

**MEDIA PSYOP:**

**The 1938 War of the Worlds**

**Radio Broadcast**

**Carl James**

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## Author Biography

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

## Dedication

In loving memory of my Dad, Owen James. He passed away during the writing of this book and it was his love of science fiction that inspired my youthful imagination and laid the groundwork for my interest in the subject of this book. He will be deeply missed.

# Table of Contents

Introduction	vi
<b>CHAPTER ONE: “SETTING THE STAGE”</b>	<b>1</b>
Discovering “The War of the Worlds”	2
News-real?	5
Authenticity is Key	9
Who Deserves the Credit?	13
<b>CHAPTER TWO: “MASS PANIC?”</b>	<b>15</b>
How Did People Really React?	16
The “Meteorite” Narrative	18
Evidence of How Listeners Reacted	19
Muddling the Panic Myth	23
<b>CHAPTER THREE: “THE RADIO RESEARCH PROJECT”</b>	<b>27</b>
Rockefeller Paycheque	28
Mass Media Research	29
Studying “The War of the Worlds”	33
Psychology of Panic	37
The “Psyop” Premise	43
<b>CHAPTER FOUR: “THE PROJECT’S PLAYERS”</b>	<b>45</b>
<b>CONNECTING TAVISTOCK TO THE RRP</b>	<b>46</b>
Paul Lazarsfeld	49
Gordon Allport	51
Theodor Adorno	52
Frank Stanton	57
Hadley Cantril	64
<b>CHAPTER FIVE: “A BRIEF HISTORY OF THE ROCKEFELLERS”</b>	<b>73</b>
An Elite Family Agenda	74
The “Indoctrination” Model	76
The Ludlow Massacre	78
The Modern Age of Perception Management	80
Seizing Media Control	82

<b>CHAPTER SIX: “THE ANNUAL REPORTS”</b>	<b>87</b>
Teaching Films	88
Newspeak	89
The Tavistock Crowd	91
More Evidence from the Reports	95
<b>CHAPTER SEVEN: “THE H.G. WELLS CONNECTION”</b>	<b>101</b>
The Original Author	102
Shared Eugenics	104
Guerrilla Warfare	105
Wells & Tavistock	108
Intelligence Asset?	110
<b>CHAPTER EIGHT: “THE REVEALING LIFE OF ORSON WELLES”</b>	<b>115</b>
The March of Time	116
The Federal Theatre Project	119
The Sulzberger Effect	122
Campbell’s Soup	125
Welles & RKO	126
It’s All True	128
Our Little Experiment	131
<b>CHAPTER NINE: “IT’S ALL ABOUT ALIENS”</b>	<b>135</b>
Rockefellers & ET	136
The Durant Report	139
The Brookings Institute	140
F for Fake	142
Enter Mr Jackson	143
The CIA Factor	148
Watch The Skies... Or Not!	151
<b>CHAPTER TEN: “TEMPLATE FOR TERROR”</b>	<b>159</b>
World War II	160
The Ultimate Psyop	161
9/11 & WOTW Synchronicities	165
The Rockefellers & The WTC	167

<b>War of the Worlds / War on Terror</b>	<b>170</b>
<b>The New Model for the Future</b>	<b>171</b>
<b>Conclusion</b>	<b>173</b>
<b>Also available from this author:</b>	<b>177</b>

# Introduction

In late 2016, I began to put together several years' worth of gathered research notes on the subject of the inner workings, origins of, and possible motivations behind the mainstream media. This research was intended to form the basis of a book that would serve as a "guide" to understanding the true nature of the mainstream media – in all its forms. My hope was that, once read, the book would help people to recognise the effect that the medium has on anybody who pays it more than a fleeting amount of attention.

Once its true nature was revealed, the reader would become empowered to see the medium for what it truly is and, perhaps, turn it off once and for all. It is a realisation that has served me well in the recent years of my life. I have also shared this knowledge with others, who have also reassessed their relationship with the media – to great effect. The idea of a book that contained this information held great appeal to me, as I believed that such a work could be an invaluable tool to potentially help many people.

The core of the aforementioned book would explore the notion that the media continually lies to and misleads the masses. The medium regularly engages in covert tactics – tactics that have been carefully cultivated from a long history of elite-controlled psychological warfare and social engineering. There are many examples of these tactics throughout the history of the mainstream media and one such example that I felt deserved a token nod was the infamous CBS radio broadcast of Orson Welles' *The War of the Worlds* in 1938.

Initially, I did not feel the need to write too much about this broadcast as I had already looked at the broadcast in a lengthy chapter of my 2016 book *"Science Fiction and the Hidden Global Agenda – Volume One"*. I did not wish to reproduce huge amounts of text from that book and settled on referring to the matter in the new

book in the form of a brief and generic overview. Before I did this, I decided to go away and spend a day or two checking to see if there was anything new I could bring to the subject before I moved on.

Those few days turned into a few weeks and then a few months! It appears that a wealth of new material has become available on the subject of *The War of the Worlds* 1938 radio broadcast in the last couple of years. I felt it was important to include this new material along with my overview of the 1938 broadcast in my book about the media. As I continued to write, I realised that the subject of the 1938 broadcast was overshadowing the rest of the content in the book. I decided at that point that there would need to be two books. One about the overall workings and true nature of the mainstream media (a book I will hopefully return to in the not too distant future) and another that would encompass *The War of the Worlds* media-related material – and that the latter would need to take priority.

In truth, *The War of the Worlds* material is most worthy of a book in its own right as it tells an enthralling story. Here, I will take you on a journey through the entirety of Orson Welles' infamous 1938 broadcast of *The War of the Worlds* – including Orson Welles' formative years in broadcast radio, how he co-steered The Mercury Theatre on the Air, and how he came to be involved with the 1938 broadcast. I will demonstrate how Orson Welles, his Mercury Theatre peers, and the 1938 broadcast itself became intertwined with the machinations of the elite Rockefeller family. I will also look at how (via the Rockefeller Foundation) the 1938 broadcast was studied for its psychological value as a tool of perception management and social engineering, and examine the possibility that the broadcast itself was part of a larger psychological operation (“psyop”).

I will also examine the long-held “urban myth” that there was a “mass panic” amongst those who listened to the 1938 broadcast.

Finally, I will discuss the implications of the 1938 broadcast for the future of the mainstream media (and its role in steering and rewriting the history of global events in the years and decades that followed the broadcast).

The 1938 broadcast was far more than a simple retelling of a classic science fiction story. The “official” account of events before, during, and after the broadcast obscure a fascinating narrative that weaves its way through the corridors of clandestine elite-agenda obsessed organisations and encompasses all manner of curious and shadowy individuals. Strangely, it is a story that is rarely told. Given the implications, it is vitally important that we continue to tell people what really happened and, in the process, help to uproot the carefully cultivated myths that have overgrown the truth.

Carl James.

# **Chapter One: “Setting the Stage”**

## Discovering “The War of the Worlds”

On Sunday 5th November 2017, I was busily writing this book when my Dad passed away suddenly and unexpectedly. For much of the following two years, it became incredibly difficult for me to even consider picking up my laptop and returning to my writing. In the process of coming to terms with the loss of my Dad, I realised that there was something very poignant to the subject matter of this book – something that probably explains (although it would have only been a subconscious realisation at the time) why it was so difficult for me to return to writing it. As time passed, I eventually felt ready to continue this work. By then, my subconscious realisation about the significance of the subject of this book, in my personal life, had passed into my conscious mind. All the dots were connected!

My Dad and I often disagreed (in a healthy and jovial way!) on all manner of subjects. However, there were a few interests that we shared with a passion. One was an interest in mysteries and cover-ups (particularly Ufology) and it is probably fair to say that I would not have become an alternative knowledge researcher had he not set me out on the proverbial path in the first place. My Dad’s interest in the aforementioned subjects came about as a result of a very vivid and bizarre UFO sighting that he and a close school friend witnessed in the mid/late-1950s. I truly believe that the effect of that sighting triggered another great interest in my Dad – one that we also came to share: our love of science fiction. From a very young age, my Dad would sit me down to watch reruns of the likes of *Star Trek*, *Battlestar Galactica*, *The Prisoner*, *The Twilight Zone*, *Lost in Space*, *Land of the Giants*, *The Invaders*... the list goes on! Another passion that we shared was music – both to listen to and perform. My Dad had a huge vinyl record collection. During my youth, there was never a day that went by when there wasn’t something being played at full

tilt on the turntable. My Dad's record collection was very eclectic. In amongst this wealth of musical treats was one album that held an almost hypnotic grip upon me – Jeff Wayne's 1978 musical adaptation of H.G. Wells' classic 1898 science fiction story *The War of the Worlds*.

For those of you unfamiliar with the original narrative (if so, where have you been!?), H.G. Wells' *The War of the Worlds* tells the story of an invasion of the Earth by aliens from the planet Mars. The story begins very sedately in the sleepy country landscape of south England in 1899. The "narrator", the central character who recounts the story, describes a visit to a local astronomical observatory to witness explosions on the surface of the planet Mars. It turns out that these explosions are actually projectiles being launched toward the Earth. The narrator describes the first landing of one of these projectiles at Horsell Common near Woking in Surrey. At the site, an artificial cylinder is discovered. Inside, Martian creatures construct tripod war machines for use in their invasion of the planet Earth. The machinery is outfitted with an energy weapon - the "Heat Ray" - and a poisonous chemical weapon - the "Black Smoke". Eventually, the British Army arrive and the Martians fully emerge with their machinery and quickly overpower the human military. The Martian tripods set out across the British countryside destroying everybody and everything in their path. The narrator describes how more and more Martian machines appear on the landscape and bring about the subsequent fall of mankind. The narrator describes his efforts to survive the destruction. Eventually, when all hope for humanity appears lost, the Martians become overwhelmed by simple bacteria in Earth's atmosphere – bacteria that human life has long since become largely accustomed to – and they die.

Jeff Wayne's 1978 musical adaptation of *The War of the Worlds* became something of a cultural phenomenon upon its vinyl album release. I have a distinct memory from my youth of this album being

part of the record collections of virtually every household that my family ever visited. Although our youthful memories aren't always completely accurate (given the passage of time), it does appear that Wayne's musical opus was indeed very popular – at least in Europe. According to Wikipedia (not the most reliable source, I know, but this data does appear to be externally verifiable), ***“The album itself spent 290 weeks in the UK album charts. It was in the top 10 in 22 countries and reached #1 in 11 countries.”***<sup>1</sup> In 2018, the album celebrated forty years since its release and it still remains in the top forty best-selling UK albums of all time – with over two and half million sales as of 2018. I have never been entirely sure what it was about Jeff Wayne's musical adaption of *The War of the Worlds* that I found so fascinating in my youth. Obviously, the story was engrossing and the music was first rate - despite being somewhat unnerving to listen to for an impressionable youngster. The same could also be said of the book of artwork (by Peter Goodfellow, Geoff Taylor and Michael Trim) that came with the album. It suitably illustrated and set the tone for the story. These paintings were hauntingly beautiful and disturbingly eerie all at once. The album became a regular play fixture in our home and soon prompted me search out the other variations of Wells' original story.

If memory serves me, my next exposure to Wells' narrative was via the George Pal-produced 1953 movie version. I am pretty sure that it was not long after this that I read the original Wells novel for the first time; quickly followed by my first listen to Orson Welles' 1938 radio play adaption of the story for CBS - an audio cassette copy of which was loaned to me by a school friend! Next came a viewing of the underwhelming and short-lived television series (1988 – 1990). In the years since, I have read or watched most of the updated adaptations (including Steven Spielberg's 2005 version) of the original story and

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<sup>1</sup> [https://en.wikipedia.org/wiki/Jeff\\_Wayne%27s\\_Musical\\_Version\\_of\\_The\\_War\\_of\\_the\\_Worlds](https://en.wikipedia.org/wiki/Jeff_Wayne%27s_Musical_Version_of_The_War_of_the_Worlds)

indulged in the myriad of low-budget “reimagined” and spin-off versions. At the time of writing this, I have also learned that the UK’s BBC channel have completed an adaption to be aired in late 2019. Also (in November 2018), it was reported that Fox Networks Group and Canal+ had begun development of yet another adaption of *War of the Worlds*. Initial reports described the project as being set in a contemporary time frame (as opposed to the BBC effort which is set in Edwardian England) and that *House of Cards* actor Greg Kinnear had been approached to star in a lead role. The project’s initial script was penned by writer Howard Overman (of *Merlin* and *Dirk Gently* fame.) For all these variations of the narrative, the versions of *The War of the Worlds* that remain my favourites (at least at this point in time) are the Jeff Wayne musical adaption and Orson Welles’ 1938 radio play.

What has always interested me about the latter is the mythology that sprang up around the broadcast – a subject that I will examine at length in forthcoming chapters of this book. Even the “myths” surrounding the 1938 broadcast have received media adaptations – such as the 1957 Westinghouse Studio One show “*The Night America Trembled*” and the 1975 telefilm “*The Night That Panicked America*”. The 1938 CBS broadcast was also incorporated into and quasi-fictionalised in the likes of *The War of the Worlds* television series (in the episode “*Eye for an Eye*”) and the movie “*Buckaroo Banzai*”.

## **News-real?**

On Sunday, October 30, 1938, Orson Welles and The Mercury Theatre on the Air (under the aegis of CBS radio) staged a live broadcast radio adaption of *The War of the Worlds*. The project was conceived under the guidance of producer John Houseman, the infamous Hollywood legend Orson Welles and their production company *The Mercury Theatre on the Air*. The job of writing the radio adaption was given to Welles and Houseman’s collaborator Howard

E. Koch. There is much conflicting information about why this particular story was chosen as a radio adaptation and who (in *The Mercury Theatre*) should be given credit for envisaging various individual aspects of it. The reason for this is that The Mercury Theatre on the Air was very much a team operation involving many people. They would constantly bounce ideas off each other and make continual revisions when a good idea came along. Orson Welles, in particular, was notorious for this. It has been documented that he would even make tweaks to the shape of the final story or script of any given radio drama as it was being broadcast live. This would catch out his fellow actors and players, causing them to immediately react to keep up.

The realization of the 1938 broadcast of *The War of the Worlds* did not begin as a desire to portray this particular story. Rather, it was born from Orson Welles' desire to create a "fake crisis" / dramatic news broadcast – an idea he had been toying with for a while. As documented in A. Brad Schwartz's 2015 article "*The Infamous 'War of the Worlds' Radio Broadcast Was a Magnificent Fluke*", Welles once said, "***I had conceived the idea of doing a radio broadcast in such a manner that a crisis would actually seem to be happening, [...] and would be broadcast in such a dramatized form as to appear to be a real event taking place at that time, rather than a mere radio play.***"<sup>2</sup>

Where Welles got this idea from is widely debated. It is argued that he was inspired by *The Columbia Workshop's* presentation of Archibald McLeish's "*Air Raid*" which debuted on October 27, 1938 – three days before *The War of the Worlds*. McLeish was an interesting character with connections that fit the larger context of this book.

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<sup>2</sup> A. Brad Schwartz, "The Infamous "War of the Worlds" Radio Broadcast Was a Magnificent Fluke", smithsonian.com, May 6, 2015 - <https://www.smithsonianmag.com/history/infamous-war-worlds-radio-broadcast-was-magnificent-fluke-180955180/>

The following is taken from Wikipedia: ***“Archibald MacLeish also assisted with the development of the new ‘Research and Analysis Branch’ of the Office of Strategic Services, the precursor to the Central Intelligence Agency. [...] During World War II MacLeish also served as director of the War Department's Office of Facts and Figures and as the assistant director of the Office of War Information. These jobs were heavily involved with propaganda, which was well-suited to MacLeish's talents; he had written quite a bit of politically motivated work in the previous decade. He spent a year as the Assistant Secretary of State for Public Affairs and a further year representing the U.S. at the creation of UNESCO. After this, he retired from public service and returned to academia.”***<sup>3</sup>

Like McLeish, Welles had a long historical affiliation with *The Columbia Workshop*<sup>4</sup> so it is entirely possible that he became aware of McLeish’s “*Air Raid*” a while before its debut and took his “fake crisis” / dramatic news broadcast inspiration from there. If true, we must consider this time frame – given that there is evidence that Welles idea had already been conceived before *Air Raid*’s debut date of October 27, 1938. Note that “*Air Raid*” was broadcast only three days prior to “*The War of the Worlds*” broadcast. Some researchers have postulated that Welles “fake crisis” idea was inspired by a much earlier radio broadcast - Father Ronald Abuthnott Knox’s “*Broadcasting the Barricades*,” which aired on BBC radio at 7:40pm on January 16, 1926. Although the evidence shows that Welles was almost certainly not in a position to have heard this broadcast, it is infinitely possible that he became aware of it in the intervening twelve years between that and his 1938 *War of the Worlds*

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<sup>3</sup> [https://en.wikipedia.org/wiki/Archibald\\_MacLeish](https://en.wikipedia.org/wiki/Archibald_MacLeish) See also: Katz, Barry M. 1991. “German Historians in the Office of Strategic Services.” In: *An Interrupted Past: German Speaking Refugee Historians in the United States After 1933*. Pages 136-137.

<sup>4</sup> Margaret A. Blanchard, "History of the Mass Media in the United States: An Encyclopaedia", Taylor & Francis Ltd / Routledge, Dec 2013, ISBN10: 1135917426 / ISBN13: 9781135917425 (pg. 239)

broadcast. If Welles was inspired by McLeish's *"Air Raid"*, he never openly acknowledged it. In fact, he actually cited (as he told his long-time friend, the film director Peter Bogdanovich) *"Broadcasting the Barricades"* as a source of inspiration.<sup>5</sup>

*Broadcasting the Barricades* did receive some significant press exposure. According to Raymond Snoddy's BBC website article *"Show that sparked a riot"*, ***"In the broadcast - itself now the subject of a new BBC programme - the BBC interrupted an academic lecture from Oxford to announce that rioters were gathering in Trafalgar Square. Then in a series of progressively dramatic announcements, complete with sound effects, the BBC reported that the transport minister had been hanged from a lamppost, the Savoy Hotel destroyed and Big Ben blown up. [...] It was of course all a spoof - the first of its kind to be broadcast. [...] The BBC's broadcast had been widely reported in the US newspapers. The New York Times even sneered at the naïve British for being taken in by such an obvious spoof. [...] The BBC was widely condemned for creating such a panic by the self-interested press, obviously hostile to the new competing medium. And there were complaints from 249 listeners. [...] When John Reith, founder of the British Broadcasting Company, reported back to directors on reactions to the programme he noted that 2,307 listeners had got in touch expressing their appreciation."***<sup>6</sup>

Several sources have argued – quite convincingly – that *Broadcasting the Barricades* was an early example of a media conveyed, experiment in mass public perceptions and reactions. There is also

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<sup>5</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pgs. 52-53)

<sup>6</sup> Raymond Snoddy, "Show that sparked a riot", Monday, 13 June, 2005 - [http://news.bbc.co.uk/newswatch/ifs/hi/newsid\\_408000/newsid\\_4081000/4081060.stm](http://news.bbc.co.uk/newswatch/ifs/hi/newsid_408000/newsid_4081000/4081060.stm) For more on "Broadcasting the Barricades", I recommend reading Paul Slade's article "Holy terror: The first great radio hoax" - <http://www.planetsslade.com/ronald-knox.html>

some circumstantial evidence demonstrating that this particular broadcast was assisted (to varying extents) by some of the early pioneers of The Tavistock Clinic (later to become The Tavistock Institute of Human Relations.) These individuals had connections with (even in the formative years of Tavistock) the UK's British Broadcasting Corporation (BBC) – a relationship which continues, and has thrived, to this day. I note the significance of The Tavistock Clinic / Institute of Human Relations at this point, as this organisation will repeatedly surface in the pages of this book – in relation to the 1938 broadcast of *The War of the Worlds* and the larger themes, context and potential agenda surrounding it.

## **Authenticity is Key**

Orson Welles was known to dramatize and over-embellish his life and muses. Whatever the inspiration for his 1938 fake “*news crisis*” broadcast, we can only know for certain that the concept was a proverbial “coat-hanger” on which to drape the *War of the Worlds* narrative. Before settling on this story, Welles and his colleagues in *The Mercury Theatre on the Air* allegedly considered several well-known literary sources for adaption. Two such examples were seemingly “*The Purple Cloud*” by M.P. Shiel and “*The Lost World*” by Sir Arthur Conan Doyle. In studying these examples, I believe I have identified a possible motivation as to why *The War of the Worlds* became the final narrative of choice for the 1938 broadcast. If any of the other narratives had instead been adapted, I doubt they would have been as effective in creating a fake/staged “*news crisis*” broadcast. The stories of amorphous purple clouds, steered by omnipresent ethereal forces, that wipe out the human race (as in the aforementioned “*The Purple Cloud*”), or rampaging dinosaurs and “ape men” (as in “*The Lost World*”) would not have had the air of realism and immediacy that *The War of the Worlds* had. The tale of foreign invaders, mechanical fighting machines (that spew fire and

poison gas), and projectiles falling from the sky, was a very real possibility in 1938 – particularly given that the global populace was on the brink of World War II. *The War of the Worlds* was a very astute story choice for staging a fake “news crisis” concept.

The choice was perhaps even more apt, given that H.G. Wells’ original story of *The War of the Worlds* had already capitalised on “realism”. Wells imbued his story with real locations and routes (he actually used British Ordnance Survey maps to plot the journey of the Martian invaders), and referred to genuine newspaper articles and scientific papers in the book. He also wrote the book in a journalistic / reportage narrative format to increase the realistic effect. *The Mercury Theatre’s* adaption of the story transplanted (naturally) the narrative to an America setting, with the initial landing of the Martian cylinder taking place in the small town of Grover’s Mill, New Jersey – a real location that is approximately 30 miles away (at least as the proverbial “crow flies”) from New York.

This wasn’t actually the first time that H. G. Wells’ source material for *The War of the Worlds* had been relocated to the New York Area. According Wikipedia: ***“Fighters from Mars consists of two unauthorized edited versions of The War of the Worlds serial that appeared in the Cosmopolitan Magazine between April and December 1897. The first version appeared in the New York Evening Journal between December 5, 1897 and January 11, 1898, and was entitled Fighters from Mars, or The War of the Worlds. The second version appeared in the Boston Post between January 8, 1898 and February 1898, and was entitled Fighters from Mars, or The War of the Worlds in and near Boston. These versions change the settings to the local areas where the newspapers were on sale, and also edited out most of the passages containing science, science details pertaining to ordinary people and problematic actions by the narrator. Even though they are considered unauthorized it does seem that Wells may have inadvertently given the go ahead to the***

***versions, as can be seen from a letter that was published in the magazine The Critic in March 1898.***<sup>7</sup>

The 1938 CBS radio adaption further departed from Well's source narrative by staging the first two-thirds of the broadcast as seemingly realistic standard radio fare – music hall entertainment, a weather report, breaking news bulletins, etc. – rather than an out and out dramatic play. Only the final twenty minutes of the hour shift (somewhat) to a 'first person singular' dramatic format when the character of the Princeton University astronomer Professor Richard Pierson (played by Orson Welles) recounts the final phase of the Martian conquest of Earth. Even this added to the potential confusion of the listener, as one would assume that this shift would have taken place during the station break at the half-hour point rather than a further ten minutes later as Welles stipulated.

Further realism was added to the early parts of the broadcast via veteran actor Frank Readick's portrayal of Carl Phillips, a reporter who describes an initial attack by the Martians at Grover's Mill. His dramatic reaction to the fictional attack was based upon repeatedly listening to Herbert Morrison's "*as it happened*" recording of the Hindenburg disaster. When listening to the *War of the Worlds* broadcast and comparing it with Herbert Morrison's recording you can hear the similar use of vocal inflections, reaction and emotion. In *The War of the Worlds* broadcast, an unnamed news reporter later dies atop a building in New York as he describes the "black smoke" pouring across the city and poisoning the fleeing masses. This scene also utilised one of the first dramatic uses of "*dead air*" on radio, when the reporter chokes to death from the black smoke. Welles purposely conducted his fellow actors to hold the silent pause for a full six seconds before they continued.

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<sup>7</sup> [https://en.wikipedia.org/wiki/Fighters\\_from\\_Mars](https://en.wikipedia.org/wiki/Fighters_from_Mars)

There was also Kenneth Delmar's portrayal of 'the Secretary of the Interior,' earlier in the broadcast which (despite being planned as a portrayal of then US President Franklin Roosevelt – FDR - and subsequently changed to a non-descript official when CBS lawyers allegedly intervened) sounded just like Roosevelt. Roosevelt used the radio regularly to make announcements and addresses to the US people. In this regard, many people were familiar with the sound of his voice on the radio. Yet, with Delmar's character being almost a spitting sound-alike of FDR, another layer of realism was added. Another factor was the use of the character of Professor of Astronomy Richard Pierson from the University of Princeton – a real institution located in the New York region. This character and the references to his "work" at the University added an air of seemingly genuine authority to proceedings.

These dramatic portrayals of a scientific academic, a Washington official, and accounts of devastation on the East coast of America, compounded the perceived realism of the broadcast - thanks, in part, to certain rules of conduct that existed in radio during the 1930s. As A. Brad Schwartz describes it, in his excellent book *"Broadcast Hysteria – Orson Welles's War of the Worlds and the Art of Fake News"*, ***"Major networks banned the use of pre-recorded content in the 1930s. Everything listeners heard over NBC and CBS in that decade – every concert, every dramatic program, and every comedy show – aired live, because of preference, not technical necessity. The networks argued that the use of recordings in news broadcasts, even more than in musical or dramatic programming, was particularly deceptive – a 'sort of hoax... on the listener' – because audiences had been trained to regard radio shows as live events. By this logic, truth and liveness went in hand in hand; one could not exist without the other. A recording, even of a real event, seemed***

*less authentic to 1930s listeners than a live performance of a fictional program.*<sup>8</sup>

## Who Deserves the Credit?

Orson Welles is often credited as the “genius” who orchestrated the overall vision of *The War of the Worlds* broadcast. Although Welles initiated the staged news “crisis” concept, it appears that his involvement was somewhat less than wholly encompassing. Welles was seemingly preoccupied with his production of the stage play “*Dante’s Death*” at the time. He did indeed come up with the “crisis” concept and then the project was handed to Howard Koch to script-write. Many of the cast and crew of *The Mercury Theatre on the Air* added a wealth of suggestions to the script along the way.<sup>9</sup> Despite this, there were still a few key elements that Welles exclusively contributed to the broadcast in the final stages – elements that undoubtedly added to the realism and overall tone of the broadcast.

According to A. Brad Schwartz, in “*Broadcast Hysteria*”, ***“One of Welles’s key revisions on War of the Worlds, in Houseman’s view, involved its pacing. Welles drastically slowed down the opening scenes by adding dialogue and drawing out the music to the point of tedium. Houseman objected strenuously, but Welles overruled him. He believed that listeners would only accept the unrealistic speed of the invasion if the broadcast started slowly, then gradually sped up. Once the interplanetary war began, the pacing became chaotic, rudely jerking listeners from location to location, and event to event, without giving them any time to get their bearings. [...] One of Welles’s most effective revisions came directly from his experience on The March of Time. Koch’s first draft had included a***

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<sup>8</sup> A Brad Schwartz, “Broadcast Hysteria: Orson Welles’s War of the Worlds and the Art of Fake News”, Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 17)

<sup>9</sup> Ibid. (pg. 50)

***speech from 'the Secretary of War,' reassuring listeners that their government was doing everything possible to combat the Martians. But it had been eliminated, likely at the behest of CBS's lawyers, before the script was mimeographed. Welles put it back in and reassigned it to a less inflammatory Cabinet official, 'the Secretary of the Interior,' in order to appease the network. But he gave the character a purely vocal promotion by casting Kenneth Delmar, a March of Time actor who could do a pitch perfect impression of Franklin Roosevelt. Impersonating the President on air, on almost any show that was not The March of Time, was still expressly forbidden. But Welles suggested, with a wink and a nod that Delmar make his character sound presidential, and Delmar happily complied."***<sup>10</sup>

With all the preparations out of the way, Welles and *The Mercury Theatre* took to the airwaves on the evening of Sunday 30th October, 1938, and unveiled their opus to the listening public. There is no doubt that *The War of the Worlds* 1938 broadcast is an enthralling and fascinating piece of radio. Even listening to it today, the unfolding narrative holds its own amongst some of the most lauded contemporary media pieces. It really does portray a palpable sense of tension and dread. It is no wonder that, once the show was over, another story would unfold – one of panicked listeners running for the proverbial hills. However, like the broadcast itself, it appears that this too was simply another flight of fancy.

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<sup>10</sup> Ibid. (pgs. 63 - 64)

## **Chapter Two: “Mass Panic?”**

## How Did People Really React?

In the eighty-plus years since *The War of the Worlds* CBS broadcast, a quasi-myth of seemingly gargantuan proportions has grown. The story (still cited by many people as fact) goes that on the night of October 30th, 1938, a huge number of radio listeners mistook *The War of the Worlds* broadcast for a series of news reports and accounts about real events. The story goes further in claiming that listeners became so alarmed by the unfolding narrative that they literally panicked. Stories presented in the media after the broadcast include the likes of people hurriedly gathering up what little they could carry and fleeing their homes, others bundling their worldly possessions into their cars and driving off in a direction farthest from any towns and cities, people wandering the streets alerting passers-by to an invasion from Mars, others phoning or racing to be with their families and loved ones to wait out the end of civilization, and tales of country folk forming an armed posse and heading off into the night to search the terrain for alien invaders. The trouble is that all of the above was grossly over-exaggerated and, in many cases, pretty much a fiction – one that was generated and perpetuated by the press and the media. This idea of a “mass panic” is incredibly convoluted – and has been allowed to become so as a result of the great passage of time since the initial broadcast.

