind-control/> See also: Anton Chaitkin, “Franklin Witnesses Implicate FBI and U.S. Elites in Torture and Murder of Children”, The New Federalist

levels of consciousness and reality. Although some researchers have posed this hypothesis, it is difficult to find or determine evidence which may support it.

Nevertheless, there are some significant pointers that deserve our attention. Often times, research and development of technology from the likes of Lockheed Skunkworks and the Defence Advanced Research Projects Agency (groups with an intricate association to the energy cover-up, for example) are baffling to say the least. Over the years, various agenda-driven agencies and groups have developed techniques such as “transcranial magnetic stimulation”⁵²¹, “microwave effects on the blood brain barrier”⁵²² and “synthetic telepathy”.⁵²³ 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.⁵²⁴

Interestingly, the Latin translation of the word government is as follows: "Govern" translates to "control" and "ment" means "mind" - control of. So government = control of the mind.⁵²⁵

Although largely allegorical, mind control themes have populated the realm of science fiction for a long time. In *“The Living Dead: Three Films about the Power of the Past”*, Adam Curtis suggested that the 1956 film *“Invasion of the Body Snatchers”* (the story of small town Americana, unnerved by the increasingly strange behaviour of certain inhabitants) was misconstrued as a metaphorical warning about communism and the “Red Scare”, and was actually a mind control allegory.⁵²⁶ In *“An Illustrated History of the Horror Film”*, Carlos Clarens also

⁵²¹ Clay Dillow, “DARPA Wants to Install Transcranial Ultrasonic Mind Control Devices in Soldiers’ Helmets”, Popular Science Article, September 9, 2010 - <http://www.popsoci.com/technology/article/2010-09/darpa-wants-mind-control-keep-soldiers-sharp-smart-and-safe>

⁵²² “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>

⁵²³ 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/>

⁵²⁴ Jose M. R. Delgado, “Physical Control of the Mind: Toward a Psychocivilized Society”, Harper & Row; Second edition (1971) ISBN-10: 0060902086 / ISBN-13: 978-0060902087

⁵²⁵ http://wiki.answers.com/Q/Latin_translation_of_the_word_government#slide=2&article=Latin_translation_of_the_word_government

⁵²⁶ 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))

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."*⁵²⁷ 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."⁵²⁸

The Ludovico Technique

On December 19th, 1971 (less than four years before the spectre of MKUltra mind control was first exposed to the mainstream spotlight) Stanley Kubrick unleashed *"A Clockwork Orange"* upon the American viewing public. It was released in the UK on January 13th, 1972. 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, 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."⁵²⁹

⁵²⁷ Carlos Clarens, "An Illustrated History of the Horror Film", Perigee (Jun 1968) ISBN-10: 0399501118 / ISBN-13: 978-0399501111

⁵²⁸ Invasion of the Body Snatchers [DVD] [1978] ASIN: B00004TIY2

⁵²⁹ [http://en.wikipedia.org/wiki/A_Clockwork_Orange_\(film\)](http://en.wikipedia.org/wiki/A_Clockwork_Orange_(film))

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."**⁵³⁰

In many regards, Kubrick played with the subconscious of the viewer. Malcom MacDowell's narration of the film forced the viewer to become unwittingly sympathetic to the central protagonist. This is unsettling given that the character is an inherently unsympathetic, guiltless, and violent psychopath, rapist and murderer. In fact, the design and tone of the film depicts an overall landscape that is largely metaphorically devoid of humanity. Such aspects underline Kubrick's skill as a subtle and subversive director and storyteller.

The central concept of the film (and the novella it was based on – more on that in a moment) is rooted in the notion of behavioural psychology (see: research of psychologists John B. Watson or B. F. Skinner's eponymous "boxes" and the practice of "operant conditioning") and made 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."**⁵³¹

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. Remember that Kubrick consulted with a number of key Tavistock psychologists (specifically B.F. Skinner, specialist in the aforementioned fields, and Margaret Mead) during production of "2001: A Space Odyssey" – circa 1966. In this regard, the implications of A Clockwork Orange's mind control themes are disturbing. However, we should not draw all these curious lines of connectivity wholly around Kubrick for it was

⁵³⁰ "A Clockwork Orange (1971)", Seriously For Real, November 21, 2013 - <http://seriouslyforreal.com/celebrities/a-clockwork-orange-1971-2/>

⁵³¹ http://en.wikipedia.org/wiki/Aversion_therapy

Anthony Burgess' 1962 novella of the same name that provided Kubrick with much of his source material for the film.

There is a detailed article by Paul Gallagher (entitled *"Anthony Burgess and the Top Secret Code in 'A Clockwork Orange'"*) that discusses the insight (and possible connections) that Burgess may have had into the practice of state-sponsored mind control. The principle research source of the article is Roger Lewis' highly controversial (and in some cases highly dubious) biography of Burgess (called *"Anthony Burgess"*.) Whilst the style and perspective of Lewis prompts the reader to take some of the biography with a large pinch of proverbial salt, there are highlights that raise some important questions. Lewis' book describes a meeting between the author and a British secret service agent. The agent allegedly told Lewis that Burgess was not totally responsible for writing *"A Clockwork Orange"* and that British secret services were also involved with the book. According to Lewis, his contact said the book was about:

"...mind-control experimentation conducted by Dr. Ewan Cameron at the Allen Memorial Institute in Montreal, between 1957 and 1963, and the Remote Neural Monitoring facility that operated out of Fort George Meade. The CIA were funding controversial research programmes into electronic brain stimulation. They induced exhaustion and nightmares in patients; they put hoods or cones over people's heads to broadcast voices directly into their brains; they irradiated the auditory cortex or inner ear. When patients had their own speech played back to them, incessantly, they went insane. There was a misuse of civilians in these covert operations, and intelligence on these devices remains classified."⁵³²

In the article *"Anthony Burgess and the Top Secret Code in 'A Clockwork Orange'"*, Paul Gallagher added, ***"According to Lewis, Burgess "had been a low-grade collector of intelligence data (or ground observer) in the Far East" for the British. On return to England, he found himself in a world of spy scandals (Burgess, Philby and Maclean) and double agents (George Blake), where the American cousins were questioning their bond with the Brits. A plan was hatched where Burgess would essentially front a novel that would 'lift the corner of the carpet and put into his novel classified material about the (then) new-fangled conditioning experiments and aversion therapies being devised to reform criminals—***

⁵³² Roger Lewis, *"Anthony Burgess"*, Faber & Faber; Main edition (16 Oct. 2003) ISBN-10: 0571217214 / ISBN-13: 978-0571217212

experiments which had wider implications for the concept of social engineering.”⁵³³

Lewis’ secret service contact allegedly named one Howard Roman, a languages expert and former CIA officer, as Burgess’ collaborator on “*A Clockwork Orange*”. In his book, Lewis also maintained (allegedly prompted by his contact) that there was a secret code hidden in the text of “*A Clockwork Orange*”. ***“The capitalised lines on page twenty-nine of A Clockwork Orange give the HQ location of the psychotronic warfare technology (...) the name of the establishment is Fort Bliss. The word bliss appears on page twenty-nine of Burgess’s novel no less than six times.”⁵³⁴***

It shouldn’t come as a surprise that Fort Bliss crops up a fair bit in mind-control literature. At the very least, I find this location telling, given that in 1945 it became home to over one hundred Nazi Paperclip scientists allegedly brought there to research aerodynamics and rocketry.⁵³⁵ The Fort Bliss contingent accounted for almost 7% of all the Paperclip Nazis “officially” brought into the U.S. It cannot be coincidental that for every Paperclip scientist and engineer employed by the US to work in the field of rocketry, there were equally as many brought in to study pharmacology, biology, psychology, behavioural modification and mind control for the military and intelligence services.

Gallagher’s article also noted that one of Lewis’ most harsh critics, Blake Morrison, actually appeared to corroborate some of the aforementioned in an article for the Guardian Online: ***“The espionage theory comes courtesy of a ‘retired security official’, who approached Lewis and told him A Clockwork Orange is full of secret code-names and encrypted locations. Oddly enough, a retired security official once told me the same story. Perhaps there’s something in it, but Lewis can offer no other evidence - and the likelihood of someone as voluble, indiscreet and hell-raising as Burgess being recruited by MI5 stretches credulity. Lewis none the less seems to believe that espionage made Burgess rich and was the ‘dark secret haunting him’ to the end.”⁵³⁶***

⁵³³ Paul Gallagher, “Anthony Burgess and the Top Secret Code in ‘A Clockwork Orange’” (08.21.2013) -

http://dangerousminds.net/comments/anthony_burgess_and_the_top_secret_code_in_a_clockwork_orange

⁵³⁴ Roger Lewis, “Anthony Burgess”, Faber & Faber; Main edition (16 Oct. 2003) ISBN-10: 0571217214 / ISBN-13: 978-0571217212

⁵³⁵ Project Paperclip: Nazi Scientists Secretly Brought Into The United States For Employment, December 20, 2011 - <http://zazenlife.com/2011/12/20/project-paperclip/>

⁵³⁶ Blake Morrison, “Kingdom of the Wicked”, The Guardian Nov, 9, 2002 - <http://www.theguardian.com/books/2002/nov/09/biography.highereducation>

The Ultimate Trip

Shortly after the release of *"A Clockwork Orange"*, a number of journalists became critical of the film for being **"pro-fascist."** One such person, Fred Hechinger, wrote scathingly on the subject in the New York Times - calling the film the **"voice of fascism."** Kubrick, who rarely responded to interpretations of his film, actually took Hechinger to task. In doing so, he confirmed the predominant "hidden meaning" behind the film. The following is taken Kubrick's response, printed on February 27, 1972 in the New York Times. Kubrick describes *"A Clockwork Orange"* as a **"thesis, which, so far from advocating that fascism be given a second chance, warns against the new psychedelic fascism -- the eye-popping, multimedia, quadrasonic, drug-oriented conditioning of human beings by other beings -- which many believe will usher in the forfeiture of human citizenship and the beginning of zombiedom."**⁵³⁷ In doing this, Kubrick may well have tipped his hand to his knowledge of at least one aspect of the global agenda – that being the role of the CIA (amongst others) in distributing LSD to steer the psychedelic, counter-culture of the 1960s. Beyond this, we should also note the CIA's MKUltra research and experimentation with LSD. It is curious that the popularity of *"2001: A Space Odyssey"* gained something of a boost thanks to certain members of the 60s counter-culture - who began experiencing incredible highs via a combination of LSD and a viewing of the "Stargate" finale sequence in the film! Viewing figures seemingly skyrocketed following this "revelation". It also prompted MGM studios to repackage the film with the tagline: "The Ultimate Trip". The tag has remained with the film till this day.

Kubrick had contact with a number of individuals with CIA affiliations. One documented example was his friend David Sylvester. Sylvester went to the US in 1960 as the recipient of a State Department grant. This scheme found him gainfully employed at the American magazine *"Encounter"*. ***"In the 1960s Encounter found itself at the centre of a scandal when it emerged that the magazine, which was ostensibly funded by the anti-communist Congress for Cultural Freedom, was in fact financed by the CIA. Neither Sylvester nor the magazine's British co-editor Stephen Spender, however, admitted to any knowledge of this arrangement. [...] Kubrick and Sylvester got on well, and while Sylvester was in Los Angeles Kubrick also invited him to dinner and showed him around Universal Studios. They went***

⁵³⁷ Stanley Kubrick, New York Times, February 27, 1972, section 2, pp. 1 & 11. See: The Hechinger Debacle - <http://www.visual-memory.co.uk/amk/doc/0037.html>

on to become good friends, culminating in Sylvester working in an uncredited role as 'special writer' on Kubrick's 1961 film adaptation of Lolita.⁵³⁸

Kubrick also had associates with a direct connection to CIA/LSD scene. For example, Alfred Hubbard (who seemingly introduced Kubrick to LSD) was a key player within the CIA's LSD distribution network. Hubbard was a high level officer in the CIA's immediate predecessor organisation the OSS.⁵³⁹ There is a degree of evidence suggesting that Hubbard was heavily involved in The Manhattan Project. Hubbard also worked for NASA (via defence subcontractor, Teledyne) during the 1960s on a project ***"testing psychochemical agents on astronauts and pilots."***⁵⁴⁰ Despite the implications for Kubrick, he expressed certain views about LSD. ***"One of the things that turned me against LSD is that all the people I know who use it have a peculiar inability to distinguish between things that are really interesting and stimulating and things that appear to be so in the state of universal bliss that the drug induces on a "good" trip. They seem to completely lose their critical faculties and disengage themselves from some of the most stimulating areas of life. Perhaps when everything is beautiful, nothing is beautiful."***⁵⁴¹

The CIA had considerable overlap with NASA. Many of those Nazis brought to the US via Operation Paperclip were eventually utilised in both the Apollo project and MKUltra. It has been speculated that some Apollo astronauts were subject to mind control experiments. In Chapter Six, I noted the behaviour of the astronauts at the post-Apollo 11 press conference. Their behaviour is very odd and apathetic – almost lifeless. It is interesting when you compare this apathetic behaviour with the almost identical characteristics of Kubrick's "Discovery" astronauts in "2001". For that matter, these apathetic characteristics are noticeable in many of the central characters in Kubrick's films. In *"A Clockwork Orange"*, there is a scene where Alex and his gang encounter an old tramp in an alleyway. The gang mock and intimidate the man. Just before they beat him senselessly, he shouts ***"Oh, it's no world for an old man any longer. What sort of a world is it at all? Men on the***

⁵³⁸ James Finch, "David Sylvester: A British Critic in New York", 31 July 2015 - <http://www.tate.org.uk/context-comment/articles/david-sylvester-british-critic-new-york> See also footnote 22: Sylvester's archive includes substantial material relating to the film, including interviews with several cast members, but beyond that his role remains unclear. He never wrote about his involvement in the film, and Kubrick wrote to him: *'Since there are obviously so many pitfalls in talking to the press, I would think it best if you're asked that you say little more than that you were employed to write publicity on the film'*. Stanley Kubrick, letter to David Sylvester, 22 March [year unspecified], Tate Archive TGA 200816/4/4/65.

⁵³⁹ Jim Keith, "Mind Control, World Control" (pg. 98)

⁵⁴⁰ Martin A. Lee and Bruce Schlain, "Acid Dreams" (pg. 48)

⁵⁴¹ "Stanley Kubrick: Interviews (Conversations with Filmmakers)", Stanley Kubrick and Gene D. Phillips, University Press of Mississippi (22 Jan. 2010) ISBN-10: 1578062977 / ISBN-13: 978-1578062973 (pg. 66)

moon, and men spinning around the earth, and there's not no attention paid to earthly law and order no more.⁵⁴²

Before I move away from the synchronicities between Kubrick's films, LSD and psychedelia, I feel it is worth mentioning the numerous strange stories that connect Kubrick with the psychedelic, trippy tunes of progressive rockers Pink Floyd – which, in turn, connect back to the LSD/counter-culture scene and ultimately the CIA, mind control, and so on. There is an apparent correlation between the track “Echoes” (taken from their 1971 album “Meddle”) and the Stargate sequence (from “2001”) in that they are both 23 minutes long, and changes in the music seem to follow changes in the images. However, despite claims that Kubrick made the film with Floyd's music in mind, it is obvious that the band were still in their Syd Barrett / “See Emily Play” / “Arnold Layne” phase at this point and had yet to experiment with album-spanning, audio operas. It is entirely possible that the band was inspired by “2001: A Space Odyssey” in turn and designed “Echoes” to fit the “Stargate” sequence, after the fact.⁵⁴³

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. ***“Waters stated in an interview with Rockline on 8 February 1993 that he wanted to use samples of HAL 9000 from 2001: A Space Odyssey on the album. Stanley Kubrick, the director, turned him down on the basis that it would open the door to many other people using the sound sample. Others think that Kubrick refused because Pink Floyd had not allowed him to use music from Atom Heart Mother in his film A Clockwork Orange... There is a back-masked message on Amused to Death that appears in the song “Perfect Sense Part 1”, in which Waters' back-masked voice says, ‘Julia, however, in light and visions of the issues of Stanley, we have changed our minds. We have decided to include a backward message, Stanley, for you and all the other book burners.’”***⁵⁴⁴

⁵⁴² A Clockwork Orange Quotes - <http://www.imdb.com/title/tt0066921/quotes>

⁵⁴³ 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

⁵⁴⁴ http://en.wikipedia.org/wiki/Amused_to_Death

Waters has had a long fascination with the larger agenda scope and certain esoteric issues. Floyd's classic album *"Dark Side of the Moon"* (A "Moon" nod to Kubrick maybe!?) synchronises uncannily well with *"The Wizard of Oz"* – a film readily associated with Disney, mind control symbolism and dissociation triggering. The person accredited with "discovering" the *"Dark Side of Oz"* 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."***⁵⁴⁵ Just who is the identity of this person who allegedly "discovered" the now infamous mash-up of Floyd and Oz? Why, none other than Clyde Lewis - the man who some disinformationists falsely credit with originating the whole Kubrick / Apollo 11 connection! (*Author's Notes: Stanley Kubrick apparently intensely disliked "The Wizard the Oz"!*⁵⁴⁶)

UK Film Ban

"A Clockwork Orange" was marred by the original state of Anthony Burgess' novella which originally included a final "hopeful" chapter to the story where "free will" is shown as having triumphed over state intervention. The 21st (and final) chapter was omitted from editions published in the United States prior to 1986. The UK version included the final chapter. It is often said that Kubrick allegedly based the film on the U.S. version of the novella (leaving the film with a stark climax) and that he had been previously unaware of the original ending to the story. This lack of a "hopeful" ending was another (perhaps intentional) factor which increased the film's notoriety. Following release, the UK press seemingly associated a number of instances of violent crimes to the film; claiming that individuals had aped the mannerisms and behaviour of Alex and his gang of Droogs. There was a fierce backlash against the film from UK Parliamentary figures, mainstream media watchdogs and other agencies involved in official censorship of UK films. However, the origins of this furore seem to be mired in speculation. It is uncertain if there really ever were any crimes committed that were wholly inspired by the film itself.

⁵⁴⁵ 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

⁵⁴⁶ Nick Wrigley, "Stanley Kubrick, Cinephile", 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

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 led to it by what I saw’... and it’s quite possible that there was an element of that with ‘A Clockwork Orange.’”**⁵⁴⁷ 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.⁵⁴⁸ 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

⁵⁴⁷ 1999 UK documentary: *“Still Tickin’: The Return of A Clockwork Orange”* - <http://www.imdb.com/title/tt2107788/combined>

⁵⁴⁸ *“Minister Demanded Clockwork Screening”*, BBC News Website, Tuesday, 14 March, 2000 - <http://news.bbc.co.uk/1/hi/entertainment/677288.stm>

who decided that a measure was needed to diffuse “public negativity” toward the film. Thus the decision to pull the film was made.⁵⁴⁹ In the history of Hollywood cinema, it is almost unheard of for a director to withdraw their own film. It only ever really happens if the film is a flop and, even then, the decision is usually made by the studio financing the film. “*A Clockwork Orange*” was a critical and commercial success, garnering numerous awards and lining the financial pockets of Warner Brothers very nicely. Britain, after America, has always been a key source of box office income for Hollywood. Are we to assume that Warner Bros. simply asked no questions and agreed to the ban? Any film maker that can achieve such a feat must carry a lot of clout in the industry. However, this is Stanley Kubrick we are talking about!

In the late 1970s, Anthony Burgess was interviewed about the negative reaction to the film. He maintained that he had been held partly responsible by critics. However, Burgess firmly blamed Kubrick - specifically citing the non-inclusion of the final chapter of the book as the cause: ***“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!”***⁵⁵⁰

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...

⁵⁴⁹ 1999 UK documentary: “Still Tickin’: The Return of A Clockwork Orange” - <http://www.imdb.com/title/tt2107788/combined>

⁵⁵⁰ Ibid.

Eyes Wide Shut

Stanley Kubrick's final film, *"Eyes Wide Shut"*, has been meticulously analysed by many alternative knowledge researchers. The film is considered the closest a Hollywood production has ever come to metaphorically "spilling the beans" about aspects of the global agenda. Kubrick co-wrote the film's screenplay with Frederic Raphael. Raphael was made a Fellow of the Royal Society of Literature in 1964.⁵⁵¹ The Society has a long history with powerful agenda associations and roots in freemasonry.⁵⁵² 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."***⁵⁵³

The film focuses on Bill and Alice (*Through the Looking Glass...*) Harford, a married couple who mix with elements of New York's social elite. Agenda notables Tom Cruise and Nicole Kidman starred as the central characters. Cruise and Kidman joined the production of the film as a married couple. Perhaps coincidentally, they immediately divorced after the film was completed. Bill learns that his wife has considered cheating on him. This leads him on a journey – encountering a large gathering of masked individuals who are partaking in a secret society ritual, involving all manner of naked sexual debauchery. Bill learns of this gathering from his old friend "Nick Nightingale", who performs music (whilst blindfolded) at these events. It appears that Bill has witnessed things he shouldn't have. His journey takes a dark turn into a world of elite controlled intimidation, perversion and murder – a world that is ordinarily hidden from the larger public.

The exterior locale of the secret society gathering (Somerton, Long Island – in the film) was shot at Mentmore Towers in the UK. The agenda-associated film director

⁵⁵¹ https://en.wikipedia.org/wiki/Frederic_Raphael#Career

⁵⁵² The Royal Society held an exhibition (entitled "Exposition - Masons and the Royal Society") between January 11th and June 28th 2010 at The British Library and Museum of Freemasonry. The Exposition discussed the origins of the Royal Society and "The Invisible College" - <http://www.freemasonry.london.museum/events/exhibition-freemasons-and-the-royal-society/> See also: Victoria Brignell, "The eugenics movement Britain wants to forget", 9 December 2010 - <http://www.newstatesman.com/society/2010/12/british-eugenics-disabled>

⁵⁵³ 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>

Christopher Nolan used Mentmore as the exterior production location for Bruce Wayne's Manor House in his "Batman" film series. Terry Gilliam also used it in his 1985 science fiction classic "Brazil".⁵⁵⁴ Dating from the 19th century, Mentmore was a country house built for members of the elite Rothschild family. It has been suggested that (by selecting this location) Stanley Kubrick was trying to show his audience an example of the "real world" equivalents of the elite figures witnessed in "Eyes Wide Shut".⁵⁵⁵ Rare documentation shows that masked "events" were held by the Rothschild family at Mentmore. Mainstream historians claim that these types of events allegedly date back to the Italian Renaissance, where elite figures would don elaborate masks so as to retain their anonymity at social events, whilst simultaneously indulging their inhibitions without fear of reprisal or social denunciation. However, as I understand it, such practices appear to predate the Italian Renaissance by a substantial amount of time. In the infamous "murder by phallic art" scene of "A Clockwork Orange", Alex hides his identity with a mask that is reminiscent of the masonic "plague doctor" mask. Similar masks are noticeable in the ritual scenes of "Eyes Wide Shut".

There is a story from Christiane and Stanley Kubrick's life that may have inspired the masked ball scenes in "Eyes Wide Shut" and may also hint at the deeper implications of their first meeting and subsequent relationship. According to Christiane: ***"he (Stanley) saw me on television in Munich. He called my agent and hired me. I met him at a studio, and then he went to an enormous masked ball where I was performing. He was the only one without a costume. He was quite baffled. He found a cousin of mine to help find me."***⁵⁵⁶ An infamous masked ball was held at Mentmore Towers in 1972 by Baroness Marie-Hélène de Rothschild and Baron Alexis de Redé. Photographs from the event show some guests wearing Venetian masks (uncannily similar to some of those seen in "Eyes Wide Shut"), whilst images of the invitations reveal that the text was printed in reversed writing – a theme common in occult and ritualistic practices. There is an interesting similarity with this practice in "Eyes Wide Shut". When Bill enters the gathering: ***"The song heard in the background is called "Backwards Priests" and features a***

⁵⁵⁴ Mentmore Towers – Film Location - https://en.wikipedia.org/wiki/Mentmore_Towers#Film_location

⁵⁵⁵ 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/>

⁵⁵⁶ "What They Say About Stanley", The New York Times Company, 1999 - <http://partners.nytimes.com/library/film/070499mag-kubrick-profile.htm>

Romanian Orthodox Divine Liturgy played backwards. The reversal or inversion of sacred objects is typical of black magic and satanic rituals.⁵⁵⁷

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 and East and West, relate to the rising and setting of the Sun.***⁵⁵⁸ In the story, the identity of the High Priest is unknown. The High Priest is played by actor Leon Vitali (born Alfred Leon), a long time Kubrick collaborator. Vitali played Lord Bullingdon in Kubrick’s 1975 film *“Barry Lyndon”* and served as casting director and personal assistant to Kubrick on *“Full Metal Jacket”* (1987) and *“Eyes Wide Shut”*.

Research into trauma-based mind control has revealed a possible type of programming that utilises women for sexual slavery, abuse and sacrifice (amongst other things). The practice is extensively alluded to in popular culture – film, television, music, fashion, the pornographic industry, and so on. Those who have studied *“Eyes Wide Shut”* in this context have suggested (given the various analogous references throughout) that the women seen at the ritual are probably based on the model of “Beta Sex Kitten” slaves. Adam Gorightly has written an interesting article entitled *“An Interpretation of Kubrick’s Eyes Wide Shut”* that explores this theme.⁵⁵⁹

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

⁵⁵⁷ 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/>

⁵⁵⁸ 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>

⁵⁵⁹ Adam Gorightly, “An Interpretation of Kubrick’s Eyes Wide Shut”, The Konformist - <http://www.konformist.com/flicks/eyeswideshut.htm>

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*" symbolism). 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*", noted that: "***The building directly adjacent to the Rainbow Costume shop is a Freemasonic Lodge, which can only be seen with the DVD player's ZOOM feature.***"⁵⁶⁰ Going "over the rainbow" is a term that recurs in mind control literature, referring to those whose conditioning causes them to dissociate from reality. In her book "*The Hidden Dangers of the Rainbow*" (a detailed expose of the New Age Occult Movement), author Constance Cumbey describes how "***The Rainbow (also called the Antahkarana or Rainbow Bridge) [...] is used as a hypnotic device.***"⁵⁶¹ Bill's wife, Alice, hints that she may have lost recall of some of her memories and refers to certain memories and thoughts as "dreams". The last scene of the movie takes place at a toy store, where a number of the toys appear to symbolically represent aspects of mind control and ritual practices. One such toy is called the "Magic Circle".

Ritual Sacrifice

One of the key revelatory scenes in "*Eyes Wide Shut*" seems to eerily foreshadow many of the things to come in Kubrick's life. The scene takes place in Ziegler's Pool Room when he confronts Bill Harford. Although Ziegler "appears" to be openly candid with Bill, it is clear that he is dissembling and confounding the truth. He chillingly hints at the scale of the situation: "***I don't think you realize what kind of***

⁵⁶⁰ 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>

⁵⁶¹ Constance Cumbey, "The Hidden Dangers of the Rainbow: The New Age Movement and Our Coming Age of Barbarism", Huntington House; Revised Edition (July 1983) ISBN-10: 091031103X / ISBN-13: 978-0910311038 (pg. 261)

trouble you were in last night. Who do you think those people were? Those were not just ordinary people there. If I told you their names – I’m not gonna tell you their names – but if I did, I don’t think you’d sleep so well.”

Kubrick completed his final cut of “*Eyes Wide Shut*” in March 1999. Within the first several days of the month (believed to be 2nd March), the film was viewed by Stanley Kubrick, Tom Cruise, Nicole Kidman and Warner Bro. Co-Chairmen Bob Daly and Terry Semel. It is believed that a further screening was viewed by Kubrick’s close family and friends. Kubrick died days later, on the 7th March. It is widely claimed that the “Kubrick cut” of March 1999 was almost an hour longer in length than the publicly released film. There are a number of seemingly innocuous cut scenes that have come to light in recent years including one where Bill and Alice take their daughter Helena for an “idyllic” rowing boat ride on a lake and another where Helena (and possibly Alice) goes horse riding.⁵⁶² The more disturbing cut material allegedly includes a dream-like sequences of a mind-bending, reality-distorting nature and a verified scene at the orgy party involving a ritual ceremonial “pentagram” room: ***“At 1:19:27 Dr. Harford finds himself separated from the masked woman. He walks down a hallway distantly following a couple. He turns to see an empty room with a pentagram-like circle in the centre. The reaction in his eyes can be seen in a close up. Acting as if he did not see the ceremonial room he continues to walk down the hallway which can be seen at 1:19:30.”***⁵⁶³ Why was this material removed from the film? In his article “*CinemArchetype #5: The Human Sacrifice*”, the insightful blogger/author Erich Kuersten discusses the cuts to “*Eyes Wide Shut*”: ***“According to some in-the-know paranoid conspiracy theorists there was quite a lot cut from the ceremonial scenes, i.e. child sacrifice, which would bear out all the stuffy preparations for this descent into posh spice hell.”***⁵⁶⁴ Kuersten also quotes a member of the PrisonPlanet Forum/Message Board (called “Carlee”): ***“Stanley Kubrick’s Eyes Wide Shut is probably an accurate representation of what takes place in one of these rituals. He was certainly involved with some of their circles and must have been exposed to things like this on more than a few occasions. As a side note, he was apparently killed because he refused to cut a scene which contained subliminal triggers that were intended to break the mind-control programs of the***

⁵⁶² “Deleted Scene”, Welcome to Somerton, Jan 14th, 2014 - <http://somerton.tumblr.com/post/73376373740/deleted-scene>

⁵⁶³ “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/>

⁵⁶⁴ Erich Kuersten, “CinemArchetype #5: The Human Sacrifice”, February 28, 2012 - <http://academic.blogspot.co.uk/2012/02/12-sacrificial-offerings.html>

people in the audience. Following his death, the scene was cut and never made it to the final film.⁵⁶⁵ I am uncertain where “Carlee” got such information or if she merely based her thoughts on rumours and suppositions. Without some sort of evidence, it is difficult to verify the omission of a scene containing **“subliminal triggers [...] intended to break mind control programs.”**

The nature of the final cut film and the circumstances around the time of Kubrick’s death leave a number of unanswered questions? **“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*.”**⁵⁶⁶ Why did Daly and Semel depart Warner Bros. in such a hurry and what prompted their generous donation? The myriad of continuity errors (particularly the pool room scene) indicate heavy editing that is inconsistent with Kubrick’s style and standard. Kubrick loved to edit his films with meticulous precision. **“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.”**⁵⁶⁷ 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.⁵⁶⁸ Finally, Kubrick’s contract with Warner Bros. stated that *“Eyes Wide Shut”* would be released (and it was) in the United States on July 16th 1999, exactly thirty years to the day that the Apollo 11/Saturn V rocket was launched. Is it possible that the claims of his involvement with the Apollo hoax (combined with the revelations of his last film) came back to haunt him in the final days of his life?

The significance of *“Eyes Wide Shut”* being Kubrick’s final film continues to inspire all manner of speculation. Kubrick allegedly died of an unexpected heart attack at

⁵⁶⁵ “Carlee” quoted by Erich Kuersten, “CinemArchetype #5: The Human Sacrifice”, February 28, 2012 - <http://academic.blogspot.co.uk/2012/02/12-sacrificial-offerings.html> See also: <http://forum.prisonplanet.com/index.php?topic=203429.0>

⁵⁶⁶ *ibid.*

⁵⁶⁷ (The Kubrick FAQ) <http://www.visual-memory.co.uk/fag/index4.html>

⁵⁶⁸ “Discussion: Was Eyes Wide Shut Completed?”, The Kubrick Corner - <http://kubrickfilms.tripod.com/id79.html>

the age of 70. Most biographies of Kubrick unsurprisingly maintain that he **“died in his sleep of natural causes”**. A number of friends and family described the sudden death as shocking, given that he was apparently in good health. Although unexpected and sudden deaths do not necessarily constitute suspicious circumstances, a number of people now believe that Kubrick was assassinated in light of the film’s revelations about ritualistic practices and secretive collusion within the global elite.⁵⁶⁹ 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.”**⁵⁷⁰ 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 deciding as a joke to invent a worldwide conspiracy theory. The game turns deadly when they start to disappear one by one. *Foucault’s Pendulum* is Italian semiotics professor Umberto Eco’s satirical take on conspiracy theories, the illuminati and secularisation of religion in the modern age.”**⁵⁷¹ 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.

Kubrick’s expose of the sexual nature of elite ritualistic and occult practices (via *“Eyes Wide Shut”*) cannot be overlooked. The overt sexualisation of adolescents is very much a part of these practices. Kubrick also alluded to this in *“Eyes Wide Shut”* and featured it as a central plot device in his earlier work *“Lolita”*. Interestingly, *“Lolita”* departs from its notorious literary source material on one significant plot point – the role of Peter Sellers’ character, who hints at the existence of a paedophile network.

Associated allegations were levelled at Kubrick’s *“2001: A Space Odyssey”* collaborator Arthur C. Clarke. These allegations, combined with Clarke’s eventually disclosed homosexual orientation, have prompted a wealth of discussion on the

⁵⁶⁹ 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>

⁵⁷⁰ Uri Dowbenko, “Eyes Wide Shut: Occult Entertainment”, 1999 - <http://www.umsl.edu/~thomaskp/offline7.htm>

⁵⁷¹ (The Kubrick FAQ) <http://www.visual-memory.co.uk/faq/index4.html>

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."***⁵⁷² I have listed a number of sources (with details relating to the claims made against Clarke at the time) in my footnotes.⁵⁷³ More recently, former News of the World and Sunday Mirror reporter Graham Johnson published a book called "Hack" – which gives his accounts of his time working for the aforementioned publications. In the book, Johnson claims that an ***"exclusive story exposing the science fiction writer Arthur C Clarke as a paedophile"*** was ***"spiked."*** In an interview with The Independent Online he said ***"Roger [Insall] said that because Arthur C Clarke was a mate of Rupert Murdoch, the editor wasn't having any of it and despite Roger getting a lot of evidence that Clarke was a paedophile they wouldn't publish it."***⁵⁷⁴

It is worth pointing out that, upon joining forces to create "2001: A Space Odyssey", the first film that Arthur C. Clarke recommended Kubrick watch was "Things to Come." This is noteworthy given that the film and H.G. Wells' novel are

⁵⁷² http://en.wikipedia.org/wiki/Arthur_C._Clarke#Knighthood

⁵⁷³ 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.html?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-doesnt-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>

⁵⁷⁴ NOTW editor 'spiked paedophilia scoop on Arthur C Clarke for fear of Murdoch', Martin Hickman, Saturday 07 July 2012 - <http://www.independent.co.uk/news/media/press/notw-editor-spiked-paedophilia-scoop-on-arthur-c-clarke-for-fear-of-murdoch-7920816.html>

essentially about *"the freemasons of the air"* and their efforts to forcibly spread a "New World Order" across the world. According to Kubrick's long-time associate Anthony Frewin, *"Despite the best efforts of both Arthur C. Clarke and myself Stanley could not see the merits of the film. He thought the narrative, such as it was, was subordinated to H.G. Wells' 'preachy' belief that scientists were the only ones to be trusted to rule the world, that the film was essentially Wellsian propaganda."*⁵⁷⁵ In the book *"The Making of Kubrick's 2001"*, Clarke echoed Wells' "New World Order" tendencies when he said, *"One hundred thousand people is the optimum population for a world in which the work will be done by robots."*⁵⁷⁶ If nothing else, this demonstrates that Clarke was very familiar with the principles of both secret societies and the global agenda.