There are a number of factors (that have been folded into *The War of the Worlds* “mass panic” narrative) left unquestioned and sizeably unexamined for many years. One prevailing notion is that many people were duped into thinking the broadcast was real because they tuned into the show late and missed the initial announcement that the broadcast was a dramatic radio play. One popular myth that has endured for decades is that a slew of listeners happened upon the broadcast when they became bored with listening to the far more popular rival time-slot show *The Chase & Sanborn Hour* on

NBC. Many “academics” cite a flat performance by Nelson Eddy on the show as a reason why listeners tuned out. They even cite this performance as a rendition of the “*Neapolitan Love Song*” – despite the fact that Eddy never performed this song on that particular show. Eddy’s first musical act on the show also ended several minutes before any of the “alarming” content of *The War of the Worlds* was even heard by the public. A later survey concluded that only 12 percent of those who listened to *The War of the Worlds* retuned their dial to CBS after the early skits on *The Chase & Sanborn Hour*.<sup>11</sup>

The audience that did eventually filter through to *The War of the Worlds* actually tuned in gradually. For example, Boston’s CBS affiliate did not air the broadcast - meaning that those listeners in that area that wanted to tune in had to search their radio dials for the broadcast on stations that were farther away and, often, static-ridden. A Gallup poll, conducted after the broadcast, concluded that 40 percent of *The War of the Worlds* listeners were tuned in from the very beginning. The poll found that a myriad of factors had delayed listeners from tuning in from the start – such as parents putting their children to bed, families clearing away the dishes after an evening meal, some people were relaxing, reading, studying or listening to music and lost track of time before they decided to tune into the broadcast.<sup>12</sup> There were many factors contributing to those listeners who did not catch the announcement of the broadcast being a dramatic play. Even some of those people that tuned in late were aware in advance of the true and harmless nature of the broadcast due to prior advertisements or instinctively interpreting certain dramatic tropes of the broadcast.

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<sup>11</sup> A Brad Schwartz, “Broadcast Hysteria: Orson Welles’s War of the Worlds and the Art of Fake News”, Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pgs. 68 - 69)

<sup>12</sup> Ibid. (pg. 70)

There were several other seemingly innocent factors that contributed to the fear that was somewhat stirred at the time of the broadcast. The small town of Concrete, Washington, suffered a power cut during the broadcast. Naturally for those people who briefly believed that something untoward was happening or (at the very least) became frightened by the broadcast, this would have done nothing to help their already frayed nerves. Fortunately, the electricity outage was short-lived and power was soon returned.

## **The “Meteorite” Narrative**

Another oddity was the accounting of initial inquiries made by citizens to local authorities and newspapers about a “falling meteorite”. Over the years, the “mass panic” myth has incorporated these innocent enquiries into the tales of the fleeing and terrified masses. The “falling meteorite” aspect of the myth came about as a result of the early portions of *The War of the Worlds* broadcast when the character of Professor of Astronomy Richard Pierson (described as being an alumni of the University of Princeton) and a batch of reporters and local onlookers descend upon Grover’s Mill (a real-world location as well as a setting in the play) to gaze upon what they initially considered to be a harmless meteorite. Some local authorities and press agencies believed (via nothing other than misinformed word of mouth) that a real meteorite had actually landed just outside the real town of Grover’s Mill.

One amusing account involved the *Associated Press* reporting that, although there was no Martian invasion, there had been a genuine meteorite crash. [*Author’s Notes: Associated Press did amend this with a news bulletin at 8:48pm, just over ten minutes before the end of The War of the Worlds broadcast, stating that the meteorite story*

was also a hoax.<sup>13]</sup> The initial AP release prompted *The Philadelphia Inquirer* to contact the Princeton Press Club for confirmation about the meteorite. This inquiry caught the attention of Dr. Arthur F. Buddington – the Chair of the Geology Department at Princeton University. Buddington grabbed his associate Professor, Dr. Harry Hess, jumped in a car and raced down to Grover’s Mill. Excited at the prospect of finding a freshly landed meteorite, they instead wandered haplessly around in the dark woods. They found nothing, although they did occasionally bump into another curious meteorite hunter!

What is sad about this story, and typical of the way the press blew the “mass panic” account out of all proportion, is that newspapers in the following days did not report that these two professors had been prompted by a misinformed newspaper inquiring about a meteorite. Rather, these doctors from Princeton University were painted as yet another example of “gullible” believers of *The War of the Worlds* broadcast. The professors hadn’t even been listening to the radio-play! Such examples (and there are numerous others) demonstrate how the reaction to the broadcast was misrepresented, developed and perpetuated by certain parties in the days, weeks, months, and years following the broadcast - creating the myth of a “mass panic”.

## **Evidence of How Listeners Reacted**

Fortunately, particularly in the last ten years, a few researchers (myself included) have meticulously studied this notion of a “mass panic” and found that there is a great deal of evidence to support the conclusion that public reaction to the 1938 broadcast was somewhat different to the myth that has been maintained for decades. Although, I had already identified several key pieces of evidence to

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<sup>13</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg.94)

support this conclusion, there are some researchers who have gone “the whole hog” and scrutinized a huge wealth of primary evidence that still exists to comprehensively demonstrate numerous flaws in the “mass panic” narrative.

One such researcher is A. Brad Schwartz. Although Schwartz has written numerous articles and studies on the subject, the culmination of his evidence gathering can be found in his detailed book *“Broadcast Hysteria – Orson Welles’s War of the Worlds and the Art of Fake News”*. Schwartz has gone back to original interviews, documents, testimonies, newspaper articles, and such, to inform his research. He has also studied the letters that are still known to exist, written by those people who felt compelled to comment on the broadcast at the time. In his aforementioned book, he writes ***“Fortunately for history, many Americans who personally experienced War of the Worlds preserved their reactions in writing. In the wake of the broadcast, the Federal Communications Commission received more than six hundred letters regarding it, which are currently held in the National Archives II facility in College Park, Maryland. These letters have received limited attention from scholars, but they are incomplete without another, larger collection, long thought lost, that has only recently resurfaced. In the days following War of the Worlds, nearly fourteen hundred people [...] wrote to Orson Welles and the Mercury Theatre about the broadcast. Their letters were donated to the University of Michigan in 2005 [...]”***<sup>14</sup>

This body of documentation allowed Schwartz to gain some real insight into the genuine public reaction to the 1938 broadcast. Granted, it is far from a complete knowledge of how everybody who

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<sup>14</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pgs. 9 - 10)

heard the broadcast felt about it, but it does give us a very telling approximation. Once he had thoroughly read each of the almost two-thousand letters, Schwartz used the information in the letters to break down the authors of the letters into numerous, cross-referenced categories - in order to gauge the public reaction. Here are his findings:

Of the 1355 letters sent to the Mercury Theatre and Orson Welles: 957 were not frightened, 32 were not frightened but saw people who were, 6 were not frightened but saw panic, 47 momentarily believed that the broadcast was real, 170 were frightened by the broadcast, 14 were told by somebody else and became frightened, 15 were frightened and saw panic, 17 panicked, 5 panicked and saw panic, 88 did not hear the broadcast and were not frightened, 4 did not hear the broadcast but saw panic. Of the total 1355 letters: 1092 were untouched by fright or panic and 263 showed evidence of fright or panic.<sup>15</sup>

Of the 619 letters sent to the Federal Communications Commission: 321 were not frightened, 12 were not frightened but saw people who were, 2 were not frightened but saw panic, 10 momentarily believed that the broadcast was real, 230 were frightened by the broadcast, 9 were told by somebody else and became frightened, 8 were frightened and saw panic, 4 panicked, 3 panicked and saw panic, 19 did not hear the broadcast and were not frightened, 1 did not hear the broadcast but saw panic. Of the total 619 letters: 350 were untouched by fright or panic and 269 showed evidence of fright or panic.<sup>16</sup>

In total, 1442 letters (almost three quarters of the total) show no signs of fright or panic. 532 do (almost one quarter of the total.)

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<sup>15</sup> Ibid. (pg. 234)

<sup>16</sup> Ibid. (pg. 234)

Studying the larger evidential data regarding the broadcast itself, Schwartz has noted that there were actually not that many people listening to *The War of the Worlds* CBS broadcast – at least relative to the overall American radio listening audience and, for that matter, to those listening in the New York / north-east / east coast region. Comprehensive surveys after the broadcast concluded that roughly six million people listened to the broadcast and that approximately one million had been (to various degrees) alarmed or frightened by it.<sup>17</sup> *The Mercury Theatre on the Air* did have a dedicated audience who had been tuning in since the beginning of the season. However, this audience was relatively small.<sup>18</sup>

According to Jefferson Pooley and Michael J. Socolow, in their 2013 article *“The Myth of the War of the Worlds Panic”*, ***“The night the program aired, the C.E. Hooper ratings service telephoned 5,000 households for its national ratings survey. “To what program are you listening?” the service asked respondents. Only 2 percent answered a radio “play” or “the Orson Welles program,” or something similar indicating CBS. None said a “news broadcast,” according to a summary published in ‘Broadcasting’. In other words, 98 percent of those surveyed were listening to something else, or nothing at all, on Oct. 30, 1938.”***<sup>19</sup>

Regarding the “mass panic” concept that was generated after the broadcast, it does appear that there was a palpable sense of fear and confusion in some parts of the population of the US north-east / east coast region (particularly the states of New York and New Jersey) during the time of the broadcast. It also appears that there were scattered fear-associated reactions further afield. However,

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<sup>17</sup> Ibid. (pg. 9)

<sup>18</sup> Ibid. (pg. 66)

<sup>19</sup> Jefferson Pooley and Michael J. Socolow, *The Myth of the War of the Worlds Panic*, OCT. 28 2013 - [http://www.slate.com/articles/arts/history/2013/10/orson\\_welles\\_war\\_of\\_the\\_worlds\\_panic\\_myth\\_the\\_infamous\\_radio\\_broadcast\\_did.html](http://www.slate.com/articles/arts/history/2013/10/orson_welles_war_of_the_worlds_panic_myth_the_infamous_radio_broadcast_did.html)

describing this phenomenon as a mass, nationwide panic is a falsehood. David L. Miller, in his book *“Introduction to Collective Behaviour and Collective Action”*, writes ***“There was a small spike in calls of minor ‘unrest’ in New Jersey. However, there were no other calls to the police about panic or unrest across the US. The same is true of hospitals who accounted for no additional injuries, heart attacks, suicide attempts or otherwise on the night in question.”***<sup>20</sup>

Overall, A. Brad Schwartz (in his book *“Broadcast Hysteria”*) concludes that, ***“These panicked scenes of flight and near flight, which turned War of the Worlds into the stuff of American legend, did happen, but they were very, very rare.”***<sup>21</sup> He continues. ***“It was only later, once the ‘panic broadcast’ entered American folklore, that stories of jammed streets and groups of farmers roaming the Jersey countryside, shotguns ready to perforate the first spaceman they saw, began to spring up. This does not mean that no one was frightened. A small but significant number of people were – terribly so. [...] But saying that War of the Worlds panicked one million people would be as inaccurate as saying that it frightened none. One million Americans may indeed have briefly believed Earth was under attack from the Martians that night – but almost none of them actually panicked.”***<sup>22</sup>

## Muddling the Panic Myth

As a kind of “counter-myth” to the “mass panic” narrative, there are some academics who claim that the argument against the “mass panic” can be demonstrated by the idea that the print press were ***“out to get”*** Orson Welles, *The Mercury Theatre* and CBS following

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<sup>20</sup> David L. Miller, *“Introduction to Collective Behaviour and Collective Action”*, Waveland Press; 2 edition (1 Feb. 2000) ISBN-10: 1577661052 / ISBN-13: 978-1577661054

<sup>21</sup> A Brad Schwartz, *“Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News”*, Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 83)

<sup>22</sup> *Ibid.* (pg. 90)

the broadcast. Some claim that this was prompted by radio news continually getting the “head scoop” over the newspapers with regard to the ongoing crisis in Czechoslovakia at the time. However, it appears that this has become a quick and easy way of explaining how a panic might have started and, according to researcher A. Brad Schwartz, does not stand up to close scrutiny.<sup>23</sup> In reality, the newspapers did not really have a problem (as such) with radio news reporting and broadcasting by 1938. In fact, by that point, much of radio news reporting and broadcasting was actually done hand-in-hand with the news print media.

In his book, *“Broadcast Hysteria”*, Schwartz cites historian Michael Stamm who ***“has argued, the Press-Radio war was not really fought between broadcasters and publishers. Instead, it was a conflict between newspapers themselves, over whether radio was a benefit or a threat. Ultimately, they decided to embrace it – provided they had some measure of control over it. And much of the industry came to this conclusion long before War of the Worlds.”***<sup>24</sup>

Overall, both the print and radio news media did actually play an early key role in creating the “mass panic” myth regarding *The War of the Worlds* broadcast. Whether by design or by fault (and there does appear to be evidence of both) the news coverage of reaction to the broadcast was woefully inept – actually foreshadowing the widespread state of mainstream media news coverage today! Facts were not checked, information was poorly sourced, abrupt and biased conclusions were made, it also didn’t help that Sunday 30th October 1938 was a very quiet day news-wise and that the press were looking for anything to quickly fill the columns of their papers for the following day. Repetition and copy became the name of the

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<sup>23</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 103)

<sup>24</sup> Ibid. (pg. 107)

game as the “mass panic” narrative spread (faults and all) to the general public. Embellishments and outright fabrications were added for effect as the story spread further. Contrary to popular myth, the press and radio news coverage of the story actually melted away as quickly as it had heated up. Away from the initial “mass panic” narrative, what remained of the press’ coverage of the story pertained to reports of a possible FCC investigation (of the initial broadcast), human-interest stories, and editorials. Within days (in some areas) and weeks (for everywhere else) the story had pretty much vanished from the media.

However, another group of individuals stepped into *The War of the Worlds* myth of “mass panic” and (according to “official” accounts) decided to document and study the listeners’ reactions. Furthermore, there does seem to be some evidence that these individuals solidified (possibly orchestrated) the notion of a “mass panic”. Through their work at The Princeton Radio Research Project (particularly, that of a man named Dr. Hadley Cantril) the myth of a “mass panic” became set in stone.



# **Chapter Three: “The Radio Research Project”**

## Rockefeller Paycheque

In September 1937 (almost fourteen months before the CBS *War of the Worlds* broadcast), funding began for an effort that was dubbed The Radio Research Project (RRP). The funding was supplied by The Rockefeller Foundation. *[Author's Notes: The Rockefeller connection will be a repeating motif in the themes and narrative of this book.]* A number of researchers continue to incorrectly state that Rockefeller funding of the Princeton Radio Research Project began after *The War of the Worlds* broadcast aired on October 30th, 1938. However, the Rockefeller Foundation's own documentation proves otherwise.

The 1937 Rockefeller Foundation Annual Report states: ***“To the School of Public and International Affairs [...] the Foundation granted \$67,000 to Princeton University for a study of the value of radio to listeners, to be carried on by the University's School of Public and International Affairs during the two-year period beginning September 1, 1937. During this period, the work is to be primarily methodological, the purpose being to discover ways in which it is possible to arrive at an answer to the basic question, what role is radio playing in the lives of listeners? Answering this question evidently involves a number of secondary questions, such as, who listens? Where and when does listening take place? What is listened to? Why and how do people listen? What are the effects of listening?***

***The radio industry, directly or indirectly, has of course carried on extensive listener research; but most of that research has been primarily concerned with the listener as a prospective purchaser of products advertised by radio. In consequence, relatively little is known of the listener as an individual with individual needs and interests that radio does or could serve. But those needs and interests are evidently fundamental in the use of radio for educational or cultural purposes. Methods developed in the***

***industry's research point the way to the information that is needed. The first task of the Princeton radio research project is to discover how those methods are to be modified or developed to serve its purposes. The study is being conducted by three men trained in the techniques of social research: Professor Paul Lazarsfeld serves as director, Professor Hadley Cantril of Princeton University and Dr. Frank Stanton of the Market Research Division of the Columbia Broadcasting System as associate directors. The study is one of a number which are sponsored by the Federal Radio Education Committee.***"<sup>25</sup>

To reiterate, we have here evidential documentation of funding, the aims of the project (study of the effect of radio on mass psychology - or ***“educational or cultural purposes”*** as the Rockefeller report puts it) and confirmation of the names and roles of several of the key people involved with the study. All of this over a year before (specifically September 1st, 1937) *The War of the Worlds* broadcast took place or was even conceived.

## **Mass Media Research**

The Radio Research Project amalgamated several existing university research projects (that were already studying the effects of new forms of mass media on society) into a new headquarters located at the *School of Public and International Affairs* at Princeton University, New Jersey. The project was overseen by the *Office of Radio Research* (ORR) – which, in turn, was created by The Rockefeller Foundation under the auspices of Princeton University.

Although it has been difficult to identify all of the broadcast programs that were initiated or targeted for study/research by the

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<sup>25</sup> The Rockefeller Foundation Annual Report 1937 (Pg. 322 - 323) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122132/Annual-Report-1937.pdf>

Princeton Radio Research Project, some have been specifically identified by genre or name. J. Michael Sproule's 1997 work *"Propaganda and Democracy"* noted "soap operas" and radio dramas as targets of research for them.<sup>26</sup> These examples were also programming from multiple networks – such as CBS and NBC.

In May 1938 (a full six months before *The War of the Worlds* broadcast), *The Cincinnati Enquirer* reported that The Princeton Radio Research Project had been studying the popular NBC American radio soap opera, *One Man's Family*. The following is taken from the Sunday, May 15, 1938 (page 21) edition of *The Cincinnati Enquirer*, Ohio. ***"Some puzzling things have been done in the name of educational broadcasting. But to date the most puzzling is the test-tube and slide-rule analysis of One Man's Family. Using a grant from the Rockefeller Foundation, the Princeton School of Public and International Affairs is to uncover the "popularity secret" of this top dramatic feature. Listeners will be asked why they like it, and their reasons solemnly tabulated. Even Carlton E. Morse probably couldn't tell why One Man's Family is what it is, and if he could it wouldn't help other radio dramatists to go and do likewise. With this investigation as a precedent, some other foundation ought to find out why people like roses, fried chicken, comfortable chairs, good clothes, and fine tobacco."***<sup>27</sup>

*One Man's Family* ran on NBC from 1932 until 1959. Between 1935 and 1949 the show was "sustained" (sponsored) by J. P. Morgan's (therefore Rockefeller-connected) *Standard Brands* - a company that produced packaged goods and food. Ironically, the oft-cited rival

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<sup>26</sup> J. Michael Sproule, "Propaganda and Democracy", Cambridge University Press, 1997, ISBN 0-521-47022-6 (pg. 64)

<sup>27</sup> The Cincinnati Enquirer from Cincinnati, Ohio - Sunday, May 15, 1938 (Pg. 21) - <https://www.newspapers.com/newspage/103341600/>

broadcast show to *The War of the Worlds - The Chase and Sanborn Hour* - was also sponsored by *Standard Foods* (Standard Brands).<sup>28</sup>

Another area of study for The Radio Research Project was nicknamed the *Little Annie Project* – aka the *Stanton-Lazarsfeld Program Analyzer*. “Officially”, this project involved the study of “**listening habits**” – what listeners liked about programming, how it made them feel, etc. Select listeners were given a dial to turn (“positive” or “negative”) to indicate their thoughts or emotions at given moments during their program listening. The study went on to have a huge influence on the media “focus group” concept and Gallup opinion polls.

Notably, George Gallup became close friends with Nelson Rockefeller. They first met in late 1938 and it is believed that it was around this time that Rockefeller Foundation money began to filter through the work of Gallup. In September 1939, Nelson Rockefeller employed Gallup to conduct scientific research on the viewing / listening audience for RKO Pictures and Radio.<sup>29</sup> More on the RKO/CBS/Orson Welles/Rockefeller connections later. The Gallup Poll began life at *The American Institute of Public Opinion* - which was founded by George Gallup in 1935. Interestingly, the Institute was founded in Princeton, New Jersey.<sup>30</sup> George Gallup's son, Gallup Jr., also worked for the organisation - joining the family business a year after he graduated from Princeton University in 1953.<sup>31</sup> Crucially, The American Institute of Public Opinion/Gallup polled listener's reactions to the 1938 *War of the Worlds* broadcast. This

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<sup>28</sup> [https://en.wikipedia.org/wiki/Chase\\_%26\\_Sanborn\\_Coffee\\_Company](https://en.wikipedia.org/wiki/Chase_%26_Sanborn_Coffee_Company)

<sup>29</sup> Susan Ohmer, "George Gallup in Hollywood", Kindle Edition, Columbia University Press (29 May 2012) ASIN: B008RO62T4 (pg. 123 - 124)

<sup>30</sup> George H. Gallup, Founder | 1901-1984, Gallup.com - <https://www.gallup.com/corporate/178136/george-gallup.aspx>

<sup>31</sup> George Gallup Jr. - <https://www.legacy.com/obituaries/name/george-gallup-obituary?pid=178721795>

data (amongst other data) was used by The Princeton Radio Research Project as part of their study of the broadcast.<sup>32</sup>

On this “Princeton” theme, I should also mention (for synchronicity’s sake!) that John D. Rockefeller, III received a BS at Princeton University in 1929. Raymond B. Fosdick (1883-1972), who was president of the Rockefeller Foundation from 1936 until 1948, also studied at Princeton.<sup>33</sup> He was also trustee to the Rockefeller Institute for Medical Research, the International Education Board, the General Education Board and the Rockefeller Foundation.

As a side note, I’ve always found it to be an interesting synchronicity that the 1938 *War of the Worlds* broadcast narrative is driven by fictional Princeton University astronomer / Professor Richard Pierson (played by Orson Welles) and his observations and eye witness accounts of the Martian dispatch to, and invasion of, the Earth. The radio play makes numerous references to Princeton University. Just days after the broadcast, genuine Princeton University professors of The Radio Research Project were clamouring all over the broadcast in preparation for a major study and their attempt to document the extent to which listeners had believed in, and been panicked by, a fake Martian invasion of the Earth! I will leave it for you to decide how much of a “coincidence” you think the “Princeton” connection (between the broadcast narrative itself and the RRP) is!

The Princeton Radio Research Project involved several key individuals – Paul Lazarsfeld, Gordon Allport, Theodor Adorno, Frank Stanton and Hadley Cantril. Here is a brief overview of the roles played by those involved with the Radio Research Project (RRP). The Office of Radio Research (that oversaw the RRP) was managed by

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<sup>32</sup> Peter Nardi, "Critical Thinking: Tools for Evaluating Research", University of California Press, 2017, ISBN-10: 9780520291843 / ISBN-13: 978-0520291843 (pg. 139)

<sup>33</sup> [https://www.sourcewatch.org/index.php/Raymond\\_B.\\_Fosdick](https://www.sourcewatch.org/index.php/Raymond_B._Fosdick)

Paul Felix Lazarsfeld. Lazarsfeld was also the overall director of the RRP. Gordon Willard Allport was a key assistant to Lazarsfeld on the RRP. The RRP's Chief of the Music Division was Theodor W. Adorno. The RRP's principle researchers were Dr. Albert Hadley Cantril and Frank Nicholas Stanton. These latter two men effectively initiated the work of The Radio Research Project. I will examine all these men in close detail in the next chapter – looking at their working lives and the kinds of connections they had to various elite types and institutions. For now though, I want to stay with the story of the Radio Research Project and how the whole endeavour played out.

## Studying “The War of the Worlds”

The “official” account of The Radio Research Project’s study of *The War of the Worlds* broadcast goes something like this. Hadley Cantril seemingly became fixated with the press stories about “mass panic” amongst listeners. According to A. Brad Schwartz, in his book *“Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News”*, **“Three days after the broadcast, [Cantril] threw out whatever he had prepared for his course that term, Psychology 303, and lectured instead on War of the Worlds.”**<sup>34</sup> Cantril allegedly proposed that the RRP initiate a study of the broadcast and audience reaction to it. Outlines were made for surveys, polls and interviews. It is claimed that, on November 21st, 1938, Hadley Cantril returned to the RRP’s generous benefactor – The Rockefeller Foundation - to ask for further project funding to study *The War of the Worlds* broadcast. His grant request outlined a **“Proposed Study of Mass Hysteria”**. Clearly, Cantril already had a bias (*“Mass Hysteria”* being the operative words) regarding the study. Interestingly, his proposal to The Rockefeller Foundation emphasised how studying the

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<sup>34</sup> A Brad Schwartz, *“Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News”*, Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 172)

broadcast was beneficial to propaganda. Specifically, he wanted to identify the ***“psychological, educational and cultural factors”*** that ***“made individuals vulnerable to propaganda.”***<sup>35</sup>

Upon receiving this kind of request on such grounds, I imagine that the Rockefeller Foundation’s interest was most definitely tweaked – given that the Foundation was already heavily engaged in ***“propaganda”*** and ***“psychological warfare”*** research by the late 1930s.

There is some contention (from source to source) on who initiated the RRP’s ***“War of the Worlds”*** study, who sought what funding for it, and where all the money came from. For example, James F. Tracy, in his piece ***“Early ‘Psychological Warfare’ Research and the Rockefeller Foundation”***, states that it was Paul Lazarsfeld (as opposed to other sources that cite Hadley Cantril) who got the wheels in motion. Tracy writes, ***“Lazarsfeld saw the event as especially noteworthy and immediately asked Stanton for CBS funds to investigate reaction to what at the time was the largest immediate act of mass persuasion in human history.”***<sup>36</sup> It has been demonstrated that CBS did indeed take up initial funding of these studies into the broadcast – presumably these were the ones proposed by Lazarsfeld. However, we also know for certain (as evidentially documented in their annual reports) that one week after Hadley Cantril’s aforementioned proposal to the Rockefellers, The Radio Research Project was granted \$3,000 by the General Education Board (which, notably, was created, funded and run by the Rockefeller Foundation) to fully “study” the War of the Worlds broadcast, find out how many people had listened

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<sup>35</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pgs. 182 - 185)

<sup>36</sup> James F. Tracy, "Early 'Psychological Warfare' Research and the Rockefeller Foundation", Global Research, April 29, 2012 - <https://www.globalresearch.ca/early-psychological-warfare-research-and-the-rockefeller-foundation/30594>  
See also: <http://jabaiabba.com/early-psychological-warfare-research-rockefeller-foundation/>

to it, who had believed it to be real and became frightened by it, and why.

The Radio Research Project mounted interviews with people cited in the press who seemingly did react to the broadcast. A lady called Hazel Gaudet was tasked with doing the “*feet on the ground*” gathering of data. Overall, she talked to hundreds of people and her findings were thoroughly documented. During the time of the study, Frank Stanton initiated listeners’ polls and surveys for the RRP. Stanton also initiated polls and surveys for CBS - independently of the RRP. Stanton allowed Hadley Cantril access to the CBS surveys and other associated data gathered by CBS. The RRP also gleaned data from *The Mercury Theatre* and the FCC (in the form of the listeners’ letters that A. Brad Schwartz has extensively studied and cited in his book “*Broadcast Hysteria*”). Roughly a month and a half after the initial broadcast, Gallup also conducted an extensive poll of listener reactions – a poll that also seems to have been substantially funded (as documented in Susan Ohmer’s book “*George Gallup in Hollywood*”) by The Rockefeller Foundation.<sup>37</sup> On and off, data was gathered for over a year, although it appears that the RRP seemed to start to come to some conclusions about listener reaction long before the data was fully gathered. Overall, despite the sizeable amount of statistical data gathered, The Radio Research Project concluded that they could only arrive at a general estimate of listener reaction (this estimate seemed to be sizeably based on the CBS / Gallup poll data).

Oddly, despite the information that was gathered, the results that should have come out of these surveys and studies never fully materialised in the final findings of the Radio Research Project’s

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<sup>37</sup> Susan Ohmer, “George Gallup in Hollywood”, Kindle Edition, Columbia University Press (29 May 2012) ASIN: B008RO62T4 (pg. 123 - 124)

research into *The War of the Worlds* broadcast. Even more bizarrely, it is claimed that much of the reason why this happened had to do with a major “falling out” between Hadley Cantril and Paul Lazarsfeld regarding how the funding for *The War of the Worlds* study was being spent. Allegedly, Lazarsfeld’s spending of the Rockefeller grant was extreme and, seemingly, money ran out far more quickly than was planned. I will leave you to decide how much of an influence financing *really* was on the overall findings of the study. A. Brad Schwartz gives quite a detailed account of this perspective (and the friction between Cantril and Lazarsfeld) in his book “*Broadcast Hysteria*”.<sup>38</sup>

***“Stanton, in particular, loved Lazarsfeld’s energy and ideas. But relations between Cantril and Lazarsfeld soon grew strained over Cantril’s concerns over the project’s budget. [...] He [Lazarsfeld] often overspent what Princeton had given him. The university blamed Cantril when this happened. [...] Lazarsfeld went outside the academic bureaucracy for research funds, turning instead to his contacts in the radio industry. Stanton and CBS could always be counted on to provide quick cash. [...] But his close ties to broadcasters often shaped his research along commercial, instead of purely academic, lines. [...] Cantril remained focused on radio’s potential effects. [...] He sought not just to read the American mass mind but to change it. [...] Lazarsfeld, on the other hand, was content simply to understand how it worked. [...] Stanton had a very clear purpose in mind for the project. By learning more about listeners’ likes and dislikes, he hoped to help CBS catch up with NBC in the ratings. [...] The Radio Project’s study of the Martian broadcast began as time-sensitive ‘firehouse research,’ with Lazarsfeld calling Stanton for money on the day after the show. [...]***

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<sup>38</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pgs. 175 – 179)

***Stanton [...] rushed to CBS to compose an audience survey meant to reveal the extent of the fright and the reason for it. He called Lazarsfeld for help in composing the questions, then contacted an insurance investigation firm in Atlanta that he often used for such surveys. The next morning, they began interviewing listeners all over the country. By the end of the week, they had talked to nearly one thousand people. [...] Since Stanton wanted a rough sense of how many people had been frightened, his interviewers talked both to people who had believed and to those who had not. Lazarsfeld and the Radio Project, on the other hand, were interested mainly in why people had been frightened, and so his team only went out in search of listeners who had believed.***<sup>39</sup>

## **Psychology of Panic**

It seems that Hadley Cantril had the final say on what conclusions the Radio Research Project had drawn about listener reactions to *The War of the Worlds* broadcast. Through Princeton University Press, Cantril published a “version” of the “results” of the research in a 1940 book entitled *“The Invasion of Mars: A Study in the Psychology of Panic”*. There are some contending perspectives on who funded the publication of *“The Invasion of Mars”*. A Brad Schwartz, in *“Broadcast Hysteria”*, writes: ***“Instead of publishing the War of the Worlds study as a pamphlet through the Institute for Propaganda Analysis, as had always been the plan, [Cantril] arranged to release it as a book through the Princeton University Press. He was so desperate to separate himself from the project that he agreed to pay the costs of publication himself.”***<sup>40</sup>

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<sup>39</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pgs. 175 – 179)

<sup>40</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 187)

However, I must highlight that the book was published as one of a series of studies sponsored by the *Federal Radio Education Committee*. Crucially, The Rockefeller Foundation had influence over and partly funded the Federal Radio Education Committee – as documented in their own annual reports. With this in mind, we cannot really say that the publication of Cantril’s book was truly independent of the RRP (namely because of the overall Rockefeller influence over and funding of both... and that both had very similar aims and overarching interests!) or that the book’s publication was wholly funded by Cantril (again, because of the Rockefellers financial involvement). If nothing else, we can demonstrate (via the *Federal Radio Education Committee’s* sponsorship of the book) that the Rockefellers were indeed (at least somewhat) involved with the publication of the book.

Although *“The Invasion of Mars: A Study in the Psychology of Panic”* is largely credited to Hadley Cantril, there are a couple of other names cited as being involved. Hazel Gaudet and Herta Herzog are named as co-assisting with the book. Incidentally, Herzog was Paul Lazarsfeld’s wife and RRP co-researcher. Lazarsfeld was also named as co-author of *“The Invasion of Mars: A Study in the Psychology of Panic”*. However, this seemingly wasn’t something that Lazarsfeld was particularly pleased about. In 1975, Lazarsfeld wrote (as cited in A Brad Schwartz’s *“Broadcast Hysteria”*): ***“My justified complaint, was that [Cantril] forced me to make him co-author of the Invasion from Mars while he had practically nothing to do with it.”***<sup>41</sup> If Lazarsfeld was being truthful, it brings up another bizarre angle to this narrative. If Cantril didn’t really author it, then who did? Was it Lazarsfeld who gave the book its bias slant!?! If so, we are posed with even more unfathomable questions! We have to ask - WHO really

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<sup>41</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 193)

wrote it and imbued it with its biased findings?

That aside, let's look at the skewed findings laid out in the book. Bearing in mind the number of listener reactions (to *The War of the Worlds* broadcast) that were studied by The Radio Research Project, the author/authors of *"The Invasion of Mars: A Study in the Psychology of Panic"* (whoever they truly were!) specifically cite only a couple of dozen or so personal accounts from listeners. These were taken from the accounts of a mere 135 people. The book also sampled a large number of listeners from New Jersey – where accounts agreed that "frightened" or "panicked" reactions were most intense.

All of the cited individuals in the book answered a ten-page interview questionnaire that had been prepared as part of the RRP's research. Importantly, over 100 of the 135 subjects were chosen because those people had believed the 1938 broadcast of *The War of the Worlds* to have been real, and were known to have been upset by it. The accounts were clearly recounted in the book with a flair for the dramatic in mind. The book concludes that an estimated six million people heard the broadcast and that **"at least a million of the listeners were frightened or disturbed."**<sup>42</sup> It also states that a **"tidal wave of terror... swept the nation"**<sup>43</sup> on the night of the broadcast.

The book sums up the overall subject thusly: ***"The sheer dramatic excellence of the broadcast must not be overlooked. The unusual realism of the performance may be attributed to the fact that the early parts of the broadcast fell within the existing standards of judgment of the listeners...A few short weeks before this broadcast, millions of listeners had kept their radios tuned for the latest news***

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<sup>42</sup> Hadley Cantril, with Assistance of Hazel Gaudet and Herta Herzog, *The Invasion From Mars - A Study in Panic*, Princeton University Press, 1940, 3rd Printing 1952

<sup>43</sup> Ibid.

***from a Europe apparently about to go to war. They had learned to expect that musical programs, dramas, broadcasts of all kinds would be cut off in a serious emergency to inform or warn an eager and anxious public. A large proportion of listeners, particularly those in the lower income and educational brackets, have grown to rely more on the radio than on the newspapers for news..."***<sup>44</sup>

In my opinion, the findings in the book are very generic and are in desperate need of a serious historical reassessment - given the detailed information available to us today. I still find it very telling that, with the specific data that the author (or authors!) of the book had at hand (and the sheer number of people who had been polled), only 135 listener reactions were used for the final results of the study. We do have to ask why the book didn't include much more of the available data to create an accurate / averaged set of findings. And how did the likes of Lazarsfeld and Stanton react to the findings of the book? Well, they didn't seem to have a great deal to say on the matter. Despite Lazarsfeld's aforementioned chagrin toward Cantril, they remained (for the most part) curiously quiet.

Whatever truly happened or whoever was truly responsible for the book and its "findings", "official" history deemed Cantril to be the final authority on the subject. Lazarsfeld departed the Princeton arm of The Radio Research Project and set up shop (with Frank Stanton's help and support, and yet more money from The Rockefeller Foundation<sup>45</sup>) at Columbia University. Cantril remained at Princeton and established (also with Rockefeller funding) *The Office of Public Opinion Research*. Tellingly, Cantril compiled a brief report (shortly after publishing "*The Invasion from Mars*") of the RRP's polling data of *The War of the Worlds'* listeners and reactions and gave the report

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<sup>44</sup> Ibid.

<sup>45</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 193)

to a contact he had in Franklin Roosevelt's White House administration. Roosevelt apparently loved it and put Cantril on the political payroll... but that's a story for another chapter!

It is worth pointing out that, over the years since the broadcast, the book *"The Invasion from Mars: A Study in the Psychology of Panic"* (and, by extension, Hadley Cantril) has played a sizeable part in perpetuating the myth of a "mass panic" listener reaction to *The War of the Worlds* broadcast. This was further compounded by Orson Welles himself, who spoke about Cantril's "findings" in numerous interviews over the years. In these interviews, Welles would always say that the book was a highly respected academic work (which, in fact, it was for many years) and reiterated the conclusions made in the book that over a million people panicked as a result of the broadcast. Welles error (perhaps intentionally) was in not stating more accurately that the book's conclusions were biased in favour of the "mass panic" treatise.

I have a possible theory as to why Welles became such a proponent of the book's conclusions and, by extension, Hadley Cantril. In a nutshell, Welles and Cantril moved in very similar circles for a number of years after *The War of the Worlds* broadcast so they may well have had shared interests. For example, both were involved with ***"Nelson Rockefeller's [...] State Department's Coordinator of Inter-American Affairs office, a US intelligence arm focused mainly on psychological operations in Latin America"***<sup>46</sup> during the 1940s. However, I don't want to digress too much into this subject for now, as it is something I will be looking at far more closely later in the book.

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<sup>46</sup> James F. Tracy, "Early 'Psychological Warfare' Research and the Rockefeller Foundation", Global Research, April 29, 2012 - <https://www.globalresearch.ca/early-psychological-warfare-research-and-the-rockefeller-foundation/30594>  
See also: <http://jabajabba.com/early-psychological-warfare-research-rockefeller-foundation/>

Not wanting to be totally damning toward the book, *“The Invasion from Mars: A Study in the Psychology of Panic”*, it is fair to say that there was a kernel of truth to its conclusions. Indeed, the statistical data used by The Princeton Radio Research Project (particularly the findings of the Gallup poll) did indicate that 27% of those people who listened to *The War of the Worlds* either believed it to be (for some varying degree of time) a real news report and/or were (again, to varying degrees) frightened or alarmed by it. Clearly, Cantril (or whoever really authored the book!) interpreted this as an indication that approximately 1.7 million people had believed the broadcast to be true. As a result, this was also interpreted as an indication that over a million people panicked. However, the data that was gathered by the RRP was incredibly nuanced and subjective. Furthermore, the conclusions were based on estimates and approximations that were extrapolated (from the data that was gathered) to represent the total listening audience.

It may be that several million people did actually listen to *The War of the Worlds* broadcast and that a not-insubstantial number of listeners (potentially numbering around a million people) could have believed the broadcast to have been real or, at the very least, frightened by it to some degree. It also appears that some people did indeed react (in some fashion) out of fear. However, *“The Invasion from Mars: A Study in the Psychology of Panic”* purposely ignored the nuances of these reactions - as wide and varied as they were. For instance, the poll that Frank Stanton conducted for CBS (on the night of the broadcast) gave a good and varied average of audience responses to the broadcast. Yet, the author/authors of the book seemed to “cherry-pick” their way through all this data – reducing the scope of audience listening reactions to a **“tidal wave of terror”**.

The reality, which the book (and whoever truly authored it) clearly disregarded, was quite different indeed. The conclusions of the book were drawn to demonstrate a simple premise – that, if used

correctly, the mainstream media could be used very effectively to create fear and uncertainty, create false perceptions of what is “true” and “real”, and (most importantly) manipulate people into any number of desired emotional reactions. Hadley Cantril’s selling point (and we can specifically cite him here, in light of his work in the field of perception management and psychological warfare for the elite establishment) was that this could potentially be the template/model for all manner of future media psychological operations (psyops).

## The “Psyop” Premise

The study of *The War of the Worlds* broadcast is a central component to understanding what The Radio Research Project was truly all about. Officially, the RRP claimed that research of the broadcast commenced after it had aired and involved studying the alleged “mass panic” reaction to the program. Unofficially, it does appear that something much deeper and clandestine was taking place regarding both The Princeton Radio Research Project and *The War of the Worlds* broadcast – something which, as you will see, will become a central theme of this book.

Put simply, there are any number of researchers and media historians who maintain that the actual *War of the Worlds* broadcast was, in fact, initiated by certain individuals involved with The Princeton Radio Research Project (as well as various other individuals and groups) rather than merely taking an interest in the broadcast (as an area of study) in the hours and days after it aired. The contention goes that the whole thing was planned (perhaps meticulously – i.e.: the concept, themes, observation of listener reactions, the “mass panic” hype stories in the press and media, and so on) and that the effort was not just designed to study listeners’ interests, likes, habits and such. Nor was it wholly motivated by commercial/business/market interests. The reality is that it does

appear that the whole scenario (from conception, to broadcast, and way beyond) was part of a multi-faceted media psychological operation designed to test the psychological boundaries and susceptibility of mass public perceptions and beliefs. I am sure there will be some people who will consider this to be a staggering and unbelievable claim.

However, I encourage you to place any scepticism aside and consider the possibility, for a moment, that *The War of the Worlds* broadcast could be recognized not only as an enthralling, dramatic radio production, but also as the first large-scale mass-broadcast-media psychological warfare operation of its kind. To understand this claim, we really do need to take a step back and look at the bigger picture in order to begin to identify the evidence that supports this claim.

Whilst there has never been a definitively evidential and blatantly obvious “smoking gun” showing that the 1938 *War of the Worlds* broadcast was a media psyop from conception, a degree of proof does exist in other more disparate forms. Whilst requiring meticulous and patient detective work to identify, the evidence is there – albeit scattered about history. It requires a larger context to assemble and fully recognise. All of the dots of connection are there if one is prepared to look for them. To begin to understand how all of the aforementioned might actually have been possible, we need to carefully study all of the players surrounding the 1938 *War of the Worlds* broadcast – CBS, *The Mercury Theatre on the Air*, Orson Welles, The Princeton Radio Research Project, and the likes of The Rockefeller Foundation. As this chapter has been an accounting of The Radio Research Project, it feels appropriate to continue there and examine, more deeply, the individuals involved with the RRP.

## **Chapter Four: “The Project’s Players”**

## Connecting Tavistock to the RRP

Before I launch into the specific players involved with the Radio Research Project, I just want to give a brief overview of The Tavistock Clinic / Institute of Human Relations for the uninformed reader. The reason for this will become apparent throughout this book. However, at this point, I raise the subject because Tavistock connects with all the players involved with the RRP.

The following is taken from Juliet Higdon's highly respected book, *"Psychodynamic Theory for Therapeutic Practice": "The Tavistock Clinic. Influenced by the new psychology coming out of Vienna, Dr Hugh Crichton Miller, a neurologist, developed pioneering psychotherapeutic methods for treating shell-shocked soldiers from the First World War. He became convinced of the need to establish a clinic to provide similar services to civilians of limited means. The clinic opened in 1920, at the beginning in a house in Tavistock Square, London, with the first patient, a child. It quickly established itself as a psychotherapy centre for traumatized and neurotic children and adults. Training became more organized and a course for social workers in mental health was set up. In 1930, The Psychopathic Clinic, later called the Portman Clinic, was founded. This was the clinical arm of an institute for studies into delinquency."*<sup>47</sup> According to Wikipedia, *"Following its foundation the Tavistock [Portman] Clinic developed a focus on preventive psychiatry, expertise in group relations – including army officer selection – social psychiatry, and action research."*<sup>48</sup>

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<sup>47</sup> Juliet Higdon, "Psychodynamic Theory for Therapeutic Practice", (Introductory section: The Tavistock Clinic), Kindle Edition, Palgrave Macmillan; 2 edition (31 Oct. 2011) ISBN: 0230242472/ASIN: B00LNBLN2Q

<sup>48</sup> See: Daniel Estulin, Tavistock Institute: Social Engineering the Masses, Trine Day (US) (1 Sept. 2015) ISBN-10: 163424043X / ISBN-13: 978-1634240437. See also: M. Minnicino, The Tavistock Grin, Low Intensity Operations: The Reesian Theory of War, The Campaigner (April 1974.)

In 1932, the clinic was taken over by Dr. John Rawlings Rees. Rees was a key figure in British Army Intelligence. Over the past eighty years, a number of dedicated works on the subject, as well as figures in the field of psychiatry and psychology (such as the infamous Carl Jung), have cited The Rockefeller Foundation as having heavily funded the Tavistock Clinic, its members, and associates from as early as 1934.<sup>49</sup>

Direct evidence of the (1934 onward) funding is documented in the 1951, number 4 issue of the Tavistock publication *“Human Relations”* - in an article entitled *“Some Social and Psychological Consequence of the Longwall Method of Coal-getting”* by K. W. Bamborth and Eric L. Trist (pgs. 3 - 38) - and in John Rawlings Rees' own 1945 work *“The Shaping of Psychiatry by War”* (New York, 1945, pg. 81). Rees was, tellingly, obsessed with the study of psychology based on the model of *“War Neurosis”* and subsequent disassociation as a result of trauma.

The aforementioned funding is also documented in the Rockefeller Foundation's own Annual Reports from the early/mid-1930s – for example, their 1934 Report cites donations to the likes of: ***“University of Rochester, New York. School of Medicine and Dentistry Development of the Child Guidance Clinic in the Department of Psychiatry [,] Psychiatric Clinic, University of Zurich, Switzerland [,] Psychiatric and Neurological Clinic of the University of Breslau, Germany [,] Neurological Clinic, University of Amsterdam, Netherlands [and] the departments of Psychiatry and Paediatrics of the Johns Hopkins University School of Medicine.”*** All the aforementioned were then Tavistock Clinic-affiliated and

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<sup>49</sup> [https://en.wikipedia.org/wiki/Tavistock\\_and\\_Portman\\_NHS\\_Foundation\\_Trust#Early\\_history](https://en.wikipedia.org/wiki/Tavistock_and_Portman_NHS_Foundation_Trust#Early_history) See also: Jung, C.G. (1935). Tavistock Lectures, in *The Symbolic Life. Collected Works*, vol.18. London: Routledge. pp. 1–182. ISBN 0 7100 8291 6.

received (in 1934 alone) Rockefeller Foundation money totalling in the tens of thousands of dollars.<sup>50</sup>

In 1946, The Tavistock Clinic again received a huge influx of funding from the Foundation - essentially in order to create an offspring of the clinic called *The Tavistock Institute of Human Relations*. The latter was founded in 1947, "officially" as a "**not-for-profit organisation**."<sup>51</sup> The Rockefeller Foundation's 1946 Annual Report (pages 109 - 111) notes "***The Tavistock Clinic in London was founded in 1920 for the study and treatment of ambulatory patients suffering from the milder psychiatric disturbances such as anxiety states, hysteria, morbid fears and psychosomatic illness, [...] the Clinic's services are being substantially enlarged to assist in solving the domestic and administrative problems now facing families, industries and areas of settlement in Britain [...] In the sphere of family anxieties. [...] Other fields of interest are group dynamics and group therapy, with emphasis on occupational therapy of neurosis; vocational selection and guidance; the maintenance of worker morale in industry; postgraduate teaching and field work in psychodynamic theory and psychotherapeutic practice, group dynamics and therapy, clinical psychology and social psychology. The Tavistock Clinic in 1946 received an appropriation from The Rockefeller Foundation of \$89,100, available over a period of three years.***"<sup>52</sup> Note some of the key terminology here: "anxiety states", "hysteria", "morbid fears", "group dynamics", "neurosis", "morale", and "social psychology".

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<sup>50</sup> The Rockefeller Foundation Annual Report 1934 – <https://assets.rockefellerfoundation.org/app/uploads/20150530122121/Annual-Report-1934.pdf>

<sup>51</sup> Jean E. Neumann, "Kurt Lewin at the Tavistock Institute" - <https://archive.org/stream/SchrodersBankTAVISTOCKINSTITUTETheMcCloughysBlog/Kurt%20Lewin%20at%20The%20Tavistock%20Institute%20%20JEAN%20E.%20NEUMANN-18>

<sup>52</sup> The Rockefeller Foundation Annual Report 1946 - <https://assets.rockefellerfoundation.org/app/uploads/20150530122151/Annual-Report-1946.pdf>

The reason I have noted this is because we also know that The Rockefeller Foundation was financing The Princeton Radio Research Project from at least 1937 onward. There are shared themes (most notably the study and use of fear, trauma and terror as psychological weapons) within the work of The Radio Research Project (such as via *The War of the Worlds* broadcast study), the Tavistock Clinic/Institute of Human Relations and The Rockefeller Foundation. I will return to the subject of the direct connections between The Rockefellers and Tavistock in a forthcoming chapter.

## Paul Lazarsfeld

The head of the Office of Radio Research and overall director of the Princeton Radio Research Project (RRP) was Austrian psychologist Paul Felix Lazarsfeld. Lazarsfeld departed the Princeton arm of the RRP in 1941. However, it appears that (in everything but name) Lazarsfeld continued the project's work - gradually transferring the work (from circa 1940 onward) to Columbia University. Contrary to popular belief, the work continued for a long time.

According to Susan Cavin (then Professor of Sociology New York University), in her detailed piece *“Adorno, Lazarsfeld & the Princeton Radio Project”*, ***“Paul Lazarsfeld inherited the Princeton Radio Project and took it with him to Columbia University in 1940. In 1944, the Office of Radio Research was renamed the Bureau of Applied Social Research (BASR) at Columbia University. Lazarsfeld directed the Princeton Radio Project/Columbia University BASR from 1937-1948. [...] When Lazarsfeld stepped down as Director in 1948, he stayed on as an Associate Director in the early fifties. [...] Lazarsfeld’s Princeton Radio Project-Columbia University Bureau of Applied Social Research conducted 125 studies of radio between 1939-1954 compared to only 25 studies of newspapers and magazines. They conducted 20 studies of television in one year,***

***1953-54, as television's star was rising in the fifties and radio was on the decline.***<sup>53</sup>

Lazarsfeld arrived in America in 1933 on a two-year Rockefeller Foundation Fellowship.<sup>54</sup> Once there, his work in the field of applied psychology found him accepting research contracts from government and private industry. During this time, he effectively invented what would come to be known as “market research”. As Director of Columbia’s BASR / *Bureau of Applied Social Research* (particularly during the 1940s), Lazarsfeld became something of a renowned figure in the field of propaganda and psychology in the media. Lazarsfeld co-authored (with Robert Merton) two notable books in the field - *“Studies in Radio and Film Propaganda”* (1943) and *“The Psychological Analysis of Propaganda”* (1944).

Lazarsfeld and BASR’s WWII-era funding came from many curious sources – including the Office of War Information (the sister organization [to the CIA’s forerunner] the OSS and what eventually became the propaganda outfit *“Voice of America”*). Judith S. Barton, author of *“The Guide to the Bureau of Applied Social Research”*, wrote that ***“the Office was active in governmental research, especially on communications.”***<sup>55</sup> Lazarsfeld’s BASR acknowledged writing five reports for Voice of America between 1948 and 1952, and studied Northern European radio broadcasts for Voice of America.<sup>56</sup> Herta Herzog, Paul Lazarsfeld’s wife and RRP co-

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<sup>53</sup> Susan Cavin, Ph.D.(Adjunct) Professor of Sociology New York University, “Adorno, Lazarsfeld & the Princeton Radio Project - 1938 - 1941” - <https://www.scribd.com/doc/151660755/Adorno-Lazarsfeld-The-Princeton-Radio-Project-1938-1941>

<sup>54</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pgs. 175 – 179)

<sup>55</sup> Judith S. Barton, Guide to the Bureau of Applied Social Research (New York: Clearwater Publishing Co., Publications of the Bureau of Applied Social Research (BASR), pg. 1. See also: Paul Lazarsfeld & Patricia Kendall, Radio Listening in America-The People Look at Radio-Again (New York: Prentice-Hall, 1948).

<sup>56</sup> See: BASR Report Series B-0361-1 through B-0361-9. Also: Herta Herzog in Judith S. Barton, Guide to the Bureau of Applied Social Research (New York: Clearwater Publishing Co., Publications of the Bureau of Applied Social Research (BASR)

researcher, worked for BASR from 1941 to 1948. Her specialist areas were minorities, women and children as radio listeners. Herzog also worked in the arena of war propaganda for the O.W.I. (Office of War Information) throughout the early 1940s.<sup>57</sup>

Prior to coming to America in 1933, Lazarsfeld's studies in Europe allowed him to become a "fellow traveller" in the circles of the Tavistock psychological elite.<sup>58</sup> This particular "Tavistock" connection is our first significant piece of circumstantial evidence regarding the potential true nature of *The War of the Worlds* as a broadcast psyop.

## Gordon Allport

A key assistant of Paul Lazarsfeld at The Princeton Radio Research Project was Gordon Willard Allport. 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 of Human Relations' leading representative in the United States. Can you see the "Tavistock" connection pattern forming here!?!? *[Author's Notes: strangely, an old entry about The Radio Research Project on Wikipedia noted Allport's eventual and considerable contribution to the work of Tavistock – with evidential source footnotes included. Wikipedia's current page on the subject now has no mention of this connection nor the associated references to the source information in the footnotes. In fact, they have removed all mention of Allport in relation to The Radio Research Project!]*<sup>59</sup> The psychological motif seems to go much deeper with Allport – particularly if we consider his work at Harvard

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<sup>57</sup> For example: see Herta Herzog, "The Negro and the War -- A Preliminary Test of an O.W.I. Pamphlet."

<sup>58</sup> Judith S. Barton, Guide to the Bureau of Applied Social Research. See also: Paul Lazarsfeld & Patricia Kendall, Radio Listening in America-The People Look at Radio-Again (New York: Prentice-Hall, 1948).

<sup>59</sup> [http://en.wikipedia.org/wiki/Radio\\_Research\\_Project](http://en.wikipedia.org/wiki/Radio_Research_Project) See also: 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>

Psychological Clinic. A few short years after his involvement with *The War of the Worlds* research, Allport was involved with a Harvard study to examine the mind of Adolf Hitler!<sup>60</sup> This research was financed by the OSS – the forerunner of the CIA – and had connections with The Tavistock [Portman] Clinic [See: *The Rockefeller Foundation Annual Report 1946 – page 110.*<sup>61</sup>] A decade or so later, the likes of both Harvard and the CIA were involved with trauma-based mind control research (MKUltra). I am most certainly not jumping to any kind of defence of such a heinous man as Hitler, but for the sake of clarity I should note that the Harvard/OSS Hitler “profiling” was a classic historical example of propaganda and psychological warfare. Numerous academics now concur that the methods used (as well as the subsequent findings of the study) were significantly flawed and leaned toward biased – rather than being an objective psychological profiling.

## Theodor Adorno

The Radio Research Project’s Chief of the Music Division was Theodor W. Adorno (aka Theodor Ludwig Wiesengrund). Adorno was a German sociologist, philosopher and musical composer. He is now perhaps best remembered for his “critical theory” of society and terming the phrase ***“The Culture Industry”***. In the field of media studies, Adorno is considered an extremely influential and noted figure. Ziauddin Sardar’s *“Introducing Media Studies: A Graphic Guide”*, talks about Adorno in the following context:

***“The Marxist approach to media studies developed in parallel with the functionalist approach, it is best characterized by the work of***

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<sup>60</sup> Hadley Cantril and Gordon Allport, *Psychology of Radio* (New York: Harper & Bros., 1935). Gordon Allport, in his presidential address to the American Psychological Assn. source: *Psychological Bulletin*, Vol. 37, No. 1, Jan. 1940.

<sup>61</sup> The Rockefeller Foundation Annual Report 1946 -

<https://assets.rockefellerfoundation.org/app/uploads/20150530122151/Annual-Report-1946.pdf>

***the Frankfurt School [which] consists of a group of loosely connected intellectuals who took their name from the Institute for Social Research founded in Frankfurt, Germany, in 1923. [...] when Hitler came to power, the Institute was forced to leave Germany for New York. In 1953, it was re-established in Frankfurt. Members [...] included T. W. Adorno. [...]***

***Adorno and [Max] Horkheimer developed a Marxist sociological approach to media studies at the New York-based Institute for Social Research. They saw the media as a culture industry that maintained power relations and served to lessen the ‘resistance standards’ of cultural aesthetics by popularizing certain types of culture. [...] The masses are ‘dumbed’ by the banality of the media. Their ability to function efficiently as citizens in a democratic state is replaced by their ceaseless consumption of culture or products, or both. [...] For Adorno, individuals who enjoy these pleasures are corrupted by immersion and are open to the domination of the industrialized capitalist system.***<sup>62</sup>

Incidentally, Adorno’s close associate Max Horkheimer synchronises with several aspects of this book. In 1944, Horkheimer was tasked to head up the newly created *Department of Social Research*. The department would go on to have affiliations with the likes of the Josiah Macy Jr. Foundation and the CIA. Whilst head of the department, Horkheimer set up a project entitled “*Studies in Prejudice*”. One of the money funders for this project was (surprise, surprise!) The Rockefeller Foundation. The project continued until 1950 and produced five studies. One of these studies – “*The Authoritarian Personality*” – was co-authored by Theodor Adorno. Dr. William Morrow (who was the leading protégé of Tavistock /

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<sup>62</sup> Ziauddin Sardar, "Introducing Media Studies: A Graphic Guide", Icon Books Ltd (1 July 2010) ISBN-10: 9781848311848 / ISBN-13: 978-1848311848 (pgs. 33 – 34)

Frankfurt School stalwart Dr. Kurt Lewin) was a research director of “*The Authoritarian Personality*” project.<sup>63</sup>

It should perhaps come as no surprise, given the aforementioned connections, when I tell you that Adorno was also an associate of The Tavistock Institute of Human Relations. Adorno’s name tends to come up quite a bit in alternative knowledge research given that he was specifically cited by Dr John Coleman, in his widely-read book “*Conspirators’ Hierarchy: The Story of the Committee of 300*”, as working with The Tavistock Institute of Human Relations 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) and used to steer the “youth culture” explosion (specifically in relation to the pop music scene) of the late 1950s/early 1960s onward.

Synchronicities abound here, if we look at the first successful implementation of the change in the standard tuning pitch frequency (from A = 432 hz [a natural and positively charged harmonic frequency] to A = 440 hz [a disturbing and dissonant frequency known to upset both human physiology and psychology]) by the *International Organization for Standardization* in 1955. A previous attempt to do this was made at an international conference in London in 1939 – a conference spearheaded by several Tavistock luminaries, including Theodor Adorno!<sup>64</sup> The BBC Orchestra actually supported this proposal at the time. A much earlier attempt (seemingly the first – although unsuccessful) was made to change the tuning frequency in 1917 at the behest of... yes, you’ve guessed it, The Rockefeller Foundation!<sup>65</sup> For more on this subject, I

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<sup>63</sup> Jeffrey Steinberg, "From Cybernetics to Littleton: Techniques of Mind Control", EIR, May 5, 2000

<sup>64</sup> Dr. John Coleman, “Conspirators’ Hierarchy: The Story of the Committee of 300”

<sup>65</sup> Mark Devlin, "Musical Truth: Volume 2", aSys Publishing (19 Jan. 2018), ISBN-10: 9781910757963 / ISBN-13: 978-1910757963 (Pgs. 186 - 187)

recommend reading Mark Devlin's excellent book *"Musical Truth: Volume Two"*<sup>66</sup>

Whilst there is quite a degree of evidence to support the work Adorno did for The Tavistock Institute of Human Relations (or in conjunction with it), some of the claims about Adorno (such as Dr John Coleman's statement that Tavistock tasked Adorno with writing the lyrics and composing the music of the world famous band The Beatles - as part of a specific social engineering agenda<sup>67</sup>) do not appear to be corroborated with solid, conclusive evidence.