There is another story of alleged sexually inappropriate behaviour that has similar traits to those claims made against Clarke. Nicole Kidman's father – Dr Antony Kidman – died on September 12, 2014 under what some researchers consider to be rather odd circumstances. Officially, Dr. Kidman died of a fall/heart attack. Which came first is still a little vague. One month before his death, one *"Fiona Barnett had filed a complaint with the Australian NSW police and Child Abuse Royal Commission alleging Kidman's sexual and physical assaults on her throughout childhood. When the Commission opened an investigation the clinical psychologist suddenly left his 43 years with the Sydney University of Technology and Royal North Shore Hospital to stay in Singapore until he died."*⁵⁷⁷

There are opaque thematic references to ritualistic sexualisation of adolescents in the film that Kubrick planned to make after *"Eyes Wide Shut"* – *"A.I. Artificial Intelligence"*. The film centres on the concept of artificially-created children being manufactured as substitutes for childless couples or grieving parents trying to come to terms with the loss of a human child. It also contains numerous Disney (*"Pinocchio"* and *"The Blue Fairy"*) and mind control themes. *"Eyes Wide Shut"* became Kubrick's last film and *"A.I."* was ultimately completed by Steven Spielberg. It is said that Kubrick's plot was radically darker in tone than the final

⁵⁷⁵ Nick Wrigley, "Stanley Kubrick, Cinephile", 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

⁵⁷⁶ Jerome Agel, *The Making of Kubrick's 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 315) See also: http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001

⁵⁷⁷ "Nicole Kidman's Father Dies Amid Paedophile, Child Murder ring allegations", Judy Byington, Before It's News, Sunday, September 14, 2014 - <http://beforeitsnews.com/celebrities/2014/09/nicole-kidmans-father-dies-amid-pedophile-child-murder-ring-allegations-video-2469854.html> See also: Antony Kidman dies amidst child abuse allegations - <https://independentaustralia.net/life/life-display/antony-kidman-dies-amidst-child-abuse-allegations.6918> and Singapore police probe death of Nicole Kidman's father, Sep 12, 2014 - <http://in.reuters.com/article/2014/09/12/singapore-kidman-idNKBN0H710Y20140912>

film, more deeply examining why people would want to create life-like children that never grow up. In Spielberg's version, the "Moon" is actually a façade. It is a vehicle carrying hunters who round-up droids and place them in cages at the "Flesh Fair" - an event where obsolete and unlicensed droids are destroyed in front of cheering crowds. This concept had already been somewhat considered for Kubrick's version. The scene where David, Teddy and Gigolo Joe see the Moon façade for the first time seems to allude to something subtly sinister and separate to the context of the story. This is apparent when examining the dialogue of the scene:

Teddy: **"I see the Moon."**

David: **"Is it real?"**

Teddy: **"I don't know, David."**

David: **"Is it coming?"**

Teddy: **"I can't tell yet."**

David: (suddenly panicked and turns to leave) **"Let's not walk this way."**

Gigolo Joe: **"Where are we going?"**

David: **"This way now."**

Gigolo Joe: **"Are you in bad trouble... Are you running away from someone?"**

David: (indicating the Moon) **"My Mummy told me to run away."**

David is running away from the Moon and any implications therein cause him concern, even panic. Does this "Moon" motif connect the deeper themes of the film with NASA; perhaps even the knowledge that Kubrick appeared to have about NASA/Apollo skulduggery? Indeed some observers have suggested that Spielberg was alluding to the Kubrick/Apollo connection: with Kubrick **"in bad trouble"** and **"running away"** from his encounter with the Moon. Moreover, given the seeming use of children in occult rituals and trauma-based mind control research, I am reminded of something once said by NASA astronaut Gordon Cooper and recounted by researcher James David Manning. **"Gordon Cooper stated unequivocally that NASA administrated a mind control program involving school children called 'Space Kids'. He said that the program was run through an 'MK program.'"**⁵⁷⁸

The scene in "A.I." also chimes with the way children are regularly portrayed in Kubrick's films. Researchers like Rob Ager have suggested that the character of Danny Torrance (in "The Shining") is perhaps the victim of sexual abuse at the

⁵⁷⁸ 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/>

hands of his father, Jack Torrance. Certainly, there are indications in the dialogue that he has been the victim of physical violence at the hands of his father. Early in the film, Jack is seen reading a copy of Playgirl magazine. There is a front cover article, clearly visible, entitled: *"INCEST: Why Parents Sleep with Their Children."*⁵⁷⁹ Also let's not forget the Grady (Gemini) twin girls in the film – both brutally murdered by their own father. The "twin" phenomenon has been studied in relation to those people with a "heightened sense of awareness."

It is worth noting that twins have also allegedly been used in various mind control projects. Fritz Springmeier and Cisco Wheeler discussed **"twinning and bonding"** in their book, *"The Illuminati Formula to Create an Undetectable Total Mind Control Slave"*. **"The trauma bonding that they undergo will consist of: a. being put in life or death situations together, b. given programming scripts which intertwine & fill in to complete each other to make a whole, c. are placed in jobs that require total compliance with the programming in order to survive, d. are bonded together to other people."**⁵⁸⁰ 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."**⁵⁸¹ The trauma-based mind control process allegedly known as MONARCH programming has been linked to the "twinning" phenomenon. Is it then purely coincidental that a key scene in *"The Shining"*, involving The Grady Twins, is flanked by a poster advertising "Ski Monarch"?⁵⁸²

In *"Eyes Wide Shut"*, the store owner (of the "Rainbow" fancy dress shop) is aware of the elite gatherings and is witnessed prostituting his own underage daughter from his shop. Incidentally, when Bill Harford visits the store, the owner's daughter recommends that Bill purchase a **"cloak lined with ermine."** In *"The Lost Keys of Freemasonry"*, Manley P. Hall describes robes of velvet and ermine as a symbol of rank and glory **"but too many ermine capes have covered the empty hearts, too many ermine capes have covered the brows of tyrants. These are symbols of**

⁵⁷⁹ <http://esq.h-cdn.co/assets/cm/15/05/54ce3c3c27cde - esq-playgirl-19236153.jpg>

⁵⁸⁰ Fritz Springmeier & Cisco Wheeler, "The Illuminati Formula to Create an Undetectable Total Mind Control Slave", Springmeier & Wheeler (1996) ASIN: B0006QXVU4 - Chapter 12. The Science of External Controls – E: Twinning and Bonding: <http://educate-yourself.org/mc/illumformula12chap.shtml>

⁵⁸¹ Ron Patton, "Project Monarch", PARANOIA: The Conspiracy Reader, Citadel Press, 1999 - See: <http://www.whale.to/b/patton.html#Bloodlines and Twinning>

⁵⁸² Rob Ager, "Mazes, Mirrors, Deception and Denial" (Chapter Twenty Two Little Girls, About Eight And Ten) 2008 - <http://www.collativelearning.com/the%20shining%20-%20chap%2020.html>

earthly things and in the world of matter are too often misplaced. The true coronation robe - the garment molded after the pattern of heaven, the robe of glory of the Master Mason - is not of the earth; for it tells of his spiritual growth, his deeper understanding, and his consecrated life.⁵⁸³ Kubrick also alludes to Bill and Alice's daughter Helena being a victim of elite shenanigans. In the closing moments of the film, she appears to be led off by two strange men. Both men fleetingly appear earlier in the film at Zeigler's party – suggesting a sinister connection. Neither Bill nor Alice react to their daughter being led off, merely continuing their conversation.⁵⁸⁴

The Church of Scientology has long taken an interest in the mind control subject.⁵⁸⁵ With this in mind, let's briefly look at some connections between the Church and the themes of mind control in Kubrick's films – most importantly, *"Eyes Wide Shut"*. The stars of the latter film were Tom Cruise and Nicole Kidman. Cruise was and is (with, oddly, a seeming break during the making of "EWS") a proverbial "poster boy" for the Church and was supported (at least whilst she was initially married to Cruise) by Kidman. Interviewed in the film *"Kubrick and the Illuminati"*, Michel Ciment suggests that one of the hidden allusions in the film is the controlling power and cult-like nature of Scientology. He suggests that Kubrick shaped the narrative as a result of the despair he was feeling upon losing his daughter Vivian to the religion. Ciment even postulates that the stress caused by Kubrick's repeatedly failed attempts to contact and free her from Scientology's influence (combined with the gruelling production of *"Eyes Wide Shut"*) may have brought on his fatal "heart attack". Ciment begins by analysing Alice Harford's sexually-charged "dream" (some suggest repressed memory) with a "Naval officer".

"When Alice describes the man she'd have left with, his subduing look, she describes her link to the "watcher" - the person who has brainwashed her. Ron Hubbard was a Navy officer. The Scientology's elite is the "Sea Org". Later I learned that Kubrick's daughter joined the cult when he was preparing EWS. It was not a coincidence. I know Kubrick's widow very well. After his death she invited me to their house for a EWS screening which was completed but not yet

⁵⁸³ Manly Palmer Hall, "The Lost Keys of Freemasonry", Book Tree (July 21, 2011) ISBN-10: 1585093459 / ISBN-13: 978-1585093458 (pg. 73)

⁵⁸⁴ Matt Trivisonno, "Stanley Kubrick Whitewashed the Illuminati", November 9th, 2013 - <http://www.trivisonno.com/kubrick-illuminati> See: final image of the daughter here: <http://www.trivisonno.com/wp-content/uploads/Eyes4.jpg>

⁵⁸⁵ For a wealth of articles on this subject, visit: Leaving Scientology - Posts from the 'The Mechanics of Mind Control' Category - <https://leavingscientology.wordpress.com/category/the-mechanics-of-mind-control/>

released. She confessed their elder daughter was a prisoner of the Church of Scientology since 1998, a year before EWS. She hasn't seen her father since. She came to her father's funeral with two bodyguards who escorted her back to the airport. Her sister died 10 years later. She didn't go to her funeral. [...] Rumours said Tom Cruise wanted out of the Scientology. Nicole Kidman was opposed to the cult. There was a guy constantly with them, kind of a KGB spy, named Michael Doven. He's an "Associate Producer" of most of his films just because he's a Scientologist. He's the one who asked "Nick" to follow him [in the film EWS] and it's no coincidence Kubrick chose him to play the secretary of the man who represents the sect. Kubrick made a film about his lead actor to portray his daughter's situation and the plight of all those abused by sects. [...] You can hear Mozart's Requiem, pretty strange stuff in a New York tavern. [...] This is a requiem for a lost child, a fallen child. You see how much Kubrick felt for his daughter which has been stolen. It makes the movie even more poignant."⁵⁸⁶

Many people have speculated as to whether or not Tom Cruise's heavy involvement with Scientology had anything to do with Vivian's joining the Church. In an interview with Jon Ronson for The Guardian, Stanley Kubrick's widow, Christiane, said **"It's her new religion, [...] it had absolutely nothing to do with Tom Cruise by the way. Absolutely not."**⁵⁸⁷ (Author's Notes: Tony Ortega, in his article "Vivian Kubrick posts remarkable photos from the sets of her father's movies", maintains that Tom Cruise and Nicole Kidman were not "officially" involved with Scientology during the making of the film. From approx. 2001 onward, Cruise was lured back by Scientology official Marty Rathbun and fully reintegrated with the Church by 2004.⁵⁸⁸)

Odyssey Symbolism

In February 1993, the legendary alternative knowledge researcher Bill Cooper discussed the esoteric significance of "2001: A Space Odyssey" on his radio show.⁵⁸⁹ Cooper described the Monolith as a symbolic catalyst for the beginning of the programming / control of humanity; effectively imparting "forbidden

⁵⁸⁶ Michel Ciment (interviewed in) "Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?" - <https://www.youtube.com/watch?v=0WAjdhWOMGj>

⁵⁸⁷ Christiane Kubrick interviewed. Jon Ronson, "After Stanley Kubrick", 18 August, 2010 - <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane>

⁵⁸⁸ Tony Ortega, "Vivian Kubrick posts remarkable photos from the sets of her father's movies" (UPDATE) - <http://tonyortega.org/2014/03/12/vivian-kubrick-posts-remarkable-photos-from-the-sets-of-her-fathers-movies/>

⁵⁸⁹ William Cooper, Hour of the Time, Mystery Babylon, The Dawn of Man, Feb 11, 1993 - See also: http://www.youtube.com/watch?v=GQR0r8_Qgyg

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.”***⁵⁹⁰

Other esoterically important numbers appear prominently within the film. The masonic trinity or “3” is most obvious.

- The numbers 2001 (2 + 0 + 0 + 1) equal three.
- There are three words in the title after the 2001 – A, Space, Odyssey
- There are three eclipses in the film.
- There is an eclipse of three celestial bodies at the beginning of the film.
- The story takes place on or around three celestial bodies – the Earth, the Moon and Jupiter.

⁵⁹⁰ <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 principle monoliths in the film – one on or around each of the three aforementioned celestial bodies. A fourth monolith is briefly seen in the final moments of the trippy “Stargate” closing section of the film.
- HAL consists of three letters – H, A, and L. (***“The original name for the 2001 computer was Athena, goddess of war, wisdom, fertility.”***)⁵⁹¹
- There are three “conscious” entities on the ship – Dave, Frank and HAL.
- There are three astronauts in hibernation.
- The 'World Riddle' theme plays three times.
- The “Discovery” spacecraft is made of “threes”. There are three overall sections (engines, spine, and forward sphere), the engines consist of three hexagons (each with two exhausts), and there are three pod bay doors (housing three small pod vehicles.) The spine of the craft is constructed of “ribs” – each rib is made of three “triangular” (another “three”) shaped sections. There are eleven rib sections, totalling 33 triangular sections.
- The film was financed and produced by MGM - another 33. M = 13, G = 7, and M = 13. 13 + 7 + 13 = 33.

Some of the vehicles in the film (such as the EVA pods and the “Aries Ib”) also display markings that are similar to the masonic Knights of Malta / Knights Templar motif.⁵⁹² On this masonic theme, it is also interesting to note Kubrick’s fascination with specific colour palettes in his films. The extensive use of black and white and, alternatively, red or blue tones may have a masonic undercurrent. The two most prominent rites of freemasonry in the world are the Scottish and York rite - Red and Blue Lodges respectively. In an interview for the film *“Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?”*, Michel Ciment discussed the notable use of the colour red in *“Eyes Wide Shut”* along with the prominence of Mentmore Towers (owned by the elite Rothschild family). ***“I researched the colour red. Kubrick was wary of dominant powers [...] the colour red is often associated with the Rothschilds. Their name came from “Rot Schild” which means “Red Shield”. The Rothschilds were known for their “Red Gate” and their red coat of arms.”***⁵⁹³ The red / blue motif has appeared in other film pieces – such as *“The Matrix”* with its ***“take the red pill or take the blue pill”*** motif. The

⁵⁹¹ Jerome Agel, *The Making of Kubrick's 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 121) See also: http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001

⁵⁹² Carl James, Stanley Kubrick Updates, *The Truth Seeker's Guide*, 16 April 2014 - <http://thetruthseekersguide.blogspot.co.uk/2014/04/stanley-kubrick-updates.html>

⁵⁹³ Michel Ciment (interviewed in) *“Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?”* - <https://www.youtube.com/watch?v=0WAjdhWOMGj>

colours red and blue are (respectively) believed to be a representation of space and time. The detailed article "*2001: A False Flag Odyssey*" examines much of the hidden symbolism in "*2001*". I was particularly surprised to learn that the name of the character Heywood Floyd (the scientist responsible for orchestrating the "cover-up" of the Moon monolith in the film) is an anagram of "**Defy Holy Wood**"!⁵⁹⁴

We should also consider the nature of the film's black monolith as some possible form of alchemical stone. The celestial alignments in the film are analogous with an alchemical process, particularly given that the monolith appears to initiate each planetary alignment. The film itself (the dimensions of the movie screen) technically shares the same dimensions as the monolith, prompting some researchers to consider the act of viewing the film as part of a greater ritual or working. Jay Weidner 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.**"⁵⁹⁵

Kubrick and 9/11

Before I wrap up this chapter, I must briefly touch upon a subject I am often asked about – whether or not there are any substantial allusory connections between Stanley Kubrick and 9/11. This subject has been raised in light of the vast insight that Kubrick appeared to have and the proximity of his untimely death to 9/11 (just over two years beforehand.) This is a relatively recent topic of conjecture amongst alternative knowledge researchers and is perhaps an outgrowth of the almost ritualistic nature of 9/11 and Kubrick's penchant for exploring ritual in his films. All manner of tenuous speculation has fuelled the notion of a possible connection

⁵⁹⁴ Joe Bisdin, "2001: A False Flag Odyssey" - <http://2001.a-false-flag-odyssey.com/> Joe Bisdin may be a pseudonym as the writer of this article is now credited by most sources as physicist & consciousness researcher Matt Pulver. Pulver is the co-founder of the blue-science.org website (<http://www.blue-science.org/articles/>) Pulver gives an interesting Kubrick interview here: 2001: A False Flag Odyssey (Space Odyssey Revealed) - https://www.youtube.com/watch?v=Anlz_Q1vh8s

⁵⁹⁵ Jay Weidner, "Alchemical Kubrick 2001: A Space Odyssey, The Great Work on Film", 1999 - <http://www.sacredmysteries.com/public/101.cfm>

with Kubrick. Next to no solid evidence currently exists to warrant any proverbial alarm bells ringing out – despite recent attempts by some researchers to do so. Never the less, there are a few tantalising synchronicities that are worth noting. “2001: A Space Odyssey” existed under a number of early names - such as “Journey Beyond The Stars”, “Universe”, “Tunnel to the Stars”, and “Planetfall”. In April 1965, it was finally called “2001”. Minoru Yamasaki’s designs for the WTC Twin Towers were unveiled on January 18, 1964. The New York Port Authority began acquiring property at the site in March 1965 – just a few weeks before Kubrick’s film gained the “2001” name. The design of the film’s “Monolith” went through various changes during 1965 – with the final design in place by early 1966. Construction on the WTC North Tower began in August 1968 – four months after “2001” was first released (the U.S. release came first on April 2nd 1968, with the UK release on May 10th 1968). The “2001” Monolith is comparable with several WTC complex buildings – most notably the Millenium Hilton which stands directly adjacent to where the Twin Towers stood. According to an early version of “The Hilton Family” website, it was intentionally modelled on 2001’s Monolith.⁵⁹⁶ However, it must be noted that The Millenium Hilton was not designed until the early 1990s and constructed in 1992. 9/11 occurred 33 years (ritual / masonic – remember that “2001” is loaded with “threes”) after the release of “2001”. Jay Weidner maintains there is deeper significance to these factors. In a recent interview, he said **“[Kubrick] knew something was gonna happen [in 2001]. He'd heard that something huge was gonna happen. [...] In the world trade centre [...] I think its building number four was exactly the shape of the monolith.”**⁵⁹⁷

Obviously, Kubrick’s film is set in the year 2001. However, it has always been difficult to ascertain which events take place at specific points during the year 2001 due to the onscreen **“18 Months Later”**⁵⁹⁸ time-shift between the scenes with Dr Heywood Floyd and those set on the Discovery spacecraft. Fortunately, the website “2001: A Space Odyssey: Timeline of Events” contains a detailed chronology of the film’s narrative based on multiple original sources.⁵⁹⁹ It appears that Dr Floyd’s mission to the Lunar Monolith took place between Wednesday 25th and Thursday 26th April, 2001. This may be significant given that the cover-up story of the Monolith began in 2001 – as did the cover-up of 9/11. The Discovery Mission (a direct result of discovering the Monolith and itself a quasi cover-up shrouded in

⁵⁹⁶ <https://web.archive.org/web/20080615015203/http://www.hiltonfamilynewyork.com/millenium-hilton.php>

⁵⁹⁷ Jay Weidner Wild interview - <https://www.youtube.com/watch?v= AdLaejiQB8>

⁵⁹⁸ <https://s-media-cache-ak0.pinimg.com/236x/d1/ba/54/d1ba54204c6d13175d1dd90d7cc35870.jpg>

⁵⁹⁹ “2001: A Space Odyssey: Timeline of Events” - <http://www.mach25media.com/2001tl.html>

secrecy) was officially announced on August 5th 2001. Interestingly, the cornerstone for the Statue of Liberty was laid on Bedloe's Island (NYC) on August 5th 1884.⁶⁰⁰ The Discovery crew selectees were revealed on October 22nd 2001. Note that the invasion of Afghanistan (a direct result of the 9/11 psyop) began in October 2001. JFK's "Cuban Missile Crisis" speech was also given on October 22nd 1962.⁶⁰¹ Interestingly, the hibernation crew were placed on board the Discovery on September 10th 2002, with Dave Bowman and Frank Poole boarding on the 12th September. It is telling that Dr Floyd's scenes take place in 2001 – with a singular potential foreshadowing of the events of 9/11 given in Floyd's conversation with his daughter via video phone. Asking what she would like for her birthday, Floyd's daughter remarks "**a Bush Baby**". The most prominent "Bush Baby" in 2001 was U.S. President George W. Bush - the literal 'Bush Baby' son of previous President George H.W. Bush! Other than these curious motifs, I can find no other overly significant connections between Stanley Kubrick, his films, and the events of 9/11. Given how fiercely the subject is currently being researched by others, it is possible that additional indicators will surface in due course. It may be that some of these will provide a more substantial connection.

The Clues Were Always There...

It is rare that I consider a Hollywood insider to have any sizeable degree of integrity or adherence to positive values and principles. However, where it matters, I consider Stanley Kubrick to be an exception. Despite clearly being on the inside (and obviously a Hollywood "illusionist"), his movies have told us more about the global agenda than any other Hollywood films – albeit largely in the form of allegory and metaphor. Did Kubrick's decide to enact several forms of metaphorical disclosure? Did he become a prisoner of an industry that he once loved, prompting him to articulate the things he had seen and knew? Perhaps there have always been clues indicating a predicament that Kubrick became trapped in. His reclusive nature was attributed to the controversy surrounding "*A Clockwork Orange*" and his disdain for the way in which society was generally heading (he cited the crime culture of New York City as an example on one occasion), yet Kubrick displayed many obsessive compulsive traits throughout his life. There are at least a couple of accounts of his wandering around his estate brandishing a shotgun at odd hours of the day and night. Was he fuelled by a degree of justified paranoia, rather than mere reclusive tendencies?

⁶⁰⁰ <http://www.onthisday.com/events/august/5>

⁶⁰¹ News and Events From October 22nd - <http://www.thepeoplehistory.com/october22nd.html>

Stanley Kubrick gave few filmed interviews. On March 8th, 1997, he was presented the D.W. Griffiths Lifetime Achievement Award at The Director's Guild 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!'"***⁶⁰² This significant observation (in one of Kubrick's final public appearances) was perhaps his most prophetic. Did Kubrick (after metaphorically 'flying too close to the flames') get 'burned' (possibly "waxed" - as in Edgar Mitchell's reference to CIA covert killing⁶⁰³)? Christiane Kubrick, once said: ***"All Stanley's life he said, 'Never, ever go near power. Don't become friends with anyone who has real power. It's dangerous.'"***⁶⁰⁴

Kubrick knew this from experience. His associations with the agenda elite are clear. For example, "Eyes Wide Shut" was allegedly based (in part) on Kubrick's experiences with the Italian Aldobrandini noble family⁶⁰⁵ (substantial links to the Vatican). [Author's Notes: There is allegedly a signed portrait of Kubrick in the Main Hall at Villa Aldobrandini in Frascati.] The irony is that these kinds of associations inspired so many of the themes in his films. However, at the end, he never (unlike most others in the industry) tried to hide the truth from the public. In whatever limited way he could, he exposed it. We may have had to work hard to initially see it, but it was always there. For that, we are indebted to him.

⁶⁰² 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>

⁶⁰³ 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>

⁶⁰⁴ Jon Ronson, "After Stanley Kubrick", Guardian.co.uk, Wed 18 Aug 2010 - <http://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane> See also the original quote in The Edmonton Journal (8 March 1999), C3

⁶⁰⁵ http://www.thebabylonmatrix.com/index.php?title=911:Black_nobility

Chapter Nine:

“The Canyon”

“In Hollywood, no one knows anything.”

(William Goldman)

“Last week I wrote that the reason Hollywood films are so bad last 10 years is that all the better scriptwriters were hired by the Pentagon. Today in the news: Pentagon refused to cooperate with movie 'Avengers' for it found its script 'not realistic enough'”

(Martijn Benders)

“Hollywood’s Golden Age shaped the US undeniably in terms of the ‘American Dream’, in terms of morals and values and national pride, in terms of racism and politics and family structure and capitalism, and most importantly in terms of hierarchy.”

(Lawrence Pearce, “The Oscars and Hollywood’s Obsession with the Sun”)

“The sacrifice isn't useful unless your ego is totally wrapped up in the sacrificial object/person. [...] In the movies the sacrificial subject creates a great unease because it hits so close to home; the death is intrinsically tied into the act of viewing itself. The tribe always gathers to watch the sacrifice, otherwise what's the point? [...] Killing of these virgins, children, and debauched libertines serves many purposes.”

(Erich Kuersten, “CinemArchetype #5: The Human Sacrifice”)

The Psychedelic L.C.

In this chapter, I intend to take you on a short journey through the proverbial “dark heart” of Hollywood – one where all the signposts lead to the Hollywood Hills region of the Santa Monica Mountains and into a strange little neighbourhood called Laurel Canyon. It almost sounds like the introduction to an old “*Twilight Zone*” episode doesn’t it? I should have my trademark Rod Serling cigarette burning as I write this! However, stick with me here and you’ll see that the analogy is very apt. The Laurel Canyon story is far too convoluted to wholly document here. For a detailed and in-depth analysis, I suggest checking out the works of the likes of Dave McGowan (“*Weird Scenes inside the Canyon*”) and Peter Levenda (particularly his “*Sinister Forces*” trilogy of books). These two researchers will probably get you closest to the truth about the Canyon. I delve into this story as a means to draw together a number of disparate agenda strands that I intended to include in the 2013 edition of this book but never found an adequate context in which to place them until now. I found that the events and people surrounding the notorious and poorly-named “Manson Murders” (which seemingly took place in the Canyon) were the threads with which I could weave the Laurel Canyon story together with aspects of science fiction and the global agenda. The Canyon story also acts as a synchronistic extension of several aspects of the science fiction / global agenda story thus far (via the inclusion of Stanley Kubrick, Orson Welles and so on.) It also shines an illuminating light on some of the machinations of the military / industrial complex and the CIA.

Before we dive in, here are a few salient points about Laurel Canyon. The region was (and still is somewhat) home to the “darlings” of the American culture industry (such as famous actors, musicians, writers, politicians, personalities and so on) for most of the twentieth century. During the 1960s, the anti-war counter-culture spurred the agenda players into open warfare with those masses objecting to American foreign policy, racism, corruption and the like. Laurel Canyon became the petri-dish for psyops, counter-intelligence operations, mind control and drug experiments, occult and satanic rituals and practices, the list goes on.⁶⁰⁶ [*Author’s Notes: In this chapter, I will look at the occult / satanic / ritualistic aspects of Laurel Canyon. Please note that in doing so I am not legitimizing such practices and beliefs or offering them as an explanation for certain unusual events. Noting the motif is merely a means to highlight the connectivity of certain individuals in the story.*] The

⁶⁰⁶ Dave McGowan, “Inside the LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation” - <http://www.davesweb.cnghost.com/>

Laurel Canyon scene included many trademarks of the US Military, National Security Agency, CIA, FBI, NASA and more. Notably, the U.S. Navy and Naval Intelligence crops up a fair bit during the sixties-era of the Canyon scene – as you will see in this chapter.

In his internet article series, *“Inside The LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation”*, 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.”***⁶⁰⁷

Laurel Canyon was also the home of the Lookout Mountain Laboratory, built in 1947 and originally envisioned as an Air Defence centre. The facility, surrounded by an electrified fence, contained a fully operational movie studio spanning 100,000 square feet of floor space. It included sound stages, screening rooms, processing labs, editing facilities, an animation department and seventeen climate controlled film vaults. There was ample underground parking, a helicopter pad, even a fully equipped bomb shelter. What is curious is that Lookout Mountain Studios was a highly secretive installation – producing over 19,000 classified motion pictures (more than all the Hollywood studios combined at the time.)⁶⁰⁸ ***“The mission of Lookout Mountain, also known as the 1352d Motion Picture Squadron under the command of the Air Force, was ‘to provide in-service production of classified motion picture and still photographs for the Department of Defence and the Atomic Energy Commission (now the Dept. of Energy) between 1947 and 1969 when the studio was deactivated.”***⁶⁰⁹

There were over 250 producers, directors, technicians, editors and animators (military and civilian – all with top secret clearance) working at Lookout Mountain Studios. It is believed that a number of undisclosed projects involved the likes of John Ford, Jimmy Stewart, Howard Hawks, Ronald Reagan, Bing Crosby, Walt Disney and Marilyn Monroe. These names often appear in relation to the CIA

⁶⁰⁷ Dave McGowan, “Inside the LC: Part VIII”, July 24, 2008 <http://konformist.com/archives/2009/03-2009/inside-the-lc-08.txt>

⁶⁰⁸ 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@yahoogroups.com/msg12919.html>

⁶⁰⁹ “Lookout Mountain Studios”, Atom Central - <http://www.atomcentral.com/hollywood-secret-studio.aspx>

(notably the mind control phenomenon), suggesting larger implications.⁶¹⁰ The facility allegedly ceased to function after 1969. This was a key date in Laurel Canyon history⁶¹¹ as you will see shortly. Some sources claim the facility continued to function for much longer. It is believed that a number of similar studios (even more secret) continue to exist in America. I will return to Lookout Mountain later in this chapter.

Tate and Polanski

I gained some real insight into the Laurel Canyon scene several years ago when I watched the occult / psychological “horror” film *“Rosemary’s Baby”* and subsequently tracked the strange synchronicities and occurrences that surrounded the film. As you will see, the film is inextricably linked to Laurel Canyon. The film was directed by Roman Polanski. Polanski was born in Paris in 1933 to Polish and Russian (respectively) parents of Jewish ancestry. After relocating to Poland in 1937, Polanski’s early life was dominated by the events of WWII and the Nazi occupation of the country. His mother seemingly died at Auschwitz and his father was taken to Mauthausen in Austria. Polanski was looked after by a Polish Roman Catholic family in their absence. After WWII, he was reunited with his father and, in time, decided that he wanted a career in cinema. He attended the National Film School in Łódź and soon began crafting his own films. In the early 1960s, he moved to France – where he made several films. By 1965, he was directing films in England. One of these films was *“The Fearless Vampire Killers”* (aka *“Dance of the Vampires”*) – released in 1967. This film brought Polanski into contact with a young, beautiful and talented actress named Sharon Tate.

Tate was born in Dallas, Texas, to mother Doris Gwendolyn and father Paul Tate. The latter was a career officer in US Military (believed to be Naval) Intelligence. By 1969, he held the high rank of either Colonel or Lieutenant Colonel – depending on which sources you read. Paul Tate’s career relocated the family to Verona, Italy (1959), where he was stationed at Passalacqua (HQ of the Southern European Task Force). Interestingly, it was here that the CIA oversaw a network of European intelligence agencies during the orchestration of Operation Gladio – a multi-decade-spanning operation tasked with infiltrating existing radical groups for the purposes of intelligence gathering, steering / co-opting, and ultimately carrying out

⁶¹⁰ 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

⁶¹¹ David McGowan, “Programmed to Kill: The Politics of Serial Murder”, iUniverse, Inc. (16 Aug 2004) ISBN-13: 978-0595326402

widespread, false-flag terrorist acts (such as bombings, scare tactics, torture, murders, etc.)⁶¹² In 1962, Tate was reassigned back to the U.S. at Fort MacArthur, San Pedro (twenty miles south of Hollywood). The Tate family's new home was a mere twenty-five miles away from the Lookout Mountain base in Laurel Canyon. Upon her return to the U.S., Sharon Tate launched a career in modelling (including posing for U.S. military magazines⁶¹³). This was followed by jobs as a film extra and a number of stunts in television. She soon got into film full-time. In 1964, she met Jay Sebring. Sebring, like Paul Tate, had a former career as a U.S. Naval officer. By the time the two met, he was working as a Hollywood hairstylist – a career path that Sharon's father would also seemingly take after his later "retirement" from Military Intelligence. By late 1965, Sharon was offered a prominent role in an occult film - called "Eye of the Devil". The plot involved Devil worship, sacrificial murders and witchcraft. Sharon played the prominent "witchy" role. The film was produced in Europe, prompting Tate and Sebring to relocate there for a period of time.

Part of the preparation for the film involved Sharon Tate meeting Alexandrian Wiccan High Priest and High Priestess Alex and Maxine Sanders in London.⁶¹⁴ Apparently, these two individuals had a profound influence upon the practice of Wicca and witchcraft in Western countries during the last fifty or so years. *(Author's Notes: that kind of sway and influence is always something to eye mindfully as many seemingly spontaneous "movements" are steered or backed by a relatively unseen agenda "hand". One clue may be in the fact that Alex Sanders worked as an analytical chemist in a Manchester laboratory circa 1947.⁶¹⁵)* Like most practitioners, the Sanders were big fans of Aleister Crowley. Like Crowley, Alex Sanders ***"regularly boosted about his feats of magic and made some amazing claims. One like 'Aleister Crowley' before him, he claims to have created a 'magical child'. He created it during a rite of ritual masturbation with the aid of a male assistant. He says, 'the baby disappeared shortly after its creation and grew up as a spirit called Michael'."***⁶¹⁶ According to researcher Peter Levenda, ***"Sharon [Tate] herself was rumoured to have been initiated into witchcraft by***

⁶¹² A detailed overview of Gladio was presented in the 1992 BBC2 Timewatch series – "Operation Gladio - BBC Timewatch" - <https://www.youtube.com/watch?v=yXavNe81XdQ>

⁶¹³ http://assets.nydailynews.com/polopoly_fs/1.1811904.1402072683!/img/httpImage/image.jpg_gen/derivatives/gallery_1200/sharon-tate-recollection.jpg

⁶¹⁴ Maxine Sanders (2008). Fire Child: The Life and Magic of Maxine Sanders, Witch Queen. Oxford: Mandrake Press. (Pgs. 107-108)

⁶¹⁵ Alex Sanders (1926-1988) - <http://www.controversial.com/Alex%20Sanders.htm>

⁶¹⁶ Ibid.

Alex Saunders.⁶¹⁷ Strangely, Tate was **“raised very Catholic.”**⁶¹⁸ This trait synchronises with the overt Catholic beliefs of Mia Farrow’s title-role character in *“Rosemary’s Baby”*.

By the time *“Eye of the Devil”* was completed in France and the UK, Jay Sebring had returned to Los Angeles (due to work obligations) and Sharon Tate had settled in London - where she seemingly encountered Roman Polanski for the first time. Polanski was prepping another occult-laced film (they were very popular during the period!), called *“The Fearless Vampire Killers”*, and began looking for a female actress to play the prominent role of the innkeeper’s daughter, Sarah Shagal. Eye of the Devil’s producer Martin Ransohoff was co-producing *“The Fearless Vampire Killers”* and recommended Tate to Polanski for the role. He agreed – on the condition that the usually blonde-haired Tate wore a red wig (hints of Crowley’s *“Scarlet Woman”*!) for the role. She agreed. Production on the film initially took place in Italy (for exterior shooting), then moved to Borehamwood (for interiors) - at exactly the same time that Stanley Kubrick was working on *“2001: A Space Odyssey”*.