I must stress that I am very open to the possibility that The Beatles and their music were ("shock horror" – for the naysayers / sceptics and Beatles fans out there!) a part of a complex, elite-orchestrated, social-engineering agenda. I also understand why people have connected Adorno and The Beatles – they both moved in similar social and business circles, there is a "Tavistockian" feel to many of the social paradigms that surrounded The Beatles and their music, Tavistock has extensively studied and experimented with music to create methods of control and social engineering, Adorno (obviously) worked with Tavistock, and he once very famously said that ***"music... affected consciousness and was a means of social management and control."***<sup>68</sup> Yet, it still remains that the Adorno / Beatles hypothesis is purely (albeit very heavily) circumstantial and has yet to be backed up with hard, demonstrable evidence. Maybe there is another unnamed individual in the history of music who was truly responsible for the music of The Beatles but that is purely speculative and theoretical. If nothing else, I don't think this purely hypothetical "individual" was Theodor Adorno. Although this particular digression

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<sup>66</sup> Ibid.

<sup>67</sup> Dr. John Coleman, "Conspirators' Hierarchy: The Story of the Committee of 300", pg.58 (*Author's notes: Coleman's writing is often controversial. I will leave you to decide the validity of his conclusions*)

<sup>68</sup> Tia DeNora, "After Adorno: Rethinking Music Sociology", Cambridge University Press, 2003

into The Beatles is important to highlight, I'm going a little "off topic" here, so let's get back on track!

In late 1937, Theodor Adorno joined The Princeton Radio Research Project at the behest of Paul Lazarsfeld. It was "apparently" Adorno's first job in the United States. According to an early version of Wikipedia's Radio Research Project webpage, ***"Theodor Adorno produced numerous reports on the effects of "atomized listening" which radio supported and of which he was highly critical. However, because of profound methodological disagreements with Lazarsfeld over the use of techniques such as listener surveys and "Little Annie" (Adorno thought both grossly simplified and ignored the degree to which expressed tastes were the result of commercial marketing), Adorno left the project in 1941."***<sup>69</sup>

Between 1938 and 1941, he published four studies for the RRP – "Music in Radio", "Plugging Study", "On Popular Music" and "The Radio Symphony". The latter study appeared in Paul Lazarsfeld and Frank Stanton's 1941 book "Radio Research". On Adorno's departure from the RRP, Susan Cavin (in "Adorno, Lazarsfeld & the Princeton Radio Project") writes, ***"Adorno's three studies for the Princeton Radio Project were not exactly what Lazarsfeld had in mind! He was under government pressure to produce useful information about radio listening for the war effort. Adorno's Marxist critique of American radio went beyond what governmental consulting allowed. Adorno was not invited back to do more studies for the Office of Radio Research. Instead, he went to Hollywood, which was even more surreal. Ironically, Frankfurt School theorists Adorno and Marcuse, Angela Davis' professor at Brandeis University, became cult figures in the 1960's, more popular with American students of***

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<sup>69</sup> [https://en.wikipedia.org/wiki/Radio\\_Research\\_Project](https://en.wikipedia.org/wiki/Radio_Research_Project)

***the New Left than Lazarsfeld, the methodologist. But during World War II, their positions were reversed.”***<sup>70</sup>

One final point of interest: in 1947, Adorno invented a “fascist questionnaire” – known as The California F-scale personality test – in order to measure “the authoritarian personality”. Here are some of the “hypothetical” questions that were posed to those answering the questionnaire: ***“When a person has a problem or worry, it is best for him not to think about it, but to keep busy with more cheerful things”, “Obedience and respect for authority are the most important virtues children should learn” and “If people would talk less and work more, everybody would be better off.”*** The questionnaire appears to synchronise with an almost identical survey that was conducted by The Tavistock Clinic – one that was noted by The Rockefeller Foundation when justifying their funding of the Clinic in their 1946 Annual Report<sup>71</sup> - to identify fascist tendencies in the UK populace post-WWII.

## **Frank Stanton**

The two pioneering figures that began (and headed up the overall work of) The Princeton Radio Research Project (RRP) were Dr. Hadley Cantril and Frank Stanton. Frank Nicholas Stanton’s academic credentials were in the field of psychology. He gained a Masters in the subject from Ohio State in 1932 and a doctorate (again from Ohio) in 1935. At CBS, he worked almost immediately as a psychological researcher. By 1937, he was the proverbial “right-hand man” to William S. Paley – the man who effectively built CBS from the ground up. By this point in time, he was also the director of

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<sup>70</sup> Susan Cavin, Ph.D.(Adjunct) Professor of Sociology New York University, “Adorno, Lazarsfeld & the Princeton Radio Project - 1938 - 1941” - <https://www.scribd.com/doc/151660755/Adorno-Lazarsfeld-The-Princeton-Radio-Project-1938-1941>

<sup>71</sup> The Rockefeller Foundation Annual Report 1946, pg. 110 - <https://assets.rockefellerfoundation.org/app/uploads/20150530122151/Annual-Report-1946.pdf>

research at CBS with a staff of over 100 people. What is often overlooked, is that Stanton was in a position to advise and recommend on the commissioning and creation of programming at CBS - both during the whole Radio Research Project era, *The War of the Worlds* broadcast timeframe, and beyond. This is hugely important to the idea that *The War of the Worlds* broadcast was specifically instigated as part of a media psyop. Did Stanton therefore commission *The War of the Worlds* broadcast? Unfortunately, we don't really have any way to evidentially clarify if he did. However, it is important to stress that he was indeed in a position to have done so and (given how few people had the kind of power he had at CBS radio at the time) quite probably did. Moreover, as CBS's head psychological researcher (and generic head media researcher) and RRP investigator, he was in a position to commission the broadcast as part of a larger and clandestine psychological research agenda – the true nature of which, few people (outside the RRP's "inner circle" and a few trusted CBS employees) would have realised.

As an aside, Stanton was a staunch repeater of the "official" *War of the Worlds* narrative (including the "mass panic" theory) for his entire life. In an interview for TelevisionAcademy.com, Stanton (then an old man) spoke about the 1938 broadcast and said, ***"I did not know about the program in advance. I was home listening and heard it just as everybody else did and said to my wife, 'I think I'd better go into the office because I think there's gonna be a lot of audience reaction and I'd like to capture it from a research point of view.' So we drove in and got in just before the program ended... no, the program had just ended and when I walked in the building you could sense it. All hell had broken loose and I got on the phone and formulated a questionnaire... I called an outfit in Atlanta, who had a national field force that I knew I could press into operation quickly and, erm, the next day... the morning after, we did, I think,***

*over 2000 interviews – face to face and coast to coast – on that broadcast. So we had good information and had it fast and made a lot of ‘copy’ with it because The Press didn’t have anything... except the broadcast... and there were a lot of scare stories about how people packed up and decided to get out and so forth. But, we had a good statistical base for the answers. [...] It showed a tremendous audience, a lot of people on the Eastern part of the country particularly... New Jersey and eastern Pennsylvania had decided they better get out. [...] We got that kind of first-hand information, which was interesting in itself and became the material for a book that, I think, Hazel Gaudet did, erm, as part of another project I was involved with at Princeton and, erm... what I was gonna say was... that, erm... management – meaning Paley [...] and the programme people had some hard facts that they could talk from when they were being hammered by the press and also by Washington. [...] I think we were all shaken up by it and if we had had any sense of what was gonna happen, the programme would have been framed in a way that would have put the audience on the alert. It was there, but you had to have a magnifying glass to find it. And Welles was a very skilful producer and did a fantastic job in making that a realistic radio programme that taught the company and the industry a lesson about fooling with the programmes in terms of the trustworthiness of the broadcast.”<sup>72</sup>*

In watching these interviews, I can’t help but paraphrase a quote from Shakespeare’s Hamlet: ***“The Man doth protest too much, methinks!”***

It is interesting that Stanton credits *“the book”* (presumably *“Invasion from Mars”*) to Hazel Gaudet and not Hadley Cantril nor

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<sup>72</sup> “Executive Frank Stanton on War of the Worlds - TelevisionAcademy.com/Interviews”, 2 Aug 2016 - <https://www.youtube.com/watch?v=pbycQUxdtPY>

Paul Lazarsfeld. Even more strangely, Lazarsfeld (like Stanton) also had some influence over CBS radio program commissioning - albeit far less obvious than Stanton. According to Dennis W. Mazzocco, in his book *"Networks of Power: Corporate TV's Threat to Democracy"*, Lazarsfeld **"advised CBS on how to develop larger audiences for its radio programming in the late 1930s. [...] While still working with CBS, [he] became an advisor to ABC and suggested that the network do more programs for younger audiences."**<sup>73</sup> His "advice" to both CBS and ABC involved making suggestions for program commissioning. Is it possible that Lazarsfeld as well as Stanton (despite his protests of ignorance!) could have played a key role in commissioning *The War of the Worlds* broadcast for CBS? Again, infinitely possible. However, as with Stanton, we have no way of evidentially knowing for sure. In a way, it is a shame that *The War of the Worlds* broadcast did not take place just a couple of years later. Then we could have known for certain that Frank Stanton did indeed commission the broadcast of *The War of the Worlds*. The reason we can know this? Well, Stanton quickly had a meteoric rise in his career at CBS. Soon after the broadcast, he became an executive and head of the CBS News Division. By 1942, he was Vice-President of CBS and full President by 1946 – a role he remained in until 1971.

The potential true nature of Stanton's work for the Radio Research Project can be gauged if we look at some of the elite/global agenda associated groups he was involved with at the time of the RRP and subsequently – particularly the kind of work he was doing for them. Stanton was a member of the elite global-agenda outfit The Council on Foreign Relations (CFR). Significantly, CFR was co-created by The Rockefellers in 1918 and fully realised by 1921. Stanton was a fellow of the American Association of Applied Psychology, and member of

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<sup>73</sup> Dennis W. Mazzocco, *"Networks of Power: Corporate TV's Threat to Democracy"*, South End Press, 1994 (pg. 35) See also: Leonard H. Goldenson, *"Beating the Odds"*, Random House Value Pub (1 Dec. 1999) ISBN-10: 0517096145 / ISBN-13: 978-0517096147 (pgs. 148 - 149)

the American Psychological Association, the American Statistical Association, and the American Marketing Association.<sup>74</sup> He was also chairman of the board of The RAND Corporation from 1961 until 1967. RAND has a detailed historical association with global governance and the military Industrial complex – notably with psychological warfare and trauma-based mind control research. A number of Rockefellers (such as Laurance and Nicholas – who both served on the advisory board<sup>75</sup>) have held key positions in the RAND Corporation. During WWII, Stanton served as a consultant to the Secretary of War, worked with the Office of War Information (as did just about everybody else who worked alongside Stanton on The Radio Research Project), the Office of Facts and Figures, and the Department of the Navy. He served these roles whilst the whole time working for CBS.<sup>76</sup>

Perhaps the most damning piece of information about Frank Stanton was his membership of an uber-elite and highly classified think-tank called the “Eisenhower Ten” (E10). Despite sounding like something out of a Cold War / spy novel or film, this very real group was created by President Dwight D. Eisenhower in 1958, with the intention that its members would serve as a quasi-makeshift government in the event of a national emergency – not unlike the fictional one played out in the 1938 *War of the Worlds* radio broadcast! E10 was seemingly discontinued (at least in that form) during the John F. Kennedy presidential administration. Here is a section from President Eisenhower’s personal letter invitation to Frank Stanton (dated March 6, 1958), regarding the role he would play:

***“I am delighted to know of your willingness to serve as Administrator of the Emergency Communications Agency in the***

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<sup>74</sup> [http://www.wikiwand.com/en/Frank\\_Stanton\\_\(executive\)](http://www.wikiwand.com/en/Frank_Stanton_(executive))

<sup>75</sup> Nicholas Rockefeller Network: Pacific Rim Function - <http://www.nicholasrockefeller.net/>

<sup>76</sup> Frank Stanton’s obituary, New York Times., pg. B7

***event that a national emergency would compel its formation, and, accordingly, I hereby appoint you such Administrator effective upon activation of the agency. As Administrator, you will, in the performance of your duties, be subject to the direction, control and coordination of the Director of the Office of Emergency Resources, and you will receive such compensation as the President may hereafter specify. Your tenure as Administrator-designate or as Administrator shall be at the pleasure of the President. In the event of an emergency, as soon as you have assured yourself, by any means at your disposal, that an Emergency Communications Agency has been activated, you shall immediately assume active direction of that agency and its function. This letter will constitute your authority.”<sup>77</sup>***

The members of the “Eisenhower Ten” (E10) were:<sup>78</sup>

- Dr. George Pierce Baker (Harvard University Graduate School of Business - E10 Role: Administrator-Designate Emergency Transport Agency)
- Ezra Taft Benson (Secretary Of Agriculture Under The Eisenhower Administration - E10 Role: Administrator-Designate Emergency Food Agency)
- Harold Boeschstein (President Owens-Corning Fiberglas Corporation - E10 Role: Administrator-Designate Emergency Production Agency)
- Theodore F. Koop (Vice-President Columbia Broadcasting System - E10 Role: Administrator-Designate Emergency Censorship Agency)

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<sup>77</sup> <http://www.conelrad.com/atomicsecrets/secrets.php?secrets=e09> See also: This Letter Will Constitute Your Authority - The Eisenhower Ten, conelrad.com - <http://www.conelrad.com/atomicsecrets/secrets.php?secrets=05>

<sup>78</sup> <http://www.conelrad.com/atomicsecrets/secrets.php?secrets=e15>

- William McChesney Martin, Jr. (Chairman Board Of Governors Of The Federal Reserve System - E10 Role: Administrator-Designate Emergency Stabilization Agency)
- James P. Mitchell (Secretary Of Labor Under The Eisenhower Administration - E10 Role: Administrator-Designate Emergency Manpower Agency)
- Aksel Nielsen (President Title Guaranty Company Of Denver, Colorado - E10 Role: Administrator-Designate Emergency Housing Agency)
- Frank Pace, Jr. (President General Dynamics Corporation - E10 Role: Administrator-Designate Emergency Transport Agency)
- Frank Stanton (President Columbia Broadcasting System, Inc. - E10 Role: Administrator-Designate Emergency Communications Agency)
- John Ed. Warren (Senior Vice-President First National City Bank of New York - E10 Role: Administrator-Designate Emergency Energy And Minerals Agency)

Astoundingly, it seems that Frank Stanton would have essentially become one of the ten most powerful men in the United States in the event of an emergency. Certainly, he would have controlled the entire communications/broadcast media system. Despite knowledge of the group being made available (and evidentially provable) in the subsequent years since Stanton was recruited into E10, Stanton remained tellingly quiet on the subject pretty much until his death in 2006. The author of the Conelrad website (dedicated to documenting everything possible about E10), telephoned Stanton on January 21st 2004 - roughly two years before his passing.

The Conelrad websites notes: ***“Stanton, the only living member of the E-10, indicated that if he hadn't received our request for***

*comment he probably never would have breathed a word about it, so we'll count that as making good on the secrecy oath. When asked if he had ever discussed his special government service with anyone outside of the Eisenhower Ten apparatus he replied without hesitation, "nope." The nonagenarian was planning to suggest that we contact one of the other ten for a more comprehensive interview, but then thought better of it and asked, "Is there anyone left?" Stanton explained his rationale for signing on for the position by saying "When the president asks you to do something, you do it." Does Stanton recall ever gathering with the other members of his shadow fraternity? "Early on the group of us met with Ike," he said and then remarked that he only had to travel out of state once for the "job." Finally, when asked whether he received a letter from President Kennedy terminating his service, Stanton replied, "I don't recall if it was from Kennedy, but I do remember getting that kind of letter.""<sup>79</sup>*

## Hadley Cantril

Moving on from Frank Stanton, the final figure of note in this analysis of The Princeton Radio Research Project's members is Dr. Albert Hadley Cantril, Jr. Cantril was a renowned psychologist. He was the product of an Ivy League (a Rockefeller institution, I might add) education and graduated Dartmouth College with a B. S. in psychology in 1928. I should note here that during the latter part of his tenure at Dartmouth, Cantril was a roommate of Nelson Rockefeller. The friendship that began between the two at Dartmouth would pay dividends for Cantril in the decades that followed. For a detailed accounting of the repeated associations between Hadley Cantril and Nelson Rockefeller, I suggest reading

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<sup>79</sup> This Letter Will Constitute Your Authority - The Eisenhower Ten, conelrad.com - <http://www.conelrad.com/atomicsecrets/secrets.php?secrets=05>

James F. Tracy's excellent piece, *"Early 'Psychological Warfare' Research and the Rockefeller Foundation."*<sup>80</sup> Between 1929 and 1930, Hadley Cantril studied psychology in Munich and Berlin (which, undoubtedly, would have placed him in European Tavistock circles.) In 1931, he received a Ph. D. in psychology from Harvard. Between '31 and '32, he taught Sociology at Dartmouth College. He also taught psychology at Harvard (between '32 and '35) and Columbia University (between '35 and '36).

Prior to his involvement with the RRP, Hadley Cantril collaborated with (his soon-to-be fellow RRP associate) Gordon Allport on several psychological experiments (relating to radio) 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 – most notably, in that the book highlights CBS' involvement in these experiments before 1935!

In their book *"The Psychology of Radio"*, Cantril and Allport wrote: ***"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***

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<sup>80</sup> James F. Tracy, "Early 'Psychological Warfare' Research and the Rockefeller Foundation", Global Research, April 29, 2012 - <https://www.globalresearch.ca/early-psychological-warfare-research-and-the-rockefeller-foundation/30594>  
See also: <http://jabajabba.com/early-psychological-warfare-research-rockefeller-foundation/>

***attitudes (...) to encourage people to think and feel alike.***<sup>81</sup>

Essentially, what they were highlighting here was how perfect mass-reactions to radio listening could be when used in psychological / social-engineering studies, research and operations. It is also interesting that this media/psychological conditioning of ***“a million or more people”*** by Cantril and Allport somewhat foreshadowed the events of *The War of the Worlds* broadcast over three years later.

In 1936, Cantril’s friendship with Nelson Rockefeller paid-off when he was approached by The Rockefeller Foundation to carry out some “scientific polling” in connection with the ’36 US Presidential Election. This brought Cantril into contact with George Gallup, who offered Cantril the use of his facilities at Princeton University to carry out research.<sup>82</sup> The two became close friends. Cantril fully joined Princeton University's Department of Psychology in 1936 – where (despite the various fields of work he was involved with) he remained until his death in 1969.

Also in 1936, Cantril co-founded (alongside DeWitt Poole) a quarterly publication called *Public Opinion Quarterly*. From the outset, the publication was funded by The Rockefeller Foundation. According to James F. Tracy’s piece *“Early ‘Psychological Warfare’ Research and the Rockefeller Foundation”*, it is now known that *Public Opinion Quarterly* was eventually co-funded by parties in the military/intelligence establishment and that this money was funnelled through The Rockefeller Foundation to those producing the publication.<sup>83</sup> *Public Opinion Quarterly* was notably associated

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<sup>81</sup> Albert Hadley Cantril & Gordon Willard Allport, "The Psychology of Radio", Harper and Brothers, (1935) ISBN 0405035748 (pg. 23) See also: <https://archive.org/details/psychologyofradi00hadl>

<sup>82</sup> Hadley Cantril, *The Human Dimension: Experiences in Policy Research*, Rutgers the State University, 1967 (pgs. 22-25)

<sup>83</sup> James F. Tracy, "Early 'Psychological Warfare' Research and the Rockefeller Foundation", *Global Research*, April 29, 2012 - <https://www.globalresearch.ca/early-psychological-warfare-research-and-the-rockefeller-foundation/30594>  
See also: <http://jabaiabba.com/early-psychological-warfare-research-rockefeller-foundation/>

with US government-sponsored psychological warfare strategies post World War II.

The following is taken from the article *“2X2L - Double Cross to Hell - Council on Foreign Relations Experiment in Fear – War of the Worlds”*: ***“[DeWitt] Poole was a State Department expert in anti-communist propaganda. Poole became chief of the Foreign Nationalities Branch of the Office of Strategic Services. Poole directed OSS efforts to recruit agents from immigrant communities. The agents spied on their neighbours and analysed foreign language publications.”***<sup>84</sup> [Author's Notes: Further evidence of this can be found in Hadley Cantril's book *“The Human Dimension: Experiences in Policy Research”*, Harwood Childs' *“The First Editor Looks Back”*, and Anthony Cave Brown's *“Secret War Report of the OSS”*. Book details in footnote.<sup>85</sup>]

The editor of *The Public Opinion Quarterly* was Harwood Childs. Hadley Cantril was associate editor. The board of editors consisted of the likes of Harold Lasswell and RRP members Paul Lazarsfeld and Frank Stanton. From the article *“2X2L - Double Cross to Hell...”*: ***“DeWitt Poole, would become president of the National Committee for a Free Europe, one of the CIA's largest single propaganda efforts. CFR member Stanton directed the Free Europe Fund, a CIA proprietary corporation that laundered the money for Poole's National Committee psycho-political operations.”***<sup>86</sup>

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<sup>84</sup> *“2X2L - Double Cross to Hell - Council on Foreign Relations Experiment in Fear – War of the Worlds”* - <http://www.bilderberg.org/roundtable/2x2l.html>

<sup>85</sup> Hadley Cantril, *The Human Dimension: Experiences in Policy Research*, Rutgers The State University, 1967 (pg. 24); Childs, Harwood Childs, *“The First Editor Looks Back,”* *Public Opinion Quarterly*, 21, no. 1 (Spring 1957) pgs. 7-13; Anthony Cave Brown (ed.), *“Secret War Report of the OSS”*, Berkeley, NY, 1976, Chap. 2

<sup>86</sup> *“2X2L - Double Cross to Hell - Council on Foreign Relations Experiment in Fear – War of the Worlds”* - <http://www.bilderberg.org/roundtable/2x2l.html> See also Childs, Harwood Childs, *“The First Editor Looks Back,”* *Public Opinion Quarterly*, 21, no. 1, Spring 1957 (pg. 7); US General Accounting Office, *US Government Monies Provided to Radio Free Europe and Radio Liberty report no. 173239*, May 25, 1972 (pg. 79)

Like Frank Stanton, Dr. Hadley Cantril was also a member of The Council on Foreign Relations. In 1939 (notably, quite soon after *The War of the Worlds* broadcast), he established the Office of Public Opinion Research (OPOR) at Princeton University with an initial funding (as noted in Cantril's own 1967 book "*The Human Dimension: Experiences in Policy Research*") of \$15,000 from The Rockefeller Foundation. This was augmented in 1940 with an additional \$20,000.<sup>87</sup> Cantril's overall outfit, The School of Public and International Affairs at Princeton University, New Jersey, also received a \$25,000 grant from The Rockefeller Foundation in the same year.<sup>88</sup> This latter grant was given "**for monitoring and assessing European shortwave radio transmissions.**"<sup>89</sup> The aforementioned Office of Public Opinion Research (OPOR) studied the effectiveness of certain "**psycho-political operations**" (psyops/propaganda) carried out by the Office of Strategic Services (OSS was the forerunner of the CIA.) The OSS was also co-created by the Rockefellers and various Tavistock luminaries.

As a little side note, it is worth mentioning that both the OSS and CIA had active operatives in CBS (as they did other broadcasting networks) for many years. These operatives were known to the upper echelons of CBS. As noted in Dennis W. Mazzocco's "*Networks of Power: Corporate TV's Threat to Democracy*", during the 1940s, CBS Chairman William Paley "**permitted CIA operatives to screen news film, to eavesdrop on conversations between CBS news officials and their reporters, and to masquerade as CBS news employees. He also used his personal philanthropic foundation to**

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<sup>87</sup> James F. Tracy, "Early 'Psychological Warfare' Research and the Rockefeller Foundation", Global Research, April 29, 2012 - <https://www.globalresearch.ca/early-psychological-warfare-research-and-the-rockefeller-foundation/30594>  
See also: <http://jabajabba.com/early-psychological-warfare-research-rockefeller-foundation/>

<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

***hide overseas money transfers to CIA-sponsored projects abroad.***<sup>90</sup>

Furthermore, under a similar aegis, Paley also honoured requests from Nelson Rockefeller (then State Department Under-Secretary for Inter-American Affairs) to infiltrate South America and assess/subvert Nazi propaganda in favour of pro-American media output<sup>91</sup> – such as what Paley’s CBS would then supply to the sub-continent. Interestingly, both Hadley Cantril and Orson Welles were involved in this endeavour at the behest of the Rockefellers... but that’s a story I will save for later in the book!

During WWII, Hadley Cantril continued to work with The Rockefeller Foundation and (CFR member and CBS reporter) Edward R. Murrow to help establish the Princeton Listening Centre – for the purpose of studying Nazi radio propaganda and how to apply such techniques to OSS propaganda. This spawned The Foreign Broadcast Intelligence Service (FBIS), which eventually became the US Information Agency (USIA) – itself a propaganda arm of the National Security Council.<sup>92</sup>

Cantril was a key figure at the Institute for Propaganda Analysis in New York. The institute was created in 1937 by Kirtley Mather, Edward A. Filene, and Clyde R. Miller to ***“combat propaganda.”*** A meeting held on March 29th, 1937, at the University Club in Boston included the likes of Alfred Adler, Lyman Bryson, Edward L. Bernays (an exceedingly dodgy figure in the field of propaganda, psyops and social engineering), and Clyde R. Miller. By September, 1937, the board of directors for the institute were revealed. They included: Clyde R. Miller, Robert S. Lynd, E. Ernest Johnson, James E. Mendenhall, and Robert K. Speer. Charles A. Beard, Hadley Cantril, Ernest O. Melby, James T. Shotwell, and Percy S. Brown, were added

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<sup>90</sup> Dennis W. Mazzocco, “Networks of Power: Corporate TV’s Threat to Democracy”, South End Press, 1994 (pg. 38) See also: Carl Bernstein, The CIA and the Media, Rolling Stone, 20 October, 1977, pg. 55

<sup>91</sup> Ibid.

<sup>92</sup> Mack White, “Television and the Hive Mind” - <http://www.mackwhite.com/tv.html>

to the board soon after.<sup>93</sup> Remember that Cantril's involvement with this exceedingly suspect organisation began over a year before the events of *The War of the Worlds* broadcast.

Cantril was also somewhat connected with the work of The United States Office of War Information (OWI). According to Wikipedia, the OWI ***“was a United States government agency created during World War II to consolidate existing government information services and deliver propaganda both at home and abroad. OWI operated from June 1942 until September 1945. Through radio broadcasts, newspapers, posters, photographs, films and other forms of media, the OWI was the connection between the battlefield and civilian communities. The office also established several overseas branches, which launched a large-scale information and propaganda campaign abroad. [...] The Foreign Information Service, a division of the Office of the Coordinator of Information, became the core of the Overseas Branch of the OWI. [...] President Roosevelt entrusted the OWI to beloved journalist and CBS newsman Elmer Davis.”***<sup>94</sup>

Wikipedia's mention of Elmer Davis is interesting as he is a notable figure in the context of *The War of the Worlds* psyop narrative. He worked at CBS from (at least) 1938 until 1941. According to Wikipedia, ***“Davis was one of the four journalists who portrayed themselves in the 1951 film The Day the Earth Stood Still.”***<sup>95</sup> *The Day the Earth Stood Still* was directed by Robert Wise – who worked with Orson Welles and *The Mercury Theatre on the Air*, and also edited Welles film *“The Magnificent Ambersons”*. Robert Wise was positioned by RKO studio to complete the film for Welles - something

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<sup>93</sup> [https://en.wikipedia.org/wiki/Institute\\_for\\_Propaganda\\_Analysis](https://en.wikipedia.org/wiki/Institute_for_Propaganda_Analysis)

<sup>94</sup> [https://en.wikipedia.org/wiki/United\\_States\\_Office\\_of\\_War\\_Information](https://en.wikipedia.org/wiki/United_States_Office_of_War_Information) See also: Allan Winkler, *The Politics of Propaganda: The Office of War Information, 1942-1945* (New Haven: Yale University Press, 1978) [Pg. 1]

<sup>95</sup> [https://en.wikipedia.org/wiki/Elmer\\_Davis](https://en.wikipedia.org/wiki/Elmer_Davis)

which created a lifelong rift between Welles and Wise. I will touch on this subject again later in this book. Elmer Davis once famously said (as quoted in the book *“Hollywood Goes to War: How Politics, Profits, and Propaganda Shaped World War II Movies”*) that ***“The easiest way to inject a propaganda idea into most people’s minds is to let it go through the medium of an entertainment picture when they do not realize that they are being propagandized.”***<sup>96</sup>

If we consider all of the content of this chapter in relation to the idea of the 1938 *War of the Worlds* broadcast as part of a psychological operation, the implications are staggering. The information here, alone, should set off some proverbial alarm bells. To summarize:

- All of those people involved with The Princeton Radio Research Project were, to a sizeable degree, involved with the use of psychology and culture/media to carry out social engineering experiments and research – before, during, and for many years after the 1938 *War of the Worlds* broadcast.
- The tone of The Princeton Radio Research Project study of the 1938 *War of the Worlds* broadcast followed similar principles.
- All of the key figures involved with The Princeton Radio Research Project worked, in some capacity, in the field of state-sponsored psychological warfare research.
- Most had connections with The Tavistock Institute of Human Relations.

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<sup>96</sup> [https://en.wikipedia.org/wiki/United\\_States\\_Office\\_of\\_War\\_Information](https://en.wikipedia.org/wiki/United_States_Office_of_War_Information) See also: Clayton R. Koppes, Gregory D. Black, *“Hollywood Goes to War: How Politics, Profits, and Propaganda Shaped World War II Movies”*, University of California Press; Reprint edition (1 July 1992) ISBN-10: 0520071611 / ISBN-13: 978-0520071612 (pg. 103)

- All had close connections to (and were sponsored, to varying degrees, by) The Rockefeller Foundation.
- At least two individuals involved with The Princeton Radio Research Project were in a position to have commissioned the 1938 *War of the Worlds* broadcast at CBS and, by extension, have it potentially serve as part of a media/social-engineering/psychological-warfare experiment.

Despite the weight of this evidence, I must stress that The Princeton Radio Research Project and its participants are only the tip of the proverbial iceberg in this narrative. As I have repeatedly highlighted in this and the previous chapter, The Rockefellers were one-hundred percent behind The Princeton Radio Research Project (and its associated members) and it is only when we study the Rockefellers that we begin to understand the full implications of the 1938 *The War of the Worlds* broadcast as a potential psychological operation.

**Chapter Five:  
“A Brief History of  
the Rockefellers”**

## An Elite Family Agenda

The Rockefeller family has been at the forefront of a globalist elite agenda for the last century or more. On the surface, the family's origins seem little more than a fortuitous tale of oil "robber barons" who gained their power and wealth through "black gold" trading in the latter half of the 19th Century. In brief, their story goes something like this: In the aforementioned time period, The Rockefellers built the company 'Standard Oil' into a trading behemoth. Standard Oil was incorporated in Ohio in 1870 before moving to New York in 1883. The family used their quickly gained wealth and power to create an oil monopoly - one created by intimidating smaller companies and Oil Well owners into selling up to Standard Oil. Officially, the company was broken up - as a result of anti-trust legislation - in 1911.

It should be noted that, despite the break-up, the Rockefellers continued to reap huge profits from oil sales as a result of retaining the majority share in Standard Oil. However, this was rapidly becoming mere peanuts for the family - who had branched into all manner of other endeavours and solidified their power base and influence over America.

Although money and power was (and still is) their primary motivator, they came to realise that the easiest way to maintain that money and power was to control the masses – and to control the masses, you needed to control their proverbial "hearts and minds". To do that, they needed to control the narrative of the proverbial "bigger picture". In other words, "worldview warfare". This instigated all manner of Rockefeller mandates - including the creation and perpetuation of false social, political, economic and military paradigms and issues such as "climate change" and "sustainability", "resource scarcity", and "overpopulation".

They pushed innumerable programs to create the mass acceptability of the likes of vaccination programs, birth control and “family planning”, sterilization of members of the populace, genetically modified crops and food, livestock research, water “management”, carbon taxes, Agenda 21, transhumanism, bio-technology, cloning, the list goes on. Although their involvements may appear laudable on the surface, each and every endeavour they have ever been involved with has been motivated by pure self-interest. A careful study of the history of the Rockefeller family shows that they do not truly care about the mass of humanity. Primarily, it appears that the Rockefeller’s goals have always been directly linked with a mass, covert eugenics program. To them, the mass of humanity are little more than cattle.

This overview of the Rockefellers may initially appear to some readers as “alarmist” in tone. However, there is a huge wealth of material available about the legacy and history of the Rockefeller family if one is prepared to take the time to look. That said, one does need to maintain a discerning eye and a penchant for “detecting” when studying this material as there is indeed a great deal of disinformation out there on the subject. Many authors have the likes of political, racial and religious bias that slant their approach to the Rockefeller subject. It is vital to sort the proverbial “wheat” from the “chaff” in order to get down to the roots of the matter. Once that is done (and, believe me, it takes a great deal of time to do so) an irrefutable “core truth” about the Rockefellers can be discerned.

To give you a brief snapshot of this “core truth”, I refer you to a statement once made by David Rockefeller. He said ***“Some believe we [The Rockefeller Family] are part of a secret cabal working [...] and of conspiring with others around the world to build a more integrated global political and economic structures – one world, if you will. If that’s the charge, I stand guilty, and I am proud of it.”***

## The “Indoctrination” Model

In this chapter, I will cite some key examples within the recorded history of the Rockefellers that are specific to the subject of this book – occasions where this elite family have used information to indoctrinate, program, psychologically manipulate and socially engineer the thoughts, opinions, feelings, and beliefs of the mass of humanity.

The first example is the Western system for mandatory / state-sponsored education for the young. In America, the compulsory education system took shape in 1903 when John D. Rockefeller founded the General Education Board. This body began funding schools across the country and popularized the state-controlled public school model. Until the mid-1800s, private schools and home schooling was the predominant education model in America. Literacy rates were generally favourable and the population was considered to be educated to a relatively high standard. Following the creation of the General Education Board, many programs and changes to the law were initiated. By 1913, it became clear that something was amiss. Certain people began to recognise that there was indeed an agenda behind the new model for education. Even the Rockefellers themselves did not appear to be worried about revealing their true intentions.

In the same year, Frederick T. Gates, Director of Charity for the Rockefeller Foundation, wrote in a frank and ruthless manner in *“The Country School of Tomorrow, Occasional Papers Number 1”*: ***“In our dream we have limitless resources, and the people yield themselves with perfect docility to our moulding hand. The present educational conventions fade from our minds; and, unhampered by tradition, we work our own good will upon a grateful and responsive rural folk. We shall not try to make these people or any of their children into philosophers or men of learning or of science.*”**

***We are not to raise up among them authors, orators, poets, or men of letters. We shall not search for embryo great artists, painters, musicians. Nor will we cherish even the humbler ambition to raise up from among them lawyers, doctors, preachers, statesmen, of whom we now have ample supply.***<sup>97</sup>

In 1914, at an annual meeting in St. Paul Minnesota, the National Education Association (NEA) began sounding the alarm bells regarding the activities and intentions of the Carnegie and Rockefeller Foundations: ***“We view with alarm the activity of the Carnegie and Rockefeller Foundations—agencies not in any way responsible to the people—in their efforts to control the policies of our State educational institutions, to fashion after their conception and to standardize our courses of study, and to surround the institutions with conditions which menace true academic freedom and defeat the primary purpose of democracy as heretofore preserved inviolate in our common schools, normal schools, and universities.***<sup>98</sup>

Despite the warning, the strategy continued apace. By 1918, it became law that every student in America was required to complete an elementary school education under the Rockefeller model. It is telling that the UK model for compulsory education unfolded in pretty much the same time frame as the US model. The move away from private education, home schooling, and such (at least for the underprivileged masses), began in the mid-1800s in the UK – although the enactment of law for compulsory education in the UK came much more quickly than in the US. The UK *Elementary Education Act* of 1880 enforced compulsory education for 5 to 13 year olds – although any child over the age of 10 who could produce

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<sup>97</sup> Frederick T. Gates, "The Country School of Tomorrow," Occasional Papers, no.1 (New York: General Education Board, 1913), p. 6.

<sup>98</sup> The Origin of Compulsory Schooling - <http://www.thrivemovement.com/follow-money-education>

a certificate to show they had reached the “*educational standard*” became exempt from the law at that point. The act was amended in 1893 to a minimum leaving age of 11. It was amended again in 1899 to 12 years old. The UK model realigned with the US in 1902 following the *Balfour Act*. The Act created Local Education Authorities - pretty much the same concept as those that exist in the UK today. It is strange that this happened at exactly the same time that John D. Rockefeller founded the General Education Board in the US. Coincidence, you might say? I’m afraid not. Furthermore, at precisely the same time (1918) as compulsory elementary school education for every student commenced in America, the UK made the *Fisher Education Act* law – which made secondary education compulsory up to the age 14 and gave responsibility for secondary schools to the state. It appeared that a parallel model was being rolled out across the Western world. This system allowed an elite control system to begin moulding the thoughts of the masses from a very young age.

## **The Ludlow Massacre**

In 1914, The Rockefellers engaged in a full-on strategy of perception management used to manipulate the masses of the United States. It was the first time that the family openly revealed the kind of tactics they were prepared to use in swaying public opinion. It also laid the foundations for tactics that would be used regularly in the print and broadcast media for the next century.

To tell the story behind these revelations, we have to go to Ludlow, Colorado – also in 1914 – and to a group of coalminers, belonging to the Union of United Mine Workers, who began striking over pay and working conditions. In the midst of the strikes, one of the group’s labour organisers was shot dead by men working for the Colorado Fuel and Iron Corporation – then owned by the Rockefeller family. The situation drew wide scale public attention – much to the disdain

of John D. Rockefeller. Rockefeller dispatched the National Guard to the tent colony - which housed the miners and their families – where they shot and killed numerous colony residents. Amongst the dead were a number of women and children.<sup>99</sup> For more details of this story (and the implications of Rockefeller involvement in the deaths), I highly recommend Scott Noble’s documentary film *“Psywar”*.<sup>100</sup>

The public backlash against those responsible for the tragedy at the tent colony was immense. Realizing that they were quickly losing ground with popular public opinion, John D. Rockefeller recruited Ivy Lee, a high-profile figure in the field of “public relations”, to repair the public perception damages that both the Rockefellers and their outfit, Standard Oil, had suffered as a result of The Ludlow Massacre.

Lee set to work for the Rockefellers as kind of “crisis management” consultant. Through this crisis, the phenomenon of the “press release” was fully realised. Lee made sure that John D. Rockefeller’s face was everywhere – portraying a faux “friendly face” for both the Rockefeller family and their owned assets. Lee used disinformation campaigns via news bulletins to present a wholly different (pro-Rockefeller) version of events at Ludlow. In this version, the deaths at the tent colony were an “accident”. He also used the false narrative to discredit the labour union movement. Despite the massive effort, time and money that went into this disinformation campaign, the public didn’t really buy it. The big “give away” was Lee’s presence in so much of the campaign. People knew who he was and what he did for a living – selling disinformation – so it wasn’t hard to see what was going on. It also didn’t help that it was common knowledge that Lee was on the Rockefeller payroll.

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<sup>99</sup> Here is Wikipedia’s surprisingly close to accurate account of The Ludlow Massacre: [http://en.wikipedia.org/wiki/Ludlow\\_Massacre](http://en.wikipedia.org/wiki/Ludlow_Massacre)

<sup>100</sup> <http://metanoia-films.org/psywar/> & <http://www.youtube.com/watch?v=NXg70qJQ600>

*[Author's Notes: Synchronistically, Lee was a graduate of Princeton University. As a side note (for those people interested in the subject matter of my books "Science Fiction and the Hidden Global Agenda – Volumes One and Two"), Lee was, through his sister Laura, an uncle to quasi-sci-fi novelist and CIA "sniffer" William S. Burroughs.]*

## **The Modern Age of Perception Management**

Despite the damage that The Ludlow Massacre did to the Rockefellers' public image, the family learned a valuable lesson about P.R. – one that would be maintained until this day. P.R. is only successful if those conducting the operation worked from the shadows. Quietly (although public knowledge nowadays), The Rockefeller Foundation created a "slush" fund of \$100 million to be used purely for public relations. Ivy Lee convinced John D. Rockefeller to personally visit colleges, hospitals, churches and charitable organisations to publically and visibly donate large sums of money. These were effectively staged photo opportunities designed to build a positive / "public friendly" face to The Rockefeller Foundation.

The new age of public relations was born in these events. Contemporaries of Lee, such as Edward Bernays and Walter Lippmann, were employed by all manner of political and financial elites to sell false perceptions of reality to the public. With the likes of Bernays and Lippmann involved, propaganda was also introduced into the mix. These latter two men asserted that perception management could only succeed if the mass consciousness of the public was attacked in a war-like strategy and "readjusted" rather than the system itself. It was here that psychologists became the employee of choice in the field of perception management. Eventually, no area of research and experimentation was considered "off limits". The field even synched up with the burgeoning phenomenon of state-sponsored mind control research (of which

both Bernays and Lippmann had varied connections to) and programming. It was the beginning of full-spectrum psychological manipulation and control of the masses.<sup>101</sup>

The Rockefellers were largely very effective in their efforts at P.R. over the subsequent decades. One most notable example occurred in 1946 when The Rockefeller Foundation invested \$139,000 to present an “official” history of the Second World War – one that 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. Rockefeller affiliation with the Nazis is actually pretty easy to find in historical record – at least if you know what to look for. Most notably (although not discussed much in mainstream history classes and books) US President Truman fired Nelson Rockefeller for the part he played in helping to create Peron’s regime – which provided over 100,000 Nuremburg criminals (safely delivered under the gazing eyes of CIA chief Allen Dulles) with a new home, far from the repercussions of their previous life with the Nazis.<sup>102</sup>

For all their attempts, the Rockefellers were never entirely successful in completely hiding some of their activities and true agendas. On occasion, the family were oddly blasé about their activities and

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<sup>101</sup> For more on this subject, I recommend: Neil Sanders’ books: “Your Thoughts Are Not Your Own” - Volumes 1 & 2: <http://www.neilsandersmindcontrol.com/> Also: Vance Packard, “The Hidden Persuaders” & Wilson Bryan Key, “The Age of Manipulation”. Adam Curtis’ “Century of Self” BBC series gives a potted, but relevant, history of Bernays and P.R. - <http://vimeo.com/61857758>

<sup>102</sup> See: Christopher Simpson, “Blowback”, Weidenfeld & Nicholson, 1988

sporadically didn't seem to care if anybody noticed. It was this arrogance that formed the cracks in their public personae and has allowed many researchers to more wholly expose it in recent years. Another aspect of the visibility of their activities had less to do with their occasional "couldn't care less" attitude and more to do with legal book-keeping. Despite their desires to the contrary, the Rockefellers were legally obliged to allow some of their financial activities to be publically visible. Although far from a complete tally of their affairs (in fact, I would argue that what is publically viewable, barely scratches the surface), the Rockefeller's Annual Reports (as you will see in this chapter and the next) give us a glimpse into the kinds of things that The Rockefeller Foundation have been up to over the last 100 years. Even in the very beginning, there were any number of groups and individuals ready and willing to speak openly about the Rockefellers and their agendas – particularly their plans for the mainstream press and media.

## Seizing Media Control

In 1917, former Democrat Congressman Oscar Callaway spoke about an elite cabal of families (such as the Morgans, Rothschilds, and the Rockefellers) conspiring to take control of the press and media. ***"In March 1915, the JP Morgan interests, the steel ship building and powder interests, and their subsidiary organisations got together twelve men high up in the newspaper world and employed them to select from the most influential papers in the United States a sufficient number of them to control generally the policy of the daily press of the United States. These twelve men worked the problem out by selecting 179 newspapers and then began, by an elimination process, to retain only those necessary for the purpose of controlling the general policy of the daily press throughout the country. They found it was only necessary to purchase the control of 25 of the greatest newspapers. The 25 papers were agreed upon.***

***Emissaries were sent to purchase the policy, national and international, of these papers. An agreement was reached. The policy of the papers was brought, to be payed for by the month, and an editor was furnished for each paper to properly supervise and edit information regarding the questions of preparedness, militarism, financial policies and other things of a national and international nature - considered vital to the interests of the purchasers***<sup>103</sup>

In 1927, the then-Mayor of New York, John Francis Hylan, said, ***“These international bankers and Rockefeller- Standard Oil interests control the majority of the newspapers and magazines in this country. They use the columns of these papers to club into submission or drive out of office public officials who refuse to do the bidding of the powerful corrupt cliques which compose the invisible government....”***<sup>104</sup> The larger scope of this control agenda was later thoroughly exposed by Norman Dodd - who, during the 1950s, was the Director of Research for the Reece Committee – a group charged (by the US House of Representatives) with investigating the activities of foundations like the Carnegie Endowment for International Peace, Ford Foundation, and the Rockefeller Foundation.<sup>105</sup>

It is also worth considering (however seriously you take it) the alleged quote of David Rockefeller (seemingly spoken in 1991): ***“We are grateful to the Washington Post, the New York Times, Time Magazine, and other great publications who directors have attended our meetings and respected their promises of discretion***

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<sup>103</sup> Congressman Oscar Callaway statements were included in the Congressional Record (vol. 54, February 9, 1917, p. 2947) See also: "For Press Investigation; Moore Asks Inquiry into Charges on Preparedness Campaign". The New York Times, Page 8, February 14, 1917 -

<http://query.nytimes.com/gst/abstract.html?res=9504E7DA1538EE32A25757C1A9649C946696D6CF&legacy=true>

<sup>104</sup> "Hylan Adds Pinchot to Presidency List; Foresees a Revolt". The New York Times. December 10, 1922 - <https://query.nytimes.com/mem/archive-free/pdf?res=9F07EED6153AEF33A25753C1A9649D946395D6CF>

<sup>105</sup> Norman Dodd interview, The Hidden Agenda - <http://realityzone.stores.yahoo.net/hiddenagenda2.html>

***for almost forty years. It would have been impossible for us to develop our plan for the world if we had been subject to the bright lights of publicity during those years but the world is now more sophisticated & prepared to march towards a world government which will never again know war but only peace and prosperity for the whole of authority."***

The following is from Lawrence C. Soley, in the book *"The News Shapers: The Sources who Explain the News"*: ***"At the time that [Henry] Kissinger joined CBS, 10 of the 13 directors were members of the Council on Foreign Relations. [...] Laurence Tisch, William Paley, Harold Brown, Roswell Gilpatric, James Houghton, Newton Minnow, Henry Schacht, Edson Spenser, Marietta Tree, and James Wolfesohn were Council members."***<sup>106</sup>

This latter quote is interesting because, as you recall, CBS were responsible for broadcasting the 1938 *The War of the Worlds* radio play – although the cited Council on Foreign Relations (CFR) members were directors at CBS decades after the WOTW broadcast. However, if we jump back in time, we see that the CFR was formed and began meeting in 1918 – twenty years before the WOTW broadcast. CFR became incorporated in 1921. It is widely cited that the Rockefellers were responsible for helping to create and fund CFR from the beginning. Evidentially, it is documented that the Ford and Rockefeller Foundations began pumping huge amounts of money into CFR in the late 1930s – actually prior to October 1938.<sup>107</sup> So let's ask the question: Were there CFR members and affiliates working at CBS during the WOTW broadcast and steering it as part of a potential psyop? It is certainly a possibility.

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<sup>106</sup> Lawrence C. Soley, "The News Shapers: The Sources who Explain the News", Praeger Publishers (30 April 1992) ISBN-10: 0275940330 / ISBN-13: 978-0275940331 (pgs. 93 - 94)

<sup>107</sup> Donald Gibson, "Communication, Power and Media", Nova Biomedical; UK ed. edition (1 April 2004) ISBN-10: 1590339304 / ISBN-13: 978-1590339305 (pgs. 23 - 24) See also: Council on Foreign Relations, 1998

For example, Edward Bernays, the so-called “*Father of Propaganda*” was a founding member of CFR.<sup>108</sup> He also worked for CBS on many PR / propaganda / social psychology project for decades - including throughout the 1930s.<sup>109</sup>

As a final summary for this chapter, we have established:

- The Rockefellers’ role in establishing the state-sponsored Western education (indoctrination) system
- The Rockefellers’ ruthless tactics in muddying and covering up their role in The Ludlow Massacre
- How the Rockefellers’ effectively used the events of the Massacre to birth the phenomenon of PR – “public relations”
- How blatantly, the Rockefellers made their move to seize control over the print press and broadcast media
- Also, some cursory examples of how they wanted to use the press and media for the purpose of spreading propaganda, social engineering, and creating a system of mass control.

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<sup>108</sup> Lawrence H. Shoup & William Minter, *Imperial Brain Trust: The Council on Foreign Relations and United States Foreign Policy*. Monthly Review Press, 1977, ISBN 0-85345-393-4.

<sup>109</sup> Edward Bernays, 'Father of Public Relations' And Leader in Opinion Making, Dies at 103, NY Times, March 10, 1995 - <http://www.nytimes.com/books/98/08/16/specials/bernays-obit.html>



# **Chapter Six: “The Annual Reports”**

## Teaching Films

In this chapter, I will dig more deeply into The Rockefeller Foundation's Annual Reports to begin to more specifically connect up some of the many dots between The Rockefeller Foundation and the likes of CBS, the Princeton Radio Research Project (RRP), those involved with the RRP, and organisations like The Tavistock Clinic / Institute of Human Relations. The information gleaned from the reports will also expose the common theme of the Rockefeller Foundation funding projects and studies that utilised the media for culture creation, propaganda, social engineering and psychological warfare.

In the 1920s, The Rockefeller Foundation began quietly funnelling money into a company called the Teaching Film Custodians, Inc. ***“According to its original by-laws, the purpose of the company was to “advance and promote the scientific use of motion picture films for educational purposes... by cooperating with producers of motion pictures to further the educational value of motion picture films.” The corporation provided excerpts and short films for use within schools and universities, mostly adaptations of novels and historical features.***<sup>110</sup> Beginning in 1946 and ending in 1954, The Teaching Film Custodians (and, by extension, the Rockefeller Foundation) began funding the Yale Motion Picture Research Project. This study had two broad objectives: ***“Firstly to discover principles of effective production and utilization of educational films, and second, to explore the instructional potential and limitations of existing types of films. [...] utilizing a finished film product and measured the learning of factual information, the acquisition of skills, and the***

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<sup>110</sup> Abstract: Teaching Film Custodians, Inc. (TFC) - [http://webapp1.dlib.indiana.edu/findingsaids/view?doc.view=entire\\_text&docId=InU-Ar-VAD1725](http://webapp1.dlib.indiana.edu/findingsaids/view?doc.view=entire_text&docId=InU-Ar-VAD1725)

**modification of interest, attitudes, and opinions.**<sup>111</sup> This project was carried out under the direction of Mark A. May, director of Yale University's Institute of Human Relations<sup>112</sup> (associated with the Tavistock Institute of Human Relations.)

In 1925, the Rockefeller Foundation funded a project involving John Grierson, an academic in social studies and mass media, to study the influence of films on public opinion. Grierson later became a film director and coined the term “documentary”.

In the Rockefeller Foundation’s 1933 Annual Report, the Foundation explained the issuing of a grant to the Foreign Policy Association for the work of its Research Department. They wrote: ***“The association was established in 1921 for the purpose of studying all sides of every important international question affecting the United States, and of communicating the results of such study to as large a number of the American people as possible, that there may be public understanding of foreign problems. [...] At the New York headquarters the functions of research, publication, and radio broadcasting are centred.”***<sup>113</sup> The Foreign Policy Association was (and still is to this day) a social engineering / propaganda outfit that utilised “education”, literature and the media to spread its programming.<sup>114</sup>

## Newspeak

In 1933, the Rockefeller Foundation made \$235,000, available (over the three-year period 1933-35) to the Orthological Institute in

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<sup>111</sup> Paul Saettler, The Evolution of American Educational Technology, Kindle Edition, IAP - Information Age Publishing, Inc. (13 Mar. 2011) ASIN: B004S2CWF2 (pg. 252)

<sup>112</sup> Paul Saettler, The Evolution of American Educational Technology, Kindle Edition, IAP - Information Age Publishing, Inc. (13 Mar. 2011) ASIN: B004S2CWF2 (pg. 259)

<sup>113</sup> The Rockefeller Foundation Annual Report 1933 (pg. 259) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122119/Annual-Report-1933.pdf>

<sup>114</sup> [https://en.wikipedia.org/wiki/Foreign\\_Policy\\_Association](https://en.wikipedia.org/wiki/Foreign_Policy_Association)

London for ***“various activities directed toward determining the usefulness of Basic English in the Far East.”***<sup>115</sup> This funding continued into 1936. This little bit of financing is much more disturbing, as it demonstrates one (of many) connections to the early work of The Tavistock Institute of Human Relations. This section of a larger article written in 1997 by L. Wolfe (entitled *“Tavistock's language project: the origin of 'Newspeak'”*) explains:

***“The Tavistock Crowd had picked up on the work of British linguist C.K. Ogden, who had created a simplified version of the English language using some 850 basic words. [...] called 'Basic English' or 'Basic'. [...] In the bowels of psywar directorate, the concepts behind Basic were key to large-scale control of dangerous "thought." A simplified English language limits the degrees of freedom of expression, and inhibits the transmission of meaning through metaphor. It is then easy to create a 'reality' that can be massaged through the mass media such as radio [...] The British Ministry of Information, which controlled all broadcasting and news dissemination, decided to experiment with the effectiveness of Basic. The BBC was asked to produce some newscasts in Basic, which were broadcast in a number of foreign sections of the BBC, including the Indian Section, which included among its operatives 1984 author George Orwell and his close friend Guy Burgess, who was later involved in Britain's biggest post-war Soviet spy scandal.***

***The results were carefully monitored. Those involved quickly discovered that, with some modifications, the language was ideal to present a censored, edited version of the news, since it lent itself to simple, declarative statements, it gave those statements the character of fact, even though the information being reported was***

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<sup>115</sup> The Rockefeller Foundation Annual Report 1933 (Pgs. 322 - 324) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122119/Annual-Report-1933.pdf>

***heavily censored or even self-admitted propaganda. [...] Following the presentation of a special report on those findings in 1943, the Basic project was placed on 'highest priority' in the War Cabinet, at the insistence of Prime Minister Winston Churchill. The project, now-declassified papers reveal, was to be expanded to include work in the United States. [...] Reports from the Ministry of Information to the special War Cabinet committee said that the language was unwieldy, Rather than overturn the English language, the reports argued, it were easier to simplify the latter's usage by example of the mass media news broadcasts. Radio newscasts, which had been made up of long descriptive documentaries before the war, took on the shorter formats that are featured today. The long sentences, often with literary overtones, gave way to shorter more direct sentences and simple vocabulary. Television news has adopted this linguistic style: simple direct sentences, with a very, very limited vocabulary. [...] Vocabulary analysis of newscasts reveals that, other than specialized terms, names of places, and proper names, far less than Basic's 850-word vocabulary is employed.***<sup>116</sup>

It is clear from my research that the Rockefellers, The Tavistock Clinic, and both British and American intelligence and military assets were clamouring all over the study and use of 'Basic English.' It is also documented that its primary use was to be in the broadcast media.

## **The Tavistock Crowd**

The connections between The Rockefeller Foundation and The Tavistock Clinic / Institute of Human Relations (TIHR) are well documented. I briefly touched on this subject in an earlier chapter.

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<sup>116</sup> L. Wolfe, "The Science of Brainwashing: How the British use the media for mass psychological warfare", EIR, Volume 24, Number 4, Jan 17, 1997 - [https://issuu.com/edwardbernays/docs/how\\_the\\_british\\_use\\_the\\_media\\_for\\_p](https://issuu.com/edwardbernays/docs/how_the_british_use_the_media_for_p) See also "Turn off Your Television", L. Wolfe, New Federalist, 1990-93

However, having discussed the involvement of The Rockefeller Foundation in “Basic English” research and broadcasts, it feels appropriate to look more deeply at the connections between the Rockefellers and Tavistock.

The following is taken from Raymond B. Fosdick’s 1952 book *“The Story of The Rockefeller Foundation”*: ***“In 1913, shortly after its creation, the Foundation began a co-operative relationship with the National Committee for Mental Hygiene, and for many years supported its activities and studies of the institutional treatment of mental diseases. It was during the early part of this period that Dr. Thomas W. Salmon was engaged by the Foundation as its adviser in matters relating to mental hygiene, his services being placed at the disposal of the National Committee. Under this arrangement the work continued to expand, with emphasis increasingly on the problem of the individual. Out of Dr. Salmon’s recommendation that all criminals sentenced to state prisons should first be sent to psychiatric clinics for classification grew the clinic established at Sing in 1916, the first of its kind in America. Dr. Salmon resigned from the Foundation in 1921 to take the professorship of psychiatry at Columbia University, but the Foundation’s contributions to the general expenses of the National Committee for Mental Hygiene and for its successor organization, the National Mental Health Foundation, have continued up to the present time. During this period, the Laura Spelman Rockefeller Memorial became interested in psychiatry and in the related subjects of child psychology and industrial psychology, both in Canada and the United States. The most ambitious undertaking of the Memorial in this field led to the creation of the Institute of Human Relations at Yale. Over the years, the various Rockefeller boards contributed very substantial sums to this Institute, and while even a broad definition of psychiatry would not cover all that was done there, the major part of the support was for use in this field. The activities which the Foundation began*”**

***in 1933, however, were launched on a far more comprehensive scale.***<sup>117</sup>

The Tavistock Institute of Human Relations and The Institute of Human Relations at Yale University were and still are infinitely interconnected - often sharing many of the same clinical and social psychologists.<sup>118</sup> There is an argument amongst some researchers that both Institutes were effectively one and the same entity.