Screenwriter Andrew Birkin, who started his film career working on *“2001”*, recalled: **“I would go around to the sets for the others movies that were shooting at the studio at the time. I spent time on the sets for *“The Dirty Dozen”* (1967) and I got to see Roman Polanski shoot that scene in *“The Fearless Vampire Killers”* (1967) with Sharon Tate in the bubble bath. But, I wasn’t supposed to be there. I was peaking in from the pantry set.”**⁶¹⁹ On a connected note, *“2001: A Space Odyssey”* co-star Gary Lockwood had a **“pad in Laurel Canyon”** (according to actor Robert Vaughn) in (at least) the mid-sixties.⁶²⁰

By the time *“The Fearless Vampire Killers”* was completed, Tate and Polanski were in a relationship. Tate moved in with Polanski in his London apartment. Jay Sebring returned to London to confront Polanski. Sources described him as being **“devastated”** by the news. Despite this, he remained very close with Tate and struck up a strong friendship with Polanski. Tate returned to America to make the

⁶¹⁷ Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (Sinister Forces: A Grimoire of American Political Witchcraft), (pgs. 429 – 430)

⁶¹⁸ Sharon Tate talks about it being creepy to live at Jean Harlow 's former home and how she got started, Sensationalsharontate blogspot, November 10, 2009 - <http://sensationalsharontate.blogspot.co.uk/2009/11/sharon-tate-talks-about-it-being-creepy.html>

⁶¹⁹ 2001: A SPACE ODYSSEY INTERVIEW SERIES: Andrew Birkin (PART TWO), TVStoreOnline Blog, Wednesday, April 1, 2015 - <http://blog.tvstoreonline.com/2015/04/2001-space-odyssey-interview-series.html>

⁶²⁰ “Robert Vaughn: A Fortunate Life: An Autobiography”, Aurum Press (23 Feb. 2013) ASIN: B00BHERCNO

film *“Don't Make Waves”* with Tony Curtis. Polanski eventually followed her to write the screenplay for and ultimately direct his first U.S.-based film *“Rosemary's Baby”*. The film was based on the best-selling novel by Ira Levin. Levin also wrote the original novel versions of *“The Stepford Wives”* (1972) and *“The Boys from Brazil”* (1976). Tate was Polanski's first choice to play the lead role in *“Rosemary's Baby”*.⁶²¹ However, studio intervention scuppered this. Jane Fonda was approached, but turned down the offer to make the kitsch, quasi-sci-fi film *“Barbarella”* (1968). Her then-husband Roger Vadim was the director. The part of Rosemary Woodhouse was eventually offered to Mia Farrow. Farrow and Tate were close friends.⁶²² It is rumoured (although hotly disputed) that Tate ***“appears unbilled at the party Rosemary gives for her “young” friends”*** in the film.⁶²³ According to Wikipedia, Tate was a frequent visitor to the set and ***“reportedly provided ideas for some of the key scenes, including the scene in which the protagonist, Rosemary, is impregnated.”***⁶²⁴

In early 1967, Tate accepted the role of the ill-fated character Jennifer North in the critically-panned film *“Valley of the Dolls”*. In late 1967, Tate and Polanski returned to London. On January 20th, 1968, they were married. By mid '68, the pair were once again back in the U.S. and now firmly moving in the social circle of the Laurel Canyon scene. In the summer of '68, Tate began work on the film, *“The Wrecking Crew”*. By the end of '68, she announced that she was pregnant. On February 15, 1969, Tate and Polanski moved into their new tenancy - 10050 Cielo Drive in Laurel Canyon (*Author's notes: all official sources on Tate and Polanski state that this address is in Benedict Canyon and not Laurel Canyon – however the address IS in Laurel Canyon. I will examine this inconsistency shortly.*) Between February and April 1969, Tate filmed her final movie *“The Thirteen Chairs”* (aka *“12 + 1”*). Much of the filming took place in Italy. During this period, Polanski was in the UK filming *“The Day of the Dolphin”*. Long-time friends Wojciech (aka *“Voytek”*) Frykowski and coffee heiress Abigail Folger (Frykowski's girlfriend) moved into Tate and Polanski's Laurel Canyon home to look after the property (Folger and Frykowski lived at 2774 Woodstock Road, Laurel Canyon.) After filming in Italy, Tate joined Polanski in the UK until July 20, 1969 when she returned to the U.S. and their Cielo

⁶²¹ <http://www.crisismagazine.com/2014/rosemarys-baby-a-warning-to-the-curious> & [https://en.wikipedia.org/wiki/Rosemary%27s_Baby_\(film\)](https://en.wikipedia.org/wiki/Rosemary%27s_Baby_(film))

⁶²² <http://www.oocities.org/glamourpuss.geo/MIADKAN.JPG>

⁶²³ <http://www.imdb.com/title/tt0063522/trivia>

⁶²⁴ https://en.wikipedia.org/wiki/Sharon_Tate#Film_career

Drive abode. Polanski was scheduled to return on August 12th in preparation for the birth of their first child.

Muddling “Murder”

According to all mainstream accounts, Sharon Tate was allegedly murdered by members of the notorious Manson Family in the very early morning hours of August 9, 1969. Here is one such account from Wikipedia, ***“On [the evening of] August 8, 1969, [...] Tate dined at her favourite restaurant, El Coyote, with Jay Sebring, Voytek Frykowski and Abigail Folger, returning at about 10:30 p.m. Shortly after midnight, they were murdered by members of Charles Manson’s “family” and their bodies were discovered the following morning by Tate’s housekeeper, Winifred Chapman. Police arrived at the scene to find the body of a young man, later identified as Steven Parent, shot dead in his car, which was in the driveway. Inside the house, the bodies of Tate and Sebring were found in the living room; a long rope tied around each of their necks connected them. On the front lawn lay the bodies of Frykowski and Folger. All of the victims, except Parent, had been stabbed numerous times. The coroner’s report for Tate noted that she had been stabbed sixteen times, and that ‘five of the wounds were in and of themselves fatal’. Police took the only survivor at the address, the property’s caretaker William Garretson, in for questioning. Garretson stated that Parent had visited him at approximately 11:30 p.m. and left shortly thereafter. Garretson informed police that he had no involvement in the murders and did not know anything that could help the investigation. Police accepted his explanation and he was released.”***⁶²⁵

The overall “official” account of the Manson “deaths” incorporates several events. [Author’s Notes: remember that these are the mainstream versions of events] The first alleged “murder” took place on July 25, 1969 with a Manson Family acquaintance, Gary Hinman, the victim. The second was the Tate house “murders”. The third allegedly took place the following day at 3301 Waverly Drive, Los Feliz, Los Angeles – the home of supermarket executive Leno LaBianca and his wife, Rosemary. The LaBiancas were the victims.

There are many inconsistencies regarding Sharon Tate’s death and the seeming involvement of the Manson Family. I do not have ample space here to cover all aspects of the Manson saga. Amongst those sources that give a more plausible

⁶²⁵ Wikipedia - Sharon Tate – Death & Aftermath - https://en.wikipedia.org/wiki/Sharon_Tate#Death_and_aftermath

overview of Charles Manson and The Family, I suggest reading Adam Gorightly's *"The Shadow over Santa Susana"* and the aforementioned *"Sinister Forces: A Grimoire of American Political Witchcraft"* trilogy of books by Peter Levenda. There is one other source on the subject that truly kicks you down the proverbial rabbit hole of revelation: the 80-page article by Miles Mathis entitled *"The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS"*.⁶²⁶ A number of alternative knowledge research studies of the Tate murders have examined the drug culture angle or the occult and ritualistic nature of the murders. Some have studied the U.S. military / intelligence connections – with others suggesting the possibility of mind control over the culprits and even the victims. However, very few have raised the possibility that the whole affair was a staged, false-flag event - something that Miles Mathis does with his article by citing a wealth of examples.

Mathis begins by examining the curious timing of the murders at the height of civil unrest. ***"People's Park at the University of Berkeley, California, opened in April of 1969 [...] Governor Ronald Reagan in May ordered the park closed and sent in the National Guard. Over 800 police and guards—given permission by chief of staff Ed Meese to use whatever force was necessary—attacked about 6,000 unarmed protesters [...] It is known that the FBI created an entire mission around infiltrating and discrediting the anti-war movement. [...] The FBI was not just spying under COINTELPRO. Its stated goal, according to Hoover, was "to expose, disrupt, misdirect, discredit, or otherwise neutralize" any anti-war group, including hippies, socialists, the civil right movement, the NAACP, AIM, the National Lawyers Guild, and even Albert Einstein (in the lead-up to COINTELPRO). [...] The CIA had its own version [...] called CHAOS [...] started by Johnson in 1967 and then expanded by Nixon in 1969. It was directed by Richard Helms and run by the notorious James Jesus Angleton. Nixon also linked COINTELPRO and CHAOS. It went into its tightest security mode in July of 1969, the month before the Tate murders. The fake War on Drugs was used for the same purpose at the same time."***⁶²⁷

Mathis also notes the following points. The connections between the key players in the story and military intelligence (as I noted earlier in this chapter). The "Satanic" themes of Tate and Polanski's films (along with the ritual symbolism of the Manson

⁶²⁶ Miles Mathis, "The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS" - <http://milesmathis.com/tate.pdf>

⁶²⁷ Ibid (pg. 3)

murders themselves) serving as a front for a mass fear / trauma programming (or as Mathis puts it ***“Rule number one in researching false flag events: ignore all links that lead to Satanism. Those are sucker links, put there on purpose by the CIA writers.”***⁶²⁸) Then there is the fake publicity that surrounded all of the accused individuals during the Manson “trials”⁶²⁹, Manson’s lack of defence, the highly suspicious death of Manson’s first attorney - Ronald Hughes, the lack of any real evidence against Manson, the matter of the 25 unidentified fingerprints at the Tate house / “crime scene”⁶³⁰, the use of magazine articles (such as LIFE Magazine) as “evidence” in the trials, the judge ruling against “habeas corpus” based on “pro per”⁶³¹, the fact that Manson’s 1967 parole officer (Roger Smith) seemed to gain the experience and qualification of a doctor running a drug counselling treatment program associated with Haight-Ashbury Clinic in the space of a single year⁶³², that said drug clinic received financial support (via Abigail Folger’s mother, Inez Folger) from the Merrill Trust (a known CIA front), that Manson and Abigail Folger were linked through Esalen, the Himalayan Foundation, and the Haight-Ashbury Medical Clinic in San Francisco (all CIA affiliated)⁶³³, that the proverbial “Manson Girls” (rather than being easily led and influenced by Manson) displayed behavioural and character traits consistent with undercover “operatives” (even their Manson “given names” – “Ouish”, “Gypsy”, “Sexy Sadie”, “Squeaky”, etc. – have a distinct “whiff” of intelligence “codenames”), Layne Wooten’s testimony of seeing Manson in a red Ferrari with a woman in a scarf in Topanga Canyon in July 1969 (Sharon Tate owned a red Ferrari at that time)⁶³⁴, that Charlene Cafritz - a wealthy bankroller of Manson and his Family - was a friend of Sharon Tate and Terry Melcher⁶³⁵, that Cafritz had military intelligence connections - The DIA (Defense Intelligence Agency) is located in part of the Cafritz building (The Cafritz Foundation)⁶³⁶, and that Cafritz was “found dead” in 1970 (a year after Tate’s “death”).

There are a few other oddities such as the actor Christopher Jones (*“Ryan’s Daughter”*) who claimed to have been having an affair with Tate shortly before her

⁶²⁸ Ibid (pg. 6)

⁶²⁹ Ibid (pg. 19)

⁶³⁰ Ibid (pg. 19)

⁶³¹ Ibid (pg. 20)

⁶³² Ibid (pg. 23)

⁶³³ Ibid (pg. 22)

⁶³⁴ Ibid (pg. 22)

⁶³⁵ Ibid (pg. 25)

⁶³⁶ Ibid (pg. 22)

death. After her death, he quit acting and moved in 10050 Cielo Drive!⁶³⁷ Iain Quarrier, who appeared in *“The Fearless Vampire Killers”*, was a friend of Tate and Polanski. He also quit acting after Tate’s death.⁶³⁸ Another friend, Hollywood columnist Steven Brandt, died of an *“overdose of pills”* soon after Tate’s death.⁶³⁹

Bizarrely, Google and Wikipedia (amongst others) are trying to relocate the death of Sharon Tate away from Laurel Canyon - actually 4-6 kilometres away in what they call *“Benedict Canyon”*. A Google search of her death location brings up a Google map reference to Benedict Canyon location. Strangely, the side bar / search box gives the address *“10050 Cielo Drive, Beverly Hills, CA 90210, USA”*.⁶⁴⁰ The Wikipedia page for this address states *“10050 Cielo Drive is the street address of a former mansion in Benedict Canyon, a part of Beverly Crest, north of Beverly Hills, Los Angeles, California, where the Charles Manson “family” committed the Tate murders in 1969.”*⁶⁴¹ Nowhere on this page does it mention Laurel Canyon. At the time of writing this section (May 2016), the Wikipedia page for Sharon Tate states that she died *“August 9, 1969 (aged 26) Benedict Canyon, Los Angeles, California, U.S.”*⁶⁴² Again, nowhere on this page does it mention Laurel Canyon. We know evidentially that Sharon Tate’s final residence (and alleged place of death) was 10050 Cielo Drive and that this residence was/is IN Laurel Canyon and NOT Benedict Canyon.⁶⁴³ A simple Google map search for Laurel Canyon displays a location that is clearly NOT Benedict Canyon.⁶⁴⁴ Zooming out from this map (to include the coastline of Santa Monica), then doing the same for Benedict Canyon, and finally comparing the two, shows us conclusively that the two locations are several kilometres apart. What is going on? Why are (at least) two internet mega-corporations trying to misdirect us? What are they trying to hide about Sharon Tate’s “death”?

⁶³⁷ Ibid (pg. 36)

⁶³⁸ Ibid (pg. 37)

⁶³⁹ Ibid (pg. 37)

⁶⁴⁰ <https://www.google.co.uk/maps/place/10050+Cielo+Drive,+Beverly+Hills,+CA+90210,+USA/@34.093905,-118.5025173,12z/data=!4m5!3m4!1s0x80c2bc50c1fae52b:0x3508f7fbc75b9d0618m2!3d34.093828614d-118.4325112>

⁶⁴¹ Wikipedia - 10050 Cielo Drive - https://en.wikipedia.org/wiki/10050_Cielo_Drive

⁶⁴² Wikipedia - Sharon Tate - https://en.wikipedia.org/wiki/Sharon_Tate

⁶⁴³ Numerous sources confirm this. For example, see: “This was followed by the grisly death of Sharon Tate and her party guests at the Laurel Canyon home she shared with Roman Polanski.” - http://www.vintagerock.com/index.php?option=com_content&view=article&id=739:laurel-canyon-the-inside-story-of-rock-a-rolls-legendary-neighborhood&catid=86:books&Itemid=55

⁶⁴⁴ <https://www.google.co.uk/maps/place/Laurel+Canyon,+Los+Angeles,+CA+90046,+USA/@34.1173412,-118.3928177,14z/data=!3m1!4m5!3m4!1s0x80c2be61f8ea7877:0x96f7a6cbd5f0c35b!8m2!3d34.1173429!4d-118.3753081>

The chief medical examiner who allegedly performed Sharon Tate's autopsy was Thomas Noguchi – the man responsible for the autopsies for Robert Kennedy, Marilyn Monroe, Natalie Wood, William Holden, and John Belushi. As Miles Mathis notes, ***"To say he is suspicious is a huge understatement. [...] It is known that Noguchi's deputy coroner at the time, Donald Angus Stuart, was a fraud. He was arrested in 1972 for forging his medical degree, practicing without a license, and perjury. The perjury stemmed from his testimony in court against Noguchi. There were Civil Service Commission hearings on Noguchi in 1969, and Stuart gave testimony against Noguchi. Noguchi had been fired by the LA Board of Supervisors on March 18, 1969, on a 5-0 vote. However, Noguchi ended up being reinstated by the federal CSC on July 31, 1969, and Stuart was arrested much later. Note that date. Noguchi was reinstated just one week before the alleged Tate murders. Also notice that Noguchi was reinstated by the Feds, over the 5-0 of the local authorities. [...] Eventually, despite the fame he did find, he was fired in 1982 and no Civil Service Commission could save him that time. By then he had botched or falsified the deaths of William Holden, Natalie Wood, John Belushi, and many others."***⁶⁴⁵

Having studied the evidence gathered by Miles Mathis in his article *"The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS"*, I concur with him that Sharon Tate did not appear to die on August 9, 1969 at 10050 Cielo Drive. Although the evidence (much of it, unfortunately, circumstantial) paints a highly suspect picture, it is in the images of the "dead" Sharon Tate (also displayed in Mathis' article and varyingly taken within the 24 hour period following the "death") that we can find the truth. Mathis notes that the body posture and expressions on the face of the "dead" Tate do not match that of a dead body. I agree and I have the misfortune of extensive first-hand experience with dead bodies to support this.

Having worked in the healthcare profession for over twenty years (lengthy periods of it, but not exclusively, with the elderly), I have witnessed more deaths than I can count. As part of my job, I have also had to do (what is confusingly called) "laying out" – where a dead body is washed and redressed for presentation to the family and collection by the undertakers. Repositioning (a very difficult task) is also sometimes necessary. It all sounds very macabre, but anybody who has worked in this field will testify that it is an unfortunate part of the job. The point here is that I

⁶⁴⁵ Miles Mathis, "The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS" (pg. 47 - 48) - <http://milesmathis.com/tate.pdf>

have seen how human bodies appear and react at various stages of death (even, in exceptional circumstances, a day or two after death) and I can quantifiably state that Sharon Tate does NOT appear dead in the images available. She appears to be “playing dead” or faking it. I have actually never seen such expressions and body posture on a dead person. Although the body posture is a big clue, Tate’s facial expressions are the giveaway. Neither lifeless, peaceful nor traumatised, the eyes and mouth appear to be almost “laughing” / “smirking”.

So what are we to make of Sharon Tate’s alleged “death”? Miles Mathis believes that not every aspect of the proverbial “Manson Murders” were staged. He asserts that ***“The Labianca murders were a mob hit, and both the FBI and the mob were happy to pin it on the Manson family.”***⁶⁴⁶ He also believes that Sharon Tate took on the personae of a “faked” / “planted” / “non-existent” sister in order to live life in public after her “death”. Although compelling, I am remain undecided in the latter regard. I will leave you to study his findings and draw your own conclusions. Ultimately, what matters here is that the Sharon Tate “death” has been spun as another “lie from history” – like so many other cases that I have presented in these books. As Miles Mathis clearly sums up ***“certain persons were disguised, others were actors, and all staged an event that was not real but that would be used to control our view of the world for decades. [...] It is shocking that belief in this whole manufactured tragedy has lasted this long. [...] Only the fact that the media was so completely controlled, and that the public was so gullible, could begin to explain how this was passed off as true.”***⁶⁴⁷

As a possible explanation for the murders, Mathis cites author Joan Didion. ***“Many people I know in Los Angeles believe the 60’s ended abruptly on August 9, 1969; ended at the exact moment when word of the murders travelled like brushfire through the community.”*** He adds, ***“Given that the Tate murders did end the 60’s and the hippie movement, we should ask if the Tate murders were intended to end the hippie movement. [...] It seems very convenient that the first so-called “cult killings” known in Modern culture should occur as if on cue from the CIA, just in time to stop the rising peace movement. What a coincidence that the hippies would choose to go insane at just that moment, six days before Woodstock, murdering a beautiful blonde female (the perfect victim in any tragedy), still pregnant with a child (the other perfect victim). What a coincidence that they should write anti-government slogans on the wall, like “Death to Pigs”.***

⁶⁴⁶ Ibid. (pg. 35)

⁶⁴⁷ Ibid. (pg. 2)

What a coincidence that their leader should be the perfect patsy—a serial jailbird who had asked to be sent back to jail...⁶⁴⁸

Orson Magic

At this point, I want to bring in a familiar name that crops up a fair bit in this book: Orson Welles. Sharon Tate accepted the part in her final film *“The Thirteen Chairs”* largely because of the opportunity to work with Welles.⁶⁴⁹ As discussed in Chapter Three, Welles was intricate to the Rockefeller / Radio Research Project-steered 1938 *“War of the Worlds”* radio psyop. Welles lived on Greenvalley Road, in Laurel Canyon in the late 1970s.⁶⁵⁰ Like Tate, Welles career offered up bizarre film roles (i.e.: his almost Aleister Crowley-ish portrayal of Le Chiffre in the bizarre 1967 version of *“Casino Royale”*) and strange synchronicities. Like Tate, he was no stranger to ritual and the occult. He also seemed to carry a burden of ill-fortune – also not unlike Tate.

At the age of 20, Welles’ directorial breakthrough was a colonial Haiti-set version of Macbeth entitled *“Voodoo Macbeth.”* ***“Welles’ Macbeth did not suffer for want of authenticity. A dance troupe of West African dancers had been brought in to perform an onstage voodoo ceremony. The leader of the group was a dwarf named Abdul who, on the first day of rehearsal, requested 12 black goats from Welles in order to manufacture a set of “devil drums” he deemed necessary for the scene. Perhaps because of Abdul’s standing as an actual witch doctor, Welles acquiesced. The goats were purchased at the expense of the federal government, who was funding the production as part of the depression-era Federal Theatre Project, and, after the animals were slaughtered and made into drums, wild insinuations concerning occult activity taking place at the theatre began to flood the streets of Harlem.”***⁶⁵¹ It has been claimed that Welles sanctioned a curse (seemingly crafted by the aforementioned witch doctor) placed upon Herald Tribune critic Percy Hammond following an unfavourable review of the play. Hammond seemingly died less than 48 hours later. Officially, pneumonia was the stated cause of death.

⁶⁴⁸ Ibid. (pg. 4)

⁶⁴⁹ https://en.wikipedia.org/wiki/Sharon_Tate#Marriage_to_Roman_Polanski

⁶⁵⁰ Paul A Drockton, “Laurel Canyon, Houdini, and MK Ultra” - http://whale.to/b/laurel_canyon6.html

⁶⁵¹ “Orson Welles Kills Critic with Voodoo Curse!!!” (Inverted Labyrinth, Nov 18, 2012) - <http://invertedlabyrinth.tumblr.com/post/36029019184/orson-welles-kills-critic-with-voodoo-curse>

Interestingly, a number of researchers have misleadingly connected Sharon Tate's death with voodoo magic. Tate was close friends with John Phillips (of The Mamas and the Papas). The pair, along with a reporter named Min S. Yee, visited a **"voodoo astrologer"** who cited the night of August 8-9, 1969 as a perfect time for sacrifice.⁶⁵² According to Peter Levenda, **"a 'voodoo adept' had threatened the life of Wojciech Fryowski, one of the Tate murder victims. This prompted Polanski and Phillips to fly to Jamaica to conduct their own investigation of Caribbean voodoo and some other, possibly drug-related, Jamaican links to the murders, apparently without success."**⁶⁵³ Their "voodoo" trip took place two weeks after Tate's death. I should note that whilst Sharon was pregnant (circa eight months) **"Polanski was in London, where he was having an open affair with John Phillips' seventeen year-old wife, Michelle, who also sang with the Mamas and the Papas and helped write the song, California Dreaming."**⁶⁵⁴ I will return to the subject of John Phillips later in this chapter.

During the 1940s, Orson Welles spent time in South America working on P.R. / propaganda films for the Rockefellers. Welles seized upon the opportunity to direct a quasi-documentary film called **"It's All True."** The film was blighted by problems (many in relation to the changing financial fortunes and political wrangling of Hollywood at the time) and never fully completed. One section of the film - **"Jangadeiros"** – followed four impoverished Brazilian fishermen. **"Filming the re-enactment of this epic voyage cost the life of the leader of the four Jangadeiros. On May 19, 1942 (...) the raft overturned and all four men were cast into the ocean. Only three were rescued; Jacaré disappeared while trying to swim to shore."**⁶⁵⁵ According to the article **"Orson Welles: Cinema's lost genius"** by The Independent writer Geoffrey MacNab, **"A witch doctor due to take part in the film puts a curse on Welles, sticking a red-threaded steel needle through the script after Welles tells him the money has run out."**⁶⁵⁶ In book three of his **"Sinister Forces"** series, Peter Levenda discussed Welles **"aborted attempt to make a film in Brazil about Latin American witchcraft led to his being cursed by a local shaman,**

⁶⁵² "Bill Peter Levenda, "Sinister Forces – Book III" (pg. 132)

⁶⁵³ Peter Levenda, "Sinister Forces – Book III" (pg. 130)

⁶⁵⁴ See: "NEWSFLASH: Tate-LaBianca Murders Solved", April 23, 2013 - <http://www.lsb3.com/2013/04/newsflash-tate-labianca-murders-solved.html> Originally posted on "THE SPAWN OF THE SPHINX" website (now defunct) - <http://thespawnofthesphinx.com/index.html>

⁶⁵⁵ [https://en.wikipedia.org/wiki/It%27s_All_True_\(film\)](https://en.wikipedia.org/wiki/It%27s_All_True_(film))

⁶⁵⁶ Geoffrey MacNab, "Orson Welles: Cinema's lost genius", Friday 16 September 2005 - <http://www.independent.co.uk/arts-entertainment/films/features/orson-welles-cinemas-lost-genius-312881.html>

something Welles took very seriously.⁶⁵⁷ I am uncertain if Levenda was referring to "*Jangadeiros*" or another similarly themed project.

Staying with the subject of curses, Welles began filming a cinematic version of Don Quixote in 1957 – a film that became so blighted by ill-fortune that he was never able to complete production. Strangely, Terry Gilliam (director of sci-fi greats "*12 Monkeys*" and "*Brazil*") was similarly blighted in his attempts to film "*The Man Who Killed Don Quixote*"! This film too was never completed. In a twist worthy of Welles and Tate, Gilliam directed Heath Ledger's last appearance in a film before his untimely and highly suspicious death ("*The Imaginarium of Doctor Parnassus*".) Ledger's penultimate film (actually released six months after his death) was "*The Dark Knight*" - a film layered thick with esoteric and occult symbolism, not to mention an uncanny foreshadowing of the notorious Sandy Hook shootings. There were so many masonic and occult themes and symbols included in "*The Imaginarium of Doctor Parnassus*" (2009) that we should ask if the film's producers were almost asking for trouble. The film depicted (freely acknowledged as such by Terry Gilliam⁶⁵⁸) an homage to the murder of P2 Mason Roberto Calvi (found hanged under Blackfriars Bridge on 18 June 1982), when Heath Ledger's character Tony is found hanging (actually alive) under the same bridge!

Moonchild

The film "*Rosemary's Baby*" was the starting point of my research into the myriad connections presented in this chapter. "*Rosemary's Baby*" put director Roman Polanski (and, because of their relationship, Sharon Tate) on the global celebrity "map". The film garnered critical acclaim, numerous awards, spin-offs, sequels and remakes, and was a box office hit. The film is also one of the most readily-cited examples of a Hollywood film portraying ritualized practices and (at least loosely) the involvement of minors in such rituals. Given that Stanley Kubrick also traded in these cinematic themes, I was unsurprised to learn (via Kubrick researcher and author Michel Ciment) that Kubrick was a big fan of "*Rosemary's Baby*".⁶⁵⁹ This has subsequently been confirmed by Kubrick's brother-in-law and assistant Jan

⁶⁵⁷ Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pg. 210)

⁶⁵⁸ <http://freemasonry.bcy.ca/fiction/cinema.html>

⁶⁵⁹ Michel Ciment (interviewed in) "Kubrick and the Illuminati: Don't You Want to go Where the Rainbow Ends?" - <https://www.youtube.com/watch?v=0WAjdhWOMG>

Harlan.⁶⁶⁰ *Rosemary's Baby* is noted as being evocative of Aleister Crowley's Babalon / Amalantrah Working. A similar observation (albeit much more convoluted) has been made about *2001: A Space Odyssey*. In the latter film, there are a succession of lunar/solar/planetary alignments (prompted by the appearance of the Monolith) that create "eclipses". These result in the eventual appearance of the "Starchild" entity. Some researchers discuss the "Moonchild" (forever associated with Crowley) in relation to the "Sunchild", Sun-King, Horus, etc. The Sun is, of course, a star. So, the natural progression of the Moonchild/Sunchild is the "Starchild". Is the film an analogy for the evocation ritual?

On a side note, I would like to point out a plot point from the seriously strange 1980's kid's sci-fi/fantasy film *The NeverEnding Story*. In order for the hero, Bastion, to save the alternate world of Fantasia he has to give a name to the "nameless" child princess ruler. He gives her the name of his dead mother. The name: "Moon Child"!⁶⁶¹ Interestingly, researcher and author of *The Emerald Tablet: Alchemy of Personal Transformation*, Dennis William Hauck (who has studied the internal human alchemical process of transformation via the ancient Emerald Tablet – a 12,000 years old artefact that has been translated as containing arcane/alchemical treatises), argues that both *The NeverEnding Story* and *2001: A Space Odyssey* share an arcane / ritualistic / alchemical narrative.⁶⁶²

2001: A Space Odyssey and *Rosemary's Baby* were released closely together (April 2nd and June 12th, 1968, respectively). The special effects creator on *Rosemary's Baby* was Farciot Edouart – whose genre credits included *Dr. Cyclops* (1940), *When Worlds Collide* (1951), *The War of the Worlds* (1953 - uncredited), *Conquest of Space* (1955), *The Space Children* (1958), *The Colossus of New York* (1958), *Visit to a Small Planet* (1960), and *Robinson Crusoe on Mars* (1964).⁶⁶³ In *Rosemary's Baby*, the titular infant is born in June 1966 (6/66). Mia Farrow played a nanny to the "devil child" Damien in *The Omen* (2006) - a remake of the 1976 original. As a publicity stunt, the film was released on 06/06/06.

⁶⁶⁰ Nick Wrigley, "Stanley Kubrick, Cinephile", 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

⁶⁶¹ Neverending Story clip - Ending with Childlike Empress, Atreyu & Bastian - <https://www.youtube.com/watch?v=wUttwzazg30> See also: Jay Dyer, The Neverending Story (1984) – Film Analysis, April 25, 2011 - <https://jaysanalysis.com/2011/04/25/the-neverending-story-1984-film-analysis/>

⁶⁶² Dennis William Hauck, "The Emerald Tablet: Alchemy of Personal Transformation", Penguin Books (1 Mar. 1999) ASIN: B002VFPRYG (Chapter 21)

⁶⁶³ For all these see: <http://www.imdb.com/name/nm0249643/>

Some researchers have suggested that the so-called “death” of Sharon Tate and her unborn baby reflect elements of “*Rosemary’s Baby*” and the Babalon / Amalantrah ritual. It does seem ironic (in light of what allegedly happened to her) that Tate was something of an unofficial “consultant” on the key related scenes during production of “*Rosemary’s Baby*”.⁶⁶⁴ At first glance there are apparent common themes between the film and Tate’s portrayed “demise”. Of course, for this supposition to hold, Tate and her child would have to have died precisely the way the “official” narrative tells us...⁶⁶⁵

The sexual aspects of ritualistic practices may synchronise with the claims of sexually inappropriate behaviour that have been heaped upon Roman Polanski in the years since Tate’s “death”.⁶⁶⁶ This too synchronises with Stanley Kubrick’s films as it reflects some of the themes of “*Lolita*” and “*Eyes Wide Shut*” and somewhat reflects the claims made against Arthur C. Clarke and Nicole Kidman’s father, Dr. Antony Kidman. Accounts of Polanski’s improprieties are mired in contradiction. Polanski has been fiercely defended by all and sundry regarding the claims. Even the principle victim Samantha Gailey (now Samantha Geimer) – whom Polanski was charged with sexually assaulting at the age of 13 – is now on record as wanting the whole matter to be dropped. This hasn’t stopped the United States from vigorously pursuing his arrest. He is currently unable to enter the States or certain European countries as a result of the charges. Woody Allen, former partner of Mia Farrow, was also accused of sexual assault of a minor - namely his seven year old adopted daughter, Dylan. A 2014 *Daily Mail Online* article began, “***Mia Farrow has continued her attacks on her ex Woody Allen in light of his Golden Globes tribute by bringing up the claims of sexual assault that one of her adopted daughters made against the famed director. She posted a loaded question to her more than 370,000 Twitter followers on Monday, asking them to decide if Allen was a pedophile for what he did to her daughter Dylan in 1992.***”⁶⁶⁷ On a vaguely related note, Peter Levenda has pointed out that “*Rosemary’s Baby* producer Robert

⁶⁶⁴ https://en.wikipedia.org/wiki/Sharon_Tate#Film_career

⁶⁶⁵ Miles Mathis, “The Tate Murders were a False Flag and the Greatest Unknown Success Story of Project CHAOS” - <http://milesmathis.com/tate.pdf>

⁶⁶⁶ http://en.wikipedia.org/wiki/Roman_Polanski#Sexual_abuse_case

⁶⁶⁷ ‘Is he a pedophile? You decide’: Mia Farrow blasts Woody Allen after Golden Globes tribute to her ex who ‘sexually assaulted her seven-year-old adopted daughter’, *Daily Mail Online*, 13 January 2014 - <http://www.dailymail.co.uk/news/article-2538444/Ronan-Farrow-slams-father-Woody-Allens-Golden-Globes-honour-Twitter-mother-Mia-decides-switch-off.html>

Evans, [was] a man briefly believed to have been responsible for a murder connected to both the Son of Sam cult and the Manson Family.⁶⁶⁸

Some researchers argue that ritual practices and beliefs are a cover for intelligence operations and agenda machinations. Whilst this cannot be argued with, it does not preclude the fact that many people are committed to the belief, power and effectiveness of such practices. I also do not doubt that there is a measurable phenomenon at work where the concentration of certain energies is concerned... although not all! All these things aside, it does not change the fact that Laurel Canyon was a hotbed of the occult and profane - with many denizens partaking to various degrees of interest and intent. A firm fixture of the Canyon scene was occult film director (and friend to Tate and Polanski) Donald Cammell. One of their shared friends was Victor Neuberg – a student of Theosophy and occultism, and a longtime associate of Aleister Crowley.⁶⁶⁹ Donald Cammell directed Anita Pallenberg (another close friend of Tate) and Mick Jagger (of The Rolling Stones) in the film *“Performance”*. Pallenberg was/is a devout occultist. Cammell also directed the Julie Christie vehicle *“Demon Seed”* (1977) – another transhuman / occult / alchemical retelling of the Crowley Amalantrah ritual.