Documented evidence of the Rockefellers espousing the Tavistock ethos of *“Human Relations”* can be found as early as 1916 – when John D. Rockefeller foreshadowed the template of the Tavistock Institute of Human Relations in a speech at a YMCA Industrial Conference. He repeated his ideas a year later at the Cornell University Founder’s Day Convention.<sup>119</sup>

Daniel Estulin, in his book *“Tavistock Institute: Social Engineering the Masses”*, documents the “early days” connections between the Rockefellers and Tavistock. ***“The 1940’s was the turning point for the Rockefeller strategy of behaviour modification-brainwashing, co-determination, co-participation, corporatism for the takeover of the United States and world labour movement. [...] In 1946, Rees-Tavistock-Rockefeller was formalised in the Rockefeller Memorandum, in which Brigadier General John Rawlings Rees exposed the full depth of his ‘cabal and offered it to the family. The Rockefeller Foundation, which had been heavily funding Tavistock and Tavistock members since 1934, readily accepted, and the Tavistock Clinic was transformed into the Tavistock Institute of Human Relations.’ The Institute developed national and***

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<sup>117</sup> Raymond B. Fosdick, "The Story of The Rockefeller Foundation", Odhams Press Limited, 1952 (Pgs. 146 - 147)

<sup>118</sup> Profs Peter Miller & Nik Rose, "Governing the Present: Administering Economic, Social and Personal Life", Polity; 1 edition (11 April 2008) ISBN-10: 0745641016 / ISBN-13: 978-0745641010 (Pg. 145)

<sup>119</sup> Daniel Estulin, Tavistock Institute: Social Engineering the Masses, Trine Day (US) (1 Sept. 2015) ISBN-10: 163424043X / ISBN-13: 978-1634240437 (pg.29)

***international operations under the heading ‘operation research.’ Firstly, Rockefeller took many of the social scientists who had been involved in the bestial-fascist war intelligence services and set them up on campuses in Labour Institutes funded with Rockefeller Foundation, National Institute of Mental Health, Army, Navy, Air Force and large capitalist firm money, guidance and projects. These Labour Institutes were created at the same time as the CIA, the Joint Chiefs of Staff, and the National Security Council as part of the same network that Rockefeller was building to rule the world, once the United States had replaced Britain, after the war as the world’s strongest power.”<sup>120</sup>***

***Later in his book, Estulin also writes, “In the 1993 August/September edition, the prestigious Dutch magazine ‘Exposure’ outlined disturbing details about how the Tavistock Institute for Behavioural Analysis, planned to control the boards of the three major and most prestigious [...] networks in the United States: NBC, CBS and ABC. All three networks came as spin offs from the Radio Corporation of America (RCA). These organisations and institutions that theoretically are in ‘competition’ with each other – this is part of the ‘independence’ that ensures Americans enjoy unbiased news – are in fact closely interfaced and interlocked with countless companies and banks, making it an almost impossible task to untangle them. [...] CBS founder William Paley was trained in mass brainwashing during World War II at the Tavistock Institute in England. The financial expansion of CBS was supervised for a long time by Brown Brothers Harriman and its senior partner, Prescott Bush (father and grandfather to Presidents), who was a CBS director. The Board includes Chairman Paley, for whom Prescott Bush personally organized the money to buy the company; Harold***

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<sup>120</sup> Daniel Estulin, *Tavistock Institute: Social Engineering the Masses*, Trine Day (US) (1 Sept. 2015) ISBN-10: 163424043X / ISBN-13: 978-1634240437 (pgs.29-30) See also: *Rockefeller’s Fascism with a Democratic Face*, The Campaigner, Vol 8, #1-2, November-December 1974, pg. 63

***Brown (CFR), executive director of the Trilateral Commission, and former Secretary of the Air Force and of Defence of the US; Roswell Gilpatric (CFR, Bilderberg) from the Kuhn, Loeb (Rothschild) law firm; Henry B. Schnacht, director of the Chase Manhattan Bank (Rockefeller / Rothschild), CFR, Brookings Institute; Franklin A. Thomas (CFR), head of the Rockefeller-controlled Ford Foundation; Newton D. Minor (CFR), director of the RAND Corporation and, among many others, the Ditchley Foundation, which is closely linked with the Tavistock Institute in London and the Bilderberg Group. The former president of CBS was Dr. Frank Stanton (CFR), who is also trustee of the Rockefeller Foundation and Carnegie Institution. So, are the Rothschild and Rockefeller families, who are the leading groups in the tightly controlled field of communications working closely with the Tavistock Institute in London.***<sup>121</sup>

## **More Evidence from the Reports**

Away from The Tavistock Crowd, numerous Annual Rockefeller Foundation reports throughout the 1930s demonstrate more areas of Rockefeller interest in the overlap of the media and social psychology. The following is taken from the 1934 Annual Report: ***“In the field of social science aid will be given for objective studies on selected problems of realistic importance in social control, through the methods of direct factual study, training of personnel, and basic research. [...] The vast general fields of the radio broadcast and the motion picture will also receive consideration since well-organized efforts for their greater cultural effectiveness appear to be valuable and in need of support.***<sup>122</sup> Further in the report, the Foundation documents their cooperation with ***“the National Advisory Council on***

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<sup>121</sup> Daniel Estulin, Tavistock Institute: Social Engineering the Masses, Trine Day (US) (1 Sept. 2015) ISBN-10: 163424043X / ISBN-13: 978-1634240437 (pgs. 143-145)

<sup>122</sup> The Rockefeller Foundation Annual Report 1934 (Pgs. xiii-xiv) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122121/Annual-Report-1934.pdf>

***Radio in Education a nation-wide radio program [...] organized with speakers including Secretary Wallace, Senators Borah, Bankhead, and Wagner, Peter Molyneaux, Matthew Woll, William Hard, M. L. Wilson, Lionel Edie, Willard Thorp, G. N. Peek, H. T. Harriman, and C. C. Davis.***<sup>123</sup>

The 1935 annual Rockefeller Foundation report documents a collaboration with the propaganda organisation, The Foreign Policy Association. ***“Two grants were made, in 1935 to the Foreign Policy Association. A grant of 375,000 was given toward the support of the Research Department of the association for an additional three-year period, continuing Foundation assistance at the level which has been maintained since 1933. The work of the Research Department, which furnishes the basis for all the other work of the association, has been described in preceding annual reports of the Foundation. Its publications are widely used in the academic world and have an appreciable effect upon the reporting of foreign affairs in the newspapers of this country. [...] An additional grant of 237,500 was made to the Foreign Policy Association toward the support of an experimental educational program to be carried on over an eighteen-month period ending December 31, 1936. The purpose of the experiment is to supply, to a wider audience than was formerly reached. [...] The main channels of distribution are welfare organizations, agencies of adult and secondary education, and various commercial publishing agencies interested in the distribution of popular-priced informational literature. There are also daily or semi-weekly releases over the radio and by the newspaper.***<sup>124</sup>

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<sup>123</sup> The Rockefeller Foundation Annual Report 1934 (Pg. 217) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122121/Annual-Report-1934.pdf>

<sup>124</sup> The Rockefeller Foundation Annual Report 1935 (Pgs. 224-225) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122123/Annual-Report-1935.pdf>

The 1936 report discusses the role of the media and social psychology from the outset: ***“[The Rockefeller Foundation] is working not so much on the content of humanistic studies as on the techniques by which cultural levels are affected, i.e., radio, non-professional drama, museums, libraries, and language problems.”***<sup>125</sup> It continues, ***“If we should ask ourselves what forces today are largely instrumental in determining aesthetic values, surely one of the first answers would be the radio and the moving picture. Another answer would relate to libraries, museums, and orchestras. A third might include the development of drama as a form of expression. [...] A modest experimental beginning has been made by the Foundation looking toward the improvement of radio programs. For example, in 1936, \$40,000 was appropriated to the World Wide Broadcasting Foundation for trial work in the development of radio programs of cultural and educational value. Similar appropriations have been made to other agencies. Through special studies, experiments are also under way to determine whether radio audiences are not prepared for far better programs than they customarily receive. Moreover, with Foundation support, an effort is being made to bring the radio industry and the universities into closer understanding and cooperation.”***<sup>126</sup>

The 1936 report also notes that more grants had been issued by the Foundation to further study the use of “Basic English” in China.<sup>127</sup>

On page 256 of the report, the Foundation discusses the issue of another media related grant. ***“\$2,500 to the Federal Radio Education Committee to provide the salary and incidental expenses***

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<sup>125</sup> The Rockefeller Foundation Annual Report 1936 (Pg. 5) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122125/Annual-Report-1936.pdf>

<sup>126</sup> The Rockefeller Foundation Annual Report 1936 (Pgs. 43 - 44) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122125/Annual-Report-1936.pdf>

<sup>127</sup> The Rockefeller Foundation Annual Report 1936 (Pg. 48) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122125/Annual-Report-1936.pdf>

***of a script writer for a series of educational broadcasts upon local government administration to be distributed to local stations through the Office of Education during the year beginning November 1, 1936.***<sup>128</sup>

Another grant is discussed on page 279. ***“The sum of \$40,000 was appropriated to the World Wide Broadcasting Foundation to enable it to continue its experiment in the development of radio programs of cultural and educational value through Station W1XAL in Boston. This grant, available for the two-year period beginning July 1, 1936, supplements a previous one-year grant made toward this experiment. W1XAL, a short-wave station, is heard regularly in Europe, South Africa, South America, and in all sections of the United States. During the year the Broadcasting Foundation used the facilities of the station for broadcasting regularly five days each week. Sunday programs, planned with special attention to the interests of listeners abroad, included a weekly news review in dramatic form, a series entitled "The American Scene" dealing with current aspects of American life, and talks on art in everyday life with the cooperation of representatives of a number of agencies concerned with art education. Monday evening programs were for listeners with a technical interest in radio. On Tuesdays and Thursdays programs for American listeners, and on Saturdays for listeners abroad, included musical and dramatic features, talks on psychology, astronomy, geology, the history of science, law, poetry, and language (with a series in Basic English). Most of these broadcasts were given by members of the faculties of Harvard***

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<sup>128</sup> The Rockefeller Foundation Annual Report 1935 (Pg. 256) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122125/Annual-Report-1936.pdf>

**University, Boston University, Tufts College, and other nearby institutions.”<sup>129</sup>**

The Foundation also explains how ***“The sum of \$115,000 was appropriated in 1936 by The Rockefeller Foundation and the General Education Board for fellowships in the humanities.” Amongst these fellowships, “One fellow studied broadcasting in the South and Central American countries. Eight of the thirty four fellows working through General Education Board funds studied methods of planning and producing radio programs in New York City. [...] A number of grants in aid were made for individual or exploratory projects or in connection with the closing out of former work. [...] \$500 to Columbia University, New York, to enable Professor Cabell Greet to undertake preliminary study of radio speech.”<sup>130</sup>***

The 1937 annual report of The Rockefeller Foundation documents a second grant of \$60,000 to the University of Chicago and De Paul University’s University Broadcasting Council – which received its first grant of \$46,000 from the Rockefeller Foundation in 1935. The second grant was maintained until 1940. The program was ***“aimed at discovering how programs of educational and cultural value can be made most generally effective.”<sup>131</sup>***

As noted in an earlier chapter, the 1937 Rockefeller Foundation Annual Report also documents the Rockefeller’s funding of the Princeton Radio Research Project – commencing September 1st, 1937. To tie all this back to the possibility that the 1938 *War of the*

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<sup>129</sup> The Rockefeller Foundation Annual Report 1936 (pgs. 297) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122125/Annual-Report-1936.pdf>

<sup>130</sup> The Rockefeller Foundation Annual Report 1936 (pgs. 297 - 300) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122125/Annual-Report-1936.pdf>

<sup>131</sup> The Rockefeller Foundation Annual Report 1937 (Pg. 324 - 326) – <https://assets.rockefellerfoundation.org/app/uploads/20150530122132/Annual-Report-1937.pdf>

*Worlds* broadcast was a social engineering / psychological warfare experiment, let us summarize the evidence:

- The Rockefeller Foundation funded The Princeton Radio Research Project from September 1st, 1937 – which included additional funding immediately following the October 1938 broadcast of *The War of the Worlds* to be used by The Princeton RRP to fund a study of said broadcast.
- Evidence in the Rockefeller Foundation’s Annual Reports showing funding of film projects (from the 1920s onward) for **“educational purposes”** and for **“modification of interest, attitudes, and opinions”** – in other words, social engineering via the media.
- Evidence in multiple Annual Reports throughout the 1930s showing funding of broadcast radio projects and studies whose aims included the likes of “social control.”
- Evidence in multiple Annual Reports throughout the 1930s showing funding of combined media and social psychology research projects – including a Tavistock supported project to create a new media language (Basic English) that **“limits the degrees of freedom of expression, and inhibits the transmission of meaning through metaphor.”**

Evidence in multiple Annual Reports throughout the 1930s showing funding of radio projects designed to conduct propaganda broadcasts in both the US and abroad.

# **Chapter Seven: “The H.G. Wells Connection”**

## The Original Author

From here on out, I want to look at some of the more tangential evidence connecting the 1938 *War of the Worlds* broadcast to entities like The Rockefeller Foundation and the Tavistock Institute of Human Relations. In this chapter, I will begin by examining an oft-overlooked player in this whole narrative – the man who authored the original story on which the 1938 *War of the Worlds* broadcast was based – H. G. Wells.

Although some people may consider the involvement of H.G. Wells in the overall narrative of this book to be inconsequential, I believe there are enough connections between Wells and the larger scope of the 1938 broadcast to warrant some deeper analysis.

As noted earlier in this book, H.G. Wells authored the “*War of the Worlds*” story on which Orson Welles and *The Mercury Theatre on the Air* based their 1938 radio broadcast. I have always considered this odd – particularly given the continued connections between the 1938 broadcast and The Rockefeller Foundation.

H.G. Wells was well aware of the Rockefeller family and their activities. He had encounters and dealings with the family on a number of occasions and often spoke about them (in varying tones) in his written works. In his 1906 book “*The Future in America: A Search after Realities*”, he wrote “**Mr J.D. Rockefeller is just another product of the same cult. You meet these older types everywhere, they range from fervent piety and temperance to a hearty drinking, ‘story-telling’, poker-playing type, but they have in common a shrewd, narrow, business habit of mind that ignores the future and the state altogether.**”<sup>132</sup>

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<sup>132</sup> H.G. Wells, “The Future in America”, Chapter 10: State Blindness, Section 11 – ‘A Sample America’, 1906

In a piece taken from his 1914 essay collection *"An Englishman Looks at the World"*, he wrote ***"It seems to me that the educational zeal of Mr Andrew Carnegie and the university and scientific endowments of Mr [J.D.] Rockefeller are not merely showy benefactions; they express a definite feeling of the present need of constructive organisation in the social scheme. The time has come to build. There is, I think, good reason for expecting that statesmanship of the millionaires to become more organised and scientific and comprehensive in the coming years. It is plausible at least to maintain that the personal quality of the American plutocracy has risen in the last three decades, has risen from the quality of a mere irresponsible wealthy person towards that of a real aristocrat with a 'sense of the state.' That one may reckon the first hopeful possibility of the American outlook."***<sup>133</sup>

In what is perhaps a synchronicity with the Rockefeller's state education program, Wells said ***"Civilization is in a race between education and catastrophe..."*** Although he sweetened his tone by following up with: ***"Let us learn the truth and spread it as far and wide as our circumstances allow. For the truth is the greatest weapon we have."***

Of John D. Rockefeller, Wells also once wrote, ***"Something in the nature of J.D. Rockefeller had to occur in America, and it is all to the good of the world that he was tight-lipped, consistent and amazingly free from vulgar vanity, sensuality, and quarrelsomeness. His cold persistence and ruthlessness may arouse something like horror, but for all that he was a forward-moving force, a constructive power."***<sup>134</sup>

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<sup>133</sup> H.G. Wells, "An Englishman Looks at the World", Create Space Independent Publishing Platform (28 Jun. 2013) ISBN-10: 1490563857 / ISBN-13: 978-1490563855

<sup>134</sup> John Loeber, "Notes on John D. Rockefeller" - <https://johnloeber.com/w/rockefeller.html>

## Shared Eugenics

As noted in a previous chapter, one of the Rockefeller Foundation's overarching goals has been the implementation of a complex eugenics program. In 1926, representatives of The Rockefeller Foundation toured Europe. Upon their return to the U.S., the Foundation began funding eugenics organisations and scientists in Europe – including the likes of Herman Poll, Alfred Gorjahn, Hans Nachtsheim and outfits such as the Kaiser Wilhelm Institute for Psychiatry and the Institute for Anthropology, eugenics and Human Heredity. (See: *Stefan Kuhl, "The Nazi Connection"*)

H.G. Wells (like the Rockefellers) was an ardent pro-eugenics, Darwinists, obsessed with the creation of a "New World Order" paradigm. Wells' *"The Open Conspiracy: Blue Prints for a World Revolution"* (1928) and *"The New World Order"* (1939) alone will give you all you need if you want to see his views on this matter. In his youth, Wells was tutored by T. H. Huxley (grandfather of Aldous Huxley). T. H. Huxley was the official spokesman for Darwin's "Theory of Evolution" (gaining the moniker *"Darwin's Bulldog"*) and was made a fellow of The Royal Society at the age of 26. H. G. Wells went on to teach both Julian and Aldous Huxley.<sup>135</sup> Wells also endorsed a favourite paradigm of the Rockefellers - the "scientific dictatorship" model - which he called a "Technocracy".

In 1904, Wells discussed a survey paper by Francis Galton, co-founder of eugenics, saying: (Quote in Galton's *"Eugenics: Its Definition, Scope, And Aims"*) ***"It is in the sterilisation of failure, and not in the selection of successes for breeding, that the possibility of***

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<sup>135</sup> W. Warren Wagar, "H.G. Wells: Traversing Time (Early Classics of Science Fiction)", Wesleyan University Press (22 Sep 2004) ISBN-10: 0819567256 / ISBN-13: 978-0819567253 (pg. 10)

***an improvement of the human stock lies.***<sup>136</sup> Wells wrote the introduction to Margaret Sanger's 1922 opus "*The Pivot of Civilisation*". Sanger was a staunch feminist and birth-control activist. The Rockefeller Foundation financially (and publically) supported Sanger's "Planned Parenthood" movement. In a similar vein, it should be noted that the Foundation also financed eugenics research at Galton Laboratory at University College, London, and the Cornell Medical School, New York, during the 1930s. One little note of interest regarding Margaret Sanger: Daniel J. Flynn, in "*Intellectual Morons: How Ideology Makes Smart People Fall for Stupid Ideas*" (2004), wrote "***[Sanger] was a serial adulterer. Among the scores who shared her bed were some of the most famous men of her time, including novelist H.G. Wells [...]***"<sup>137</sup>

## Guerrilla Warfare

Socialism has come in many forms – Marxism, National, Fabian, etc. The Fabian Society, founded in England in 1884, was driven by a desire to bring about a Socialist society via subversive means. Instead of direct means of protest, movement and revolution, The Fabians sought to disseminate their doctrines via literature and culture, through universities, the press/media, government institutions and political establishments. It was, as many academics who have studied the history of The Fabian Society have documented, a "guerrilla warfare" tactic of indoctrination. For more examples of this, I suggest checking out "Fabian Essays in Socialism" – which was edited by noted Fabian George Bernard Shaw.

Fabians were actually dead against the likes of the Rockefellers as their stance as capitalists was diametrically opposed to the doctrines

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<sup>136</sup> Francis Galton, "Eugenics: Its Definition, Scope, And Aims", The American Journal Of Sociology, Volume X; July, 1904; Number 1 - <http://galton.org/essays/1900-1911/galton-1904-am-journ-soc-eugenics-scope-aims.htm>

<sup>137</sup> Daniel J. Flynn, "Intellectual Morons: How Ideology Makes Smart People Fall for Stupid Ideas" (2004)

of Fabian socialism. This is most notable in H.G. Wilshire's 1891 writings in the preface of the American edition of *"Fabian Essays in Socialism"* – where he cited ***"Four men, viz.: Gould, Astor, Vanderbilt and Rockefeller, practically control, and what is more important, are rapidly absorbing the wealth of this 50,000 [...] If no structural change in society takes place, these four men will be the sole owners of the United States. [...] the only possible chance of retarding the approach of Socialism, is to stop the tendency of capital to congeal in a few hands. Some plan must be devised to prevent Gould and Vanderbilt [...] and to check Rockefellers' insatiable and omnivorous appetite [...]"***<sup>138</sup>

Nevertheless, socialist organisations and The Rockefeller Foundation shared a common method of implementing their goals – specifically in terms of their “guerrilla warfare” tactic of indoctrination via the likes of the aforementioned entities and paradigms (culture, education, press/media, government, etc.) H.G. Wells seemed to be acutely aware of this – hardly something of a surprise given that he was a founding member of The Fabian Society. *[Author's Notes: It must be pointed out that Wells seemingly distanced himself from The Fabian Society after a time.*<sup>139</sup>*] Wells' *The War of the Worlds* first appeared in a serialised form in 1897 in the *Pearsons Magazine*. It was published as a novel a year later. Pearsons was a socialist periodical – geared toward the likes of Fabianist doctrines. The magazine espoused world views that elite types (such as the Rockefellers) also aligned themselves with. We have to ask the question: if entities like The Fabian Society railed against the likes of the Rockefellers (inherently views through the lens of history as*

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<sup>138</sup> H.G. Wilshire, “Fabian Essays in Socialism”, 1891

<sup>139</sup> Richard Lung, “World peace thru democracy: H G Wells' neglected third phase” - <http://www.voting.ukscientists.com/welsdemo.html>

“capitalists”), why did both seem to share many common views and goals?

The answer may lie in this section from Kerry R. Bolton’s 2010 work *“Socialism, Revolution and Capitalist Dialectics”* (and a reference to H. G. Wells): ***“In this dialectical capitalism, the synthesis that is supposed to emerge is a ‘Brave New World’ centralized world economy controlled not by commissars and a politburo but by technocrats and boards of directors. A strategy of dialectics means backing movements in the short term to achieve quite different, even opposite goals, in the long term. Hence the rationale behind capitalists supporting socialist and even communist movements, [...] H.G. wells opined – approvingly – at the time of the Bolshevik Revolution that Big Business and communism are both paths to the same end – ‘collectivism’. The ‘socialistic’ orientation of certain capitalists at the apex of the world economy is exemplified by a statement by the late Nelson Rockefeller of the famous capitalist dynasty: ‘I’m a great believer in planning. Economic, Social, Political, Military, total world planning.’”***<sup>140</sup>

H. G. Wells was also a member of “The Coefficients” - formed by several early Fabians. “The Coefficients” eventually formed into “The Round Table” think-tank (of which Wells was also a founding member) – a group 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 (another reminder of Rockefeller influence.)

To further illuminate the seriousness of these connections, here is a section from Lyndon LaRouche’s *“The Secrets Known Only to the Inner Elite”*: ***“the articulation of policies and strategies agreeable to***

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<sup>140</sup> Kerry R. Bolton, *“Socialism, Revolution and Capitalist Dialectics”*, 2010, Asia Pacific Essays

***that tradition is accomplished through the aid of various 'think tanks.' Oxford, Cambridge, and Sussex universities include privileged domains which are the core of such arrangements. These are the institutions which coordinate the British Secret Intelligence Service (SIS or MI-6), MI-5, and the London Tavistock Institute. Other British institutions controlling British Policy, including its intelligence services' policies, include the Round Table, the Royal Institute of International Affairs (RIIA), and the International Institute for Strategic Studies (IISS). The British intelligence services operate branches of IISS in many nations, including a part of the New York Council on Foreign Relations and the Aspen Institute in the United States. The Trilateral Commission is predominantly an arm of British intelligence services. The London Tavistock Institute controls the United Nations Organization's World Federation of Mental Health..."***

## **Wells & Tavistock**

To add a layer of synchronicity to this subject, I should note that H.G. Wells (who authored the original *The War of the Worlds*) loved the idea of 'Basic English' and used it in his 1933 novel *The Shape of Things to Come* as a common language for ***"a new elite that after a prolonged struggle succeeds in uniting the world and establishing a totalitarian world government. In the future world of Wells' vision, virtually all members of humanity know this language."***<sup>141</sup> 'Basic English', as demonstrated in an earlier chapter, was an endeavour financed by The Rockefeller Foundation (and implemented by the likes of The Tavistock Institute) and yet another classic example of their aforementioned "guerrilla warfare" tactic of indoctrination.

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<sup>141</sup> [https://en.wikipedia.org/wiki/Basic\\_English#Literary\\_references](https://en.wikipedia.org/wiki/Basic_English#Literary_references)

It is mere coincidence that the Rockefellers' funding of research into Basic English began in 1933 just as Wells' *"The Shape of Things to Come"* was released!? Is it also coincidence that Wells just happened to have a significant role in The Tavistock Clinic!? I think not. The following is taken from Juliet Higdon's book, *"Psychodynamic Theory for Therapeutic Practice"*: ***"The Tavistock Clinic [...] opened in 1920. [...] In 1930, The Psychopathic Clinic, later called the Portman Clinic, was founded. This was the clinical arm of an institute for studies into delinquency. Freud and H. G. Wells were the early Vice Presidents."***<sup>142</sup>

The Tavistock and Portman Clinics are documented further on a dedicated Wikipedia page. Although some of the information is purposely withheld (such as Wells' vice-presidency of the Portman arm of the Clinic), there are further quantifiable links to Wells documented there (which include footnote links to evidential sources): ***"Following its foundation the Tavistock Clinic developed a focus on preventive psychiatry, expertise in group relations – including army officer selection – social psychiatry, and action research. There was an openness to different streams of research and thought as for instance the famous series of lectures given by the Swiss psychiatrist and one time collaborator of Sigmund Freud, Dr. Carl Jung and attended by doctors, churchmen and members of the public, who included, H. G. Wells and Samuel Beckett."***<sup>143</sup>

Further indications of Wells' involvement with, and role at, Tavistock have been repeatedly documented in several editions (most notably,

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<sup>142</sup> Juliet Higdon, "Psychodynamic Theory for Therapeutic Practice", (Introductory section: The Tavistock Clinic), Kindle Edition, Palgrave Macmillan; 2 edition (31 Oct. 2011) ISBN: 0230242472/ASIN: B00LNBLNZQ

<sup>143</sup> [https://en.wikipedia.org/wiki/Tavistock\\_and\\_Portman\\_NHS\\_Foundation\\_Trust#Early\\_history](https://en.wikipedia.org/wiki/Tavistock_and_Portman_NHS_Foundation_Trust#Early_history) See also: Jung, C.G. (1935). Tavistock Lectures, in *The Symbolic Life. Collected Works*, vol.18. London: Routledge. pp. 1–182. ISBN 0 7100 8291 6.

but not exclusively, during the 1950s) of the Tavistock publication *"Human Relations."*<sup>144</sup>

This information about Wells has been discussed for a number of years. Researcher Iona Miller has repeatedly connected Wells with Tavistock - but failed to give documentary sources that connect with primary evidence. For example, in the article *"Tavistock Agenda Revealed - The Uninvited States of America"*, Miller writes, ***"Tavistock became a nonlocal community of practice -- a dark "invisible college," the Castaglia of the cryptocracy. Tavistock's grandmother is the drug empire of the British East India Company and Theosophical esoterics. Its grandfather is "The Open Conspiracy" of Utopian H.G. Wells, Bertrand Russell, Cecil Rhodes and Fabian socialists."***<sup>145</sup>

Miller's material has also been requoted in numerous alternative knowledge articles and books (again, without sources). Thanks to the aforementioned material and links I have provided, we now have quantifiable evidence to point to - rather than regurgitated references to articles and books that have made the claim for years but, oddly, have left the claim unsourced and lacking evidence.

## Intelligence Asset?

There is one final aspect about H. G. Wells that must be considered. This comes from a claim made (about Wells) by researcher Jim Keith in his book *"Mind Control, World Control"*: ***"Amazingly enough, the battle plan of the New World Order controllers can be clearly read in the works of a science fiction writer, a man who came up from humble beginnings in Britain to hobnob in his adult life with the***

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<sup>144</sup> One example appears in the 2008 Human Relations article "Managerialism, the therapeutic habitus and the self in contemporary organizing", by Bogdan Costea, Norman Crump and Kostas Amiridis (pg. 684) - <https://pdfs.semanticscholar.org/630b/ac13b7585bd0c03e590d053f37191ef4c71d.pdf>

<sup>145</sup> Iona Miller's TAVISTOCK AGENDA REVEALED - The Uninvited States of America - <http://tavistockagenda.iwarp.com/>

***movers and shakers of the elite. Herbert George Wells, more than just the latter day Jules Verne that he is presented as in the history books, was head of British Intelligence during World War I, and his mistress was Maura Benchendorff, a woman who has been called 'perhaps the Soviet Union's most effective agent-of-influence ever to appear on London's political and intellectual stage'. H.G. Wells knew whereof he spoke when extolling the plans of the New World Order.***"<sup>146</sup>

To reiterate, the claim here is that Wells was head of British Intelligence during World War I. Despite Keith's assertions (echoed by a number of alternative knowledge researchers), the verifiable evidence to prove this claim is very elusive. However, Wells did have any number of affiliations with people associated with, or who worked in, the Intelligence establishment. It has also been demonstrated that Wells did indeed have a relationship with (double agent) Maura Benchendorff - actually known as Maria Ignatievna Budberg.