“After Performance, [Cammell] wrote a script called Ishtar that was to feature William Burroughs as a judge kidnapped while on holiday in Morocco. Like most of the scripts he worked on, it remained unproduced.”⁶⁷⁰ Researcher Peter Levenda described it as a film ***“about the Babylonian goddess returning to Earth.”***⁶⁷¹ I will look extensively at quasi-sci-fi author William Burroughs in Volume Two of *“Science Fiction and the Hidden Global Agenda”*. Donald Cammell’s father, Charles J. Cammell, was the very first biographer of Aleister Crowley. Donald Cammell played the role of Osiris in Kenneth Anger’s occult-soaked flick *“Lucifer Rising”* (which was produced by Anita Pallenberg). Anger was heavily influenced by Crowley’s Thelema. His film *“Inauguration of the Pleasure Dome”* featured Jack Parson’s wife (and one-time “Scarlet Woman”) Marjorie Cameron.⁶⁷² During his time in prison, Charles Manson studied the teachings of Scientology⁶⁷³ – another (although somewhat distant) connection to Jack Parsons, Crowley and the Amalantrah ritual. His Manson Family “philosophy” incorporated aspects of

⁶⁶⁸ Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (pg. 210)

⁶⁶⁹ https://en.wikipedia.org/wiki/Victor_Benjamin_Neuburg

⁶⁷⁰ Donald Cammell, Senses of Cinema - <http://sensesofcinema.com/2002/great-directors/cammell/>

⁶⁷¹ Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (pg. 125)

⁶⁷² Ibid. (pg. 117)

⁶⁷³ https://en.wikipedia.org/wiki/Charles_Manson#Manson_Family

Scientology. Kenneth Anger once said ***“The [...] Tate massacre was not Old Hollywood. What befell the red house on Cielo Drive resembled the devastation caused by a jet plane crash: the Bad Ship Lollipop piloted by Uncle Sugar. Charlie Manson - programmed puppet, deus ex garbage can.”***⁶⁷⁴

Kenneth Anger became one of The Rolling Stones' entourage and travelled with them on tour.⁶⁷⁵ The Rolling Stone's hit *“Sympathy for the Devil”* features strange “wooo-wooo” backing vocals. These were performed by Anita Pallenberg and Marianne Faithful. Keith Richards and Mick Jagger were, respectively, Pallenberg and Faithful's lovers.⁶⁷⁶ Around 1967, there was to be ***“a planned film version of Anthony Burgess's novel A Clockwork Orange (1962), which was to be based on a screen treatment by satirist Terry Southern and British photographer Michael Cooper. Cooper and the Rolling Stones rock band were reportedly upset by the move and it was decided to return to the original plan in which Mick Jagger, the lead vocalist of the Rolling Stones, would play Alex, with the rest of the Stones as his droog gang; the production was shelved after Britain's chief censor, the Lord Chamberlain, indicated that he would not permit it to be made.”***⁶⁷⁷ This is something of a slightly bonkers synchronicity as Southern (a noted Canyonite) subsequently convinced Stanley Kubrick to make *“A Clockwork Orange”*.⁶⁷⁸ It also ties Canyonite Mick Jagger in the complex equation. Jagger appeared in the sci-fi / action flick *“Freejack”* - directed by Geoff Murphy. Murphy also helmed the sci-fi cult classic *“The Quiet Earth”*. [Author's Notes: *The Rolling Stones will feature more prominently in this story, as you will see later in this chapter.*]

David Hemmings, who appeared as Sharon Tate's "brother" in *“Eye of the Devil”*, was considered for the role Alex in the initial version of *“A Clockwork Orange”*.⁶⁷⁹ Hemmings went on to play *“Dildano”* alongside Anita Pallenberg and Jane Fonda in the kitsch sci-fi romp *“Barbarella”*. Fonda and Sharon Tate were (like others previously mentioned) close friends. In her early career, Fonda appeared in *“The Blue Bird”* (a parallel *“Wizard of Oz”* style narrative, which – like the former – is

⁶⁷⁴ Kenneth Anger, *Hollywood Babylon*, Dell, NY, 1981 (pg. 413)

⁶⁷⁵ Peter Levenda, *“Sinister Forces – Book III”* (pg. 110)

⁶⁷⁶ *Ibid.* (pg. 120)

⁶⁷⁷ https://en.wikipedia.org/wiki/David_Hemmings#Film_and_television_work See also: Lee Hill, *“A Grand Guy – The Art and Life of Terry Southern”*, London: Bloomsbury Publishing (2202) ISBN 978-0-7475-5835-4. (pg. 149)

⁶⁷⁸ *“The book was given to me by Terry Southern during one of the very busy periods of the making of 2001,” he recalled. “I just put it to one side and forgot about it for a year and a half. Then one day I picked it up and read it. The book had an immediate impact.”* - The Hechinger Debacle - <http://www.visual-memory.co.uk/amk/doc/0037.html>

⁶⁷⁹ https://en.wikipedia.org/wiki/David_Hemmings#Film_and_television_work See also: Lee Hill, *“A Grand Guy – The Art and Life of Terry Southern”*, London: Bloomsbury Publishing (2202) ISBN 978-0-7475-5835-4. (pg. 149)

believed to have been used as a source of mind control “triggers”). [Author’s Notes: Project Bluebird is believed to have been a CIA-led (1951 – 1953) precursor to Project Monarch mind control research.⁶⁸⁰] The original story’s author Maurice Maeterlinck **“wrote extensively on occult themes.”** As Peter Levenda rightly points out **“The Blue Bird – while seemingly a story for children – is, like most fairy tales, a coded message for adults, one the CIA took very much to heart, ransacking it for technique and theory while ignoring its higher meaning. [...] Fonda’s role in it is compelling [...] she was obviously very close to the circle around Sharon Tate and Roman Polanski and was even suspected of having had sex with Tate’s former lover, Jay Sebring, as well as of having been present for the unfortunate punishment of the drug dealer at the Polanski home; connections that lead us straight back to Charles Manson and the family.”**⁶⁸¹ The author of the blog series “The LSD Chronicles: The Occult Connection” adds **“Maeterlinck had a known interest in the occult and at times worked this into his plays and poems. If Levenda is correct, and the play The Blue Bird inspired the name of Project BLUEBIRD, and an occult interpretation was behind this inspiration, then this is a rather unsettling foundation for the CIA’s ventures into the human mind.”**⁶⁸²

Jane Fonda (along with “Barbarella” director and then husband Roger Vadim) hosted a party at the Tate/Polanski Laurel Canyon residence just hours before Sharon Tate’s “death”. “Dinner before death” does appear to have been something of a motif in the lives of Tate and Polanski. On June 5th, 1968, prior to being fatally wounded at The Ambassador Hotel, Los Angeles, by the bullets of (ahem) “Sirhan Sirhan”, Robert F. Kennedy hosted a dinner party at the Malibu beach house of film director John Frankenheimer. Although fiercely refuted by some sources, others have recalled Sharon Tate and Roman Polanski being at this party.⁶⁸³ John Frankenheimer is perhaps most famous for directing and producing the 1962 MKUltra-themed film “The Manchurian Candidate”. The film starred Frank Sinatra - once husband of “Rosemary’s Baby” star Mia Farrow. A number of alleged mind control victims have maintained that Sinatra was involved with the real CIA orchestrated MKUltra. Bryce Taylor has claimed that he was a **“handler”**

⁶⁸⁰ Colin A. Ross, M.D., “BLUEBIRD: Deliberate Creation of Multiple Personality by Psychiatrists”, Richardson, Texas: Manitou Communications, 2000 See: <http://www.wanttoknow.info/bluebird10pg> & <https://sites.google.com/site/mcraais/bluebird>

⁶⁸¹ Peter Levenda, “Sinister Forces – Book III” (pg. 130)

⁶⁸² “The LSD Chronicles: The Occult Connection Part II”, VISUP, September 26, 2012 - http://visupview.blogspot.co.uk/2012/09/the-lsd-chronicles-occult-connection_14.html

⁶⁸³ Peter Levenda, “Sinister Forces – Book III” (pg. 8 & pg. 406)

and **“violent abuser”** of mind control slaves.⁶⁸⁴ Cathy O’Brien has described how part of her programming involved **“fulfilling [a] pledge to the Vegas mob.”**⁶⁸⁵ Sinatra will forever (along with his music) be associated with the Las Vegas scene and **“the mob”** (mafia).⁶⁸⁶ Although this is purely speculative, Mia Farrow (Sinatra’s former wife) does seem to fit the proverbial “profile” of somebody who has undergone some degree of mind-control “conditioning”.⁶⁸⁷

“The Manchurian Candidate” also starred Angela Lansbury. Lansbury’s daughter, Deidre “Didi” Lansbury, **“hung out with the [Manson] family from time to time, and even had a note from her mother stating it was ok for her to travel with them.”**⁶⁸⁸ The film’s director John Frankenheimer was long suspected of having a CIA affiliation - certainly the nature of many of his films (such as *“The Manchurian Candidate”*, *“Seconds”*, *“Seven Days in May”*, *“The Gypsy Moths”*, *“French Connection 2”*, *“Black Sunday”*, *“The Holcroft Covenant”*, *“Year of the Gun”*, and *“Ronin”*) seem to allude to this. **“At the time Bobby Kennedy announced that he was going to run for the presidency, [...] John Frankenheimer [...] called Bobby and asked to follow him and film him throughout his election campaign. Frankenheimer went everywhere and filmed everything Bobby did during the campaign.”**⁶⁸⁹ Alleged Manson Family victim Abigail Folger worked on Robert Kennedy's political campaign in 1968. Like the Cielo Drive “murders”, RFK's death was equally bizarre and loaded with inconsistent “evidence”. Shortly before his death, Robert Kennedy said, **“I found out something I never knew. I found out that my world was not the real world.”** How right he was.

Swinging and Rocking the Baby

Mia Farrow received her divorce papers from then-husband Frank Sinatra during the filming of *“Rosemary’s Baby”*. Farrow’s association with Sinatra’s “Rat Pack” was reflected in a scene in the film. When Rosemary lays down on the couch (just before Minnie and her friend interrupt her) she is reading *“Yes I Can”* by Sammy Davis Jr. Davis Jr. was a notable member of The Rat Pack and longtime associate of

⁶⁸⁴ Henry Makow, “Ugly Truth about Celebrities We Adored”, december 27, 2012 - <http://www.henrymakow.com/ugly-truth-about-the-celebrities-we-adored.html>

⁶⁸⁵ Cathy O’Brien & Mark Phillips, “Trance: Formation of America” (pg. 19) - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm>

⁶⁸⁶ http://mafia.wikia.com/wiki/Frank_Sinatra

⁶⁸⁷ See: Rosemary's Baby: Mia Farrow's Bizzare Behaviour on Set - <https://www.youtube.com/watch?v=NKEpPGq4Qxw>

⁶⁸⁸ “Nancy Pitman”, Cielo Drive.com - <http://www.cielodrive.com/nancy-pitman.php>

⁶⁸⁹ <http://cluesforum.info/viewtopic.php?t=1443&p=2382178>

Sinatra. Another book read by Rosemary (in a taxi cab) is *“The Book of Ceremonial Magic”* by A.E. Waite (*Chapter IV: The Rituals of Black Magic: Section 4: The Grimoire of Honorius*). Sammy Davis Jr took a lifelong interest in the power of illusion (via occult magick) and secrecy. The following is taken from an article entitled *“Bill Cosby Part III- Sammy Davis, Jr., Sharon Tate, Satanism, & Black Satanic Cabal.”* ***“Davis was also a covert master of deceptions, duality and illusions. (...) We are certain beyond a shadow of a doubt that Davis was a Freemason. He was an ultra-secret and well established Luciferian 33 degree York Rite Master Mason. At some time for extraordinary services to the craft, he was promoted to the highest degree of the clandestine York Rite Freemasonry, Knights of Malta. As a clandestine crusading European Knight, he moved among an ultra-secret elite global cabal of Olympians, Nazis, and the Imperium. (...) Sammy Davis, Jr. was directly part of the ultra-secret Lookout Mountain Satanic Murder Cult of Charles Mansion, Roman Polanski, Sharon Tate, and Jay Sebring. He was definitely linked to Marilyn Monroe and U.S. Department of Defence (Pentagon) as a “handler” when she was MK-Sex Kitten programmed on Lookout Mountain.”***⁶⁹⁰

Although the above may sound almost incredulous, there is circumstantial and direct evidence to support at least some of the claims. Numerous sources close to Davis, Jr. have described him as having taken a devout interest in the occult. He was indeed a documented member of the Sovereign Military Order of Malta⁶⁹¹ and of the Church of Satan. He was close friends with the latter’s founder Anton LaVey and Temple of Set founder Michael Aquino.⁶⁹² Both extensively connected with the intelligence community and the US Department of Defence.⁶⁹³ It also appears that he was either interested in or initiated into freemasonry.⁶⁹⁴ He was a big fixture of the Laurel Canyon scene.⁶⁹⁵ Interestingly, Sammy Davis Jr expressed views that the Apollo Moon landings were probably faked.⁶⁹⁶ If Davis Jr was as *“agenda-*

⁶⁹⁰ “Bill Cosby Part III- Sammy Davis, Jr., Sharon Tate, Satanism & Black Satanic Cabal.” (12/01/15) - <http://mindcontrolblackassassins.com/2015/01/12/bill-cosby-part-iii-sammy-davis-jr-sharon-tate-satanism-black-satanic-cabal/>

⁶⁹¹ “Sovereign Military Order of Malta” - <http://www.spirituallysmart.com/SMOM.html> & <http://www.conspirazzi.com/wp-content/uploads/2010/04/sammy-davis-knight-malta.jpg>

⁶⁹² Davis Jr., Aquino and LaVey - <http://extraordinaryintelligence.com/wp-content/uploads/2012/01/sammy-davis-jr-satanist-lavey.jpg>

⁶⁹³ “SAMMY DEVIL JR. The Candy Man Was a Satanist” - http://www.whale.to/b/sammy_davis_jr.html

⁶⁹⁴ “Famous Freemasons: Sammy Davis Jr.” (April 29, 2010) - <http://www.conspirazzi.com/tag/knights-of-malta/>

⁶⁹⁵ Harvey Kubernik, Scott Calamar, “Canyon of Dreams: The Magic and the Music of Laurel Canyon”, Sterling; 1 edition (7 Oct. 2009) ISBN-10: 1402765894 / ISBN-13: 978-1402765896 (pg. 26)

⁶⁹⁶ Unsurprisingly the original version of the Wikipedia page where I sourced the scepticism expressed by Taylor and Davis Jr (http://en.wikipedia.org/wiki/British_television_Apollo_11_coverage#ITV_coverage) has now been edited to

connected” as some researchers believe, why was he discussing the possibility of NASA/Apollo fakery? Dave McGowan tellingly connected the NASA/Apollo paradigm to Laurel Canyon’s Lookout Mountain Facility. **“Who else, after all, was NASA going to trust to handle the post-production work on all that Apollo footage if not Lookout Mountain Laboratory?”**

A number of sources have suggested that the aforementioned Anton LaVey was involved with the production of *“Rosemary’s Baby”* – some say as an advisor, others even claiming that LaVey wore the “Devil” costume used during the ritual impregnation scene. Despite being an associate of Roman Polanski and Sharon Tate, not one member of the cast or crew of the film has ever mentioned LaVey’s involvement. The “Devil” costume was later reused in the film *“Asylum of Satan”* (1972) and worn by a small woman who had difficulty fitting into the suit. With this in mind, it has been argued that LaVey would not have fit the suit. In fact, it appears that LaVey’s only connection to the film came in 1968 when a San Francisco theater ask him to make an appearance at the film’s local opening as a promotional event.⁶⁹⁷

Mia Farrow, Sharon Tate and Roman Polanski were all close friends with the members of the legendary musical group *The Beatles*.⁶⁹⁸ One of the songs on *“The White Album”* is the John Lennon-penned song *“Dear Prudence”*. On January 23, 1968, Mia Farrow, along with her sister Prudence and her brother John, followed Maharishi Mahesh Yogi from New York to India to study Transcendental Meditation technique. *The Beatles* arrived in India in February.⁶⁹⁹ Prudence Farrow became obsessed with the meditation practices of the Yogi and barely left her room for three weeks. Family and friends became concerned. John Lennon penned *“Dear Prudence”* as a means to coax her out of her state and out of her room.⁷⁰⁰ One factor that will forever connect Mia Farrow and Roman Polanski to John Lennon is the exterior location of Rosemary’s apartment in *“Rosemary’s Baby”* - The Dakota Building (1 West 72nd Street) on Manhattan’s Upper West Side. The building was renamed The Bramford in the film. The inspiration for the original

include no mention of it. It now simply states that “a serious discussion on the ethics of the moon landing” took place. For more info see: Michael Billington, (21 July 1969). “Moonmen or Dr. Finlay”. London: The Times.

⁶⁹⁷ Gene Gutowski; William Castle, *Step Right Up! I’m Gonna Scare the Pants off America*, New York: Pharos Books, 1992; Diane LaVey, Michael A. Aquino (COS, pg. 17)

⁶⁹⁸ George Harrison, Polanski & Tate - <http://s55.photobucket.com/user/lilis456/media/cannes-with-ringo.jpg.html>

⁶⁹⁹ https://s3.amazonaws.com/criterion-production/images/1775-96fe421bc00f893415f043cd5e0804b/7_Mia_India_large.jpg

⁷⁰⁰ Ian MacDonald, *Revolution in the Head: The Beatles’ Records and the Sixties* (First Revised ed. 1997). Pimlico / Random House. ISBN 978-0-7126-6697-8. (pg. 272)

novel was the Alwyn Court apartments (180 West 58th Street) where author Ira Levin had once lived.

The Dakota Building featured heavily in Jack Finney's 1970 sci-fi novel *"Time and Again"*. The novel tells the story of Simon Morley, an advertising executive working in New York City, who is recruited for a secret U.S. Army project to achieve time travel. Participants steep themselves in the history and culture of a particular time and place, and then travel there through hypnosis or self-hypnosis. The movie *"Somewhere in Time"* (1980) is very similar to *"Time and Again"*. *"Somewhere in Time"* was based on Richard Matheson's novel *"Bid Time Return"* - which was published five years after Finney's story. Finney was a very well-connected fellow. He became an alumnus of the prestigious Knox College, Illinois in 1934. He also worked for an advertising agency in New York (like his fictional Simon Morley) for a number of years, until moving to California in the 1950s. His biography from then on is 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.⁷⁰¹ The book (and the first film adaption) is known to be a thinly veiled nod to MKUltra.

The Dakota Building was also the home of *Beatle* John Lennon and his wife Yoko Ono. At the beginning of *"Rosemary's Baby"*, an elderly couple mention that a man was shot outside the lobby of the building. Just over ten years later, Lennon was allegedly shot and killed by (another "ahem") Mark David Chapman just outside the front entrance of the same building. Numerous alternative knowledge researchers assert that Chapman was a "Manchurian Candidate"- style, programmed assassin (possibly programmed via, or a variation of, the CIA's MKUltra project). In all "official" accounts of The Manson Family, it is claimed that Charles Manson was inspired by The Beatles' 1968 *"White Album"* – particularly the track *"Helter Skelter"*. According to Wikipedia, ***"Manson and his followers were convicted of the murders based on the prosecution's theory that they were part of a plan to trigger the Helter Skelter scenario [...] an apocalyptic war arising from racial tensions between blacks and whites. [...] This "chimerical vision" — as it was termed by the court that heard Manson's appeal from his conviction for the killings — involved reference to music of the Beatles (particularly songs from***

⁷⁰¹ http://en.wikipedia.org/wiki/Jack_Finney

their 1968 double album *The Beatles, also known as "the White Album"*) and to the New Testament's Book of Revelation."⁷⁰²

One noted influence on Manson was the writings of famous science fiction author Robert Heinlein. Heinlein was a notable denizen of Laurel Canyon – he lived at 8775 Lookout Mountain Avenue, literally just around the corner from Lookout Mountain Studios.⁷⁰³ 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.⁷⁰⁴ It is hotly debated as to whether or not Heinlein's work had an effect upon The Manson Family "philosophy". ***"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.'"***⁷⁰⁵ Valentine Michael was born April 15, 1968.

There is another notable figure within science fiction who, whilst not actually being a resident of the area, had substantial connections with the Laurel Canyon scene. Gene Roddenberry (creator of *"Star Trek"*) was very close friends with Canyonite Jerry Brown (34th and 39th Governor of California – the location of Laurel Canyon) and his father Edmund Gerald "Pat" Brown, Sr. (the 32nd Governor of California from 1959 to 1967)⁷⁰⁶ "Pat" Brown was godson to Roddenberry's son Eugene Wesley "Rod" Roddenberry Jr.⁷⁰⁷ Another close friend of Roddenberry was Roger Vadim. Following *"Barbarella"*, Roddenberry and Vadim collaborated on a debauched film project called *"Pretty Maids All in a Row"* (1971). Vadim directed, whilst Roddenberry produced and wrote the screenplay (a dramatization of a 1968 novel by Francis Pollini.) Despite their now cult classic status, Vadim's late-sixties films (*"Spirits of the Dead"* and *"Barbarella"*) had been box-office flops. *"Pretty Maids"* would change this - becoming a ***"critical and box office success [...] a dark***

⁷⁰² Helter Skelter (Manson scenario) - [https://en.wikipedia.org/wiki/Helter_Skelter_\(Manson_scenario\)](https://en.wikipedia.org/wiki/Helter_Skelter_(Manson_scenario))

⁷⁰³ Weird Houses of LA: Laurel Canyon - <http://www.travelswithtwo.com/2009/03/03/weird-houses-of-la-laurel-canyon/>

⁷⁰⁴ Jeff Rigenbach, "Was Robert A. Heinlein a Libertarian?" Mises Daily, June 2, 2010. Ludwig von Mises Institute.

⁷⁰⁵ 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

⁷⁰⁶ http://en.wikipedia.org/wiki/Pat_Brown

⁷⁰⁷ David Alexander, "Star Trek Creator" (pg. 423, footnote 6)

sex comedy produced by Gene Roddenberry and featuring Rock Hudson as a high school teacher, paedophile, and serial killer of slutty underage girls.⁷⁰⁸

Whilst the plot sounds like standard fare for those associated with the Canyon scene, it is not something that Hollywood buffs readily associate with Gene Roddenberry. However, you might be surprised to learn that this wasn't Roddenberry's only TV/film credit to contain such themes. His 1976/1977 TV film "*Spectre*" is replete with references to the "Hellfire Club" secret society and (for the time) a graphic and ritualistic orgy / sacrifice scene. More on "*Spectre*" in a later chapter. "*Pretty Maids*" was Vadim's first "American" made film and was long rumoured to have been planned to include Jane Fonda in a prominent role. By the time of production, Vadim had become increasingly estranged from Fonda. Vadim announced "***There is no role in the film for Jane Fonda***".⁷⁰⁹ The film would be Roddenberry's only feature film writing credit. Extending the earlier theme of The Beatles and Laurel Canyon, Gene Roddenberry was also friends with Beatle Paul McCartney. "***In November 1976, it was announced in trade publications that Wings would perform and act in a science fiction musical. Paul had met with Gene Roddenberry [...] which had resulted in the proposed film project. But the plans fell through.***"⁷¹⁰

A Canyon Far, Far Away...

Before we leave Laurel Canyon, there is one more very significant individual in the world of science fiction (with a considerable connection to the Canyon) who deserves a mention – the creator of the "*Star Wars*" movie saga, George Lucas. Lucas spent much of his formative years in California. His first science fiction film "*THX 1138*" (released in 1971) was partly shot in Port Hueneme - an hour's drive away from Laurel Canyon. The film depicted a repressed dystopian society - where the masses are maintained by the use of drugs and shock treatments. Lucas used recovering drug addicts, from a nearby rehabilitation centre, as extras in the film.⁷¹¹ In the book, "*George Lucas: A Biography*"⁷¹², John Baxter confirms that

⁷⁰⁸ See: "NEWSFLASH: Tate-LaBianca Murders Solved", April 23, 2013 - <http://www.lsb3.com/2013/04/newsflash-tate-labianca-murders-solved.html> Originally posted on "THE SPAWN OF THE SPHINX" website (now defunct) - <http://thespawnofthesphinx.com/index.html>

⁷⁰⁹ A.H. WEILER, Vadim's 'Pretty Maids', New York Times, 03 May 1970: 109.

⁷¹⁰ Garry McGee, "Band on the Run: A History of Paul McCartney and Wings", Taylor Trade Publishing; 1st Taylor Trade Pub. Ed edition (11 Mar. 2003) ISBN-10: 0878333045 / ISBN-13: 978-0878333042 (pg. 105) see also: Gene Roddenberry on stage with Paul and Linda McCartney - http://i.usatoday.net/life/gallery/2011/111129_star_trek_roddenberry/mccartneyvpg-vertical.jpg

⁷¹¹ Dale Pollock, "Skywalking: The Life and Films of George Lucas", London: Elm Tree Books (1983 - pg. 89) ISBN 0-241-11034-3.

Lucas lived in a rented property in Portola Drive, Benedict Canyon. In 1974, whilst living at the property, he allegedly wrote *"Star Wars"*.⁷¹³ Benedict Canyon is a mere three miles away from Laurel Canyon. Did Lucas actually live in Laurel Canyon – echoing the Benedict / Laurel Canyon muddling we are currently witnessing in relation to Sharon Tate's death!? Who knows!! We know for certain that Lucas' closest filmmaking friend, Steven Spielberg, lived in Laurel Canyon itself during the same time period. *"Steven Spielberg: A Biography"* by Joseph McBride, confirms this. ***"Spielberg... put down modest roots in Hollywood, enabling him to make a down payment on a small house in the casual but fashionable Laurel Canyon, which he brought for \$50,000."***⁷¹⁴ 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."***⁷¹⁵

Lucas was also in a relationship with noted Canyonite country/folk singer Linda Ronstadt.⁷¹⁶ In his article *"Inside the LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation - Part X"*, Dave McGowan highlighted Ronstadt's connection to the upper echelons of the Canyon scene. ***"During Laurel Canyon's glory years, Jerry Brown resided in a home on Wonderland Avenue, not too many doors down from the Wonderland death house (and from the homes of numerous singers, songwriters and musicians). His circle of friends in those days, as some may recall, included the elite of Laurel Canyon's country-rock stars, including Linda Ronstadt (with whom he was long rumoured to be romantically involved), Jackson Browne and the Eagles."***⁷¹⁷

Bizarrely, George Lucas was one of the camera operators on The Rolling Stones' (Mick Jagger enters the story yet again!) concert film *"Gimme Shelter"* in 1969.

⁷¹² 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

⁷¹³ 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>

⁷¹⁴ 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>

⁷¹⁵ Steve Silberman, "Life after Darth", Wired, May 2005 - <http://www.wired.com/wired/archive/13.05/lucas.html>

⁷¹⁶ "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>

⁷¹⁷ Dave McGowan, "Inside the LC: Part X" - <https://seeker401.wordpress.com/2010/01/09/laurel-canyon-part-10/comment-page-1/>

“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.”⁷¹⁸ This is very telling and further cements Lucas’ association with the dark underbelly of the Laurel Canyon scene. *“Gimme Shelter”* was released in 1970 and documents the last weeks of The Rolling Stones’ ‘69 U.S. tour – including the infamous “Altamont Free Concert”. The concert was organised by Canyonite musicians – The Rolling Stones, Crosby, Stills, Nash & Young, The Flying Burrito Brothers, etc. Security for the concert was provided by all manner of curious individuals – most notably, members of the Hell’s Angels.

Altamont culminated in the injury of over 850 attendees and four deaths. According to Dave McGowan, ***“The death that the concert at Altamont will always be remembered for, of course, is that of Meredith Hunter, the young man who was stabbed to death by members of the Hell’s Angels right in front of the stage while the band (in this case, the Rolling Stones) played on. The song they were playing, contrary to most accounts of the incident, was Sympathy for the Devil, as was initially reported in Rolling Stone magazine based on the accounts of several reporters on the scene and a review of the unedited film stock. Most accounts claim that Hunter was killed while the band performed Under My Thumb. All such claims are based on the mainstream snuff film Gimme Shelter, in which the killing was deliberately presented out of sequence. In the absence of any alternative filmic versions of Hunter’s death, the Maysles brothers’ film became the default official orthodoxy. Of course, someone went to great lengths to insure that there would be only one available version of events. One of the young cameramen working for the Maysles brothers that day, curiously enough, was a guy by the name of 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.”***⁷¹⁹

One of Lucas’ oldest and closest business associates and friends is Gary Kurtz. Kurtz was the co-producer of *“Star Wars: A New Hope”* and *“The Empire Strikes Back.”* He also produced *“The Dark Crystal”* (1982) and *“Return to Oz”* (1985). Kurtz was, like Lucas, an alumnus of USC. In 1972, he became the legal guardian of Mackenzie

⁷¹⁸ [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

⁷¹⁹ Dave McGowan, "Inside the LC: Part XIV" - <http://www.davesweb.cncnhost.com/nwsltr106.html>

Phillips – daughter of (notorious Canyonite, co-founder of *“The Mamas and the Papas”*, and close confidant of Sharon Tate and Roman Polanski) John Phillips.⁷²⁰ ***“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.”***⁷²¹

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.”***⁷²² Her claims have been seemingly supported by several members of her family and several individuals with connections to John Phillips. The circumstances surrounding Mackenzie’s sudden legal guardianship by Gary Kurtz are slightly baffling. The reasons have never been fully explained. It is claimed that, because of her age whilst filming *“American Graffiti”*, it was required by California state law.⁷²³ Was there really a time when all under-age actors in California were handed over as the property of a film’s producer!? Possibly! It is a legal “oddity” nevertheless. I should make it clear that I don’t wish to imply anything underhanded regarding Kurtz. To my knowledge, Mackenzie Phillips has never made any negative comments about him. However, I do find her multiple connections to George Lucas to be more than coincidental and the circumstances leading to her guardianship a little strange.

Lookout Mountain

There are a number of more extreme theories proposing that Lucas may have had an association with the Laurel Canyon located “Lookout Mountain” facility. Interestingly, Peter Kuran (who has worked to restore and publicize some of the

⁷²⁰ 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

⁷²¹ Dave McGowan, “Inside the LC: Part XIX” - <http://konformist.com/archives/2013/03-2013/inside-the-lc-19.txt>

⁷²² “New Bombshell from Mackenzie Phillips”, CBSNews, September 24, 2009 - <http://www.cbsnews.com/news/new-bombshell-from-mackenzie-phillips/>

⁷²³ John Baxter, *“Mythmaker: The Life and Work of George Lucas”*, William Morrow; 1st edition (October 5, 1999) ISBN-13: 978-0380978335

DOD produced films from Lookout Mountain Laboratories) presented a seminar - *“Lookout Mountain Laboratories: Hollywood’s Secret Film Studio”* – on March 29th, 2011 alongside former Lookout Mountain employee Dr. Byron Ristvet. The blurb for this event notes that Kuran ***“worked as an animator for George Lucas’ Industrial Light and Magic in the early 1980’s before starting his own visual effects company, Visual Concept Entertainment, which has provided effects for over 300 theatrical motion pictures.”***⁷²⁴ Kuran has been revealed as a former employee of Lookout Mountain, meaning that we now have a direct and evidential connection between Lucas and a former Lookout Mountain employee. Lucas’ *“Return of the Jedi”* also lists the films’ ***“Additional Optical Effects”*** as being produced by ***“California Film; Dreamstate Effects; [emphasis added by this author] LOOKOUT MOUNTAIN FILMS; Monaco Film Labs; Movie Magic; Pacific Titles and Optical; Van der Veer Photo Effects”***⁷²⁵ This particular “Lookout Mountain Films” (with its origins in the actual Laurel Canyon area) was founded in 1974 by Lucas associate Pat O’Neill.⁷²⁶

Whilst we cannot conclusively place Lucas directly at Lookout Mountain (and thus establish a military connection) these association remain extremely revealing. Furthermore, we can establish an extraneous link between Lucas and the U.S. military industrial complex. ***“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.”***⁷²⁷ It is worth considering that Lucas may not have acquired his “big break” with Warner Bros., had it not been for his work alongside U.S. Navy students. As noted earlier in this

⁷²⁴ Lookout Mountain Laboratories : Hollywood’s Secret Film Studio, Center for Global Studies, University of Illinois at Urbana – Champaign - <http://illinois.edu/calendar/detail/45?key=2011032120110321221987>

⁷²⁵ ROTJ - Line by Line, Jedi Council Forums - <http://boards.theforce.net/threads/rotj-line-by-line.13561925/page-57>

⁷²⁶ Debriefing Pictures, from the “20/20” portfolio, O’Neill, Pat, Museum of Contemporary Photography, Columbia College Chicago - <http://www.mocp.org/detail.php?t=objects&type=browse&f=maker&s=O’Neill%2C+Pat&record=0>

⁷²⁷ http://en.wikipedia.org/wiki/George_Lucas#Early_life_and_education

chapter, we once again encounter the presence of the U.S. Navy in close proximity to the Laurel Canyon story.

George Lucas has often claimed – particularly during the early days of his career - that he snubbed the Hollywood system with his unorthodox film producing methods. Following the release of *“The Empire Strikes Back”* (1980), the Directors’ Guild of America fined Lucas a quarter of a million dollars for placing the production’s credits at the end of the film. Lucas first did this with *“A New Hope”* in 1977, but the Guild allowed it due to his status as an “independent” director and the phenomenal financial success of the film. The Guild tried to pull *“The Empire Strikes Back”* from movie theatres and Lucas subsequently quit the Guild. It does seem strange that Lucas (and his closest friends and business associates - Steven Spielberg, Francis Ford Coppola, Brian De Palma, Robert Redford, etc.) eventually ascended into the highest ranks of the Hollywood system. It also seems strange that these “independents” and “mavericks” were not all that different from the many other figures associated with Laurel Canyon. If we examine the agenda forces that were at play in the Canyon, then we can possibly conclude that their proverbial independence was not so independent. Not unlike Lucas’ fictional “Force”, there were agenda “forces” (no pun intended) at work, influencing all the denizens in this region of California... even if some people didn’t necessarily realise it.

Lucas’ business acumen has always contradicted his “rebellious” assertions – indicating that he was a man who pretty much always knew precisely what he was doing. Add to this the fact that Lucas’s family has a significant connection to the global agenda. ***“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.”***⁷²⁸ On July 10, 2013, Barack Obama awarded George Lucas the 2012 National Medal of Arts.⁷²⁹ Lucas’ 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***

⁷²⁸ http://starwars.wikia.com/wiki/George_Lucas

⁷²⁹ <http://www.boston.com/news/local/massachusetts/2013/07/10/obama-awards-dozen-medals-for-arts-humanities/yuOeoCBt66iATG0wsuA3el/story.html>

same time, I feel good that I'm able to make my movies the way I want them to be.⁷³⁰

Let us look back at Lucas' desire to "control his work". In 1971, he established Lucasfilm Limited LLC. Lucasfilm's subsidiaries included Pixar Animation, THX Sound and Industrial Light and Magic. ILM has created film visual effects for countless Hollywood movies and are responsible for envisaging so much of the esoteric and arcane symbolism that we have seen in the movies of the last several decades. In 2012, The Walt Disney Company bought Lucasfilm (along with the "Star Wars" franchise) at a valuation of \$4.06 billion. Lucas' collective activities are hardly the hallmark of somebody who prefers to operate "outside the system". The selling of the "Star Wars" franchise to Disney should, at the very least, raise some serious agenda-related questions. This is a subject I will return to in volume two of "Science Fiction and the Hidden Global – The 2016 Edition".

There appears to be something very odd about the synchronistic timing of the creation of "Star Wars" and the state sponsored "remote viewing" / "psychic spying" experiments that took place at Stanford Research Institute (SRI) during the 1970s. [Author's Notes: Remote viewing allegedly involves the "psychic" ability to peer into places outside of the "accepted" limits of space and time.] The roots of the remote viewing story began with the founding of SRI by Stanford University, California, in 1946 – strangely, around the same time as the creation of the CIA. SRI was created as a means to bring extra money into the university by attracting commercial business research. However, this didn't work and funding fell to the university itself. Gradually, SRI began acquiring military and intelligence contracts. Most of it classified, the work involved chemical warfare research, testing for the Atomic Energy Commission, even exotic weapons research for The Pentagon and the CIA. By the late 60s, Stanford's extensive contracts with the defence and intelligence community were revealed, creating a national scandal. The university "officially" halted research contracts of this nature and Stanford Research Institute became a private company – under the name SRI International. Removed from public scrutiny, SRI became even more tied to the DOD – with the organisation branching out to eventually include international defence contracts, and work with the National Security Agency and NASA.⁷³¹

⁷³⁰ Empire of Dreams: The Story of the 'Star Wars' Trilogy (2004) - <http://www.imdb.com/title/tt0416716/>. See also: <http://youtu.be/QoQ1mOrV8Nc>

⁷³¹ 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

In the 1970s, SRI began experiments in remote viewing. Years later, it would be revealed that those financing the research included the likes of the CIA, Army Intelligence and Security Command, the Defence Intelligence Agency (DIA), the U.S. Air Force and NASA. The exact extent and purpose of this research is a little uncertain even to this day. Superficially, experiments and research were carried out for the purpose of intelligence gathering.⁷³² 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.⁷³³ 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.”***⁷³⁴

“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.⁷³⁵ 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 1983.⁷³⁶ Some of these projects operated under various

Industrial Complex at MIT and Stanford”, Columbia University Press; Reprint edition (April 15, 1994) ISBN-13: 978-0231079594

⁷³² 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

⁷³³ Ingo Swann, "Penetration: The Question of Extraterrestrial and Human Telepathy", 1998, ISBN 0-966-7674-0-3

⁷³⁴ Ibid. (pg. 4)

⁷³⁵ 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>

⁷³⁶ 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

code names, such as SCANNATE, GONDOLAWISH, GRILLFLAME, CENTERLANE, SUNSTREAK and STARGATE.⁷³⁷

In 1975, at the height of SRI's remote viewing experiments, George Lucas's former 'American Zoetrope' business partner⁷³⁸ (and close filmmaking friend) Francis Ford Coppola had bought out the San Francisco based "*City Magazine*".⁷³⁹ Coppola used the influential magazine (and some of his wealth) to create an almost "pop-culture" interest in a group of scientists known as the Fundamental Fysiks Group – originally based at the Lawrence Berkeley National Laboratory. Many of these individuals played key roles in the CIA and Defence Intelligence Agency ran programme, ESPionage – which heavily subsidised the remote viewing and "psi" experiments carried out at SRI.⁷⁴⁰ The growing popularity of figures involved with Fundamental Fysiks (like Jack Sarfatti⁷⁴¹ and Ira Einhorn⁷⁴² – more on them in the Chapters Ten and Eleven) encouraged agenda funding of similar projects. Remember also that Francis Ford Coppola is evidentially documented as having attended Bohemian Grove on at least one occasion (in 1998, he gave a speech at the Grove entitled "*Two Republics: Rome and America*"⁷⁴³) and that the Bohemian Club's past membership is littered with SRI notables.⁷⁴⁴

In 1975, at precisely the same time as Coppola was helping to promote the aforementioned scientific figures, George Lucas began looking for a science fiction concept that he could adapt to film. Strangely, this wasn't "*Star Wars*". Lucas approached Paramount Studios with a keen interest in acquiring the entire "*Star Trek*" concept. According to film director and screenwriter Philip Kaufman – who was involved with "*Star Trek: The Motion Picture*" at the time: "**George Lucas is a**

⁷³⁷ 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>

⁷³⁸ http://en.wikipedia.org/wiki/American_Zoetrope

⁷³⁹ Remembering City Magazine (left side column) - <http://www.millvalleylit.com/MillValleyLitFall13/gallery.html#>

⁷⁴⁰ 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

⁷⁴¹ http://en.wikipedia.org/wiki/Jack_Sarfatti#Fundamental_Fysiks_Group

⁷⁴² http://en.wikipedia.org/wiki/Jack_Sarfatti#Epistemological_Letters_and_Unicorn_Preprint_Service

⁷⁴³ See: <http://www.sfgate.com/opinion/saunders/article/Bohemian-Grove-men-only-2355089.php> & "Dick Cheney, Alan Greenspan and Newt Gingrich have stopped by to rub shoulders with Francis Ford Coppola and Merv Griffin." ("Trespasser Travel: Visit the Bohemian Club, If You Dare!" July 17, 2008) <http://www.jaunted.com/story/2008/7/17/75437/9839/travel/Trespasser+Travel%3A+Visit+the+Bohemian+Club,+If+You+Dare!>

⁷⁴⁴ For example: former director and later chairman of SRI International Samuel Haydan Armacost – see: Bohemian Club Members - http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_bohemiangrove09.htm

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.⁷⁴⁵

Although executives were keen to have Lucas direct a “*Star Trek*” motion picture – which Trek creator Gene Roddenberry was already busy developing – they were reluctant to sell the franchise wholesale. Lucas refused the offer to direct and went off to develop “*Star Wars*” instead.⁷⁴⁶ Again, remember the timing - Lucas’ tale of Jedi psychic abilities and mind tricks and SRI’s research into psychic abilities. At (again!) precisely the same time, Gene Roddenberry was, amazingly, having regular contact with individuals involved with CIA mind control projects and SRI’s remote viewing experiments! This period in “*Star Trek*” lore also involved numerous figures connected with Lucas and Disney – such as Michael Eisner and Jeffrey Katzenberg. Decades later, J.J. Abrams would become equally as involved with the “*Star Trek*” franchise. But that is another story entirely...

⁷⁴⁵ 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

⁷⁴⁶ Simon Brew, “George Lucas on how Star Trek helped Star Wars”, 10 Jul 2013 - <http://www.denofgeek.com/movies/star-wars/26348/george-lucas-on-how-star-trek-helped-star-wars>

Chapter Ten: “Finding the Nine”

“If Star Trek is indeed inextricably linked to the human potential movement and a bizarre flying saucer cult, why is that so? What is the purpose of programming these strange themes into what is one of the most successful sci-fi franchises of our time?”

(Christopher Knowles - "Secret Star Trek, Part 9: Levels above Human")

“The fact remains... that a bunch of apparently California New Age flakes into UFOs and psychic phenomena, including myself, had made their way into the highest levels of the American ruling class.”

(Jack Sarfatti)

The Final Frontier

In 1964, Eugene Wesley "Gene" Roddenberry approached a number of studios with a new kind of television programme - "*Star Trek*". NBC agreed to make a pilot episode in association with Desilu Productions. Pitched as a "**wagon train to the stars**", the first pilot episode (entitled "*The Cage*") was an ambitious effort. The story involved a subterranean race of aliens, known as Talosians, who kidnap Christopher Pike (the initial captain of the Starship Enterprise – played by Jeffrey Hunter) and force him to live out his life encapsulated by a telepathically induced illusion of "reality", in the hopes of repopulating the Talosian world. Docile, apathetic behaviour is rewarded, whilst non-conformity is punished. The pilot was considered "**too cerebral**" and criticised for not having enough "action". NBC eventually commissioned a second pilot - "*Where No Man Has Gone Before*" - written by noted sci-fi author Sam Peeples. Fully commissioned, the series-proper was aired on NBC from September 8, 1966.

Roddenberry remained a guiding "creative" force for the first two seasons of the series. However, by the third, Fred Freiberger had taken over as producer and Roddenberry was bumped to an "executive producer" position.⁷⁴⁷ At the time, he said, "**(I'm) confining myself to administration and policy**"⁷⁴⁸ and considered his executive position as "**a sort of honorary title.**"⁷⁴⁹ Roddenberry parted company with "*Star Trek*" soon afterwards. By February 1969, the show had been cancelled. Most television shows are largely consigned to the annals of history following cancellation. This was not the case with "*Star Trek*". The show's loyal fan base gradually organized fan conventions across the U.S., attended by thousands of followers. It was only a matter of time before they demanded some new "*Star Trek*" material. In 1974, Roddenberry wrote a letter to close friends and loyal Trek fans, Margaret and Laura Basta, revealing that he was finally in negotiations with Paramount (by August 1974) and that he would begin writing some new "*Star Trek*" material shortly thereafter.⁷⁵⁰

At the same time, Roddenberry was acquainted with a man called Sir John Henry Douglas Whitmore. Whitmore (2nd Baronet) was a very wealthy man, educated at Eton College, Sandhurst Royal Military Academy, and Cirencester Agricultural

⁷⁴⁷ David Alexander, "Star Trek Creator" (pg. 293)

⁷⁴⁸ Ibid. (pg. 356)

⁷⁴⁹ Ibid. (pg. 363)

⁷⁵⁰ David Alexander, "Star Trek Creator" (pgs. 414)

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.⁷⁵¹ 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 extra ordinary if this were the only place in the universe in which intelligent life happened to occur. Neither do we know the real nature of time and whether it and space are always linear and constant. On the other hand, I’ve never seen any proof, or at least anything I recognise as proof, that other intelligent life forms exist, or are or have been in contact with us. Nor have I ever seen anything I recognise as proof that other laws of physics exist.”***⁷⁵²

It is uncertain if Roddenberry ever found the “*proof*” he was looking for, however Whitmore was certainly the man to inspire his creativity. Whitmore was intricately involved with a little known group called “Lab Nine”. He revealed to Roddenberry the existence of Lab Nine and explained their interest in psychic research, ESP, telepathy, telekinesis, remote viewing and such. He also explained that the group were allegedly in psychic contact with seemingly “extra-terrestrial” or “extra-dimensional” entities that planned to make their presence known to all of humanity in the not too distant future. Through Lab Nine, Roddenberry got a lot more than a glimpse of the esoteric; he literally came face to face with aspects of the hidden global agenda. Before I look at these aspects, it is important to tell the story of his involvement with Lab Nine and how his experiences with them seemingly affected all that was to come next in the world of “*Star Trek*”.

The God Thing

By May 1975, Roddenberry was back in his old office on the Paramount studio lot, where he began writing the story for a \$2-3 million dollar, feature-length Trek movie. A few months prior, Whitmore asked Roddenberry to write a screenplay incorporating some of the more generic aspects and beliefs of the Lab Nine group. Roddenberry was already well acquainted with those involved with Lab Nine and he accepted Whitmore’s offer. Whitmore said that ***“eventually Roddenberry***

⁷⁵¹ [http://en.wikipedia.org/wiki/John_Whitmore_\(racing_driver\)](http://en.wikipedia.org/wiki/John_Whitmore_(racing_driver))

⁷⁵² Letter to John Whitmore, 2 April 1975, quoted by David Alexander, “Star Trek Creator” (pg. 416)

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."⁷⁵³

Roddenberry would witness "psychic" experiments connected with Stanford Research Institute (SRI), stay at Whitmore's home in England, and travel to the home of Lab Nine in Ossining, New Jersey.⁷⁵⁴ The latter research facility was home to one Dr. Andrija Puharich. Puharich was a key founding figure of Lab Nine. At Ossining, Roddenberry sat in on channelling sessions led by the psychic Phyllis Schlemmer. The Nine began talking to Roddenberry – as documented in Schlemmer's book *"The Only Planet of Choice"*⁷⁵⁵ – via "Tom", an extra-dimensional representative of "The Nine". Roddenberry's exposure to Lab Nine, their esoteric research and the message conveyed by The Nine, seemed to reinforce his fierce rejection of "mainstream" religious doctrine and heavily informed his 1975 return to *"Star Trek"* – via his film script, *"The God Thing"*. The story (written partly 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.⁷⁵⁶

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."***⁷⁵⁷

⁷⁵³ Joel Engel, "Gene Roddenberry: The Myth and the Man Behind Star Trek", Hyperion Books (Jun 1994) ISBN-13: 978-0786860043 (pg. 165)

⁷⁵⁴ According to New York inventor and holographer (the man some credit as Roddenberry's inspiration for the 'Holodeck' concept) Gene Dolgoff, Roddenberry and Puharich were associated as early as 1973, although we have only his word to go on. His testimony is coloured by the fact that he falsely claims that Roddenberry arranged for him and his wife (as a "thank you") to appear in a never-aired Star Trek rehearsal at Paramount. The video he presents as "proof" is actually a video gift given to those who appeared in the Universal Studios Theme Park Star Trek Attraction. See: "Meet The Man Behind The Holodeck, Part 1", March 11, 2014 - <http://www.startrek.com/article/meet-the-man-behind-the-holodeck-part-1> See also Star Ship Holodeck Technologies Today - <http://contest.techbriefs.com/2014/entries/electronics/4091>

⁷⁵⁵ Phyllis Schlemmer, "The Only Planet of Choice: Essential Briefings from Deep Space", Gateway; 2nd Edition (1996) ISBN-13: 978-1858600239

⁷⁵⁶ Joel Engel (pg. 165)

⁷⁵⁷ William Shatner, "Star Trek Movie Memories", Harper & Row Ltd; 1st Edition (Nov 1994) ISBN-13: 978-0060176174 (pgs. 36 - 37)

The script contained several nods to The Nine – such as a scene where Spock studies under nine Vulcan masters.⁷⁵⁸ Paramount hated the script for its overt “new age/anti-religion” message, however they gave Roddenberry another shot. At the same time, Paramount also began fielding other science fiction writers to potentially write the screenplay. One was Harlan Ellison. ***“(His story) involved time travel to prehistoric times and a battle against an evil reptilian ET race. Ellison was asked, by an executive who had apparently just read ‘Chariots of the Gods’, if he could shoehorn Mayans into the plot. Ellison pointed out that there were no Mayans in prehistory. The executive replied, ‘nobody’ll know the difference.’ Ellison exclaimed, ‘I’ll know the difference you idiot!’ and stormed out through a profanity-laced cloud.”***⁷⁵⁹

On December 19, 1975, Roddenberry had completed his first draft of the Whitmore/Lab Nine commissioned screenplay, *“The Nine”*. This was the story of Jim MacNorth, the writer and producer of a hugely popular (but long since cancelled) television science fiction show called *“Time Zone”*. MacNorth is approached by an Englishman who represents a group called Second Genesis – dedicated to the study of ***“psychic healing, out-of-body experiences, telepathy, and communications with beings on other levels.”***⁷⁶⁰ The story also described a *“Time Zone”* movie script (proposed by MacNorth), ultimately rejected by a film studio. Depressed and despondent, MacNorth writes a screenplay about Second Genesis. He attends research sessions at ***“Massachusetts Research Institute, where he observes experiments on theoretical physics and telepathy – and discovers his own telepathic powers.”***⁷⁶¹ He eventually communicates with The Nine, completes his script and (although it is a failure) lives happily ever after! He concludes that his life was forever changed. ***“(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.”***⁷⁶² 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

⁷⁵⁸ 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>

⁷⁵⁹ William Shatner (pg. 39) See also: Harlan Ellison, The City on the Edge of Forever [Kindle Edition], Gateway (18 Jun 2012) ASIN: B0088478Z0

⁷⁶⁰ Joel Engel (pg. 166)

⁷⁶¹ Ibid. pg. 167

⁷⁶² Ibid. pg. 170

Whitmore to demand a rewrite. Strangely, Roddenberry agreed but passed the rewriting duties onto a close writer-friend he had known since 1972 - Jon Povill. This second version retained much of the first but made The Nine something for the MacNorth character to be almost fearful of – that the experience had left the character somehow questioning his perception of reality. Picture a macabre version of “*Galaxy Quest*” and you’ll get the idea! This too was rejected by Whitmore. Joel Engel recounts the finer points of “*The Nine*” script in his book “*Gene Roddenberry: The Myth and the Man behind Star Trek*”. Although incredibly detailed, Engel concludes that Roddenberry remained unconvinced and ultimately uninterested in his time with Lab Nine. However, there is evidence to indicate that this was, to some degree, not the case.

The Motion Picture

By January 1976, Lab Nine script collaborator Jon Povill became involved with the ever-developing “*Star Trek*” film – eventually becoming the film’s associate producer.⁷⁶³ He and Roddenberry conceived a new story which, according to William Shatner, “*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.*”⁷⁶⁴ Paramount was less than overwhelmed with the idea and considered pulling the plug on the project. However, a letter campaign to name NASA’s prototype space shuttle the “*Enterprise*” (after *Trek*’s starship) reignited studio interest in the film. NASA had effectively come to *Star Trek*’s rescue.

Paramount’s President, Michael Eisner had become involved with *Trek* by this point, as had executive Jeffrey Katzenberg. Both would eventually play a pivotal role in making “*Star Trek*” into a global, money-making franchise. Eisner eventually became head of the entire Walt Disney Company. Katzenberg would also have an equally successful career at the House of Mouse. Both departed the *Trek* franchise (within ten days of each) to join Disney in September 1984. In 1994, Katzenberg (along with David Geffen – a fixture of the Laurel Canyon scene) co-founded Dreamworks with Steven Spielberg. In 2009, DreamWorks made a 30-picture deal with Disney.

⁷⁶³ Joel Engel (pg. 196)

⁷⁶⁴ William Shatner (pg. 39)

The likes of Spielberg, Francis Ford Coppola, William Friedkin and George Lucas were approached to direct a new Trek film but declined. Philip Kaufman (*"Invasion of the Body Snatchers"*) eventually signed on to direct. Ken Adam (*"Dr Strangelove"* and *"Diamonds are Forever"*) worked on storyboards and concept art for the film.⁷⁶⁵ British writers Chris Bryant (aka Christopher Brian Spencer Dobson) and Allan Scott wrote the story. Both had gained notoriety for scripting Nicolas Roeg's occult-laced film *"Don't Look Now"*.⁷⁶⁶ Bryant and Scott's story was an "ancient aliens as gods" script called *"Planet of the Titans"* ***"The planet and the Enterprise enter the black hole (...) emerges in orbit of Earth during the Paleolithic era, and the crew teach early man to make fire, in effect becoming the Titans themselves. (...) Planet of the Titans also explored the concept of the third eye."***⁷⁶⁷ The project was ultimately terminated.

A proposed *"Star Trek: Phase II"* series briefly brought Trek back to television but this too eventually fell through. When *"Star Wars"* became a huge hit, the Trek film was once again fast-tracked – based this time on the *"Phase II"* pilot script *"In Thy Image"*, credited to writer Harold Livingston. This story itself became mired in controversy when Lab Nine returned to the fore, courtesy of Roddenberry's intervention. *"In Thy Image"* was based on a disused script from Roddenberry's *"Genesis II"* series called *"Robot's Return"* – itself a variation of 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.***⁷⁶⁸

The oft agenda-linked film director Robert Wise was brought on board to helm the project. Despite the number of writers who eventually took credit for the story, it was Roddenberry who came up with the ending – where a transhuman melding of the V'ger probe and its human creator takes place. The final result, *"Star Trek: The Motion Picture"*, took almost five years from conception to completion and yet it is remarkable how much the final product resembles *"The God Thing"* – a story that

⁷⁶⁵ 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>

⁷⁶⁶ http://en.wikipedia.org/wiki/Don't_Look_Now

⁷⁶⁷ 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>

⁷⁶⁸ William Shatner (pg. 51)

was inspired by Roddenberry's first encounter with John Whitmore and The Nine. One could argue that *"Star Trek: The Motion Picture"* was effectively a proverbial "five year mission" to (in some way) realise aspects of The Nine in movie form.

The final film was considered one of the most expensive films made for its time – the final tally was \$35 million. Ironically, much of the expense accrued can be attributed to a lengthy pre-production period, including money spent on the abandoned *"Star Trek: Phase II"* television series. Despite eventually making a huge amount of money from the film (it is generally considered a box-office success story - grossing \$139 million worldwide), Paramount still considered it something of a failure and went looking for someone to blame. Roddenberry became their target. Fortunately, he had shrewdly negotiated a franchise contract with Paramount allowing him to remain as a **"figurehead"** of *"Star Trek"*. It is often said that this was only tolerated because he had achieved such a near-mythic status amongst the large Trek-fan community and that his approval (or often lack thereof) seemed to hold sway with fan opinion. William Shatner 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."***⁷⁶⁹

Several figures took control of the subsequent movie franchise - including the likes of Harve Bennett, Nicholas Meyer, Leonard Nimoy and William Shatner. Despite being metaphorically banished, Roddenberry was determined to write the story for the second *"Star Trek"* movie. His proposed script was curious, to say the least. ***"After losing ships to V'ger, Klingons locate the "Guardian of Forever" (seen in "The City on the Edge of Forever"), and they diabolically use the time portal to travel back to 1963. These rogue Klingons succeed in stopping the assassination of JFK. (...) By the 23rd century, the Klingons reign supreme as an unstoppable intergalactic imperial force. Fortunately, Captain Kirk once again saves the universe... by letting someone die. Travelling back in time, the noble captain ensures that JFK gets his head blown off in Dealey Plaza."***⁷⁷⁰ William Shatner

⁷⁶⁹ William Shatner (pg. 99)

⁷⁷⁰ 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>

recalled that the climax of the film ***“would find Spock, standing on a grassy knoll in Dallas, firing that infamous ‘phantom shot’.***⁷⁷¹

Bizarrely, even though the pitch was quickly rejected, Roddenberry proposed this concept upon initiation of every subsequent Trek movie up to *“Star Trek VI”* – the last movie made before his death. Each time, it was dismissed as Roddenberry’s *“wacky”* Kennedy story. Harve Bennett 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.”***⁷⁷²

Those who have documented *“Star Trek”* production history have offered all manner of reasons why this occurred. Some have said that he was being obstinate, wanting a film created exclusively by him. His writing career was marked by this attitude on many occasions, often using other people’s ideas and claiming them as his own. It is known that Roddenberry experienced *“creative dry spells.”* For whatever reason, he stuck with his *“JFK”* story throughout the rest of his life. William Shatner had some thoughts on this. ***“I could assume one of two things, that Gene had become devoutly sincere about all this and it had altered his vision of what he had done on Star Trek, or the other possibility was that perhaps unconsciously he resented anyone, not just Harve Bennett, coming in, taking over and trying to replicate something that he’d created.”***⁷⁷³

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?”***⁷⁷⁴

The answer to this question may lie with the more sinister connections to Lab Nine...

⁷⁷¹ William Shatner (pg. 162)

⁷⁷² Ibid. (pg. 108)

⁷⁷³ Ibid. (pg. 110)

⁷⁷⁴ 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>

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.”***⁷⁷⁵

In 1948, he established the Round Table Foundation of Electrobiolgy in the Glen Cove/Camden area of Maine, to study the likes of telepathy, ESP and other related phenomena. Although not corroborated, it has been suggested that Puharich’s Foundation may have been affiliated with the larger “Round Table” 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.⁷⁷⁶ Even if this association is unverifiable (as it currently appears to be), the similarity in names remains interesting. Puharich’s Round Table Foundation was seemingly subsidised by several figures close to the global agenda. The largest contribution came from former U.S. Vice President Henry Wallace (via his Wallace Fund.)⁷⁷⁷ Wallace was the man responsible for placing the masonic “Great Seal of the United States” (complete with a pyramid, separated capstone and all-seeing eye) on the one dollar bill in 1935.⁷⁷⁸

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 Bouverie⁷⁷⁹ (born Ava Alice Muriel Astor) – daughter of the founder of the Astoria Hotel in New York, and Barbara Bronfman⁷⁸⁰ (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. For example,

⁷⁷⁵ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pgs. 205-206)

⁷⁷⁶ Carroll Quigley, ‘The Anglo-American Establishment’, G S G & Associates Pub; Reprint edition (1966) ISBN-13: 978-0945001010

⁷⁷⁷ Terry L. Milner, “Ratting out Puharich - Pioneer Radio Wave Mind Control”, 1996 - <http://www.oocities.org/marksrealm/project188.html>

⁷⁷⁸ How the Pyramid Side of the Great Seal Got On the One-Dollar Bill in 1935 - <http://greatseal.com/dollar/hawfdr.html>

⁷⁷⁹ Andrija Puharich, “The Sacred Mushroom: Key to the Door of Eternity”, Doubleday (Feb 1974) ISBN-13: 978-0385085939 (pg. 43)

⁷⁸⁰ Phyllis Schlemmer called Bronfman “a life-long friend.” See: Phyllis V. Schlemmer, “Passport to Meditation”, Athletic Guide Publishing, ISBN 1601790015, 9781601790019 (pg. 8)

the Bronfman's acquired wealth appeared during the prohibition era (via alleged connections to criminal gangs, the mafia, and the like), with the family believed to have had past links to the international drug trade.⁷⁸¹ 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).⁷⁸² It is perhaps noteworthy that there is a historical connection between the Mafia, the CIA, the music industry and Hollywood.⁷⁸³

Others involved with the Round Table Foundation and the subsequent Lab Nine group included (according to Lynn Picknett and Clive Prince) an "Italian nobleman, Baron DiPauli"⁷⁸⁴, Joyce Petschek⁷⁸⁵, the aforementioned Sir John Whitmore, and Marcella Miller Du Pont⁷⁸⁶ (a product of the elite Du Pont and Miller families.) Two principles players were Arthur M. Young and Henry Belk. Belk was a multimillionaire who eventually became associated with the Rockefeller-funded/CIA-supported Human Potential Foundation.⁷⁸⁷ ***"(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."***⁷⁸⁸

Young's wife Ruth Forbes Paine (who also frequented the Round Table Foundation) was a member of the wealthy Boston Forbes and Paine families. Former U.S. Presidential candidate, Skull and Bonesman, and U.S. Secretary of State, John Kerry, is closely related to the family on his mother's side.⁷⁸⁹ Ruth Forbes Paine used a sizeable amount of her family wealth to help create the United Nations-affiliated International Peace Academy.⁷⁹⁰ Believe it or not, there are number of connections between Ruth Forbes Paine's immediate family and the assassination

⁷⁸¹ "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

⁷⁸² http://en.wikipedia.org/wiki/Edgar_Bronfman,_Jr.

⁷⁸³ 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

⁷⁸⁴ 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)

⁷⁸⁵ Petschek Family - http://www.yivoencyclopedia.org/article.aspx/Petschek_Family

⁷⁸⁶ Peter Levenda, "The Nine (Sinister Forces: A Grimoire of American Political Witchcraft, Book 1)"

⁷⁸⁷ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 249)

⁷⁸⁸ http://en.wikipedia.org/wiki/Arthur_M._Young

⁷⁸⁹ http://en.wikipedia.org/wiki/Forbes_family

⁷⁹⁰ http://en.wikipedia.org/wiki/Ruth_Forbes_Paine

of JFK.⁷⁹¹ A close friend of Ruth Forbes Paine was one Mary Bancroft. Bancroft was the mistress of Allen Welsh Dulles - the Director of Central Intelligence from 1952 until 1961 (and its longest-serving director to date.) Bancroft was Dulles' primary OSS contact with the "20th of July" assassination plotters against Adolf Hitler.⁷⁹²

On December 31st 1952 at precisely 9pm, Indian mystic Dr. D. G. Vinod began to channel the first messages from The Nine or 'The Nine Principles and Forces' in the presence of Andrija Puharich.⁷⁹³ Puharich's work had come to the attention of the military intelligence establishment. He was summoned by the Pentagon to present his findings on the subject of telepathy to the U.S. Army Chief of Psychological Warfare. Coincidentally or not, this occurred at almost the same time as the creation of the National Security Agency (November 4, 1952). In February 1953, Puharich was recruited into The Army Chemical Centre in Edgewood, Maryland. Edgewood was the hub of the U.S. Army's chemical and psychological warfare and neurological research. There is no way to be absolutely certain what Puharich was really doing (on behalf of the agenda) at this point. However, there are many clues indicating that he was involved in clandestine work of some description. Additionally, from a number a sources, it appears he was helping to develop chemical substances that would stimulate psychic abilities. Puharich's effective boss at the time was Dr. Laurence Layton. Researcher Peter Levenda has documented a myriad of connections between Layton's family and the infamous Jonestown massacre and additionally drawn the connections between Jonestown, the CIA and MKUltra.⁷⁹⁴ It is documented that joint experiments were carried out between the CIA's MKUltra and The Army Chemical Centre during Puharich's tenure.⁷⁹⁵ 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."***⁷⁹⁶

⁷⁹¹ Testimony Of Michael R. Paine - http://jfkassassination.net/russ/testimony/paine_m1.htm

⁷⁹² Exes and Texas - http://spot.acorn.net/jfkplace/09/fp.back_issues/17th_issue/rambler2.htm

⁷⁹³ Andrija Puharich, "URI: A Journal of the Mystery of Uri Geller", Bantam Books (January 1, 1975) ASIN: B000GRQXH6 (pg. 13)

⁷⁹⁴ See: Peter Levenda, "Sinister Forces - A Warm Gun: Book 2: A Grimoire of American Political Witchcraft (Sinister Forces: A Grimoire of American Political Witchcraft)", Trine Day (1 Feb. 2011) ISBN-10: 0984185828 / ISBN-13: 978-0984185825 (pgs. 188-230)

⁷⁹⁵ 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)

⁷⁹⁶ 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)

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."***⁷⁹⁷

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."***⁷⁹⁸ 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.⁷⁹⁹

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 Foundation.⁸⁰⁰ It has been suggested that PENGUIN was intricately connected with the U.S. Navy's infamous and then highly classified Project CHATTER (late 1947).⁸⁰¹ ***"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."***⁸⁰²

In his book, *"The Sacred Mushroom"*, Puharich implied that the Round Table Foundation was a front for ***"US Army research."***⁸⁰³ According to Lynn Picknett and Clive Prince: ***"Ira Einhorn, Puharich's close associate in the 1970s, told us recently***

⁷⁹⁷ Martin A. Lee and Bruce Shlain, *"Acid Dreams"* (pg. 126)

⁷⁹⁸ 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

⁷⁹⁹ Andrija Puharich, *"The Sacred Mushroom: Key to the Door of Eternity"*, Doubleday (Feb 1974) ISBN-13: 978-0385085939 (pgs. 10 - 11)

⁸⁰⁰ Terry Milner, pg. 208, Terry. "Rattling Out Puharich" - Excerpt from unpublished book, 1996 (pg. 208)

⁸⁰¹ <http://www.theblackvault.com/documents/biologicalweapons/chatter/navychatter.pdf>

⁸⁰² 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)

⁸⁰³ Andrija Puharich, *"The Sacred Mushroom: Key to the Door of Eternity"*, Doubleday (Feb 1974) ISBN-13: 978-0385085939

that, although Puharich had worked for the CIA during the 1950s, he was no longer doing so twenty years later.”⁸⁰⁴ “According to James Hurtak, via his Academy for Future Sciences, Puharich ‘worked with the US intelligence community.’”⁸⁰⁵

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 (Puharich, Henry Jackson, Georgia Jackson, Alice Bouverie, Marcella Du Pont, Carl Betz, Vonnie Beck, Arthur Young and Ruth Young) to listen to Dr. Vinod.⁸⁰⁶ 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 (and The Nine) with the Round Table Foundation.

It is perhaps more than a little coincidental that whilst all this was going on, the writer Lou Rusoff and director Roger Corman (who had connections amongst devotees of The Nine) had cooked up a truly awful, but somewhat prescient, movie called *“It Conquered the World”*. The film was released in 1956 and featured a plot involving a scientist called Thomas Anderson (a name that possibly inspired the nomenclature of Keanu Reeves’ character decades later in *“The Matrix”*) who uses a transmitter to speak to nine extra-terrestrial entities and effectively becomes their emissary to humanity. In a line from the film, he says **“each of the Nine has an intellect that would dwarf humans.”** Although it seems that this film’s “Nine” are planning an invasion/incursion on Earth, their modus operandi appears to be to eliminate all the petty in-fighting amongst humans. The entities release electronic “bat-mites” that effectively remote control human thoughts and actions. It is a little odd that the nine entities use Tom to represent them and that the “real” Nine would use the same name of identification in the presence of Gene Roddenberry two decades later.

Whilst I am on the subject of Roger Corman, it is significant that he helped to spearhead psychedelia in Hollywood films. Throughout the sixties, he was known for making films that gave a voice to the counter-culture and had a myriad of connections with the Laurel Canyon scene. His 1967 film *“The Trip”* (written by Jack Nicholson and starring Peter Fonda – both notable Canyonites) pretty much began

⁸⁰⁴ Telephone interview with Ira Einhorn, 27 August, 1998 - Lynn Picknett and Clive Prince, *“The Stargate Conspiracy”* (pg. 206)

⁸⁰⁵ 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)

⁸⁰⁶ Andrija Puharich, *“URI: A Journal of the Mystery of Uri Geller”* (pg. 16)

the Hollywood psychedelic film craze. Corman worked with a young Francis Ford Coppola and directed William Shatner's in one of his first appearances in a leading film role with *"The Intruder"* (a.k.a. *"The Stranger"*) in 1962.

To return to Andrija Puharich, his Round Table Foundation seemed to come to an end in 1958. However, the work there had sown the seeds for Lab Nine. ***"In 1962 his research shifted to psycho-kinesis when he heard of Arigo in Brazil. [...] Puharich made several visits to Brazil to research Arigo. [...] It was in the early 1960s also that Puharich met with his friend, Aldous Huxley, in Tecate, Mexico."***⁸⁰⁷

Like the CIA (ARTICHOKE and MKULTRA), Puharich investigated psychotropic substances derived from plants found in Latin America – both (again) during the same time period. There is a degree of evidence suggesting that, during this period, Puharich was researching the effect of Extreme Low Frequency (ELF) waves on the human brain.⁸⁰⁸ It has been confirmed that he was working on electronic devices to assist ***"people with a hearing problem"*** in 1963.⁸⁰⁹ It is entirely possible that Puharich spent time with LSD guru and CIA fanboy, Timothy Leary – given that he too was in Mexico at the same time, experimenting with hallucinogenic substances⁸¹⁰ and mixing with the likes of Allen Ginsberg, Jack Kerouac, Aldous Huxley and William S. Burroughs.⁸¹¹ Puharich was actually no stranger to Aldous Huxley, who was one of the earliest members of his Round Table Foundation.⁸¹² Puharich first set off to visit psychic surgeon Arigo on August 21, 1963⁸¹³ and made numerous subsequent journeys until the late sixties. In early '68, one such visit involved a contingent of medical researchers – including one John Laurance. Laurance ***"worked for the Astroelectronics division of RCA in New Jersey designing and building satellites for NASA."***⁸¹⁴ It does beg the question as to why

⁸⁰⁷ "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>

⁸⁰⁸ Ibid.

⁸⁰⁹ Andrija Puharich, "URI: A Journal of the Mystery of Uri Geller" (pg. 24)

⁸¹⁰ Martin A. Lee and Bruce Shlain, "Acid Dreams" (pg. 65)

⁸¹¹ 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/>

⁸¹² 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>

⁸¹³ Andrija Puharich, "URI: A Journal of the Mystery of Uri Geller" (pg. 26)

⁸¹⁴ Ibid. (pgs. 30 – 31)

somebody working in such a specialized field (and working for NASA) would take part in a medical investigation of psychic surgery...

URI, SRI, CIA

On January 11, 1971, Puharich was working at his office (for the Intelectron Corporation in New York City) when he heard the news that Arigo had died. In his book *"URI"*, Puharich claimed that this event prompted a radical shift in his life. ***"I would resign from all my duties and jobs from foundations, companies, and laboratories and give myself two years in which to find a new place in full-time research on the mind. [...] By April 1, 1971, I had freed myself of all these ties and began a new way of life. I had two goals: one was to develop a theoretical base for all my mind researches, and the other was to find great psychic talents who would cooperate as research subjects."***⁸¹⁵

What he actually did at this point was fully establish Lab Nine in Ossining. Lynn Picknett and Clive Prince described those involved as: ***"Scientists interested in the interface between quantum physics and consciousness besides members of super-rich families, politicians and writers."***⁸¹⁶ Dick Farley, the former director of programme development for the Human Potential Foundation, once described Lab Nine in 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 weirdness than they are about having every advantage and new data edge in what they believe is a battle for Earth itself."***⁸¹⁷

On August 17th, 1971, Puharich travelled to Tel Aviv in Israel and met (through an Israeli Army officer, I might add) the then relatively unknown psychic spoon-bender Uri Geller for the first time. Puharich maintained that Geller had genuine psychic abilities. The two mutually agreed to work together to study such phenomenon. Under hypnotic "guidance" from Puharich, Geller spoke of a vast entity/conscious super-computer located aboard a spacecraft that was heading to Earth... Was this account told to Gene Roddenberry and ultimately inspired his Trek script!? The entity identified itself as *"Spectra"* (*Author's Notes: In the book "URI", it is suggested that "Spectra" was the actual spacecraft.*) *"Spectra"* also

⁸¹⁵ Ibid. (pg35)

⁸¹⁶ 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>

⁸¹⁷ Jeff Wells, "The Colour out of Space", Rigorous Intuition, October 07, 2005 - <http://rigorousintuition.blogspot.co.uk/2005/10/colour-out-of-space.html>

revealed that it had **“programmed”** Geller with psychic abilities at the age of three. Puharich asked if “Spectra” was anything to do with The Nine, to which Geller replied in the affirmative.