According to Wikipedia (which can also be externally verified in Charles Burris' *"Franklin Roosevelt and the New Deal: An Annotated Bibliographic Guide"*<sup>147</sup>), Benchendorff ***"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".)"***<sup>148</sup> ***"In 1920 she met historian and science fiction writer H. G. Wells and became his mistress. A close***

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<sup>146</sup> Jim Keith, "Mind Control, World Control" (pg. 12)

<sup>147</sup> Charles Burris (2007-08-01) Franklin Roosevelt and the New Deal: An Annotated Bibliographic Guide, LewRockwell.com

<sup>148</sup> Maria Ignatievna Budberg - [https://en.wikipedia.org/wiki/Maura\\_Budberg](https://en.wikipedia.org/wiki/Maura_Budberg)

***relationship with Wells continued until his death; Wells asked her to marry him, but Budberg firmly rejected this proposal.***<sup>149</sup>

To summarise, here are a few key points about Wells that may give us cause for concern:

- Wells (like the Rockefellers) was an ardent proponent of eugenics, technocracy and a “one world government.”
- He was an ardent socialist.
- He was, to some extent, a proponent of the goals and aims of the likes of The Rockefeller Foundation.
- He was involved with (and was an early Vice President of) The Tavistock Clinic.
- He may (emphasis on that word) have been head of British Intelligence during World War I and an intelligence asset thereafter.

In conclusion, let’s consider the following: Throughout the 1930s, Wells’ written material regularly advocated world government – specifically a system of global control over, information, knowledge and education by a scientific elite. As the 1938 *War of the Worlds* broadcast was being aired, Wells was finishing up his globalist opus “*The New World Order*”. Less than a year later, social scientists were busily studying *The War of the Worlds* broadcast, Wells’ book was published and World War II began. Very soon after, all those social scientists who had studied *The War of the Worlds* broadcast were gainfully employed by various military and intelligence outfits to engage in wartime propaganda and psychological warfare operations. Is all this just coincidental timing? Furthermore, did

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<sup>149</sup> [https://en.wikipedia.org/wiki/Moura\\_Budberg#H. G. Wells](https://en.wikipedia.org/wiki/Moura_Budberg#H._G._Wells)

Orson Welles know something more when he dipped into the pages of H.G. Wells to inspire this fake “news crisis” broadcast?



**Chapter Eight:  
“The Revealing Life  
of Orson Welles”**

## The March of Time

Jumping from Wells to Welles offers this book any number of synchronicities to choose from. I don't want to go into too many of these here, as I want to try and stick with more quantifiable evidence. However, there is one question that I have always wondered about. Why Orson Welles chose H. G. Wells' *The War of the Worlds* narrative on which to hang the 1938 fake news-crisis broadcast? It may be nothing more than the fact that Orson Welles was a big fan of H.G. Wells. However, more deeply, Welles shared a number of perspectives on the world with the author. Most notable were his political views. Like H.G. Wells, Orson Welles was a devout socialist.

According to Simon Callow, in his book *Orson Welles: Volume Two - Hello Americans*, ***“Like many of his colleagues at Mercury Theatre, New York, in the mid- to late-1930s, Welles was radical in inclination, strongly left-wing and pro-union. This was partly a matter of family background - his mother had been a leading radical and reformist in Kenosha, Wisconsin, where he grew up - and partly a matter of the circles in which he moved. His collaborators, the playwright and poet Archibald MacLeish and the composer Marc Blitzstein, had taught him to think politically and to progress from mere mainstream party allegiances. He had a famous falling-out with the Roosevelt administration when he attempted to stage Blitzstein's anti-capital musical The Cradle Will Rock under the aegis of the Federal Theatre Project, defying the FTP's order to cancel the show despite being barred from the theatre. Leading his actors heroically down Broadway, they found an empty theatre for hire and did the show right there: no sets, no light, no staging. It became one of the great theatre events of the***

***late-1930s, and the sparseness of the performance only confirmed the frankly Marxist message of the piece.***<sup>150</sup>

Callow also notes that Welles' views and activities were scrutinized by the FBI (for a number of years) from 1937 onward. These FBI records (stored in the FBI's online vault and free for anybody to read or download<sup>151</sup>) run to almost 200 pages and, for the most part, seem to document an investigation into the claims that Welles was a communist. The investigation ultimately came to nought as there appeared to be no definitive evidence to support the claim.

To return to the aforementioned quote by Simon Callow, there is a claim that Welles staging of "*The Cradle Will Rock*" brought Welles and his troupe into conflict with the play's sponsors – The Federal Theatre Project. This is curious as the FTP brings us back, front and centre, to the overall subject matter of this book. As I noted in the previous chapter, some historians fixate on a seeming conflict of interests between socialist/far-left political ideologies and the "capitalist" façade of the Rockefellers. Bizarrely, in fact, The Federal Theatre Project was funded by The Rockefeller Foundation – a subject I will go into more detail about shortly. These seemingly contradictory allegiances between Orson Welles ideals and the deeper mandates of The Rockefeller Foundation were a continuing motif throughout Welles formative years in theatre, radio and film.

Welles big break in radio was on the serial "*The March of Time*" in March 1935. The show (not to be confused with the film shorts of the same name) was produced by CBS radio, began in 1931, and ran until 1945. For the latter half of the 1930s, Welles was a very

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<sup>150</sup> Simon Callow, "Orson Welles, Volume 2: Hello Americans: v. 2 (Orson Welles Biographies)", Vintage (3 May 2007), ISBN-10: 0099462613 / ISBN-13: 978-0099462613 See also: Simon Callow, "This Greater Drama", The Guardian.com, 20 May 2006 - <https://www.theguardian.com/film/2006/may/20/biography.film>

<sup>151</sup> <https://vault.fbi.gov/george-orson-welles/george-orson-welles-part-01-of-01/view>

prominent member of the voice cast. In fact, he became so prominent that his celebrity was eventually used to advertise the series. The main sponsor of the series was Time Inc. – making the series a glorified advert for the content of Time Magazine. As you will recall, there were many money trails between Time/Life and the Rockefellers. Time magazine executive Roy E. Larsen was a co-creator of *“The March of Time”*. A key producer on the series was Henry R. Luce – co-founder of Time Inc. Luce was a close associate of Laurence S. Rockefeller. Both Rockefeller and Luce were present to commemorate the laying of the cornerstone of the Time and Life Building in New York in 1958. The Time & Life Building overlooked Rockefeller Centre – making The Rockefeller Group essentially the “landlords” of the Time & Life Building.<sup>152</sup>

Let’s jump back to Henry Luce for a second and quote from chapter five of Gary Allen’s *“The Rockefeller File”*: ***“[Luce] started his rise to publishing glory with loans from CFR Establishmentarians Thomas Lamont and Dwight Morrow (like Lamont, a J. P. Morgan partner), Harvey Firestone, E. Roland Harriman, and various members of the Harkness family (Standard Oil fortune). Their influence became especially apparent when he started his business magazine, Fortune, in the middle of the depression. As John Kobler writes in The First Tycoon: “It is a bemusing paradox that Fortune, the magazine of business, questioned the efficiency of the free-enterprise system and even took on a faint socialist tinge. Some of its editors and contributors stood far to the left....” Apparently that is what Luce’s Rockefeller connected financial angels wanted.”***<sup>153</sup>

Note what Allen has written here: that the ***“Rockefeller connected***

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<sup>152</sup> Joe Pompeo, "I'd Rather Watch My Parents Have Sex: Inside the Final Days of Time Inc.", Vanity Fair, Jan 30, 2018 - <https://www.vanityfair.com/news/2018/01/inside-the-final-days-of-time-inc>

<sup>153</sup> Gary Allen, "The Rockefeller File", Chapter Five: Yes, Virginia, There is an Establishment - [https://www.bibliotecapleyades.net/sociopolitica/rockefeller\\_file/rockefeller02.htm](https://www.bibliotecapleyades.net/sociopolitica/rockefeller_file/rockefeller02.htm)

***financial angels wanted [...] editors and contributors [who] stood far to the left.”***

## **The Federal Theatre Project**

Orson Welles entry in the entertainment industry was predominantly in theatre. His work in the medium was already prominent by the time he joined “*The March of Time*” radio series in 1935. In the 1930s, the US Congress-funded Works Progress Administration (WPA) initiated a number of Federal arts projects. One of these was the Federal Theatre Project. Its director was one Hallie Flanagan. Many of the plays she mounted for the project were geared toward promoting political “ideals” and social / cultural diversity. One arm of the project was the Negro Theatre Project. The latter project mounted classic plays that highlighted the African American culture. One of Orson Welles closest affiliates, John Houseman (also involved with the WOTW broadcast) was assigned by Hallie Flanagan as a director of the Negro Theatre Project. Houseman brought in Orson Welles to direct the very first play that was staged by the project – “*Voodoo Macbeth*” (April 1936). Welles was becoming something of a “golden boy” of dramatic radio at this point and was keen to eventually move on from the Negro Theatre Project to bigger things. With some cajoling from Houseman, Flanagan tempted Welles to remain involved. Via the WPA, she helped to create a new theatrical unit that would be run by Welles and Houseman. The unit – called Project 891 – went on to stage numerous successful plays. These plays were all government funded with a healthy budget to boot.

The Federal Theatre Project was heavily supported and financed by the Rockefeller Foundation’s Humanities Division. The following is taken from Cecelia Moore’s 2010 University of North Carolina PhD dissertation entitled: “*The Discovery of Ourselves: The Rockefeller Foundation and Regional Drama in the 1930s*”. ***“I spent a week at the Rockefeller Archive Centre in October to learn more about the***

***Rockefeller Foundation’s Humanities Division, staffed in the 1930s by David H. Stevens and John Marshall, and its involvement with the University of North Carolina and the Federal Theatre Project. [...] In October 1933, Humanities program officer John Marshall visited the University of North Carolina. He was there to look at humanities projects that already received Rockefeller Foundation support or might merit funding. [...] Stevens and Marshall were interested in developing the idea of American culture and expanding its role in society. In this context, the term —culture was used not only to describe a community or people’s way of life, but also as the forms of artistic expression communicating that culture. They explored newer forms of mass communication – radio and film – but also the university and community-based drama movement that spread across the country in the 1920s. [...] RF [...] was active with Federal Theatre Project community drama work in the state.***<sup>154</sup>

Cecelia Moore actually demonstrates a far earlier link between Orson Welles and the Rockefellers in her book *“The Federal Theatre Project in the American South: The Carolina Playmakers and the Quest for American Drama”*, where she writes ***“In his childhood, Welles performed and staged school plays because of people like Frederick Henry Koch of the University of North Carolina.”***<sup>155</sup> In the 1937 Annual Report of The Rockefeller Foundation, the Foundation notes that ***“A centre of work in creative drama that the Foundation has assisted since 1933 is the department under the direction of Professor [Frederick Henry] Koch at the University of North Carolina. Grants totalling \$39,000 made by the Foundation have***

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<sup>154</sup> Cecelia Moore, “The Discovery of Ourselves”: The Rockefeller Foundation and Regional Drama in the 1930s, Ph.D. Candidate, U.S. History University of North Carolina at Chapel Hill, 2010 - <http://rockarch.org/publications/resrep/moore.pdf>

<sup>155</sup> Cecelia Moore. “The Federal Theatre Project in the American South: The Carolina Playmakers and the Quest for American Drama (New Studies in Southern History)”, Lexington Books (26 Sept. 2017), ASIN: B075G2PMX5

***enabled this department to expand its activities, and to realize more fully the values created through steady development under his guidance. The grant of the Foundation in 1937 provided \$22,000 to be expended for further expansion of the work over a period of four years. An outstanding feature of this department's work has been the organization of the Carolina Playmakers, a group especially interested in the production of folk plays. These have been written, directed, and performed by students and graduates of the University in their courses and experimental productions; many have been produced professionally and given commercial publication.***<sup>156</sup>

All of the aforementioned evidentially demonstrates our first documented connections between Orson Welles and the Rockefellers prior to the 1938 *War of the Worlds* broadcast. It shows that Welles, Houseman, Koch, et al, were effectively brought together (and subsequently formed The Mercury Theatre on the Air) by working on projects that were ultimately funded by The Rockefeller Foundation.

As time went on Orson Welles gained acclaim for his portrayal of Lamont Cranston in the radio adventure series *The Shadow* and his involvement with CBS grew. CBS was co-founded by David Sarnoff and William Paley – both close friends of the Rockefellers. According to Richard James DeSocio, in his book *“Clash of Dynasties”*, ***“[...] CBS, a company founded and long run by one of Nelson's [Rockefeller] closest pals, William Paley. It was often alleged that CBS was bossed by the Rockefellers as part of their media monopoly with NBC. [...] CBS was interlocked through the Rockefeller Foundation. Frank Stanton, president of CBS for 25 years from the post-war era***

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<sup>156</sup> The Rockefeller Foundation Annual Report 1937 (pg. 307) - <https://assets.rockefellerfoundation.org/app/uploads/20150530122132/Annual-Report-1937.pdf>

***until 1971, was a trustee of the foundation. CBS was also interlocked, and probably more significantly so through the Rockefeller MOMA, Paley was for more than 30 years a trustee of the museum. In 1962, he was tapped by the then-chairman David Rockefeller to be the museum's president.***<sup>157</sup> Remember also that Frank Stanton was part of the Rockefeller-funded Princeton Radio Research Project that studied the 1938 *War of the Worlds* broadcast and other CBS programming from September 1937 onward.

By 1937, despite his growing fame, Orson Welles was still staging plays under the Federal Theatre Project. *The Cradle Will Rock* was a critical hit in April 1937 – despite allegedly causing a clash between Welles and the FTP over it. The play garnered Welles publicity and respect from both the theatrical and radio world. With his fortunes now truly on the rise, Welles convinced John Houseman that it was time to move on from the Federal Theatre Project and create their own company. By the summer of that year, they had created the *Mercury Theatre* company. Although the *Mercury Theatre* set to work on staging plays, it wasn't until spring 1938 that Welles standing with CBS allowed for a deal to be concluded that would see the *Mercury Theatre* produce a nine-week radio series for CBS – one which would ultimately include *The War of the Worlds* broadcast.

## **The Sulzberger Effect**

When Welles and his entourage left the CBS building following *The War of the Worlds* broadcast on October 30<sup>th</sup> 1938, the group travelled through New York's Time Square on their way to rehearsals for The Mercury Company's production of *Dante's Death*. Here, their

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<sup>157</sup> Richard James DeSocio, *Clash of Dynasties: Why Gov. Nelson Rockefeller Killed Jfk, Rfk, and Ordered the Watergate Break-In to End the Presidential Hopes of Ted Kennedy*, Kindle Edition, AuthorHouse (18 Jun. 2017) ASIN: B072VCTYFQ

first true awareness of the “perceived” spreading “mass panic” reaction story, was revealed to them.

In the documentary “*Orson Welles - The Untold Story behind the War of the Worlds*”<sup>158</sup>, several of the entourage are interviewed and describe how they witnessed the Time Square Motograph News Bulletin (the illuminated news board - aka “The Zipper”) adorned with the words “**Orson Welles invasion program scares the nation.**” What is interesting is that “The Zipper” news board in Time Square was then owned by *The New York Times* newspaper.<sup>159</sup> What is even more curious is how quickly the tale of this national “scare” had been publicized by the press.

According to Wikipedia: “**Arthur Hays Sulzberger (September 12, 1891 – December 11, 1968) was the publisher of The New York Times from 1935 to 1961. In 1918 he began working at the Times, and became publisher when his father-in-law, Adolph Ochs, the previous Times publisher, died in 1935. He also served as a trustee of the Rockefeller Foundation from 1939 to 1957. [...] Sulzberger is also credited with the quote: "We journalists tell the public which way the cat is jumping. The public will take care of the cat."**”<sup>160</sup>

From this, we have a direct connection between The New York Times and the Rockefellers and, potentially, “The Zipper” that informed Welles of the impact of the broadcast on that fateful October evening in 1938. Synchronicities abound! The Rockefeller and Ochs Sulzberger families are infinitely intertwined in their dealings and have had many shared interests. For example, in 1979-1980, Congressman John Anderson's campaign for US President was

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<sup>158</sup> The documentary "Orson Welles - The Untold Story behind the War of the Worlds" - <https://www.youtube.com/watch?v=ptfsRfiOIWo>

<sup>159</sup> [https://en.wikipedia.org/wiki/One\\_Times\\_Square#Building\\_history](https://en.wikipedia.org/wiki/One_Times_Square#Building_history)

<sup>160</sup> [https://en.wikipedia.org/wiki/Arthur\\_Hays\\_Sulzberger](https://en.wikipedia.org/wiki/Arthur_Hays_Sulzberger)

supported by Laurance Rockefeller (brother of Nelson, David, and John D Rockefeller III) and Iphigene Ochs Sulzberger (of Sulzberger / New York Times dynasty). Anderson was also supported by George Franklin (of David Rockefeller's Trilateral Commission). Anderson was financed by the likes of Rockefeller family attorney Richardson Dilworth.<sup>161</sup> Arthur Hays Sulzberger was a member of the Council on Foreign Relations (CFR) – another elite establishment organisation that was effectively set up by the Rockefellers.<sup>162</sup> *The New York Times* was one of the principle newspapers to set the proverbial ball rolling on the *War of the Worlds* / “mass panic” narrative the day after the broadcast.

Earlier in this book, I recounted how part of this narrative took the form of a “*crashed meteorite*” report that was started by *Associated Press* (AP). During this time period, AP were located at the Rockefeller Centre in mid-town Manhattan. [*Author’s Notes: French Intelligence and the British MI6 also had premises at the Rockefeller Centre.*<sup>163</sup>] One notable director on the directorate of *Associated Press* was, wait for it, Arthur Hays Sulzberger!<sup>164</sup> Many alternative knowledge researchers maintain that the Rockefellers have exerted incredible control over *Associated Press* since its creation.

The question we must ask here is this: Taking into account the possibility that the October 30<sup>th</sup> 1938 broadcast was part of an orchestrated media psyop, did The Rockefellers exert their huge influence over the press to “hype” the national “scare” narrative to a much larger audience – after the fact?

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<sup>161</sup> Jeff Taylor, "Politics on a Human Scale: The American Tradition of Decentralism" (Kindle Edition), Lexington Books (27 Sept. 2013) ASIN: B00FMZZSH8 (pg. 422)

<sup>162</sup> [https://www.bibliotecapleyades.net/sociopolitica/atlantean\\_conspiracy/atlantean\\_conspiracy25.htm](https://www.bibliotecapleyades.net/sociopolitica/atlantean_conspiracy/atlantean_conspiracy25.htm) See also: Gary Allen, "The Rockefeller File", Buccaneer Books (30 Mar. 1994) ISBN-10: 1568493681 / ISBN-13: 978-1568493688

<sup>163</sup> Richard James DeSocio, *Rockefellerocracy: Kennedy Assassinations, Watergate and Monopoly of the "Philanthropic" Foundations*, Kindle Edition, AuthorHouse (8 April 2013) ASIN: B00D5OYTZK (pg. 137)

<sup>164</sup> Hans Ruesch, *THE TRUTH ABOUT THE ROCKEFELLER DRUG EMPIRE* (Taken from the CIVIS Foundation Report number 15, Fall-Winter 1993) - <http://www.healingcanceraturally.com/rockefeller-drug-empire-story.html>

## Campbell's Soup

*The Mercury Theatre on the Air* series was a “sustaining show” – an unsponsored program financed by CBS at their own expense. After the success of *The War of the Worlds* broadcast, *The Mercury Theatre on the Air* signed Campbell's Soup Company as a program sponsor.<sup>165</sup>

John Thompson Dorrance (of the wealthy Dorrance family) became the president of Campbell Soup Company from 1914 until 1930 when the Campbell family company was brought out by the Dorrances. There is a huge amount of business overlap between the Dorrance and Rockefeller families.

Evidential links to this information are included in the footnotes.<sup>166</sup>

A key Rockefeller figure, J. George Harrar, also connects with Campbell's Soup Company. Harrar was involved with the Rockefeller Foundation from 1943 until 1979. He was a trustee of the Foundation from 1961 onward, Vice President between 1959 and 1961 and President from 1961 – '72. He was a member of the governing council of The Rockefeller Archive Centre from '73 to '79. Between 1960 and 1972, he held prominent positions on the Rockefeller's General Education Board. He was also a member of the Rockefeller University Council, New York (1973 - 1979). In the same period (1962 - 1978) he held a directorship at Campbell Soup Company.<sup>167</sup> All sounds soup-er convenient!

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<sup>165</sup> Christopher Klein, “The War of the Worlds” Broadcast, 75 Years Ago”, October 30, 2013 - <http://www.history.com/news/the-war-of-the-worlds-broadcast-75-years-ago>

<sup>166</sup> See: The Guaranty Trust - <http://www.smokershistory.com/guaranty.htm> See also: The Devex business monitoring website shows some overlap between the Campbell's Soup Company and The Rockefeller Foundation, but it doesn't say in what regard or when - <https://www.devex.com/organizations/campbell-soup-company-61591>

<sup>167</sup> Biographical Memoirs: National Academy of Sciences (V.57 - 1987), By Office of the Home Secretary, National Academy of Sciences, ISBN: 978-0-309-03729-7, DOI: <https://doi.org/10.17226/1000> (Pg. 44)

## Welles & RKO

The biggest connection between the Rockefellers and the media came in the mid-1930s (believed to be from 1933 onward) when the family (and specifically Nelson Rockefeller) took over joint majority control (alongside Floyd Odlum's Atlas Corporation) of the RKO film studio. Rockefeller involvement with RKO was all encompassing and lasted until the early 1940s. Suffice to say, this part of Rockefeller history connects directly with Orson Welles and the CBS 1938 broadcast of *The War of the Worlds*.

The success of *The War of the Worlds* spring-boarded Orson Welles into his initial movie work at RKO and his classic debut film "*Citizen Kane*." RKO was founded in October 1928 by *The Radio Corporation of America* (RCA) and its chair David Sarnoff. Regarding RCA: Dr John Coleman, in his book "*The Conspirator's Hierarchy: The Committee of 300*" cites "**UNPUBLISHED LETTERS, Wells, H. G. Gives interesting details of how Wells sold the rights to "WAR OF THE WORLDS" to RCA.**"<sup>168</sup> An interesting connection if true. Unfortunately, I have been unable to corroborate it or, for that matter, accurately identify when the various copyrights to Wells' "*The War of the Worlds*" were sold and to whom.

Notably, David Sarnoff also helped to set up CBS (Orson Welles' previous employer before RKO) alongside William Paley – the same Paley who employed The Princeton Radio Research Project's Frank Stanton at CBS and eventually gave him the CBS presidency. RKO expanded hugely throughout the early 1930s. However, looming debts plagued RKO and, by 1933, it had defaulted on its loans. At this point, the Rockefeller family and Floyd Odlum's Atlas Corporation

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<sup>168</sup> Dr John Coleman, *The Conspirator's Hierarchy: The Committee of 300*, Global Insights; 4th edition (29 Nov. 2000) ISBN-10: 0963401947 / ISBN-13: 978-0963401946 See also: <https://www.peterdavidbeter.com/docs/c300.html>

stepped in and brought up (respectively) majority shares in the company. The Rockefellers gained 663,500 shares of stock and a seat on its board of directors (occupied by Nelson Rockefeller) in exchange for RKO's defaulted rental payments for Radio City Music Hall. Whilst Floyd Odlum had a considerable share in RKO, the Rockefellers controlled (only just) the majority interest. There was much animosity between Odlum and the Rockefellers and were constantly vying for control of decision making. According to Richard B. Jewell, in his book *"Slow Fade to Black: The Decline of RKO Radio Pictures"*, ***"With the backing of David Sarnoff and to the chagrin of Floyd Odlum, [Nelson] Rockefeller brushed aside Leo Spitz and replaced him with George J. Schaefer, the energetic head of distribution at United Artists. Schaefer arrived in late 1938."***<sup>169</sup>

George Schaefer and Nelson Rockefeller were great supporters of Orson Welles at RKO. The Rockefellers approved Welles' contract and first Hollywood film, *Citizen Kane*. In the film, the central character (played by Welles) is heard to say ***"don't believe everything you hear on the radio"*** – a line believed to have been a nod to the *War of the Worlds* broadcast. Welles was the darling of Hollywood at this point in time and a real "golden boy" in the eyes of the Rockefellers. In April 27<sup>th</sup>, 1941, during a telephone conversation between Phil Reisman in New York and Reg Armour at the RKO studio (Armour was an executive at RKO), they discussed Welles' film project *"It's All True"*. Reisman said (as quoted in Richard B. Jewell's book *"RKO Radio Pictures: A Titan is Born"*), ***"He's a tough baby - he [Welles] has done a magnificent job of selling himself to Nelson Rockefeller."***<sup>170</sup> All things said, *Citizen Kane* did not do too well for RKO – despite eventually becoming a cultural classic and considered

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<sup>169</sup> Richard B. Jewell, "Slow Fade to Black: The Decline of RKO Radio Pictures", University of California Press (22 April 2016), ISBN-10: 0520289668 / ISBN-13: 978-0520289666 (pg. 213)

<sup>170</sup> Richard B. Jewell, "RKO Radio Pictures: A Titan is Born", University of California Press (1 Jun. 2012) ISBN-10: 0520271785 / ISBN-13: 978-0520271784 (pg. 249)

by many to be a cinematic masterpiece. In July 1941, Welles', signed a new and less favourable deal at RKO, under which he directed his second film *"The Magnificent Ambersons"* (1942) and produced *"Journey into Fear"* (1943). Welles was unable to finish *"The Magnificent Ambersons"* in the manner he wanted and the project was edited to completion by eventual Hollywood veteran Robert Wise (a man I noted earlier in this book and who I highlighted as a potential global elite agenda stooge in my books *Science Fiction and the Hidden Global Agenda – Volumes One and Two.*) Wise's completion of the film created a lifelong rift between him and Welles. Welles' departure from the final stages of the film were thanks, in part, to the amended deal he had signed at RKO and also to a new cinematic assignment he had been given by the Rockefellers - a film called *"It's All True"*.

## It's All True

The film was conceived by Welles in the summer of 1941 as an ***"omnibus film mixing documentary and docufiction."***<sup>171</sup> Planned to be shot in Brazil, Welles left for the region on February 4<sup>th</sup> 1942 and began principle photography four days later in Rio. However, things quickly began to go wrong for Welles. The film was blighted by problems and never fully completed. One section of the film - *"Jangadeiros"* – followed four impoverished Brazilian fishermen. According to Wikipedia, ***"Filming the re-enactment of this epic voyage cost the life of the leader of the four Jangadeiros. On May 19, 1942 (...) the raft overturned and all four men were cast into the ocean. Only three were rescued; Jacaré disappeared while trying to swim to shore."***<sup>172</sup> The article *"Orson Welles: Cinema's lost genius"* by The Independent writer Geoffrey MacNab elaborates: ***"A witch***

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<sup>171</sup> [https://en.wikipedia.org/wiki/Orson\\_Welles](https://en.wikipedia.org/wiki/Orson_Welles)

<sup>172</sup> [https://en.wikipedia.org/wiki/It%27s\\_All\\_True\\_\(film\)](https://en.wikipedia.org/wiki/It%27s_All_True_(film))

**doctor due to take part in the film puts a curse on Welles, sticking a red-threaded steel needle through the script after Welles tells him the money has run out.**<sup>173</sup> In *“Sinister Forces – Book Three”*, Peter Levenda discussed Welles **“aborted attempt to make a film in Brazil about Latin American witchcraft led to his being cursed by a local shaman, something Welles took very seriously.”**<sup>174</sup> Although not explicitly, it appears that Levenda was referring to *“Jangadeiros”* in his book.

You may be reading this thinking that *“It’s All True”* was some weird, occult drenched (Welles did actually have a fascination with that particular subject matter!), vanity project. In fact, there were far stranger forces at work here. According to Wikipedia, ***“It’s All True”*** was actually a propaganda / psychological warfare project. ***“In late November 1941, Welles was appointed as a goodwill ambassador to Latin America by Nelson Rockefeller, U.S. Coordinator of Inter-American Affairs and a principal stockholder in RKO Radio Pictures. The mission of the OCIAA was cultural diplomacy, promoting hemispheric solidarity and countering the growing influence of the Axis powers in Latin America. John Hay Whitney, head of the agency’s Motion Picture Division, was asked by the Brazilian government to produce a documentary of the annual Rio Carnival celebration taking place in early February 1942. [...] The OCIAA sponsored cultural tours to Latin America and appointed goodwill ambassadors including George Balanchine and the American Ballet, Bing Crosby, Aaron Copland, Walt Disney, John Ford and Rita Hayworth. Welles was thoroughly briefed in Washington, D.C., immediately before his departure for Brazil, and film scholar Catherine L. Benamou, a specialist in Latin American affairs, finds it***

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<sup>173</sup> Geoffrey MacNab, “Orson Welles: Cinema’s lost genius”, Friday 16 September 2005 - <http://www.independent.co.uk/arts-entertainment/films/features/orson-welles-cinemas-lost-genius-312881.html>

<sup>174</sup> Peter Levenda, *SINISTER FORCES-MANSON SECRET: 3* (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pg. 210)

***"not unlikely" that he was among the goodwill ambassadors who were asked to gather intelligence for the U.S. government in addition to their cultural duties. She concludes that Welles's acceptance of Whitney's request was "a logical and patently patriotic choice".***<sup>175</sup>

If we take Catherine L. Benamou's claim at face value (although many scholars have reinforced this claim), we must consider the possibility that Welles' was (at some point and for some unknown period of time) a quasi-operative of the US intelligence establishment. A staggering thought...