During their first meeting, Puharich mentioned to Geller the idea of contacting former NASA Apollo astronaut Edgar Mitchell to assist in the research as soon as he returned to America. According to Puharich, this conversation was allegedly prompted by a newspaper article Geller showed him about Mitchell. In the book, *“URI”*, Puharich recalled, **“Since I had to be in France on August 24th, I did not have much time. I had to reach key figures in government to make sure that I would have their cooperation [...] By September 20 I was back in Ossining. The next two months were a blur of activity in which I saw people all over the United States and Canada, trying to enlist their interest and support. [...] One of the more open minds was that of Captain Edgar D. Mitchell. [...] He was most enthusiastic [...] and we made some plans.”**⁸¹⁸

Throughout the first half of 1972, Puharich and Mitchell prepared a framework of scientific support through which Geller would be studied upon his arrival in America. Puharich set up a Theory Group of scientists led by Dr. Ted Bastin of Cambridge University. Mitchell hand delivered a formal proposal from the Theory Group to Dr Guyford Stever, the director of the American National Science Foundation (NSF) as well as one to The White House. In his book, *“URI”*, Puharich downplayed the significance of those who received the proposals claiming that none of them took the data *“seriously”*. He did claim though that he had a much more positive response when invited to speak at both the University of California and at Stanford University in September 1972. He also claimed that Mitchell was attempting to organise the U.S. Geller research at Kent State University.⁸¹⁹ Soon after, Stanford Research Institute (SRI) was agreed upon as the venue.

In August 1972, Geller arrived (at least for a short while) in America to begin “psychic testing” at SRI⁸²⁰ - specifically the parapsychology laboratories of Dr. Russell Targ and Dr. Harold (Hal) Puthoff. However, for reasons that aren’t entirely clear (although Geller’s erratic personality may have had something to do with it – as documented in the book *“URI”*) the research was suspended. The

⁸¹⁸ Andrija Puharich, *“URI: A Journal of the Mystery of Uri Geller”* (pgs. 72 - 76)

⁸¹⁹ The SRI Geller testing was actually aided by Dr. Wilbur Franklin of Kent State University. See Edgar Mitchell, *“The Way of the Explorer”*, 2008 (pg. 106)

⁸²⁰ Secret CIA Psychic Lab Experiments with Uri Geller at Stanford University - FEATURE FILM - <http://www.youtube.com/watch?v=IERbTkN82go>

Puharich/Geller/Mitchell entourage did not again congregate with SRI scientists until November 11th 1972. Geller initially resisted going to SRI - prompting him, Puharich, Mitchell, Targ and Puthoff to gather in an apartment at 9303 Middlefield Road, Palo Alto for a demonstration of Geller's "abilities." Once reassured, Geller committed to testing at SRI. According to Puharich, the Geller/SRI research concluded in mid-December 1972. Puharich also claimed that the testing had raised a number of "security issues", including concerns from some ARPA workers in the labs located near to the Geller research.⁸²¹

By late 1973, Geller was rapidly becoming a global celebrity and began to slowly distance himself from Puharich and The Nine. The message of The Nine was eventually channelled by psychic Phyllis Schlemmer. The Geller testing at SRI resulted in Targ and Puthoff publishing a paper in *Nature* magazine in October 1974.⁸²² Both visited Puharich and Geller at Lab Nine throughout 1973. To bring the story back to "*Star Trek*" for a moment, Gene Roddenberry also become associated with Targ and Puthoff, thanks to the various "psychic" experiments (organised by John Whitmore and Puharich) he would witness. His friendship with Targ and Puthoff lasted until at least 1977 – as revealed in a 1977 letter to Isaac Asimov in which Roddenberry spoke of attending a New York IEEE conference where he met up with Targ and Puthoff.⁸²³

Officially, SRI's Geller research began in the latter half of 1972. According to Jim Schnabel, Targ and Puthoff's SRI work was funded by the CIA (via the Office of Technical Service and Office of Research) with funding commencing circa mid-1972 (although, according to some sources, funding for this type of psychic research may have already been in place by late 1971.) Although principle funding came from the CIA, additional funding came from US Army Intelligence and Security Command, the Defence Intelligence Agency (DIA), the U.S. Air Force, U.S. Navy and NASA.⁸²⁴ Puthoff had formerly served as a Naval Intelligence Officer and a "*civilian employee*" for the National Security Agency.⁸²⁵ According to Philip Coppens: "**Uri**

⁸²¹ Andrija Puharich, "URI: A Journal of the Mystery of Uri Geller" (pgs. 218 - 220)

⁸²² 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>

⁸²³ David Alexander, "Star Trek Creator" (pg. 436)

⁸²⁴ 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)

⁸²⁵ 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

Geller stated in 1996 that he ‘probably’ believed that ‘the whole thing with Andrija was financed by the American Defence Department.’”⁸²⁶

There has always been some fairly strong evidence to suggest that Uri Geller was once an asset of the Israeli intelligence agency Mossad⁸²⁷ - itself pretty much orchestrated by the CIA. However, a 2013 BBC documentary called *“The Secret Life of Uri Geller”* featured interviews with Geller, Russell Targ, Hal Puthoff, former CIA officer Kit Green, and even former Israeli Prime Minister Benjamin Netanyahu. In the piece, Geller states that he worked extensively with both Mossad and the CIA as a psychic spy. Targ, Puthoff and Green also confirmed the CIA’s financial backing of SRI’s experiments.⁸²⁸ Geller himself once referred to Puharich as his **“CIA case officer.”** Targ was also involved with Al and Jeannie Mertle’s “Jonestown” survivors group – another (albeit a little less obvious) connection with the CIA.⁸²⁹

Targ and Puthoff’s version of the CIA connection with SRI was seemingly confirmed on April 17, 1995, when President Clinton issued Executive Order Nr. 1995-4-17. A CIA Public Affairs Office statement on 6 September 1995 corroborated this further.⁸³⁰ 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.”**⁸³¹

The finer details of the CIA/SRI/Geller associations may not be as cut and dried as initially perceived. The Institute of Noetic Sciences (IONS) was co-founded by former NASA Apollo astronaut Edgar Mitchell and investor Paul N. Temple in March 1973. According to their “official” publicity, IONS was and is an organisation dedicated to all aspects of the “human potentials” movement. IONS were heavily involved with SRI’s remote viewing research. For two decades after the Geller

⁸²⁶ Phillip Coppens, “The Stargate Conundrum” - http://www.philipcoppens.com/starconundrum_0.html See also: <http://www.rigorosintuition.ca/board2/viewtopic.php?f=8&t=24105&hilit=puharich+psychic+kids&start=30>

⁸²⁷ Lynn Pickett and Clive Prince, “The Stargate Conspiracy” (pg. 298)

⁸²⁸ 2013 BBC documentary “The Secret Life of Uri Geller”, directed by Vikram Jayanti - <http://www.bbc.co.uk/programmes/b037k0c5> & <http://vidoser.net/secret%20life%20of%20uri%20geller.html/bkdsG9KWUJ7SKY>=

⁸²⁹ Russell Targ & Keith Harary, “The Mind Race: Understanding and Using Psychic Abilities”, Random House Inc (T); First Edition (Feb. 1984) ISBN-10: 0394533569 / ISBN-13: 978-0394533568 (pgs. 103 – 106)

⁸³⁰ “CIA Statement on ‘Remote Viewing’,” CIA Public Affairs Office, 6 September 1995.

⁸³¹ 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

testing, IONS claimed that THEY funded Geller's sojourn at SRI – at least until it was admitted that the CIA were the overall sponsors, IONS' claim then became a little less defined. I have documented how Mitchell helped to organise and "fund" the Geller testing at SRI. Mitchell was referred to as a Uri Geller **"case officer"** during his SRI testing. The aforementioned 2013 BBC documentary called *"The Secret Life of Uri Geller"* (which confirms the CIA involvement with the SRI/RV testing) was principally aired as a one hour long piece. However, a rarely seen 90 minute cut of the piece includes a section where Edgar Mitchell discusses the CIA involvement. This section is curiously absent from the aired 60 minute version. Bizarrely, the musical overlay on this section of the interview is the *"Star Trek"* theme tune!

In this interview, Mitchell says, ***"What I did not know at the time was that the work at SRI was also being funded by our CIA and I only discovered that later [...] As we finished our work with Uri at SRI, I was called by the head of the CIA and asked to come to Washington and brief him on what we had learned and that head happened to be George H. W. Bush. He was head of the CIA at that point in time and it turned out that it was all a part of the same big study. The Russians were studying it, we were studying it, the CIA were studying it, I was studying it and so it was all a part of the so-called study of parapsychology. [...] I didn't know at that time all the work that the CIA was involved in."***⁸³²

Mitchell said something similar in his earlier book *"The Way of the Explorer"*. ***"After the Geller work, I was asked to brief the then-director of the CIA, Ambassador (subsequently President) George H.W. Bush, on our activities and their results."***⁸³³ ***"SRI was criticized as an institution for its involvement. Yet a considerable amount of psychic work was subsequently done there covertly under classified programs for various government intelligence agencies."***⁸³⁴

We should also consider this important section from Joan D'Arc's book *"Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extra-terrestrials, Lucid Dreams and Other Forms of Intelligent Contact"*: ***"In his book Mind Wars: The True Story of Government Research into the Military Potential of Psychic Warfare, (Ronald M.) McRae also has some other interesting things to say about Edgar Mitchell and his Institute for Noetic Sciences. He writes that George Bush,***

⁸³² Edgar Mitchell interview, 2013 BBC documentary "The Secret Life of Uri Geller", directed by Vikram Jayanti - <http://www.bbc.co.uk/programmes/b037k0c5> & <http://vidoser.net/secret%20life%20of%20uri%20geller.html/bkdscG9KWUJ7SkY=>

⁸³³ Edgar Mitchell, "The Way of the Explorer", GP Putnam's Sons, 1996 (pg. 91)

⁸³⁴ Edgar Mitchell, "The Way of the Explorer", 2008 (pg. 114) See also: Footnote 2 for Chapter 14 (pg. 258)

while director of the CIA, was approached by Mitchell, "a personal friend for many years." McRae writes that "Bush gave Mitchell permission to organize high-level seminars at the CIA to discuss possible intelligence applications of parapsychology." Despite this support, according to McRae, parapsychology research was never quite "institutionalized" at the CIA; i.e. it never had its own department or centralized location, but was pursued as "scattered research projects." McRae notes that Mitchell implicated "bureaucratic inertia" as the problem. Mitchell stated, "We just couldn't get the actors together, there was always one bureaucratic bottleneck or another." Apparently, this problem was solved by moving the program to SRI, with the Institute for Noetic Sciences and other known CIA cut-outs funding various projects."⁸³⁵

From this statement, it appears that Mitchell was (wittingly) assisting the CIA before the Uri Geller testing and then took these research projects to SRI. This means that he would have been fully aware (before, during AND after) that the Geller/SRI research was CIA supported – something he always denied knowing at the time. It is odd that Mitchell also seemingly referred to those involved with this research as *"actors"*. The question should therefore be asked: was Mitchell an employee/cooperative of the CIA and was IONS a "shell outfit" for them?

IONS has been obsessed with research into (and, apparently, suppression of) free-energy technology. Edgar Mitchell once made a paltry offer to buy out a device created by Bruce De Palma (brother of Brian De Palma – the noted Hollywood film director who helmed, amongst other things, Disney's *"Mission to Mars"*.) De Palma's "N-Machine" was a 'free-energy' device, similar in principle to 'over unity' technology. Mitchell (upon having his paltry offer turned down by De Palma) allegedly told De Palma: ***"If you're going to go around doing this sort of thing in California, you are going to get your head blown off!"***⁸³⁶ De Palma actually claimed that IONS was probably a "shell company" for the CIA – presumably to keep tabs on those people who were highly creative / talented and used their knowledge to develop advanced technology that was independent of the mainstream system. De Palma died under very suspicious circumstances in 1997.⁸³⁷ Given the myriad of CIA overlap with IONS and Mitchell, one can't help but recall

⁸³⁵ Joan D'Arc, *Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact*, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 / ISBN-13: 978-1585091287 (pgs. 106 - 107) See also: Ronald M McRae, "Mind Wars: The True Story of Government Research into the Military Potential of Psychic Weapons", St Martins Pr; First Edition (April 1984) ISBN-10: 0312533187 / ISBN-13: 978-0312533182

⁸³⁶ Bruce DePalma – Inventor of The N-Machine - <http://brucedepalma.com/>

⁸³⁷ *Ibid.*

Bart Sibrell's encounter with Mitchell (documented in *Chapter Six: "Astronaut Accounts"*) where Mitchell's son suggested calling the CIA to have Sibrell "**waxed**".

Interestingly, follow up tests were conducted on Uri Geller in 1974-75 in the UK. These were supervised by Jack Sarfatti and Brendan O'Regan (both Lab Nine and SRI associates). One session took place at Birkbeck College, London on June 21 and 22, 1974 and was attended by the likes of David Bohm, Arthur Koestler and Arthur C. Clarke.⁸³⁸ Brendan O'Regan was "**research director of Edgar Mitchell's Institute of Noetic Sciences and a consultant for SRI.**"⁸³⁹ Despite the claims that Geller was no longer (at least publically) involved with Lab Nine by that point, Jack Sarfatti recalls meeting up with Geller, Puharich and John Whitmore following the Birkbeck College session.

Space Kids

Some of Puharich's work at Ossining (and The Round Table Foundation) involved studying "electrobiological" and the use of a specially constructed Faraday Cage⁸⁴⁰ - a metallic enclosure that prevents the entry or escape of an electromagnetic field (EM field).⁸⁴¹ The Geller testing at SRI also involved a Faraday cage. "**In some variations of this experiment a Faraday cage was used, which isolates normal electromagnetic signals. Puthoff and Targ went on to conduct the same experiment with dozens of other people, both those claiming psychic abilities and those not.**"⁸⁴² 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.**"⁸⁴³

Puharich's Lab Nine research involved studying individuals with "above prescient" levels of psychic ability - particularly "gifted" children. These individuals became known as "Space Kids" or "Gellerings" - named after Uri Geller. Puharich once claimed that the Space Kids were able to materialize objects like trees, and that six

⁸³⁸ http://en.wikipedia.org/wiki/Jack_Sarfatti#Research_into_Uri_Geller

⁸³⁹ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 237)

⁸⁴⁰ 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

⁸⁴¹ Faraday cage - <http://searchsecurity.techtarget.com/definition/Faraday-cage>

⁸⁴² Edgar Mitchell, "The Way of the Explorer", 2008 (pg. 106)

⁸⁴³ James David Manning, "NASA, Star Kids & the Mind Control Merchant", In Search of Black Assassins, October 17, 2010 - <http://mindcontroblackassassins.com/category/rev-james-david-manning/>

of them arrived at his ranch via teleportation.⁸⁴⁴ At Ossining, Puharich gathered around twenty adolescents from seven countries. These experiments coincided exactly with defence and intelligence agency studies of remote viewing (1975-78). According to researcher Steven Levy: ***“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.”***⁸⁴⁵

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.’”***⁸⁴⁶

In his script for *“The Nine”*, Gene Roddenberry described a “cage” used by the thinly veiled Lab Nine cypher, Second Genesis: ***“A ten-foot-square chamber built of copper and filled with sophisticated electronic equipment. This is where a channeller communicates with The Nine.”***⁸⁴⁷ Roddenberry witnessed more of Puharich’s experiments (some involving his “space kids”) throughout the latter part of 1975. Strangely, there are documented correspondances between Roddenberry and Bernard Rimland (Ph.D., director of the Institute for Child Behaviour Research in San Diego) – dated November 20, 1975 – in which Roddenberry had some rather odd things to say to this 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.”***⁸⁴⁸ Through Rimland, Roddenberry came to know photographer / cinematographer John Ott. By then, Ott had begun lecturing on the effects of light/energy on human health and consciousness. Rimland and Roddenberry are documented as attending one of his seminars.⁸⁴⁹

⁸⁴⁴ Martin Gardner, “Science: Good, Bad, and Bogus”, Prometheus Books, (19 Mar 1990) ISBN-13: 978-0879755737 (pg. 287)

⁸⁴⁵ Steven Levy, “The Unicorn’s Secret”, Penguin Books Ltd; Reissue edition (19 Nov 2001) ISBN-13: 978-0451401663 (pg. 223)

⁸⁴⁶ Colin Wilson, “Alien Dawn: An Investigation into the Contact Experience”, Virgin Books; 1st Edition (January 1, 1998) ISBN-13: 978-1852277468 (pg. 309)

⁸⁴⁷ Joel Engel (pg. 169)

⁸⁴⁸ David Alexander, “Star Trek Creator” (pg. 419)

⁸⁴⁹ Ibid. pg. 420

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 the Pentagon as a front for its medical and parapsychological research. Puharich was still working for the CIA in the early 1970s"⁸⁵⁰

Earlier in this book, I noted that astronaut Gordon Cooper once 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."***⁸⁵¹

In actual fact, Cooper had some first-hand experience with Lab Nine. In his book "Leap of Faith", he identified the person responsible for the development of the MK/NASA's Space Kids Project as Andrija Puharich! Cooper befriended Puharich and witnessed his Faraday Cage experiments at Ossining.⁸⁵² Cooper was approached by an assistant of Puharich, Valerie Ransone, to develop the NASA Space Kids Project.⁸⁵³ 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 Defence Intelligence Agency (DIA) was the chief of ATG. As early as 1976, he had been the contract manager***

⁸⁵⁰ 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.forteantimes.com/artic/126/nine.htm> (dead link) See also: Alex Constantine, "Andrija Puharich, the CIA mystic" - <http://www.elfis.net/elfol0/mkconsp/apcia.txt>

⁸⁵¹ 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/>

⁸⁵² Gordon L. Cooper, "Leap of Faith: An Astronaut's Journey Into the Unknown", Harpertorch, NY (July 3, 2000) ISBN-13: 978-0060194161 (pg. 221)

⁸⁵³ Ibid. (pg. 227)

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 1990-1993.⁸⁵⁴

Given the alleged Disney/mind control connection, I feel it is worth noting that Cooper worked for The Walt Disney Company as a vice-president of research and development for Epcot during the 1970s.⁸⁵⁵ Some researchers have been critical of Cooper for his association with aspects of the agenda. Others credited his attempts to disclose certain information. We should consider that some of what he exposed may actually have been cleverly orchestrated disinformation - although he may have been an unwitting party in this campaign. If nothing else, it appears that he was aware of something sinister. Whilst on the subject of NASA's former employees, Puharich and Edgar Mitchell were both close friends with Werner von Braun. Strangely, within a week of his arrival in America, Mitchell and Puharich arranged for Uri Geller to meet von Braun in Germantown, Maryland.⁸⁵⁶ Von Braun was also involved with Mitchell's Institute of Noetic Science.⁸⁵⁷

Returning to the MK-tinged experiments at Lab Nine, it is important to mention one "Bobby Horne" - principle pre-Schlemmer channeller of the Nine. He was ***"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.'***⁸⁵⁸

Belita Adair (musician with the 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***

⁸⁵⁴ 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/>

⁸⁵⁵ http://www.absoluteastronomy.com/topics/Gordon_Cooper

⁸⁵⁶ Phillip Coppens, "The Stargate Conundrum", Chapter 1. A Man for All Psychics - <http://www.uri-geller.com/articles/stargate.htm> See also: Andrija Puharich, "URI: A Journal of the Mystery of Uri Geller" (pg. 177)

⁸⁵⁷ Edgar Mitchell, "The Way of the Explorer", 2008

⁸⁵⁸ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 168)

knowledge he wanted, atomic numbers, formulas that the presences spoke through me...⁸⁵⁹

Puharich also considered Jack Sarfatti “gifted”. In 1952, at the age of 13, Sarfatti came to the attention of Walter Breen – who ran a school for “gifted children”. The children were visited by Breen’s associates at Sandia Labs (a direct connection with the Lockheed Martin Corporation and The Manhattan Project) and “tested” at the Constitutional Laboratory at Columbia Medical School from 1953 to 1956.⁸⁶⁰ Breen had numerous science fiction connections. He was a close friend of writer Ayn Rand (perhaps best known for “*The Fountainhead*” and “*Atlas Shrugged*”) and actually married to sci-fi/fantasy author Marion Zimmer Bradley.⁸⁶¹ Marion Zimmer Bradley was fascinated with the occult and esotericism. Notably, she studied Rosicrucianism beliefs.⁸⁶² Walter Breen was an extremely sick and twisted individual. He was a founding member of NAMBLA (North American Man/Boy Love Association), convicted of child molestation in 1954, and a repeatedly-offending paedophile throughout his life - although bizarrely he never actually served any jail time until less than a year before his death in 1993.⁸⁶³ In 1976, Sarfatti sponsored guest workshops by Breen at meetings of the Physics/Consciousness Research Group at the Esalen Institute.⁸⁶⁴ I will return to the subject of Esalen shortly.

In 1952, simultaneous to meeting Walter Breen, Jack Sarfatti received a telephone call from a machine-like voice, claiming to be a conscious computer located on a spaceship from the future.⁸⁶⁵ Strange how this happened at the same time that Dr Vinod first channelled The Nine... even more so that the account somewhat mirrors Uri Geller’s contact with “Spectra” and Gene Roddenberry’s script for “*Star Trek: The Motion Picture*”! Sarfatti’s mother seemingly corroborated this claim stating that Jack actually received several such calls over a three week period at the age of 13. Sarfatti has maintained that he can only recall one phone call and

⁸⁵⁹ 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>

⁸⁶⁰ 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

⁸⁶¹ http://en.wikipedia.org/wiki/Walter_H._Breen

⁸⁶² “Marion Zimmer Bradley and the Mists of Avalon”, Diana L. Paxson, *Arthuriana*, Vol. 9, No. 1, SPECIAL DOUBLE ISSUE ON MODERN AND POST-MODERN ARTHURIAN LITERATURE AND TEACHING KING ARTHUR AT HARVARD (SPRING 1999), pp. 110-126, Scriptorium Press

⁸⁶³ <http://www.sff.net/people/stephen.goldin/mzb/timeline.html> See also http://en.wikipedia.org/wiki/Walter_H._Breen#Crimes

⁸⁶⁴ http://en.wikipedia.org/wiki/Walter_H._Breen

⁸⁶⁵ 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

that the voice told him he would ***“begin to link up with the others in twenty years.”***⁸⁶⁶

Whilst on this subject “machine-like voices”, when Uri Geller was studied by a group of scientists and security officers at Lawrence Livermore Laboratories in 1974 and 1975, ***“technicians were listening to the audiotapes routinely made during the Geller PK sessions, they noticed a voice on the tape that had not been there during the tests. It was a 'metallic voice' and was largely unintelligible, although the few words that were understood turned out to be top-secret codenames for intelligence operations, names that were unknown to the scientists at Lawrence Livermore (...) one of the scientists received a phone call and heard the 'metallic voice' that so often pursues researchers in this field, man and boy, and this time the voice told him to drop the Geller experimentation completely. The team was only happy to do so, and the 'hauntings' gradually stopped.”***⁸⁶⁷

Later in his life, Jack Sarfatti claimed that Puharich ***“worked for Army Intelligence in the early fifties.”***⁸⁶⁸ He also made some telling remarks about his time with Puharich, Geller and The Nine. ***“I was then (1973) simply a young inexperienced ‘naïve idiot’ in a very, very sophisticated and successful covert psychological warfare operation run by the late Brendan O’Regan of the Institute of Noetic Sciences and the late Harold Chipman who was the CIA station chief responsible for all mind-control research in the Bay Area in the 70s.”***⁸⁶⁹

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.⁸⁷⁰

⁸⁶⁶ Joan D’Arc, Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 / ISBN-13: 978-1585091287 (pg. 105)

⁸⁶⁷ Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (pg. 331)

⁸⁶⁸ Jack Sarfatti, “SARFATTI’S ILLUMINATI: IN THE THICK OF IT!” - Jan. 29, 1996 - <http://www.whale.to/b/sarfatti.html>

⁸⁶⁹ 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>

⁸⁷⁰ 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.

“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.”⁸⁷¹

I find it telling that Andrija Puharich held numerous patents including devices for assisting hearing (“Means for Aiding Hearing” - U.S. Patent 2,995,633⁸⁷² and “Method and Apparatus for Improving Neural Performance in Human Subjects by Electrotherapy” - U.S. Patent 3,563,246.⁸⁷³) – including “tooth implanted” devices.⁸⁷⁴ Puharich worked with Neuropsychiatrist Warren S. McCulloch when developing the hearing aid devices.⁸⁷⁵ 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.⁸⁷⁶ In his early career, Puharich developed the “Theory of Nerve Conduction” – which inspired Jose Delgado’s psychotronic implant experiments for the CIA.⁸⁷⁷ From the mid-70s onward, Delgado experimented with the use of electromagnetic waves to control implants at great distances. In a 1975 interview, Delgado stated that ***“electromagnetic broadcasting for mind control had been developed to a state of effectiveness and could be utilized at up to three kilometres.”***⁸⁷⁸

One of Puharich's hearing aids was named the ‘tooth radio’. The device was actually implanted inside of a person's tooth.⁸⁷⁹ The patent for this device was quickly brought by the CIA and classified. In 1987, Puharich revealed, ***“We were able to develop a hearing device that fit under the cap of the tooth and we could hear very clearly from a small relay and receiver and transmitter and***

⁸⁷¹ Laura Knight-Jadczyk, “Cosmic Cointelpro Timeline: Secret Government Mind Control Projects – 1994” - http://www.bibliotecapleyades.net/esp_cointelpro01i.htm

⁸⁷² <http://www.google.com/patents/US2995633>

⁸⁷³ <http://www.google.com/patents/US3563246>

⁸⁷⁴ US Patent #2,995,633, August 8, 1961, “Means for Aiding Hearing”, Puharich, EPI256 - http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_mindcon11b.htm

⁸⁷⁵ 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>

⁸⁷⁶ 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>

⁸⁷⁷ Phillip Coppens, “The Stargate Conundrum”, Chapter 1. A Man for All Psychics - http://www.philipcoppens.com/starconundrum_1.html

⁸⁷⁸ Neil Sanders, “Your Thoughts Are Not Your Own” (pg. 213)

⁸⁷⁹ People / Researchers – Andrija Puharich - http://www.bibliotecapleyades.net/sociopolitica/hambone_info/people1.html

unfortunately it was promptly classified by an agency of our government. But we did solve the problem in terms of hardware.⁸⁸⁰

Dipping back into “*Star Trek*” for a moment, there is a fascinating synchronicity between the show and the ideas of disembodied messages and tooth implants. “*Star Trek*” could never have gotten off the ground without the backing of Desilu Studios. Desilu was owned by Lucille Ball by the time the show was pitched. Ball appeared on the Dick Cavett show in 1974.⁸⁸¹ During this interview (unfortunately the full interview is now unavailable) she famously stated that she once had dental work that required lead fillings. ***“One night I came into the Valley over Coldwater Canyon, and I heard music. I reached down to turn the radio off, and it wasn’t on. The music kept getting louder and louder, and I realized it was coming from my mouth.”*** Five nights later, she took a different route home. ***“All of a sudden, my mouth started jumping. It wasn’t music this time, it was Morse code. (...) As soon as it started fading, I stopped the car and started backing up until it was coming in full strength. (...) I got the hell out of there real quick. The next day I told the MGM Security Office about it, and they called the FBI or something, and sure enough, they found an underground Japanese radio station.”***⁸⁸² Was something more sinister happening to Lucille Ball? (*Author’s Notes: It is curious that Coldwater Canyon is just a stone’s throw away from the infamous Laurel Canyon.*⁸⁸³)

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 extra-terrestrial civilisation, saying that they would be landing on Earth soon in order

⁸⁸⁰ Neil Sanders, “Your Thoughts Are Not Your Own” (pg. 216)

⁸⁸¹ Lucille Ball on the Dick Cavett show 1974 - <http://www.youtube.com/watch?v=lxZ-z6R58Ow>

⁸⁸² Neil Sanders, “Your Thoughts Are Not Your Own”, pg. 217 See also: http://en.wikipedia.org/wiki/Lucille_Ball#Later_career & “Brace Yourself”, Snopes.com, 5 August, 2007 - <http://www.snopes.com/radiotv/tv/fillings.asp>

⁸⁸³ <https://www.google.co.uk/maps/place/Laurel+Canyon,+Los+Angeles,+CA+90046,+USA/@34.1173421,-118.3928176,14z/data=!4m5!3m4!1s0x80c2be61f8ea7877:0x96f7a6cbd5f0c35b18m2!3d34.1173429!4d-118.3753081>

to prevent mankind from destroying itself.⁸⁸⁴ 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.’”***⁸⁸⁵

Puharich and Whitmore had been in the UK around the time of this message – as had Gene Roddenberry (several months before.) Joel Engel has documented a social gathering attended by Whitmore, Roddenberry and a mutual friend, Tony Morgan – who at the time was a member of the governing board of the BBC.⁸⁸⁶ Whitmore actually had a number of high-level friends in the BBC.⁸⁸⁷ Roddenberry and Whitmore were also friends with Lew Grade - he allegedly offered Roddenberry a writing deal for UK television in the late fifties.⁸⁸⁸ Grade was a key figure in the early years of ITV and London Weekend Television and will be perhaps forever associated with the infamous cult genre production outfit ITC – which incidentally was formed on 11th September (curious date!?) 1958. He was also a member of the masonic Venerable Order of Saint John. However, I’m digressing a little here...

Essentially, the question I must pose is this: Do these connections to the British broadcasting media offer hints to a possible explanation as to the true source of the 1977 transmission? Rather than being of extra-terrestrial origin, was this message a Puharich-like frequency transmission experiment conducted by somebody with an interest in pushing the message (or even just the basic concept) of The Nine? Unsurprisingly, the Wikipedia page on this subject gives very little in the way of source information or possible explanations. However, it does make a point of referring to an interview with John Whitmore (about the transmission)

⁸⁸⁴ 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)

⁸⁸⁵ Jeff Wells, “The Colour out of Space”, Rigorous Intuition, October 07, 2005 - <http://rigorousintuition.blogspot.co.uk/2005/10/colour-out-of-space.html>

⁸⁸⁶ Joel Engel (pg. 171)

⁸⁸⁷ <http://www.conspiracyarchive.com/2014/01/02/fiction-as-a-precursor-to-fact-sci-fi-predictive-programming-and-the-emergent-world-religion/>

⁸⁸⁸ David Alexander, “Star Trek Creator” (pgs. 158 – 162)

conducted by Bob Holness on British commercial radio on December 6, 1977⁸⁸⁹ - but only in as much as noting his thoughts on the subject. It makes no mention of the transmission allegedly being from The Nine or directed toward Lab Nine devotees.

Puharich... We Have a Problem!

Affairs with Lab Nine went from the sublime to the ridiculous during the latter years of the 1970s. In 1977, several key events occurred which shook the foundations of Lab Nine. Puharich had become increasingly obsessed with EMF/ELF wave transmission experiments – particularly their effect on human physiology. He also decided to write a book about Nikola Tesla entitled: *"TMT: The Magnetic Threat."* According to Puharich's second wife, Bep Hermans (in her book *"Memories of a Maverick"*), this had ***"dire consequences."***⁸⁹⁰

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. Young⁸⁹¹) 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'".***⁸⁹² According to Alex Constantine, Puharich told Ira Einhorn that the ***"CIA was responsible."***⁸⁹³ 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."***⁸⁹⁴ If you want to

⁸⁸⁹ http://en.wikipedia.org/wiki/Southern_Television_broadcast_interruption#Transcript

⁸⁹⁰ <http://www.uri-geller.com/books/maverick/maver9.htm>

⁸⁹¹ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 228)

⁸⁹² Phillip Coppens, "The Stargate Conundrum", Chapter 1. A Man for All Psychics - http://www.philipcoppens.com/starconundrum_1.html

⁸⁹³ 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

⁸⁹⁴ Alex Constantine, "Psychic Dictatorship in the U.S.A.", Feral House; 1st Edition (September 1, 1995) ISBN-13: 978-0922915286 (pg. 7)

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."*⁸⁹⁵ At an Electromagnetic Conference in September 1987, Puharich apparently said: ***"My house was burned down, I was shot at, they tried to kill me, they tried to eliminate me [...] everything's classified and you can't say a god damned thing about it, a tough situation. And you can't get any real information out of any government agency. And I know all of them that do the work. I know people who head the projects etc. When they're in trouble, they usually come ask me. And they classify what I tell them... insanity."***⁸⁹⁶

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 The Esalen Institute – which was then under the guidance of "The Nine" channeller Jenny O'Connor (I will return to her shortly.) With his trial looming, Einhorn tried to warn Puharich that something sinister was afoot. In 1981, Einhorn skipped bail and fled to France. On July 20, 2001, Einhorn was extradited to the United States. At his trial he stated that he had been framed by either the CIA or the KGB. He also claimed that the trunk in which Maddux's body was found contained piles of papers — secret reports about mind-control experiments.⁸⁹⁷ 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***

⁸⁹⁵ Terry L. Milner, "Ratting out Puharich - Pioneer Radio Wave Mind Control", 1996 - <http://www.oocities.org/marksrealm/project188.html>

⁸⁹⁶ Jerry E. Smith, "HAARP: The Ultimate Weapon of the Conspiracy", Adventures Unlimited Press (1 April 1998) ISBN-13: 978-0932813534 (pg. 70)

⁸⁹⁷ Dave Lindorff, "For Ira Einhorn, a fate worse than death", October 19, 2002 - http://www.salon.com/2002/10/18/einhorn_2/

hard time." Puharich declined the position. He had got the message: do what you want, but keep quiet about it. And so he did.⁸⁹⁸

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 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.***⁸⁹⁹

In 1995, Puharich died after falling down the stairs in his South Carolina home.

The Post-Nine Syndrome

In the late 1970s, The Nine found a surrogate home at The Esalen Institute – ***"an American retreat centre and intentional community in Big Sur, California, which focuses upon humanistic alternative education."***⁹⁰⁰ The Institute was founded by Michael Murphy and Dick Price in 1964 and renowned, particularly during the 1970s, for research into psychic phenomenon and remote viewing - amongst other things. Werner Erhard (EST) had a close association with Esalen and helped fund remote viewing at SRI.⁹⁰¹ Jack Sarfatti was director of the Physics/Consciousness Research Group at Esalen Institute. This group was funded by Werner Erhard and George Koopman - allegedly with money from the Pentagon.⁹⁰² John C. Lilly, who studied LSD and consciousness for the CIA, also worked at Esalen.⁹⁰³ The following

⁸⁹⁸ Phillip Coppens, "The Stargate Conundrum", Chapter 1. A Man for All Psychics - http://www.philipcoppens.com/starconundrum_1.html

⁸⁹⁹ 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>

⁹⁰⁰ https://en.wikipedia.org/wiki/Esalen_Institute

⁹⁰¹ Russell Targ and Harold E. Puthoff, "The Mind Race: Understanding and Using Psychic Abilities", New English Library, Sevenoaks, 1984 (Pg. vii)

⁹⁰² Jack Sarfatti, "SARFATTI'S ILLUMINATI: IN THE THICK OF IT!" - Jan. 29, 1996 - <http://www.whale.to/b/sarfatti.html>

⁹⁰³ 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)

is taken from Joan D’Arc’s *“Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extra-terrestrials, Lucid Dreams and Other Forms of Intelligent Contact.”* In this section she refers to Walter Anderson’s 1983 work *“The Upstart Spring: Esalen and the American Awakening.”*

“Anderson notes that every program leader in the first “human potential” seminar held at Esalen was involved in early LSD research, including Willis Harmon, who was later head of the Future’s Department at SRI, Gregory Bateson, Gerald Heard, Paul Kurtz, and Myron Stolaroff. Interestingly, according to Mind Race, by Russell Targ and Keith Harary, a 1982 workshop on psychic phenomenon was taught at Esalen by Targ and LSD researcher Stanislav Grof. (...) drug use was not “officially endorsed,” it was common knowledge that psychedelic drugs were widely used by both staff and students. Anderson also notes that even though this was common knowledge, the Institute was never raided by the authorities. Anderson noted that Charles Manson and Family played an ‘impromptu concert’ at Esalen just three days before the slaughter at the Tate household.”⁹⁰⁴

In 1979, Esalen began to heavily promote the message of The Nine - via the seminars of Jenny O’Connor. A British psychic, O’Connor was introduced to Esalen by Sir John Whitmore, during her time at Lab Nine.⁹⁰⁵ She was soon hired by Dick Price to conduct seminars about The Nine and eventually joined their administrative staff. Eventually, “The Nine” themselves were actually listed in Esalen’s brochures as ***“program leaders and members of the Esalen Gestalt Staff.”***⁹⁰⁶ ***“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.”***⁹⁰⁷

During O’Connor’s tenure, Esalen became 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***

⁹⁰⁴ Joan D’Arc, *Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact*, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 /ISBN-13: 978-1585091287 (pg. 107)

⁹⁰⁵ Martin Gardner, “Science: Good, Bad, and Bogus”, Prometheus Books, (19 Mar 1990) ISBN-13: 978-0879755737 (pgs. 287-288)

⁹⁰⁶ Truett Anderson, “The Upstart Spring” (pg. 302)

⁹⁰⁷ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 234)

USA.⁹⁰⁸ O'Connor and The Nine were eventually forced out by Michael Murphy following a power struggle in the early 80s.⁹⁰⁹ O'Connor was also connected with Werner Erhard's "Sensitivity Training" (EST) in 1977.⁹¹⁰

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.⁹¹¹ 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 the two began a friendship that continues to this day [...] 'I built my company around Esalen's workshops leaders.'"***⁹¹²

Tarcher also had a tenuous link to the CIA's LSD "Orange Sunshine" shenanigans. ***"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***

⁹⁰⁸ 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

⁹⁰⁹ Ibid.

⁹¹⁰ Russell Targ and Harold E. Puthoff, "The Mind Race: Understanding and Using Psychic Abilities", New English Library, Sevenoaks, 1984 (Pg. vii)

⁹¹¹ http://en.wikipedia.org/wiki/The_Lights_of_Zetar

⁹¹² "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

*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.*⁹¹³

Deep Space Nine

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 (1961), presided over by none other than Andrija Puharich! Once Newland took the substance, Puharich conducted a number of almost MK-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.⁹¹⁴ The programme is bizarre to say the least, but it is important as it seems to document something of Puharich’s work in Latin America during the sixties and also some of the methods he was using to test psi abilities.

Robert H. Justman was an assistant director on Newland’s “*One Step Beyond*” and the producer/showrunner of “*Star Trek*”. Author Joel Engel described Justman as supervising ***“everything from choice of director to casting, wardrobe selection, and set design, as well as all facets of postproduction, including editing, special effects, and dubbing; he also had input into story and script, as his long, detailed memos attest. (Gene) Roddenberry certainly wielded veto power [...] but for the most part, Roddenberry remained behind closed doors, devoting himself to the scripts.”***⁹¹⁵ Justman was also an assistant director on “*The Outer Limits*” and 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.”***⁹¹⁶

⁹¹³ 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/>

⁹¹⁴ 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>

⁹¹⁵ Joel Engel (pg. 86)

⁹¹⁶ http://en.memory-alpha.org/wiki/Robert_Justman

Levar Burton (who played Chief Engineer Geordi La Forge) has an extensive history of involvement with Edgar Mitchell's Institute of Noetic Sciences (IONS). His activist work has placed him in several political circles – most notably with the likes of Al and Tipper Gore.⁹¹⁷ He has also been associated with Bill Gates.⁹¹⁸ 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."***⁹¹⁹

"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."***⁹²⁰

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

⁹¹⁷ 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

⁹¹⁸ "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/>

⁹¹⁹ http://en.wikipedia.org/wiki/LeVar_Burton#Other_appearances See also: <http://www.scienceofpeace.com/document.html>

⁹²⁰ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 182)

Crawdaddy.⁹²¹ *Crawdaddy* was the first U.S. rock and roll music critique magazine. 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.

If The Nine did play a metaphorical part in inspiring certain formative story ideas for *“Deep Space Nine”*, who brought them on board? Given the nature of the system of writing credits for American shows it is often difficult to point to one person and say *“they wrote that, so it was their idea.”* U.S. television shows employ many writers who each contribute in some measure to every episode. It appears that the person who contributed the bulk of the ideas gets the credit. Certainly, Deep Space Nine’s “co-creator” Rick Berman was involved with *“Star Trek: The Next Generation”* from the very start so (working alongside him) he would have privy to Gene Roddenberry’s ideas and experiences.

There has been much speculation as to whether or not Roddenberry had any input into the creation of *“Deep Space Nine”*. Many people (particularly Rick Berman) have been quick 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. Berman once said: ***“I was asked to create and develop a series that would serve as a companion piece to The Next Generation for about a year and a half, and then TNG would go off the air and this new show would continue. (...) So I asked Michael Piller to get involved, and we put our heads together. I never had the opportunity to discuss any ideas with Gene [Roddenberry]. This was very close to the end of Gene’s life, and he was quite ill at the time. But he knew that we were working on something, and I definitely had his blessing to develop it.”***⁹²²

However, although he was very ill, Roddenberry was still very much coherent and communicative up until a few weeks before his death in October 1991. Certain factors (including contrary accounts from Rick Berman) also indicate that he would have been very aware of the show. According to William Shatner, 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***

⁹²¹ http://www.abramsbooks.com/Books/The_Horror!_The_Horror!_9780810955950.html

⁹²² Terry J. Erdmann, *“Deep Space Nine Companion (Star Trek Deep Space Nine)”*, Star Trek (August 1, 2000) ISBN-13: 978-0671501068 (pg. 3)

in fact, it had been in the works for three years.⁹²³ In other words, development of the show had begun by the time of the fourth season of “*Star Trek: The Next Generation*” (TNG). By then Berman and Michael Piller were at the helm of the show and Roddenberry began withdrawing from his former role. However, he still had an office on the Paramount lot, even if he (as David Alexander described) only used it a few days a week.⁹²⁴ 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*”⁹²⁵ and the Bajorans – in early 1991 and first shown on October 7, 1991 in “*Ensign Ro*”.⁹²⁶ 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.**”⁹²⁷ I find it telling that whenever the question of Roddenberry’s involvement is raised, Berman often reiterates: “**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.**”⁹²⁸

Over the years, a consistent effort has been made by certain parties to downplay Roddenberry’s approval of “Deep Space Nine” to a level of little or no involvement. It has been speculated that this was for legal/financial reasons – if there had been even the slighted possibility that he was involved, I’m sure his estate would have fought for his name being added to the “*created by*” credits. Maybe there was a concerted effort to downplay the show’s references to The Nine by removing the Roddenberry connection from historical 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*”. [Author’s Notes: as I do one final spellcheck of this book, hours before publication, I came across a little gem from October 2014 called “*Berman Refutes Sirtis Assertion That Roddenberry ‘Hated’ Star Trek: Deep Space Nine*”. It is a wonderful “*coincidence*” of timing as I can include it here at the last minute! At the packed New York Comic Con, *Star Trek: The Next Generation* cast members took questions from the

⁹²³ William Shatner (pg. 319)

⁹²⁴ David Alexander, “Star Trek Creator” (pg. 539)

⁹²⁵ [http://en.memory-alpha.org/wiki/The_Wounded_\(episode\)](http://en.memory-alpha.org/wiki/The_Wounded_(episode))

⁹²⁶ [http://en.memory-alpha.org/wiki/Ensign_Ro_\(episode\)](http://en.memory-alpha.org/wiki/Ensign_Ro_(episode))

⁹²⁷ 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/>

⁹²⁸ Joel Engel (pg. 257)

audience. “Deanna Troi” actress Marina Sirtis was quoted as saying that, had he lived, Roddenberry would have hated Deep Space Nine. Rick Berman took to his Twitter feed and broke his almost 25 year long conviction. He said **“Contrary to a comment from NY Comic Con, Michael Piller and I pitched our ideas for DS9 to Gene, and he gave us his enthusiastic approval [...] we pitched the concept and characters.”**⁹²⁹ The aforementioned article cites various examples of Berman’s former convictions. So there you go! Straight from the Berman’s mouth!]

I would suggest that Roddenberry’s experiences, via his Lab Nine associates and the production of the first motion picture, had affected him more than most people might realise. Given the various agenda connections, we could speculate on all manner of possibilities. How much did Roddenberry *really* know about Lab Nine? The more I look at the subject and the myriad of agenda connections, I am somewhat convince that Lab Nine and the message of The Nine was part of some contrived, agenda-orchestrated (or at least steered) psyop. Was Roddenberry aware or even complicit with this psyop?

At the beginning of this chapter, I quoted Gene Roddenberry’s 1974 letter to John Whitmore where he talked about seeking **“proof”**. In a letter to science fiction writer John W. Campbell, dated December 3, 1968, Roddenberry gave his thoughts on the phenomenon of state-sponsored psychic warfare: **“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.”**⁹³⁰ Interestingly, it is worth recalling that Campbell was very informed on this subject – given that he was once one of several science

⁹²⁹ Adam Cohen, “Berman Refutes Sirtis Assertion That Roddenberry ‘Hated’ Star Trek: Deep Space Nine”, October 13, 2014 - <http://trekmovie.com/2014/10/13/berman-refutes-sirtis-assertion-that-rodnenberry-hated-star-trek-deep-space-nine/>

⁹³⁰ Letter to John W Campbell, 3 December 1968, quoted in David Alexander, “Star Trek Creator” (pg. 345)

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.⁹³¹

As a postscript to the Puharich / Lab Nine / Gene Roddenberry story, it is curious that The Nine had something of a renaissance in the early – mid 1990s – no doubt bolstered by the sudden interest in Phyllis Schlemmer's book *"The Only Planet of Choice: Essential Briefings from Deep Space"*. It is perhaps telling that this renewed interest (and the interest in the connections to Gene Roddenberry) came not long after Roddenberry's death. At various points between 1993 and 1995, a number of film magazines reported that Jon Povill was embarking on a new Hollywood project and that he was **"planning to make *The Nine* at last."**⁹³² In July 1993, Povill was interviewed by Pat Jankiewicz for an article published in the renowned US science fiction magazine *'Starlog'*. The article was entitled *"Incident of the Nine"* and subtitled *"Gene Roddenberry's UFO Encounter."* In the article, Povill seemingly spoke openly for the first time about his and Roddenberry's involvement with The Nine.

"Gene was hired to participate in and witness a number of the communications. He was told to do considerable research into psychic phenomena. I was around for that, and there was no doubt it was very credible. He couldn't dispute research he had done and witnessed. We did some ESP experiments around the office and found duplicate evidence. As credible as he found the ESP, Gene was never able to believe he was actually dealing with extra-terrestrials. The trance medium told me that when Gene was with them, he exhibited a significant degree of respect, but that wasn't shown in his script or my talking with him." He added, ***"Gene took the job, because he needed the money and wrote a script that was, for want of a better word, flat. It didn't generate any tension and the premise was 'these people were nice, but probably out of their minds.' As far as he was concerned there was no contact with UFOs. Obviously, this didn't serve the purpose of the people who hired him, which was preparing the world for an eventual landing by these ETS. Gene felt guilty about letting these people down, so he hired me to rewrite him. I tried to find a way to satisfy the people who hired Gene, and also inject tension and excitement into the script."*** He concluded,

⁹³¹ 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>

⁹³² 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

“It's an amazing thing, that a man who theoretically had such a thing for extra-terrestrials, found it impossible that he was really dealing with them.”⁹³³

It is clear that Roddenberry wanted to understand the potential of the human mind and consciousness. In turn, Lab Nine wanted him to find and spread the message of ET communication. Regarding psychic abilities and consciousness it is possible that Lab Nine made him a believer. With regard to the ET phenomenon, Roddenberry became an arch sceptic. Did Roddenberry's scepticism stem from his possibly learning something of Lab Nine's hidden connections? Did Roddenberry learn about the military and CIA involvement with Puharich and SRI? Was Roddenberry an “ET sceptic” prior to his Lab Nine encounters? If he was, we should ask ourselves why Lab Nine would have attempted to recruit such an ardent sceptic to propagate the message and themes of The Nine. However, if you want to spread a message about the possibilities extra-terrestrial life (or, alternatively, cover-up a CIA-orchestrated psyop) then there is no better way than to take a science fiction figurehead (one beloved by an already open and receptive mass audience) and attempt to convert him to your cause.

⁹³³ Pat Jankiewicz, "Incident of the Nine", Starlog (USA), #192, July 1993, #192 - http://www.imdb.com/name/nm0693956/publicity?ref =nmbio_q1_3

Chapter Eleven: “The Star Trek Agenda”

“Star Trek had never existed as Gene Roddenberry’s proprietary domain – not in the twenty-third century, nor in the twenty-fourth. And despite his insistence, he had not entrusted it begrudgingly, because of lack of time, to other writers. No matter how persuasively he had convinced himself otherwise, the Star Trek realm had been, almost from the beginning, a dynamic cosmos with many gods, some less equal than others, but all of them contributors to the vision.”

(Joel Engel, “Gene Roddenberry: The Myth and the Man Behind Star Trek”, pg. 12)

“When they say on a show 'Created by' anyone, like 'Created by Gene Roddenberry,' that is not true. I laid out a pathway, and then the only thing I will take credit for is, I surrounded myself by very bright people who came up with all those wonderful things. And then you can appear very smart.”

(Eugene Wesley Roddenberry, Hollywood Blvd. "Star" party, 9/4/85)

Alien Life

A number of alternative knowledge researchers believe that “*Star Trek*” is an example of science fiction serving the hidden global agenda. In this chapter, I will look at some of the extensive connections between the Trek franchise and the military industrial complex, the scientific establishment and the U.S. political stage. I will also examine the possibility that certain secret society belief systems may have influenced “*Star Trek*”. Before I do though, I just want to begin by discussing the “extra-terrestrial” angle to “*Star Trek*” – given that there are many who believe that the show somehow serves an agenda that has distorted and muddled the field of ET/UFO research. This section also serves to tie up a few loose ends from the previous chapter regarding Roddenberry and the alleged “extra-terrestrial” origin of The Nine.

After Roddenberry’s death, his son (Eugene Wesley Roddenberry, Jr.) created an odd comic strip called “*Gene’s Journal*”. It was described as: ***“The untold true story behind the adolescent years of Gene Roddenberry. It was during these years that Gene was continuously abducted by aliens for the extra-terrestrial purpose of studying human beings — all of his experiences recorded faithfully in his boyhood journal. The fantastic stories detailing the alien wonders he encountered would later inspire Gene to create some of the greatest science fiction television has ever seen. However in the childhood moments of these experiences, Gene found them to be less than inspiring. Young Gene is constantly trying to reconcile his earthling life with the hilarious alien encounters. After all, it’s quite hard to do your homework, meets girls, play on sports teams, etc., when aliens from the future continue to abduct you for their outlandish needs, missions and entertainment.”***⁹³⁴

Is it possible that (like Jack Sarfatti, Uri 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.”***⁹³⁵ Roddenberry’s attitude toward ET life was once cautiously sceptic, although it became increasingly hostile in later

⁹³⁴ About Gene’s Journal - <http://www.genesjournal.com/about-genes-journal/>

⁹³⁵ Roddenberry’s personal assistant, Susan Sackett, recalled Roddenberry describing a childhood ‘out of body’ experience - Joel Engel (pg. 167)

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."***⁹³⁶

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. In the interview, Tormé discussed his association with Roddenberry, NASA stalwart Carl Sagan, and science fiction author Ray Bradbury. He described them all as: ***"Extremely anti-UFO and that surprises a lot of people. Gene Roddenberry called me into his office one day and was very, very upset that he'd heard that I was working on what became 'Fire In The Sky' (Travis Walton's story) and went into a profanity-laced tirade about how it was all such nonsense and that these things are never seen by more than one person at a time, it's always some drunken farmer in Nebraska at three in the morning, there's no physical evidence, they're never seen by pilots, they're never seen by astronomers, and amazingly enough I went through the same experience with Carl Sagan and with Ray Bradbury. They basically all mirrored each other and a lot of people are very surprised to hear this... especially that someone like Gene Rodenberry was so anti-UFO, but he really was."***⁹³⁷

Whilst it is worth considering the validity of Tormé's observations, we should remember that Tormé has himself muddied seemingly legitimate abduction accounts in the past – such as the somewhat distorted portrayal of Travis Walton's encounter in the movie *"Fire in the Sky"*. The film was written by Tormé. He also wrote *"Intruders"* – an abduction mini-series based on the 1987 book of the same name by Budd Hopkins. The piece was aired on CBS in May 1992. Noted abduction researcher John Mack served as a consultant on the project. Tormé disagreed with Mack's assertion that some extra-terrestrial encounters were inherently benevolent in nature. ***"I do not believe that they are intentionally hostile, but they seem to be lacking in emotions and they don't treat human beings with the respect they deserve."***⁹³⁸ As a little aside, Tormé also created the inter-

⁹³⁶ <http://www.goodreads.com/quotes/105109-ancient-astronauts-didn-t-build-the-pyramids-human-beings-built-the>

⁹³⁷ "Behind the UFO Phenomenon", *Coast to Coast*, September 19, 2013 - <http://www.coasttocoastam.com/show/2013/09/19>

⁹³⁸ Robbie Graham, "Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movies", White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 175)

dimensional sci-fi series “*Sliders*”. One of his fellow writers/producers during the formative days of the show was Roddenberry’s Lab Nine cohort Jon Povill!⁹³⁹

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 synchronicities between “*Star Trek*”, Roswell and perhaps The Nine. This research created a little “glitch” for me recently in relation to what I had written on my blog in a 2012, three-part article called “*The Star Trek Conspiracy*”: ***“Curiously (and as a postscript to the “Nine” narrative), I recently sat up and paid attention to some strange factors highlighted in the book “Alien Interview”, which is built around the accounts of Matilda O’Donnell MacElroy – who claimed to have interviewed an alien during the Roswell Incident of 1947. The book has several references to the concept of the “Council of Nine” and mention of a symbol that was ‘shown’ to her by the creature. The symbol is used throughout the design of the book and is eerily identical to the Starfleet insignia. Was it inspired by “The Nine” or was the Starfleet logo simply used to embellish MacElroy’s account?”***⁹⁴⁰

Published roughly a year afterwards, I wrote something similar in the 2013 edition of this book: ***“When I read the book “Alien Interview”⁹⁴¹ - 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 symbol⁹⁴² that was ‘shown’ to her by the creature. The symbol is allegedly indicative of something called “The Domain”⁹⁴³ and is remarkably similar to “Star Trek’s” Starfleet insignia.⁹⁴⁴ Was it inspired by “The Nine” or was the Starfleet logo simply used to embellish MacElroy’s account?”***

The original 2012 article prompted a response (in the comments section of the article) from Lawrence R. Spencer (the editor and publisher of “*Alien Interview*”).

⁹³⁹ Jon Povill interview, “Earth Prime” - <http://earthprime.com/interviews/jon-povill-part-1.html>

⁹⁴⁰ Carl James, “The Star Trek Conspiracy - Part One” (2012) - <http://thetruthseekersguide.blogspot.co.uk/2012/06/star-trek-conspiracy-part-one.html>

⁹⁴¹ Lawrence R. Spencer, “Alien Interview”, Lawrence R. Spencer (28 May 2008) ISBN-13: 978-0615204604

⁹⁴² “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>

⁹⁴³ “The Next 5,000 Years”, July 21, 2010 - <http://alieninterview.org/blog/2010/07/the-next-5000-years/>

⁹⁴⁴ “What does the Starfleet insignia represent?” - <http://scifi.stackexchange.com/questions/28859/what-does-the-starfleet-insignia-represent>

He said: "Your reference to the book ALIEN INTERVIEW says that it mentions a "Council of Nine". This is FALSE. There is no such reference in the interview transcripts with the Roswell UFO pilot, or by Nurse MacElroy who conducted the interviews. Further the "symbol" published in the book is a common symbol used the atheists. The original document I received from Nurse MacElroy did not include a drawing of the symbol of "The Domain". She provided only a verbal description. I arbitrarily used the symbol in the book as my sole and single addition to the text. Lawrence R. Spencer. Editor and Publisher of Alien Interview"

Although there were one or two aspects that probably did need slightly amending (as you will read in a moment), I felt that there was a "tone" to the comment that warranted a response. For the purposes of documentation and clarity, I have included my response below. I have also highlighted the section in the 2012 article and included a reference to my response and a new article I published which fully documents the conversation and the aforementioned article. Here is my full response to Mr Spencer:

"Thank you for taking the time to comment. This article was written three years ago at a time when I had not researched this subject as fully as I have now. I have not the opportunity (despite the amount of time) to redress the wording of this article. This does not constitute an "excuse" for not updating the article. I will address the points you have raised here and highlight the section in the article to refer the reader to these comments. I will also include a corrected addendum immediately after the section in question. I do not wish to alter the original section of the article as I believe in allowing the reader to view the article in its unrevised state. If I delete and alter this original article it looks like I am trying to "cover my tracks" and I will not do that. I believe in honesty and I wish people to see when I am in error. The "false" information that you refer to was due to a pdf version of your book which had been re-edited by an anonymous writer who had included their own "information". Unfortunately, I took this to be part of your original book. Since then, I have obviously discarded this version and obtained the original version of your book.

As you point out, there are no references made to a "Council of Nine" in your book. Nevertheless, I do believe that there are some comparable themes/synchronicities in the material you published relating to MacElroy and other material published with accounts from those who have claimed communication with "entities" associated with "The Nine" (the "Nine" discussed by the likes of Andrija Puharich, Phyllis Schlemmer, and the like.) A number of "Nine" devotees have described communication with artificial/machine-like

entities. In chapter one of your book, Matilda O'Donnell MacElroy describes an entity as "like the body of a "doll" or "robot". There were no internal "organs", as the body was not constructed of biological cells. It did have a kind of "circuit" system or electrical nervous that ran throughout the body, but I could not understand how it worked." She also says, "There was no verbal communication possible with the alien." The 'Official Transcript of Interview' describes communication "THROUGH MIND /THOUGHT." Alleged communication with entities claiming to be "The Nine" has been conducted in a seemingly "thought/mind" manner – via intermediaries and so forth. On occasion, these communications may have been conducted via electronic devices (i.e.: the telephone, etc.) The inclusion of "a psychic research scientist" during the interview is comparable as psychics were heavily involved with alleged "Nine" communications AND the associated SRI research into psychic phenomenon.

The following sections are also comparable "Airl told me her reasons for coming to Earth and for being in the area of the 509th Bomber Squadron. She was sent by her superior officers to investigate the explosions of nuclear weapons which have been tested in New Mexico. Her superiors ordered her to gather information from the atmosphere that could be used to determine the extent of radiation and potential harm this might cause to the environment." On page 139 of "The Only Planet of Choice", the entity Tom (an alleged 'Nine' representative) expressed concern over the use of nuclear weapons and their effect on the environment. To be honest these latter commonalities (thought communication, nuclear weapons, etc.) are inherent to many recalled accounts of alleged "extra-terrestrial" contact.

In your original comment you said "The original document I received from Nurse MacElroy did not include a drawing of the symbol of 'The Domain.'" In the section of your book "The Letter from Mrs. MacElroy", "This is the symbol of 'The Domain'" The symbol I have referred to in my article – and the one you have used throughout the book – is shown on the same line directly after the word "Domain." As you pointed out, "She provided only a verbal description. I arbitrarily used the symbol in the book as my sole and single addition to the text." I accept your word that this was an arbitrary choice. Yet it is unfortunate that it does infer that this is the symbol associated with "The Domain" referred to in the account. For the purpose of clarification, did this arbitrary symbol in any way match the description given to you by Nurse MacElroy? In any case the symbol is significant in the context of my article. Whilst it may be a "common symbol used the atheists", it is highly comparable with versions of the Star Trek/Starfleet logo. In fact, I would argue that if you showed the symbol included

in your book to people (out of context, of course) there are a great many who would firstly mistake it for the Starfleet logo.

Whilst I am not trying to attach Star Trek to Nurse MacElroy's account or your book, I can EVIDENTIALLY connect Star Trek to the Lab Nine phenomenon. In fact, despite the evidential trail beginning in 1974, there is a circumstantial trail that dates back to the very conception of the Star Trek franchise. It can also be demonstrated that those with a belief in "The Nine" had an influence over people like Gene Roddenberry and also over the shape of the Star Trek franchise. These are the points that I should have made in this early article. The error here is that I should have said that I believe there is a commonality between some of the material in your book, Star Trek and (by extension) the Lab Nine phenomenon – even if it is purely circumstantial. For that oversight, I apologize. Fortunately, I have subsequently made these points in great detail in public talks and in my book 'Science Fiction and the Hidden Global Agenda.'"⁹⁴⁵

As of the time of writing this book, I have had no further communication with Mr Spencer. Now that that is on record, I will move on!

I have often 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."***⁹⁴⁶ 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 book⁹⁴⁷), 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.⁹⁴⁸ When recalling his *"time with Roddenberry"*, his

⁹⁴⁵ Carl James, Comments by Lawrence R Spencer - Editor and Publisher of "Alien Interview" (Saturday, 5 September 2015) - <http://thetruthseekersguide.blogspot.co.uk/2015/09/comments-by-lawrence-r-spencer-editor.html>

⁹⁴⁶ 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

⁹⁴⁷ "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)

⁹⁴⁸ http://en.wikipedia.org/wiki/Sean_David_Morton

recounting of the chronology of Star Trek production is also way off. However I must note that Morton has discussed Roddenberry in relation to Roswell - something about Roddenberry having seen an artefact from the Roswell crash. Morton also claims to have been associated with 'Dulce'/Area 51 and maintains that: ***"(He was) a trained Remote Viewer, psychic (with) contacts in the aerospace industry, space program, US intelligence and scientific community."***⁹⁴⁹

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, in that regard, he hasn't exactly helped himself! I very much doubt that this speculated scenario is the case... I'm merely suggesting that it is at least possible.

It's 'High Strangeness', Jim!

The main contention of Lynn Picknett and Clive Prince's book *"The Stargate Conspiracy"* is that there appears to be an agenda (involving the likes of the U.S. military industrial complex, the scientific / academic establishment, and the intelligence community) to promote/usurp/distort certain belief systems. For example, with regard to the CIA, they note that: ***"One of the main purposes of the intelligence community is specifically to investigate the origins, structure and spread of belief systems."***⁹⁵⁰ 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***

⁹⁴⁹ Sean David Morton, About the Author - http://www.bibliotecapleyades.net/esp_autor_morton_a.htm

⁹⁵⁰ Lynn Picknett and Clive Prince, "The Stargate Conspiracy" (pg. 221)

is nobody else than we together, the Nine Principles of God.⁹⁵¹ This initial description is remarkably similar to the nine major gods of ancient Egypt – known as The Great Ennead. ***“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.”***⁹⁵² 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.”***⁹⁵³

Strangely, there are few “extra-terrestrial” connotations to these early messages from The Nine. The emphasis shifted dramatically after 1955, when Puharich met Charles and Lillian Laughead - a couple who were prominent in the George Adamski/UFO contactee scene. The Laugheads seemingly 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.”***⁹⁵⁴ 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.”***⁹⁵⁵

Picknett and Prince have noted a number of researchers – with loose connections to “Star Trek” and Lab Nine - who have promoted both extra-terrestrial and ancient Egyptian paradigms. Some of these researchers have, for example, studied the connection between the Egyptian Pyramids and some of the anomalies (allegedly photographed by NASA) in the Cydonia region of Mars. According to Picknett and Prince, alternative knowledge researcher David Percy was asked about the source of certain information he had acquired regarding the “Message

⁹⁵¹ The Council of Nine - http://www.theforbiddenknowledge.com/hardtruth/council_of_nine_fortean.htm

⁹⁵² <http://en.wikipedia.org/wiki/Ennead>

⁹⁵³ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 185)

⁹⁵⁴ 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)

⁹⁵⁵ David Alexander, “Star Trek Creator” (pg. 568)

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’.”**⁹⁵⁶ 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.⁹⁵⁷

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”. **“Roddenberry and Enterprise principal investigator Richard C. Hoagland had known each other for years before Hoagland had assisted (actually spearheaded) Roddenberry in a campaign to have the first Space Shuttle named for Star Trek’s USS Enterprise.”**⁹⁵⁸ He also renamed his “Mars Mission” project: “Enterprise Mission” after the Federation starship.⁹⁵⁹

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.”**⁹⁶⁰ 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” (eventually known as “Enterprise Mission”) was founded with \$50,000 from SRI’s “President’s Fund”. The study lasted for seven months.⁹⁶¹ **“David Myers and David Percy were, respectively, American and European Director of Operations for Hoagland’s Mars Mission.”**⁹⁶² 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**

⁹⁵⁶ 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)

⁹⁵⁷ “The Only Planet of Choice: Essential Briefings from Deep Space”, Mary Bennett (Editor), Gateway Books; 2 Sub edition (September 1994) ISBN-10: 1858600235 / ISBN-13: 978-1858600239 See: <http://www.amazon.com/The-Only-Planet-Choice-Essential/dp/1858600235>

⁹⁵⁸ Why “ENTERPRISE?” - <http://www.enterprisemission.com/enterpri.html>

⁹⁵⁹ 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)

⁹⁶⁰ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 122) See also: Ibid pg. 136)

⁹⁶¹ Ibid. (pg. 123)

⁹⁶² “Plan 9 From Outer Space”, 8/14/99 - <http://www.forteantimes.com/artic/126/nine.html> See also: <http://www.rense.com/ufo4/plan9.htm>

conducted by the CIA – to study psychological reactions to such a hypothetical discovery. I mean – SRI involvement, ‘Faces’ on Mars...? What would you think? Was this an elaborate psychological experiment, sponsored by the defence community?”⁹⁶³

Hoagland himself has added a further twist to these aspects. **“In the early 1980’s, after the initial work done at SRI by the Independent Mars Investigation, Hoagland had approached Roddenberry (and others) in an attempt to secure funding to conduct further research. After several briefings and serious consideration, Roddenberry declined. What was peculiar about this was not so much that a man with such intense curiosity about the universe and man’s place in it would decline, but rather the reason he cited for it. ‘I’m sorry, Dick.’ He said at the time, ‘But that would really make things complicated for me.’ Just what, or who those ‘complications’ were he did not reveal.”⁹⁶⁴**

Before I go any further, I just want to note that I personally believe that there is something important to be gleaned from studying the Cydonian anomalies. Moreover, I have a great deal of respect for the work of researchers like David Percy and Mary Bennett with regards to the NASA/Apollo cover-up. My highlighting of the names of certain researchers who have associations that loosely connect to aspects of the agenda in no way serves as an indictment of them. To use an old adage, it is important to not blindly “shoot the messenger.” I also accept that we can’t always be certain how knowingly complicit certain researchers may be in a possible agenda-orchestrated psy-op. Indeed, Picknett and Prince made a similar observation in their research. **“The work of these people provides the raw material for the emerging belief system, although they may not be conscious of the part they play. It is possible that their ideas are simply being used.”⁹⁶⁵**

In the context of an agenda to promote secret society belief systems, the recurrence of SRI in the Lab Nine/Trek story has a much deeper significance. The infamous 1973 document ‘*Changing Images of Man*’ was based on a study by SRI. At the time of the report, SRI International was heavily involved with the CIA and the U.S. Department of Defence. One notable signature on the document was SRI’s Willis W. Harman. Harman co-edited the report. He was also the president of the

⁹⁶³ 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)

⁹⁶⁴ Richard C. Hoagland, Untitled Article, Enterprise Mission - <http://www.enterprisemission.com/x.htm>

⁹⁶⁵ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pg. 315)

Institute of Noetic Sciences.⁹⁶⁶ The report is considered one of the key “blueprint” documents to espouse the principles of the hidden global agenda – promoting ***“spiritual and ecological awareness and self-realisation movements.”*** The report is, for all intents and purposes, a social engineering mandate. Notably, the report recommended ***“the tradition of Freemasonry”*** as one of the best options available to create a social change that would benefit the agenda players. ***“Restorative strategies can play an important role in the present transformation because of the fact that the new, emerging image is essentially that of the Freemasonry influence which was of such importance in the shaping of the nation's foundations.”***⁹⁶⁷

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.⁹⁶⁸ 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.⁹⁶⁹ 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”!⁹⁷⁰ 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.⁹⁷¹ The “Nine” associations equally apply to the Quatuor Coronati Lodge

⁹⁶⁶ <http://www.noetic.org/directory/person/willis-harman/>

⁹⁶⁷ 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

⁹⁶⁸ Lynn Picknett and Clive Prince, “The Stargate Conspiracy” (pgs. 290 – 291)

⁹⁶⁹ Andre VandenBroeck, “Al-Kemi: Hermetic, Occult, Political and Private Aspects of R.A. Schwaller de Lubicz”, Lindisfarne Press, Hudson, 1987 (pg. 125)

⁹⁷⁰ 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

⁹⁷¹ Ibid. (pg. 298)

(United Grand Lodge of England). ***“The Lodge was founded in 1884 (consecrated 1886) by nine brethren.”***⁹⁷² In a bizarre twist, one of these “nine brethren” was Sir Walter Besant⁹⁷³ – a close relative of Theosophical pioneer Annie Besant.⁹⁷⁴

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”⁹⁷⁵ 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*”. ***“[It] came from his involvement with the Los Angeles City College Police Club.”***⁹⁷⁶ The 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.”***⁹⁷⁷ 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, ***“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***

⁹⁷² Welcome to the website of Quatuor Coronati Lodge, No. 2076 - <http://www.quatuorcoronati.com/>

⁹⁷³ The Founders of the Lodge - <http://www.quatuorcoronati.com/founders.html>

⁹⁷⁴ http://en.wikipedia.org/wiki/Walter_Besant

⁹⁷⁵ David Alexander, “*Star Trek Creator*” (pg. 44) See also: Joel Engel (pg. 45)

⁹⁷⁶ *Ibid* (pg. 246)

⁹⁷⁷ http://en.wikipedia.org/wiki/The_Return_of_the_Archons

metaphorically, thus improving mankind's well-being.⁹⁷⁸ 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*” have 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 example⁹⁷⁹) 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.⁹⁸⁰ 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”⁹⁸¹. 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”.⁹⁸² 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 connotations⁹⁸³), 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. ***“He took photos of the covers to get ideas for the space ship.”***⁹⁸⁴ 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***

⁹⁷⁸ Joel Engel (pg. 47)

⁹⁷⁹ Church Untold Truth - Origin of The Word Church - <http://macquirelatory.com/Church%20Untold%20Truth.htm>

⁹⁸⁰ David Alexander, “Star Trek Creator” (pg. 246)

⁹⁸¹ More masonry! Yorktown Masonic Lodge #1154 - <http://www.yorktownmasons.com/>

⁹⁸² U.S.S. Constitution by Sebastian Miniatures, History of the U.S.S. Constitution - http://www.phoenixmasonry.org/masonicmuseum/USS_Constitution_Sebastian_Minature.htm

⁹⁸³ For example: Enterprise Lodge, Yuba City, California - <http://www.enterprise70.com/index.html>

⁹⁸⁴ Samuel Peeples interviewed by Joel Engel (Pg. 43)

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.⁹⁸⁵ It is significant that Richard Kyle believed Roddenberry was inspired by Frank R. Paul. Paul's artwork was (again) full of occult, masonic and esoteric imagery. One of his most famous paintings, "*Tetrahedra of Space*" (*Wonder Stories* cover, November 1931), depicts several enormous pyramid-shaped space craft (complete with an all-seeing eye) raining down beams of fire on the hordes of fleeing people below.⁹⁸⁶

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 actor Leonard Nimoy (who played Mr Spock) always maintained that he originated the gesture. ***"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.***⁹⁸⁷

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. ***"Surak tells us that the story of the IDIC has no end. But it begins here, at Mount Seleya.***⁹⁸⁸ 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.⁹⁸⁹ Many celebrities are seen making this gesture in videos, onstage and in photographs.⁹⁹⁰ Overall, this is seen to be indicative of occultism, rituals, secret societies or some more generic part of the global agenda.

⁹⁸⁵ David Alexander, "Star Trek Creator" (pg. 204 & footnote 20)

⁹⁸⁶ "Tetrahedra of Space," *Wonder Stories* cover, November 1931 - <http://50watts.com/Tetrahedra-of-Space>

⁹⁸⁷ 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>

⁹⁸⁸ "The Forge" (Original Airdate: Nov 19, 2004) transcript- <http://www.chakoteya.net/enterprise/83.htm>

⁹⁸⁹ "Space Hippies!?", October 18, 2011 - <http://spacehippieworldwideministries.wordpress.com/2011/10/18/space-hippies/> See also: <http://www.youtube.com/watch?v=MREwcZEMb8>

⁹⁹⁰ 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/>

If nothing else, it clearly points to something subversive. Roddenberry gained the moniker *"The Great Bird of the Galaxy"*. The "Great Bird" is another important aspect of masonic imagery (the eagle, the owl, etc.) as the great carrier of knowledge. Roddenberry is often accredited an all-encompassing, "all-seeing" position in Trek lore. Robert H. Justman allegedly gave him the nickname in reference to a throwaway line featured in the Trek episode *"The Man Trap"*.⁹⁹¹

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.'"***⁹⁹² Providing you can endure the dogmatic religious aspects, there is an interesting article by Rev. J.K. Cloland, called *"The Masonic Trinity and Way of the Cross"* that covers the significance of the "Trinity" in masonry.⁹⁹³

There is also an uncanny similarity between the "movie era" uniform rank insignia pins and some examples of masonic regalia. Check out the shape and design of the various Admiral rank pins (Rear Admiral, Admiral, Admiral of the Fleet, etc.⁹⁹⁴) and compare them with the Knights of Malta or Knights Templar masonic pins.⁹⁹⁵ Trek costume designer, Robert Fletcher, admitted to being responsible for all aspects of this eras costumes including the rank insignia. Fletcher had a background in operatic productions.⁹⁹⁶ Joe Jennings, the production designer on *"Star Trek II: The Wrath of Khan"*, was ***"heavily a Navy man."***⁹⁹⁷ 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.⁹⁹⁸ In an interview, Meyer said, ***"I changed everything about the look of Star Trek that I could afford to change to***

⁹⁹¹ http://en.wikipedia.org/wiki/Robert_H._Justman

⁹⁹² Harve Bennett, "The Captain's Log", Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

⁹⁹³ 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>

⁹⁹⁴ 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>

⁹⁹⁵ http://letchworthshop.co.uk/cat/product_catalog.php?c=28&page=3

⁹⁹⁶ Robert Fletcher, "Designing Khan", Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

⁹⁹⁷ Lee Cole. Ibid.

⁹⁹⁸ Napoleon I. and Freemasonry, Grand Lodge of British Columbia and Yukon - <http://freemasonry.bcy.ca/agc/napoleon.html>

be like the Navy.⁹⁹⁹ At the time of the film, Nicholas Meyer was living in Laurel Canyon.¹⁰⁰⁰

Gene Roddenberry had a direct occult writing experience when he co-wrote (alongside Sam Peeples) a TV-movie thriller (called “*Spectre*”) in the early 1970s. “*Spectre*” was shot (under Roddenberry’s aegis) in the UK in 1976 and released in 1977. The film is replete with references to the “Hellfire Club” secret society¹⁰⁰¹ and a (for the time) graphic and ritualistic orgy / sacrifice scene. The latter was omitted from the NBC Television broadcast in May 1977.¹⁰⁰² Billy Ingram noted the graphic nature of “*Spectre*”. ***“I recently found something interesting about this film which I and several other film historians I know never knew. There was a European version of this film with extra footage and, in particular, nudity. [...] I hadn’t seen the film for years and was surprised when I found that the print they were airing must have been the overseas version because of the several nude women that appeared in the black mass scene at the end of the film... not just in the background but in full topless and bottomless (from the back) close-up.”***¹⁰⁰³

With all these factors in mind, is it possible that there is an undercurrent secret society belief system (or multiples thereof) being subtly pushed by the “*Star Trek*” franchise? Researcher Phillip D. Collins maintains that ***“In addition to espousing this core precept of the humanist-Masonic religion, Roddenberry’s Star Trek presented a technocratic world government under the appellation of the ‘Federation.’ Of course, one could argue that such concepts are simply part of an innocuous fiction concocted for entertainment. According to Bainbridge, however... (William Sims Bainbridge, sociologist and member of the National Science Foundation) There is ‘government-encouraged research’ devoted to the realization of ‘the Star Trek prophecies’. Apparently, the demarcations between fact and fiction are becoming increasingly indiscernible.”***¹⁰⁰⁴ Alarminglly,

⁹⁹⁹ Nicholas Meyer, “Designing Khan”, *Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD]*, ASIN: B00005UPO7

¹⁰⁰⁰ Quote from Nicholas Meyer: “Karen was up at my home in Laurel Canyon one night.” William Shatner, “*Star Trek Movie Memories*” (pg. 112)

¹⁰⁰¹ Evelyn Lord, “The Hell-Fire Clubs: Sex, Satanism and Secret Societies”, Yale University Press (15 Jan 2010) ISBN-13: 978-0300164022

¹⁰⁰² [http://en.wikipedia.org/wiki/Spectre_\(film\)](http://en.wikipedia.org/wiki/Spectre_(film))

¹⁰⁰³ Billy Ingram, “Gene Roddenberry in the 1970s - Questor & Spectre” - <http://www.tvparty.com/70roddebber3.html>

¹⁰⁰⁴ Phillip D. Collins, “Fiction as a Precursor to Fact: Sci-fi ‘Predictive Programming’ and the Emergent World Religion”, 2 Jan, 2014 - <http://www.conspiracyarchive.com/2014/01/02/fiction-as-a-precursor-to-fact-sci-fi-predictive-programming-and-the-emergent-world-religion/>

Bainbridge's assertion is seemingly confirmed in documentation published by the Organisation for Economic Co-Operation and Development.¹⁰⁰⁵

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.¹⁰⁰⁶ 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.”***¹⁰⁰⁷ ***“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.”***¹⁰⁰⁸ 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. In one episode of *“Star Trek: Deep Space Nine,”* the character Dr. Julian Bashir is revealed to be genetically enhanced resulting in his father going to prison as punishment for initiating and covering up his son’s modifications. The same is generally true of the transhumanism paradigm in Trek – which generally always been portrayed in a negative way. An exception was made in *“Star Trek: Voyager”* with the character of “Seven of Nine” (played by Jeri Ryan.)

¹⁰⁰⁵ “Memorials.” Excerpted from Social Sciences for a Digital World. Edited by Marc Renaud. Paris: Organisation for Economic Co-Operation and Development, 2000.

¹⁰⁰⁶ 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>

¹⁰⁰⁷ Ibid.

¹⁰⁰⁸ 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>

Whilst I'm on the subject of Jeri Ryan, the actress 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."***¹⁰⁰⁹

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 on the internet, regarding Barack Obama and Trek. Whole articles have been given over to the Captain Sisko/Obama parallels. Aside from the superficial matter of skin colour, 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!¹⁰¹⁰ 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.¹⁰¹¹

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."***¹⁰¹² 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 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!"***¹⁰¹³ Stewart also

¹⁰⁰⁹ http://en.wikipedia.org/wiki/Jeri_Ryan See also: Kate Zernike, "What Some Politicians Fear Most: The Ex-Wife", The New York Times Online, November 13, 2005 - http://www.nytimes.com/2005/11/13/weekinreview/13zern.html?_r=0

¹⁰¹⁰ 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/>

¹⁰¹¹ Christopher Knowles, "Star Trek: Sisk-O-Bama and the Council of Nine" - <http://secretsun.blogspot.co.uk/2008/06/star-trek-sisk-o-bama-and-council-of.html>

¹⁰¹² Jon Stewart Identifies Star Trek As Part Of Vast Conspiracy, April 8, 2011 - <http://trekmovie.com/2011/04/08/ion-stewart-identifies-star-trek-as-part-of-vast-conspiracy/>

¹⁰¹³ Ibid.

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 Chapter Nine shows that Roddenberry was mixing with people who were loosely connected to the Laurel Canyon scene and (more directly) 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"* onwards¹⁰¹⁴, 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 47.¹⁰¹⁵ ***"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.'"***¹⁰¹⁶

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***

¹⁰¹⁴ Star Trek The Next Generation: The 47 Conspiracy - <http://www.youtube.com/watch?v=V8HqRp8MdNs&feature=youtu.be>

¹⁰¹⁵ Pomona College, The Complete Story of 47 - <http://www.pomona.edu/about/47/the-story.aspx>

¹⁰¹⁶ [http://en.wikipedia.org/wiki/47_\(number\)?action=render](http://en.wikipedia.org/wiki/47_(number)?action=render)

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.¹⁰¹⁷

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 College¹⁰¹⁸: 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 Blalock (class of 1970 – Academy Award Visual Effects for *“Star Wars”* and Emmy Visual Effects for *“The Day After”*), Kris Kristofferson (class of 1958 – starred in the film *“Millennium”* and is alleged by Cathy O’Brien to be associated with trauma-based mind control), Roy E. Disney (class of 1951 – executive at The Walt Disney Company, nephew of Walt Disney), Frank Wells (class of 1952 – president, The Walt Disney Company), Frank Zappa (connections to Laurel Canyon, The Manson Family, the military industrial complex, etc. Note: he attended the college but did not graduate.) And a couple of elite family figures: Lynn Forester de Rothschild (CEO of E.L. Rothschild, Council on Foreign Relations, etc.) and Richard Fairbank (class of 1972 - founder and chairman of Capital One.)

Battleship Enterprise

During Trek's run, Gene Roddenberry and his production team extensively collaborated with all branches of the military and scientific establishment. One of Roddenberry's early advisors was an Air Force Colonel named Donald Prickett, who he consulted in 1964.¹⁰¹⁹ ***“Roddenberry was consulting so-called experts who***

¹⁰¹⁷ Pomona College, The Complete Story of 47 - <http://www.pomona.edu/about/47/the-story.aspx>

¹⁰¹⁸ http://en.wikipedia.org/wiki/List_of_Pomona_College_people

¹⁰¹⁹ Joel Engel (pg. 60)

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."¹⁰²⁰

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 still a classified installation.¹⁰²¹ Jefferies was, like Gene Roddenberry, an Air Corps veteran.¹⁰²² He was also a member of the Aviation Space Writers Association and a professional aviation illustrator.¹⁰²³

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.¹⁰²⁴ David L. Robb, in his book "*Operation Hollywood*", described how the producers of "*Star Trek IV: The Voyage Home*" were allowed to film a portion of the feature on the aircraft carrier USS Ranger (which doubled for the carrier USS Enterprise) in exchange for extensive Pentagon rewrites to the script.¹⁰²⁵ Three naval officers from the actual aircraft carrier USS Enterprise (CVN-65) - Robert S. Pickering¹⁰²⁶, Sara Elizabeth Pizzo¹⁰²⁷ and Timothy J. Whittington¹⁰²⁸ - 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.)

¹⁰²⁰ Ibid. (pg. 54)

¹⁰²¹ http://en.wikipedia.org/wiki/Matt_Jefferies#Star_Trek

¹⁰²² 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>

¹⁰²³ Joel Engel (pgs. 53 - 54)

¹⁰²⁴ David Alexander, "Star Trek Creator" (pg. 308)

¹⁰²⁵ David L. Robb, "Operation Hollywood" (Chapter 22)

¹⁰²⁶ http://en.memory-alpha.org/wiki/Robert_S._Pickering

¹⁰²⁷ http://en.memory-alpha.org/wiki/Sara_Elizabeth_Pizzo

¹⁰²⁸ http://en.memory-alpha.org/wiki/Timothy_J._Whittington

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.¹⁰²⁹ On February 5th, 2003, Colin Powell sat in front of the United Nations and lied to the world that Iraq had weapons of mass destruction.¹⁰³⁰ Powell’s Neocon cohort, Ronald Reagan, also visited the set of “*Star Trek: The Next Generation*” in April 1991.¹⁰³¹

Curiously, those Neocon figures that became George W. Bush Jr’s foreign policy advisory team prior to his 2000 election (Condoleezza Rice, Richard Armitage, Robert Blackwill, Stephen Hadley, Richard Perle, Dov S. Zakheim, Robert Zoellick, Paul Wolfowitz, and Scooter Libby), and subsequently took positions of power in the Bush administration, referred to themselves as “The Vulcans”.¹⁰³² Although the naming seems to have been in reference to the Roman mythological god of fire, it is also believed that it referred to Mr Spock’s logical Vulcans in “*Star Trek*”.

Many of those people involved with the 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.”***¹⁰³³

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.¹⁰³⁴ Roddenberry eventually became a writer on the series “*West Point*” (aka “*The West Point Story*”). He wrote

¹⁰²⁹ Episode Production: Ménéage 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))

¹⁰³⁰ 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>

¹⁰³¹ Episode Production: Redemption - [http://en.memory-alpha.org/wiki/Redemption_\(episode\)](http://en.memory-alpha.org/wiki/Redemption_(episode))

¹⁰³² https://en.wikipedia.org/wiki/The_Vulcans See also: James Mann, „Rise of the Vulcans: The History of Bush’s War Cabinet” (Viking, 2004) ISBN 0-670-03299-9

¹⁰³³ Gene Roddenberry, Bios - <http://www.roddenberry.com/corporate-gene-biography>

¹⁰³⁴ David Alexander, “*Star Trek Creator*” (pg. 137)

numerous scripts during his time on the show. *“West Point”* relied heavily on U.S. military support, securing an exclusive rights contract with the DOD to film the show at the U.S. Army Military Academy at West Point, New York. Everything about the show (including scripts) required military approval before being given the go-ahead. The production team (including Roddenberry) were required to attend orientation training at the Pentagon. In March 1956, they were given VIP access to the West Point military academy.¹⁰³⁵

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 supplies, uniforms, and even Marine extras, the Marines got veto power over scripts.”***¹⁰³⁶ ***“Roddenberry, Felton, and Camp Pendleton’s liaison, Colonel Stadler, travelled to the Department of Defence in Washington D.C., to work out details about Marine life. (...) Army Colonel Joseph Daugherty, the Pentagon’s final arbiter, presented the producers with a long list of objectionable material. In essence, if ‘The Lieutenant’ wanted to use the facilities and personnel of the Corps – and to re-create the Marine seal at the end of the show – almost anything that portrayed the Corps as less than a military utopia was to be avoided.”***¹⁰³⁷ 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.)¹⁰³⁸

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.”***¹⁰³⁹

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***

¹⁰³⁵ 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))

¹⁰³⁶ Joel Engel (pg. 20)

¹⁰³⁷ Ibid. Pgs. 22 - 23

¹⁰³⁸ David Alexander, “Star Trek Creator” (pg. 186)

¹⁰³⁹ http://en.wikipedia.org/wiki/Andrew_Probert

Secretary of the Army for California with a protocol rank of Lt. General (3 stars). He served as liaison between the Army and the entertainment industry until 1992, traveling frequently and visiting every important Army outpost from West Point to the National Training Center in Barstow, and establishing friendships with the great soldiers of the time, including Generals Colin Powell, Norman Schwarzkopf and Wesley Clark. For his work in helping produce the world wide celebrations of the 50th anniversary of D-Day, he received the Distinguished Civilian Service Medal from the Department of Defence.¹⁰⁴⁰ 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."***¹⁰⁴¹

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."***¹⁰⁴²

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, 1964.¹⁰⁴³ 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***

¹⁰⁴⁰ http://www.veteransparkconservancy.org/PDF/Harve_Bennett.pdf

¹⁰⁴¹ David Alexander, "Star Trek Creator" (pg. 490)

¹⁰⁴² Ibid. (pg. 459)

¹⁰⁴³ Ibid. (pg. 203)

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.¹⁰⁴⁴

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.¹⁰⁴⁵ 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.’”***¹⁰⁴⁶

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.¹⁰⁴⁷ 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.”***¹⁰⁴⁸

According to the official Gene Roddenberry website, ***“While making Star Trek, Roddenberry’s reputation as a futurist began to grow. His papers and lectures earned him high professional regard as a visionary. He spoke on the subject at NASA meetings, the Smithsonian Institution, Library of Congress gatherings, and top universities.”***¹⁰⁴⁹

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 from Trek fans requesting that NASA name the prototype space shuttle “Enterprise”. Ironically, some sources claim that the provisional name was “Constitution”. On September 17, 1976, at Edwards Air Force Base, the shuttle was revealed in a ceremony that included Gene Roddenberry and the entire cast of the

¹⁰⁴⁴ Ibid. pg. 266

¹⁰⁴⁵ Durant, Frederick C. - http://www.lehigh.edu/engineering/about/alumni/bio_durant_f.htm

¹⁰⁴⁶ David Alexander, “Star Trek Creator” (pg. 302)

¹⁰⁴⁷ Ibid. pg. 303

¹⁰⁴⁸ Brian Desborough, “Stop Exploiting the Indigo Children”, February 21st, 2004 (footnote #7) - http://www.bibliotecapleyades.net/ciencia/ciencia_indigo11.htm

¹⁰⁴⁹ <http://www.rodtenberry.com/corporate-gene-biography>

show.¹⁰⁵⁰ 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.”***¹⁰⁵¹

Isaac Asimov was a special science consultant to the producers of *“Star Trek: The Motion Picture”*.¹⁰⁵² 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”*.¹⁰⁵³ Puttkamer was part of Wernher von Braun's rocket team at the NASA Marshall Space Flight Center in Huntsville, Alabama, during the Apollo Programme.¹⁰⁵⁴ ***“From 1974, he was NASA program manager in charge of long-range planning of deep space manned activities.”***¹⁰⁵⁵ Following completion of the first Trek film, Roddenberry was honoured by NASA at the National Space Club in Washington D.C. on March 30, 1979.¹⁰⁵⁶

Interestingly, the climax of *“Star Trek: The Motion Picture”* featured the NASA probe Voyager 6 sitting at the heart of an almost megalithic structure.¹⁰⁵⁷ 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!¹⁰⁵⁸ ***“Jack Schmitt was the geologist astronaut on that mission, and he thought Stonehenge would be a wonderful image to include.”***¹⁰⁵⁹

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. ***“The first few weeks that I was on the picture... I had been in Aerospace working for Rockwell just***

¹⁰⁵⁰ http://en.wikipedia.org/wiki/Space_Shuttle_Enterprise#Service

¹⁰⁵¹ William Shatner (pg. 50)

¹⁰⁵² http://en.memory-alpha.org/wiki/Isaac_Asimov

¹⁰⁵³ Joel Engel (pg. 195)

¹⁰⁵⁴ 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>

¹⁰⁵⁵ http://en.wikipedia.org/wiki/Jesco_von_Puttkamer#History

¹⁰⁵⁶ Joel Engel (pg. 199)

¹⁰⁵⁷ <http://www.youtube.com/watch?v=U9zqmFpfkGg>

¹⁰⁵⁸ “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/>

¹⁰⁵⁹ Apollo 17 - <http://genedorr.com/patches/Apollo/Ap17.html>

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."¹⁰⁶⁰

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.¹⁰⁶¹ 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."**¹⁰⁶² **"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."**¹⁰⁶³ 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."**¹⁰⁶⁴

"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.¹⁰⁶⁵ 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..."*¹⁰⁶⁶

Many of the Starfleet shuttlecraft vehicles were named after prominent figures within the establishment: the "Goddard" (for rocket scientist Robert H. Goddard), the "El-Baz" (for planetary geologist Farouk El-Baz), the "Hawking" (for Stephen Hawking), and so on. A prominent writer on the show was (son of scientific legend Carl) Nicholas Sagan, whose father was name-checked throughout the history of Trek.

¹⁰⁶⁰ Lee Cole, "Designing Khan", *Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD]*, ASIN: B00005UPO7

¹⁰⁶¹ Larry Nemecek, "The Next Generation Companion: Star Trek The Next Generation", Simon & Schuster UK (25 Sep 2012) ASIN: B008O4WZ5C

¹⁰⁶² Ibid.

¹⁰⁶³ http://en.wikipedia.org/wiki/Andr%C3%A9_Bormanis

¹⁰⁶⁴ http://en.wikipedia.org/wiki/Naren_Shankar

¹⁰⁶⁵ http://en.wikipedia.org/wiki/Mae_Jemison#Television_appearances

¹⁰⁶⁶ <http://en.memory-alpha.org/wiki/Astronaut>

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!¹⁰⁶⁷

On September 24, 1992, Roddenberry was recommended for a posthumous NASA Medal for Distinguished Public Service. His widow Majel Barrett-Roddenberry accepted the award on January 30, 1993 at the Smithsonian National Air and Space Museum in Washington D.C. I imagine there were many there who considered the solidified connection between "*Star Trek*" and NASA as a "*job well done.*" I very much believe that one of the agenda purposes of "*Star Trek*" has been to act as a kind of public relations / limited-hangout for the likes of NASA and JPL. For decades, "*Star Trek*" has glorified and supported the "official" and public façade of these agencies.

It is notable that one of the most popular science fiction magazines of the last 40 years, *Starlog* (first published in 1976), began life as a "*Star Trek*" fanzine. Throughout its first ten years in publication, the magazine covered all manner of science fiction yet two things remained consistently apparent in every edition. The first was its continued coverage of all things "*Star Trek*" – with the magazine's staff having inside access to the actors and production teams involved with the original sixties show and those who worked throughout the several-year production of "*Star Trek: The Motion Picture*". Secondly, the magazine had a close relationship with NASA and JPL. It regularly featured offers for readers to purchase exclusive NASA collectible memorabilia, hints and tips on how to get involved with (even start a career within) NASA, and regular, detailed articles about NASA's unmanned space program, Space Shuttle program, Skylab missions, and so on. Articles also gave detailed mathematical and scientific data about the planets and moons in our solar system. Most of the authors of these articles worked for NASA or JPL!¹⁰⁶⁸

¹⁰⁶⁷ <http://3.bp.blogspot.com/-0nUBtje9EVY/T-SwKnBvFrl/AAAAAAAAAwE/OQXkysJNYLo/s1600/NASA+Vector.jpg>

¹⁰⁶⁸ You can check out the first several years' worth of *Starlog* magazines in pdf form at the *Starlog Magazine Collection* Archive - <https://archive.org/details/starlogmagazine?and%5B%5D=subject%3A%22NASA%22>

The various incarnations of the “*Star Trek*” franchise have acclimatized people to certain types of technology (with the origin of these technologies “accredited” to NASA and JPL innovation) such as communicators becoming cell phones, PADDs becoming Kindles, smart phones and iPads, the list goes on. Simultaneously, the franchise has continued to muddle and mislead the public about the kind of technology and programs that NASA and JPL have really been involved with by perpetuating their “official” history and limited (i.e.: rocket-based) technological “advances”.

The Stars Join In

Several of the *Star Trek* cast members went on to have extensive involvement with the likes of NASA and JPL. Nichelle Nichols (Lt. Uhura) became an advocate of women and ethnic minorities in NASA. Nichols was undoubtedly spurred on by an encounter with Dr. Martin Luther King Jr. (who encouraged her to remain involved with the show when she had considered leaving), and certainly by the presence of Dr. Jesco von Puttkamer (NASA) as a featured speaker at a convention in Chicago during 1975 – which Nichols also attended. Puttkamer’s presentation about the space programme represented the first time that NASA had an official presence at a *Trek* convention. In her 1994 autobiography, Nichols described how she was “*inspired*” by his presentation and decided to address “*the space agency’s poor record of inclusion.*”¹⁰⁶⁹

Eventually, Nichols was appointed to the Board of Directors of the National Space Institute (NSI) and was hired to head up an “outreach” programme of recruitment into NASA. At the New York Bi-Centennial-10 Convention in 1976, Nichols said, “*NASA has put its official stamp of approval on Star Trek.*”¹⁰⁷⁰ In more recent years, she has moved in much higher political circles – most notably schmoozing with Barack Obama in 2012.¹⁰⁷¹ A couple of other curious points of note about Nichols: She is an honorary member of Alpha Kappa Alpha Sorority.¹⁰⁷² Her brother

¹⁰⁶⁹ Nichelle Nichols, “Beyond Uhura: *Star Trek* and Other Memories”, Putnam Pub Group (T); 1st Edition (Nov 1994) ISBN-13: 978-0399139932 (pgs. 210-211)

¹⁰⁷⁰ Nichelle Nichols, Bi-Centennial-10 Convention – documented in *Starlog Magazine* (Issue 3, pg. 26)

¹⁰⁷¹ 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

¹⁰⁷² http://en.wikipedia.org/wiki/Nichelle_Nichols

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.¹⁰⁷³

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.***"¹⁰⁷⁴

James Doohan (Scotty) also had an association with NASA. He is documented as having visited their Dryden Flight Research Centre in 1967¹⁰⁷⁵ 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.***"¹⁰⁷⁶ In Doohan's defence, 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*".¹⁰⁷⁷

"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."¹⁰⁷⁸ 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***

¹⁰⁷³ 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

¹⁰⁷⁴ Bill Jenkins talks with DeForest Kelley [1986] - <http://www.youtube.com/watch?v=V-ER0aaxsHg>

¹⁰⁷⁵ 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

¹⁰⁷⁶ Neil Armstrong's Secret Star Trek Wish - <http://www.youtube.com/watch?v=5REhvlUmD-o>

¹⁰⁷⁷ Cold fusion - Fire from water - Documentary - Full length - <http://www.youtube.com/watch?v=LicdsGRVW04>

¹⁰⁷⁸ 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)

thing you know... Hollywood – Real Life.¹⁰⁷⁹ 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"**¹⁰⁸⁰ 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.¹⁰⁸¹ 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 Laboratories¹⁰⁸² ... so a huge number of questions should be asked, especially given the connection between Underwriters Labs, NIST and the 9/11 cover story.¹⁰⁸³

Picardo is also good friends with the mainstream media "scientist" shill Bill Nye - "The Science Guy".¹⁰⁸⁴ Nye is the current CEO of The Planetary Society. Coincidentally, one of the Society's current Board of Directors is Neil deGrasse Tyson.¹⁰⁸⁵ 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, 2001.¹⁰⁸⁶

¹⁰⁷⁹ Star Trek Voyager - Season 2 (Slimline Edition) [DVD] ASIN: B000RJVTTK (Disc 7 – Bonus Features)

¹⁰⁸⁰ Ibid.

¹⁰⁸¹ http://en.wikipedia.org/wiki/Robert_Picardo

¹⁰⁸² 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>

¹⁰⁸³ 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

¹⁰⁸⁴ 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>

¹⁰⁸⁵ Neil deGrasse Tyson - <http://www.planetary.org/about/board-of-directors/neil-tyson.html>

¹⁰⁸⁶ An Eye-Witness Account of the World Trade Center Attacks from Neil deGrasse Tyson - http://911research.wtc7.net/cache/wtc/evidence/sept11account_degrasse.htm

A Trek through 9/11

Strangely, the decline of the “*Star Trek*” television franchise seemed to coincide with “*Star Trek: Enterprise*” and its third season “Xindi” storyline. The story was analogous with the state of post-9/11 America, the “War on Terror”, effects on civil liberties, and “national pride”. In the storyline, the “Xindi” use an experimental directed energy weapon to attack the east coast of America. The attack prompts Starfleet to hunt down The Xindi and “make them pay”. Eventually, it turns out that the Xindi are being misled by the true architects of the attack - a non-corporeal group of extra-dimensional beings with a lot of inside knowledge. The climax of the “*Enterprise*” Xindi/Temporal Cold War story arc involves a time traveller who removes Captain Archer from time as the chronological history of humanity re-aligns itself to “accuracy”. Images from major historical events flash past in the background. The last of these, is an image of the so-called “plane impacts” on 9/11. At which point the time traveller says “*It’s almost ready.*” What this means is open to interpretation. Allegedly, the season-long Xindi plot damaged the health of the show’s viewing figures and created something of a critical backlash amongst media pundits. It is possible that the “9/11” aspects were part of the reason why “*Enterprise*” was ultimately cancelled, although this is somewhat speculative.¹⁰⁸⁷

“*Enterprise*” did not mark the first occasion that such quasi-9/11 themes had appeared in Trek. Long before 9/11, “*Star Trek: Deep Space Nine*” aired a two part story in its fourth season (“*Paradise Lost*”/“*Homefront*”) which told of a set of false-flag events on Earth (falsely blamed on the shape-shifting Founders), orchestrated by Starfleet itself in an attempt to militarise Earth (martial law), and all done under the guise of “saving humanity”.¹⁰⁸⁸ 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 replayed the “embassy bombing” recording at “*time index 5-9-11.*” A little spooky to say the least!

¹⁰⁸⁷ 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>

¹⁰⁸⁸ 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

Following the demise of “*Star Trek: Enterprise*”, the franchise did not return in any mainstream form until 2009 - when it was helmed by contemporary Hollywood director, producer and screenwriter J.J. Abrams and his long-time associates (a collective band that I often refer to as “The J.J. Brigade”). Their efforts, in the form of the Trek “reboot” movie “*Star Trek*”, came complete with a myriad of occult and esoteric symbolism.¹⁰⁸⁹ The 2013 sequel “*Star Trek: Into Darkness*” was a blitz of dark foreboding imagery, dialogue about “*fear and sacrifice*”, and a blatant metaphorical re-tread of 9/11. The plot involved the genetically engineered super soldier Khan (labelled in the film as “***the ultimate weapon of mass destruction***”), recruited by the powers that be to develop more effective ways to wage war. Various internet articles discussed the “War on Terror” analogy, 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.***”¹⁰⁹⁰ This Khan was loosely based on the original series episode “*Space Seed*” and the movie “*Star Trek II: The Wrath of Khan*”. In “*Space Seed*”, he is heard to utter the words, “***we offered the world order!***”¹⁰⁹¹ Harve Bennett also described the original Khan as “***like Osama bin Laden. (...) Where is he? What do you do with him? So they decide to exile him to some far place.***”¹⁰⁹²

“*Star Trek: Into Darkness*” was an analogous reinforcement of the “official” version of the 9/11 narrative. The ultimate insult came in the climax of the film when carnage struck San Francisco, the manufactured aspects of the “war on terror” paradigm were “justified”, and a dedication “***to the post 9/11 veterans***” was included in the closing credits of the cinematic release of the film. Curiously, since the release of the first edition of this book, it has come to my attention that the dedication “***to the post 9/11 veterans***” has been removed from the closing credits of the European DVD and Blu-ray releases, as well as from those versions aired on UK television. We really should ask the question why? I have yet to confirm if the dedication remains in any DVD / Blu-ray releases of the film sold outside of the European coding region. On the subject of the film’s closing credits (and as a substantial connection between the film and the 9/11 / free energy technology cover-up), the producers of the film used the credits to thank “***Lawrence Livermore National Laboratories, Operated by Lawrence Livermore National***

¹⁰⁸⁹ http://4.bp.blogspot.com/-TM2P_XxCF9Q/T-b4W8HkgKI/AAAAAAAAAYo/d8nrviLLIXA/s1600/scotty2.jpg

¹⁰⁹⁰ 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/>

¹⁰⁹¹ In Star Trek Space Seed Khan offered the world order - <http://www.youtube.com/watch?v=trBVivfiNY>

¹⁰⁹² Harve Bennett, The Captain’s Log, Star Trek 2: The Wrath of Khan - Directors Edition (Two Disc Set) [DVD], ASIN: B00005UPO7

Security, LLC, for the US Department of Energy's National Nuclear Security Administration – who were consulted (in what capacity I am unsure) during production of the film. The true nature of 9/11 indicates perhaps the biggest cover-up of any hidden global agenda, with huge implications for all of humanity. I will return to subject of 9/11, at length, in volume two.

For those researchers with an interest in the whole Nibiru/Planet X stuff, *“Into Darkness”* opens on a planet called “Nibiru”, where the crew of the Enterprise save a primitive civilisation – becoming metaphorically “deified” in the process. The film’s locale was actually named after the “Planet X” paradigm.¹⁰⁹³

In late 2015, it was revealed that associates of the J.J. Brigade had further sunk their claws into the Trek franchise with the announcement of a new *“Star Trek”* television series to be aired in 2017. ***“Alex Kurtzman will serve as executive producer for the new Star Trek TV series. Kurtzman co-wrote and produced the blockbuster films Star Trek (2009) with Roberto Orci, and Star Trek into Darkness (2013) with Orci and Damon Lindelof (...) the new series will be produced by CBS Television Studios in association with Kurtzman’s Secret Hideout. Kurtzman and Heather Kadin will serve as executive producers.”***¹⁰⁹⁴ Kurtzman’s involvement was further reiterated in a February 2016 news article - which also confirmed the commitment of former *“Star Trek: Deep Space Nine”* / *“Voyager”* writer Bryan Fuller as executive producer on the project.¹⁰⁹⁵

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?’”***¹⁰⁹⁶ I have often wondered what

¹⁰⁹³ <http://en.memory-alpha.org/wiki/Nibiru>

¹⁰⁹⁴ “New Star Trek Series Premieres January 2017”, StarTrek.com Staff - November 02, 2015 - <http://www.startrek.com/article/new-star-trek-series-premieres-january-2017>

¹⁰⁹⁵ “Hannibal creator Bryan Fuller is boldly going to the Star Trek TV reboot”, Sarah Deen, 9th Feb, 2016 - <http://metro.co.uk/2016/02/09/hannibal-creator-bryan-fuller-is-boldly-going-to-the-star-trek-tv-reboot-5672674/#mv-b>

¹⁰⁹⁶ Majel Barrett, “Burying Gene in space” - <http://www.bbc.co.uk/cult/st/interviews/barrett/page4.shtml>

she really meant by this... What did she know? Sadly, I suspect we will never know the answer.

To Be Continued...

The overriding thread throughout this book has been the way in which the agenda elite have used the genre of science fiction as a perception management tool to programme and steer mass perspectives of subjects like space exploration and the extra-terrestrial paradigm - via the escapades of organisations such as NASA, JPL, the U.S. Department of Defense, and the CIA. In Volume Two of *"Science Fiction of the Hidden Global Agenda"*, I will move away a little from these central themes and explore a number of subjects only touched upon in Volume One. These include the likes of mind control, manufactured reality (via the media), the culture of fear, false flag paradigms (such as 9/11 and 7/7) and the use of occult and arcane themes and symbolism to embed elite agenda notions in the mass psyche of humanity.

The best science fiction has always left the viewer or reader on a proverbial "cliffhanger" and that's precisely what I'm doing here!

To be continued...

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