Ultimately, *"It's All True"* was largely abandoned and cannibalized into a TV show entitled *"Hello Americans"*.<sup>176</sup> The following is taken from Simon Callow's *"Orson Welles - Volume 2: Hello Americans"*: ***"The best good-will propaganda is to sell South America to North America," Welles wrote coordinator Nelson Rockefeller. Welles could draw upon the research amassed earlier in 1942 for 'It's All True', the film project he had embarked upon also at the request of Rockefeller, who was a major RKO Pictures stockholder and Welles admirer as well as Coordinator of Inter-American Affairs. It was hoped that the dramatizations would counteract German and Italian propaganda and build solidarity among American republics in the hemisphere.***<sup>177</sup>

Before I move on from this subject, I just want to highlight a bizarre (if it is one) "coincidence". Keep in mind the South American "goodwill project" involving Welles that I have just highlighted. The following is taken from J. Michael Sproule's, *"Propaganda and*

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<sup>175</sup> [https://en.wikipedia.org/wiki/Orson\\_Welles](https://en.wikipedia.org/wiki/Orson_Welles)

<sup>176</sup> [http://en.wikipedia.org/wiki/Hello\\_Americans](http://en.wikipedia.org/wiki/Hello_Americans)

<sup>177</sup> Ibid. See Also: Simon Callow, " Orson Welles, Volume 2: Hello Americans", New York: Viking Penguin (2006) ISBN-10: 0670872563 / ISBN-13: 978-0670872565 (pg. 159)

***Democracy***: “[Hadley] Cantril's small-scale program at Princeton became more extensive in September 1940 when Nelson Rockefeller, FDR's Coordinator of Inter-American Affairs, asked the Princeton psychologist to "set up mechanisms which would gauge public opinion in Latin America." In cooperation with Gallup, and with funds from the Office of Emergency Management, Cantril established an ostensibly independent research organization, American Social Surveys. He recruited his friend Leonard Doob, and another researcher Lloyd Free, to analyse Nazi propaganda coming into Latin America. Through Rockefeller's office, the results of Cantril's program were brought to the attention of FDR. The president asked Cantril to monitor public sentiment on avoiding war verses aiding Britain. Cantril duly kept tabs on views about aiding England and on the public's willingness to change U.S. neutrality laws in favour of Britain.”<sup>178</sup>

In short, Hadley Cantril and Orson Welles both worked on the same South American propaganda project – both at the behest of the Rockefellers – at almost the same time (Welles was recruited into the project one year after Cantril was) and, respectively, no more than two/three years after the broadcast of *The War of the Worlds*...

## **Our Little Experiment**

Like the claims made about Stanley Kubrick, there are some researchers who argue that Orson Welles' first unprecedented Hollywood movie contract (and the “*artistic freedom*” it initially gave him) was a “reward” for a “job” carried out for the elite controllers. There doesn't appear to be any definitive evidence to support this notion beyond the circumstantial aspects. Unlike Kubrick, Welles “*artistic freedom*” with RKO lasted only a few short years. His film

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<sup>178</sup> J. Michael Sproule, “Propaganda and Democracy”, Cambridge University Press, 1997, ISBN 0-521-47022-6 (pg. 64)

projects with them weren't the initial critical and commercial successes that we see them as today. The proverbial "death knell" to his initial RKO film career appeared to be what happened with *"It's All True"*. Plagued with financial, practical and, strangely, esoteric production problems, the film brought Welles jaunt as the "golden boy" of RKO to an unspectacular conclusion. By the end of 1942, Welles monumental deal with RKO was pretty much over. However, the synchronicities and timing of Welles' deal with the Rockefellers and RKO (coming as it did off the back of *War of the Worlds*) are interesting and continue to evidentially demonstrate Orson Welles' connections with the Rockefeller family.

Another point of note: One of Orson Welles' lifelong friends was the film director, writer, actor, producer, critic and film historian Peter Bogdanovich. Bogdanovich was a film programmer at the *Museum of Modern Art* in New York City during the early 1960s. From the very beginning, *The Museum of Modern Art* was developed, financed and sustained by the Rockefellers. Oddly, there has also been a historical and bizarre, quasi-occult, connection between *The Museum of Modern Art* and the US intelligence establishment. Members of the Rockefeller family still sit on the board of trustees of *The Museum of Modern Art* to this day.<sup>179</sup>

I want to conclude this chapter with a final quote from Orson Welles for your consideration. The video of this 1955 interview with Welles, originally shot for BBC television, still exists and is easy to find on the internet should you wish to watch it (a link to this video is included in the footnotes.) In the interview, Welles discusses the 1938 *War of the Worlds* radio broadcast (and the subsequent public "reaction" to it) and says ***"I still meet people, all over the place, everywhere in the world... who've had experiences, bitter or otherwise, as a result of***

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<sup>179</sup> [https://en.wikipedia.org/wiki/Museum\\_of\\_Modern\\_Art](https://en.wikipedia.org/wiki/Museum_of_Modern_Art)

***our little experiment in broadcasting. [...] I suppose we had it coming to us because we weren't as innocent as we were meant to be when we did the Martian broadcast. We were fed up with the way in which everything that came over this new magic box, the radio, was being swallowed. People, you know, do suspect what they read in the newspapers and what people tell them, but when the radio came, and I suppose now television, anything that came through that new machine was believed. So in a way, our broadcast was an assault on the credibility of that machine. We wanted people to understand that they shouldn't take any opinion pre-digested, and they shouldn't swallow everything that came through the tap whether it was radio or not. But, as I say, it was only a partial experiment. We had no idea the extent of the thing...***<sup>180</sup>

I find this interview very revealing. Despite Welles waxing lyrical (as he often did) about people who “panicked” as a result of the broadcast (heard in the larger interview, not quoted above), he also talks about radio being used to trick and fool the mass audience. He says that those involved “***weren't as innocent as we were meant to be***” with the broadcast. Finally, he specifically calls the broadcast an experiment on at least two occasions. To begin with, he calls it “***our little experiment in broadcasting***” and implies that there was specific intent with the broadcast to “experiment” on the audience. However, soon after, he appears to slightly backtrack on this statement by calling the broadcast only “***a partial experiment***” and that those involved “***had no idea the extent of the thing.***” So which was it Orson? You can't have it both ways!

Granted, Welles was legendary for embellishing and overdramatising events and experiences from his life, yet I believe we must give more

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<sup>180</sup> You can watch this section of the interview (almost complete bar the last line) here: “Orson Welles on War of the Worlds”, Christopher Case (YouTube Channel), published 9th August 2010 - <https://www.youtube.com/watch?v=gfNsCcOHsNI>

serious consideration to his brief remark about “*our little experiment in broadcasting*” and the potential it had for influencing public perceptions as part of a larger media experiment – especially given the connections I have laid out in this chapter.

# **Chapter Nine: “It’s All about Aliens”**

## Rockefellers & ET

In this book, I have addressed the possibility that the 1938 *War of the Worlds* broadcast was part of a complex psychological warfare operation to affect and study human behaviour and responses to the output of the media. Naturally, there would be a deeper agenda explaining the potential reasons for carrying out such an operation – particularly if we consider the involvement of career psychologists on government payrolls, intelligence operatives, military objectives, and so on.

Yet, for some people, there is a much more complex reason that such a psyop may exist. For the last couple of decades, a number of alternative knowledge researchers have made a startling claim that the 1938 *War of the Worlds* broadcast was an elite-orchestrated psychological operation to steer and affect mass perceptions of the ET/UFO phenomenon. Central to this argument, is their claim that one Charles Douglas (C.D.) Jackson was the key player in said psyop. Although, the wording of these types of claims vary slightly from source to source (with variations of different individuals and motivations cited in each), C.D. Jackson always seems to remain in the mix.

Here is one of the more concise summations of the claim that I could find. It is clipped from the 1996 documentary *“The Money Masters – How International Bankers Gained Control of America”* (produced by Bill Still and Patrick S. J. Carmack.): ***“After what has been a closely guarded secret for nearly fifty years, Orson Welles original broadcast turns out to be no mere show-business stunt, but, instead, was a complex psychological warfare test conducted by C. D. Jackson for the Rockefeller Foundation. When the results were compiled nearly two years later, they are released to an elite whose names most people will not speak of over a whisper. Among them,***

**groups like The Bilderbergers, Trilateral Commission, CFR and the Federal Reserve.”<sup>181</sup>**

Many contemporary sources on this subject still cite this quote from the documentary. Although the piece reiterates the *War of the Worlds* psyop notion verbatim, it unfortunately gives no evidentiary sources. Actually, there are any number of inaccuracies in the documentary – such as when it references the speech given by John Hylan about the control of the press by the likes of the Rockefellers. Although the quote is correct (and true with regard to the Rockefellers), the inaccuracies lie with the producers falsely accrediting the speech to Theodore Roosevelt and not, more accurately, John Hylan.<sup>182</sup> When watching documentaries like this (and reading similar themed articles), I continually ask the question: why has C.D. Jackson been tied the 1938 broadcast of *The War of the Worlds*? There seems to be no direct connection or evidence that he was a part of it. At least none that was readily apparent.

In order to attempt to make sense of the claims made about C. D. Jackson, I needed to see if any direct evidence actually existed. And if the evidence wasn't forthcoming, I needed to find out why so many researchers continued to throw his name in the proverbial hat. Before I do that though, let's look at the possible connections between the ET/UFO paradigm and some of the numerous players I have addressed so far in this book – starting with (yet again!) The Rockefellers.

There are myriad examples of various Rockefeller family members involving themselves (and huge amounts of their money) in the field of ET/UFO study. Laurance S. Rockefeller (1910-2004), for example,

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<sup>181</sup> The War of the Worlds Broadcast - Rockefeller Connection - <https://www.youtube.com/watch?v=sOrf1moTQE>

<sup>182</sup> The Money Masters Full Documentary 1996 - [https://youtu.be/gEj\\_cqNBaZY?t=2h23m27s](https://youtu.be/gEj_cqNBaZY?t=2h23m27s)

expressed a deep interest in the study of the “ET / UFO” subject<sup>183</sup> and various “New Age” paradigms. He helped to fund Engineering Anomalies Research program (PEAR) at Princeton (there’s that place again!) University<sup>184</sup>, gave \$250,000 a year (allegedly over a four year period) to The Centre for Psychology and Social Change (co-founded by alien abduction researcher John Edward Mack, and Robert Jay Lifton), gave \$194,000 to PEER (Program for Extraordinary Experience Research) - along with various other donations<sup>185</sup>, established the UFO Disclosure Initiative to the Clinton White House<sup>186</sup>, and gave financial support to Dr. Steven Greer’s ET / UFO “Disclosure Project”.<sup>187</sup>

I must stress that Rockefeller efforts in this field have more often than not served to muddle and steer discussion and study of the subject rather than clarify it. Some of their endeavours have actually ended up creating co-opted “limited hangouts” of ET / UFO research and disclosure. That said, I have no doubt that there were a few “core truths” at the centre of some of the aforementioned endeavours. [*Author’s Notes: the Disclosure Project conference is a good example of this – where titbits of truth were delivered (oftentimes) with the best of intentions.*] However, in all cases, these “studies”, “projects” and “initiatives” were plastered (to varying degrees) with disinformation, false-leads, misdirection, and, in some cases, outright fabrications. In all cases, you can feel the hand of the military / intelligence / industrial complex doing everything it can to

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<sup>183</sup> An interesting article documenting some of his activities can be found here: Antonio Huneus, The famous Rockefeller UFO Briefing Document, September 3, 2010 - <http://www.openminds.tv/rockefeller-ufo-211/5252>

<sup>184</sup> <http://www.princeton.edu/~pear/press-statement.html>

<sup>185</sup> [http://www.bibliotecapleyades.net/esp\\_cointelpro01i.html](http://www.bibliotecapleyades.net/esp_cointelpro01i.html) For further claims about the work of John Mack, see: Gregory M. Kanon, “The Great UFO Hoax” (Lakeville, Minnesota: Galde Press, 1997)

<sup>186</sup> Grant Cameron, Extraterrestrial Politics in the Clinton White House (1993-2001) and the Laurance Rockefeller Initiative - Records from the Clinton OSTP Related to UFOs, Extraterrestrial Intelligence and the Laurance Rockefeller Initiative - <http://www.x-ppac.org/OSTP.html>

<sup>187</sup> The link to the Disclosure Project webpage that listed this connection - <http://www.disclosureproject.org/PressReleaseNov132007.htm> - is now defunct. The website has been reconstituted as “Sirius Disclosure” - <http://www.siriusdisclosure.com/PressReleaseNov132007.htm>

hide something and probably not something you might automatically assume is being covered-up either. If I were pushed, I would say “energy” and “exotic technologies” are probably the big secrets here. But that’s a story for another time!

## The Durant Report

In 1953, a group known as The Robertson Panel was convened by the CIA (although, at the time, this fact was not public knowledge). Their gathering took place between January 14th and 17th, 1953, and involved discussion of the **“problem of widespread reports of UFO sightings”** and their place within the context of **“national security”**. In reality, their meeting was a CIA exercise in debunking “UFO sightings”. Those involved included H. Marshall Chadwell (CIA Director of Scientific Intelligence), H. P. Robertson, a noted physicist (and expert in “weapons systems”) from the California Institute of Technology, Dr. Samuel Goudsmit (Brookhaven National Laboratories), Dr. Thornton Page (Office of Research Operations, Johns Hopkins University) and Dr. Lloyd V. Berkner (Associated Universities, Inc.). The Robertson Panel produced a document round-up of the Panel’s finding – known now as The Durant Report. The report 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 a program aimed at debunking ET/UFO reports and instituting a policy of **“education to reassure the public”** of the **“lack of evidence”** behind UFOs.

In the report, they actually cited The Princeton Radio Research Project’s Hadley Cantril (and the “mish-mash” final “report” / book *“Invasion from Mars”*). Cantril is noted as someone whose work in the field of perception management could greatly benefit this proposed “education”: **“The ‘debunking’ aim would result in reduction in public interest in ‘flying saucers’ which today evokes a**

***strong psychological reaction. This education could be accomplished by mass media such as television, motion pictures, and popular articles. [...] Members of the Panel had various suggestions related to the planning of such an educational program. It was felt strongly that psychologists familiar with mass psychology should advise on the nature and extent of the program. In this connection, Dr. Hadley Cantril (Princeton University) was suggested. Cantril authored "Invasion from Mars", (a study in the psychology of panic, written about the famous Orson Welles radio broadcast in 1938) and has since performed advanced laboratory studies in the field of perception. [...] the educational program of "training and debunking" outlined above might be required for a minimum of one and one-half to two years. At the end of this time, the dangers related to "flying saucers" should have been greatly reduced if not eliminated. Cooperation from other military services and agencies concerned would be a necessity."***<sup>188</sup>

## **The Brookings Institute**

Another organisation with myriad connections to the Rockefellers also connects to *The War of the Worlds*. In April 18<sup>th</sup>, 1961, The Brookings Institute submitted a report (known as *“Proposed Studies on the Implications of Peaceful Space Activities for Human Affairs”*) to the Committee on Science and Astronautics of the United States House of Representatives. Bizarrely, this report also cites Hadley Cantril, The Radio Research Project and *“Invasion from Mars”*: ***“Such studies would include historical reactions to hoaxes, psychic manifestations, unidentified flying objects, etc. Hadley Cantril's study, Invasion from Mars (Princeton University Press, 1940), would***

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<sup>188</sup> Report of Scientific Advisory Panel on Unidentified Flying Objects Convened by Office of Scientific Intelligence, CIA, January 14-18, 1953 (pgs. 20-22) - <https://www.cia.gov/library/readingroom/document/cia-rdp79b00752a000300100010-4>

***provide a useful if limited guide in this area. Fruitful understanding might be gained from a comparative study of factors affecting the responses of primitive societies to exposure to technologically advanced societies. Some thrived, some endured, and some died.***<sup>189</sup>

The 1961 Brookings Institute Report includes a section entitled “*Implications of a discovery of extra-terrestrial life*” – which many proponents of the ET / UFO paradigm hold up as possible proof of an elite “admission” to the existence of extra-terrestrial life. The section proposes possible scenarios for the potential discovery of “*extra-terrestrial life*” and the larger social implications that would result from the potential discovery. The report also questions how leadership should handle such information and under what circumstances leaders might or might not find it advisable to withhold such information from the public. The report makes no real mention of the role that the entertainment media might play in such a scenario, but it does make reference (on page 226 - note 37) to Hadley Cantril’s study of *The War of the Worlds* as a “**useful**” guide in dealing with the social implications.

With at least two references to Hadley Cantril (and his “work” with the *War of the Worlds* broadcast) in key reports pertaining to the possibility of extra-terrestrial life, it may be that we have stumbled upon a significant reason why numerous researchers equate *The War of the Worlds* broadcast with an ET/UFO cover-up/psyop.

Back in the 1990s, renowned alternative knowledge researcher William Cooper talked extensively about *The War of the Worlds* 1938 broadcast being a psyop – yet he always tied the subject to the “extra-terrestrial” paradigm and, specifically, a “false-flag” (i.e.: stage

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<sup>189</sup> Proposed Studies on the Implications of Peaceful Space Activities for Human Affairs, page 105, n.37 - <http://www.nicap.org/papers/brookings.pdf>

managed or faked) “extra-terrestrial” event or scenario. In his “Majesty Twelve” document, Cooper wrote, ***“The plan to create an artificial extra-terrestrial threat to the Earth [...] was tested for credibility with the CBS presentation of “The War Of The Worlds” by Orson Welles and the Mercury Theatre on October 30, 1938. The public believed it was real thus setting the stage for the implementation of an alien threat scenario... the only problem was that the state of the art of technology at that time did not allow for a believable presentation.”***<sup>190</sup> Unfortunately, having read and listened to each occasion that Cooper referred to the broadcast as an ET/UFO psyop, I have yet to find any reference to quantifiable evidence or research sources relating the 1938 broadcast to an ***“extra-terrestrial”*** psyop. Despite his credibility in many other regards, Cooper’s specific view of the *War of the Worlds* broadcast is based on circumstantial factors only. That said, he would often quote the references to Hadley Cantril in both the Durant and Brookings Institute Reports!

## F for Fake

Another factor to consider here, involves one of the earliest documented quasi-references to *The War of the Worlds* broadcast being an “extra-terrestrial” psyop – a claim that actually came from Orson Welles himself in a 1976, nine minute, then-unaired trailer for his bizarre “mockumentary” film *“F for Fake”*. In the trailer, Welles shamelessly claims: ***“Ladies and gentlemen, suppose I come right out with it and admit to you now that my old Martian hoax on the radio was... well, not exactly a hoax... That there were secret sponsors of that broadcast, who in fact were some rather influential beings from outer space. You smile. I think they're***

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<sup>190</sup> William Cooper, “Majesty Twelve” [http://www.sherryshriner.com/cooper/majestic\\_12.htm](http://www.sherryshriner.com/cooper/majestic_12.htm)

***smiling [...] and I'd just like to remind them that it is since that broadcast that there have been in this country alone authenticated sightings. You still think it's a joke? Good. That's the way we want you to feel about it... for now.***<sup>191</sup>

As I have noted, Welles was known for dramatic over-embellishment and outright false accounts of themes and events relating to his life and career. Also, remember that *"F for Fake"* was a treatise on the concepts of fakery and illusion. Large sections of the film – such as the narrative of the ***"word renowned art forger, Elmyr de Hory"*** – are complete fabrications portrayed as real. The film contains only tiny slivers of truth and half-truth that are blended almost-seamlessly into total fabrications.

Many alternative knowledge researchers are convinced that, like Stanley Kubrick's allusions to NASA / Apollo fakery in his films (most notably *"The Shining"*), Welles was making a vague admission regarding something much more convoluted and hidden about the reality of *The War of the Worlds*. Welles' references (to "real" extra-terrestrials in the trailer for *"F for Fake"*) aside, the remaining two words that continue to raise eyebrows amongst researchers are his reference to ***"secret sponsors."*** Make of this what you will.

## **Enter Mr Jackson**

I have a strong belief that the C. D. Jackson connection to *The War of the Worlds* paradigm came about as a result of what I called the "copy and paste" internet. Most articles that cite the two in the same piece are usually a variant of the same article lazily rehashed. So what or where is the original source? Good luck finding that one!! I have found variations of these articles (including the words "C. D.

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<sup>191</sup> "F for Fake" original trailer by Orson Welles - 1976 [at 8:21] - <https://youtu.be/TMkZWWLHGxU?t=8m21s>

Jackson”, “*The War of the Worlds*”, and “psyop”) that date back to the earliest days of the mainstream internet - thanks to search engines like the Wayback Machine Internet Archive. However, I have never truly been able to find the original source that ties C. D. Jackson into the *War of the Worlds* paradigm.

What I do find telling, is that the name almost always crops up in relation to researchers and authors who have or had an interest in the ET / UFO subject – this ranges from those who are devout believers in the phenomenon (as truly alien “extra-terrestrials”) right through to those who think the whole phenomenon is a military-industrial-intelligence-complex psyop with manmade craft, military abductions, and such. As a result of repetition without fact checking, there are now numerous individuals who absolutely believe that Charles Douglas Jackson played a role in an ET/UFO cover-up / psyop utilising the 1938 *The War of the Worlds* broadcast...

There actually is a significance to C. D. Jackson’s name cropping up in relation to *The War of the Worlds* – but not necessarily for the reasons that the aforementioned articles and individuals would have you believe.

Peter Levenda, in his excellent book “*Sinister Forces – Book One: The Nine*”, discussed his investigation of Charles Douglas (C.D.) Jackson. ***“In the effort to learn more [...] the author found himself going through a list of contents of the C.D. Jackson files of the Dwight D. Eisenhower Library. Jackson was a vice-president of Time Inc. from 1931 to 1964 (the year of his death), but he was much more than that. He was also Special Assistant to the US Ambassador to Turkey, 1942-43; President of the Free Europe Committee (which ran Radio Free Europe), 1951-52; speechwriter for Eisenhower in 1952; Special Assistant to the President for International Affairs, 1953-54; US Delegate to the United Nations Ninth General Assembly in 1954; speechwriter and consultant to Eisenhower during the Lebanon***

***Crisis of 1958; and ‘unofficial consultant to the President on other occasions.’ He was also Deputy Chief, Psychological Warfare Branch (PWB) at Allied Forces Headquarters in 1943 and continued in that role, slightly modified, for the Psychological Warfare Division (PWD) at Supreme Headquarters, Allied Expeditionary Forces (SHAEF) for the remainder of the war. His files, collected at the Eisenhower Library, contain [...] another entire box on that notorious bugaboo of conspiracy theorists, the Bilderbergers. Jackson had files on the Bilderbergers from 1955 to 1964. These files include agendas, minutes of meetings, lists of participants at the Bilderberger meetings, even a history of Bilderberger meetings. [...] It was former CIA Director Walter Bedell Smith who asked Jackson to help him recruit members for that mysterious organization.’<sup>192</sup>***

I must interject at this point to add a little more detail about Bilderberg – for the uninitiated. The purpose of the Bilderberg meetings was to gather various elite types (royalty, prime ministers, presidents and such) alongside representatives of numerous establishments and entities (corporate, political, media, military, etc.) to strategize about globalism, plan various “globalist-inclined” agendas, and decide the general direction that said agendas would take over the coming year. The first conference for The Bilderberg Group took place in Oosterbeek, Netherlands, from 29<sup>th</sup> to 31<sup>st</sup> May, 1954. Prince Bernhard of the Netherlands was a member of the Bilderberg Group and fully supported the ’54 conference in Oosterbeek. The conference was initiated by Józef Retinger (a pro-western European / pro-American politician-in-exile). Retinger encouraged Bernhard to contact the then-head of the CIA, Walter

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<sup>192</sup> Peter Levenda, *Sinister Forces - The Nine: Volume 1: A Grimoire of American Political Witchcraft (Sinister Forces: A Grimoire of American Political Witchcraft)*, Trine Day (1 Feb. 2011) ISBN-10: 098418581X / ISBN-13: 978-0984185818 (pgs. 123 – 124)

Bedell Smith, for help in organising the whole affair. Bedell Smith placed responsibility for this on President Eisenhower's then advisor C.D. Jackson. Jackson helped to draw up the invitation list – 50 delegates from 11 Western European countries and 11 American delegates.<sup>193</sup> David Rockefeller was amongst those 11 Americans.<sup>194</sup>

Let's return now to more of Peter Levenda's revelations about C.D. Jackson: ***"It was also C.D. Jackson who arranged for the [Time] Life magazine purchase of the famous Abraham Zapruder film of the Kennedy Assassination, thereby keeping it away from the public view for five years, until the Clay Shaw trial in New Orleans. [...] Christopher Simpson in his excellent and enlightening Science of Coercion: Communications Research & Psychological Warfare 1945-1960 [...] discusses the role Jackson (and fellow Bilderberger Nelson Rockefeller) played in charge of policy oversight of combined CIA-USIA (US Information Agency) and US military country plans during the Huk insurrections in the Philippines in the mid-1950s. [...]"***<sup>195</sup>

Here, we have multiple connections with the larger subjects of this book. For example, in 1975, the CIA were "investigated" under a President's Commission on CIA Activities within the United States. This Commission was set up by Nelson Rockefeller. Naturally, the true nature of the CIA's affairs was white-washed and the agency were essentially let off the proverbial hook by the Rockefellers. As a 1975 front-page article in the New York Times, by Howard Zinn, put it: ***"Rockefeller Inquiry Clears CIA of Major Violations."***<sup>196</sup> However,

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<sup>193</sup> Hatch, Alden (1962). "The Hôtel de Bilderberg". HRH Prince Bernhard of the Netherlands: An authorized biography. London: Harrap. See also: Aubourg, Valerie (June 2003). "Organizing Atlanticism: the Bilderberg Group and the Atlantic Institute 1952–63". *Intelligence & National Security*. 18 (2): 92–105.

<sup>194</sup> Rockefeller, David (2002). *Memoirs*. New York: Random House. p. 412. ISBN 978-0679405887.

<sup>195</sup> Peter Levenda, *Sinister Forces - The Nine: Volume 1: A Grimoire of American Political Witchcraft* (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (1 Feb. 2011) ISBN-10: 098418581X / ISBN-13: 978-0984185818 (pgs. 123 – 124)

<sup>196</sup> Howard Zinn, "The CIA, Rockefeller, and the Boys in the Club", 1975 - [http://www.thirdworldtraveler.com/Zinn/Rockefeller\\_BoysClub.html](http://www.thirdworldtraveler.com/Zinn/Rockefeller_BoysClub.html)

there were a few revelations that came out of the Commission – most notably, much of what we now know of the CIA’s MKUltra mind control research would not be so readily in the public domain today if not for the Commission.

Another matter addressed by the commission was the assassination of John F. Kennedy. Small portions and stills from the infamous Zapruder film were allowed to be used during the commission hearings – although this had the result of steering the findings on this subject into disinformation territory. Regarding the Zapruder film: although “official” historical accounts tell us that C.D. Jackson arranged the purchase of the film<sup>197</sup>, it was [Time] Life who were the “official” buyers. Remember again that [Time] Life was riddled with Rockefeller money and influence. One of many examples is David Rockefeller’s affiliations with Time’s board chairman, Andrew Heiskell.<sup>198</sup>

C.D. Jackson’s connections with the media were extensive. According to archival documents in The Eisenhower Presidential Library, Jackson graduated Princeton University (that old institution again!) in 1924 and immediately found work in the media/press industry.<sup>199</sup> It was in 1931 that he went to work for Henry Luce at [Time] Life Magazine. Jackson was also a publisher of Fortune Magazine – which gives us yet another connection to the Rockefellers.<sup>200</sup> [Time] Life not only connects with the Rockefellers, but also CBS, Orson Welles... the list goes on and on. The threads of this story seem to keep constantly weaving back together no matter how much we try to untangle them! Perhaps this is one of the reason why so many people

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<sup>197</sup> [https://en.wikipedia.org/wiki/Charles\\_Douglas\\_Jackson#Life\\_and\\_career](https://en.wikipedia.org/wiki/Charles_Douglas_Jackson#Life_and_career)

<sup>198</sup> <http://new.euro-med.dk/20151210-rockefellers-time-magazin-merkel-the-obedient-puppet-of-the-year.php>

<sup>199</sup> C D Jackson Library, Box 69, "Princeton University Misc [1936 - 1957]", Eisenhower Library

<sup>200</sup> Charles Douglas Jackson -

[https://www.revolve.com/main/index.php?s=Charles%20Douglas%20Jackson&item\\_type=topic](https://www.revolve.com/main/index.php?s=Charles%20Douglas%20Jackson&item_type=topic)

fervently maintain that C.D. Jackson was, in some way, connected with the 1938 War of the Worlds paradigm.

## The CIA Factor

But the connections don't end there... not if we factor in the likes of the CIA. C.D. Jackson was involved with all manner of secretive organisations and establishments. His work with the Eisenhower Administration placed him in a position that was effectively equivalent to the head of the National Security Council. Jackson was the President for the Council of Democracy. From 1943 to 1945, he served with the OSS<sup>201</sup> (the precursor to the CIA). He was involved with the Office of War Information, the Office of Strategic Services and The British Warfare Executive.<sup>202</sup> As noted earlier in this chapter, (by researcher and author Christopher Simpson) Jackson played a key role ***“in charge of policy oversight of combined CIA-USIA (US Information Agency) and US military country plans during the Huk insurrections in the Philippines in the mid-1950s.”***<sup>203</sup>

According to Jackson's own papers, donated by his widow to the Eisenhower Library on Dec 15<sup>th</sup>, 1971, Jackson (by his own admission) worked as an agent for the CIA from 1948. From 1948, Jackson was also involved with Operation Mockingbird<sup>204</sup> – the CIA project to insert agency operatives and moles in the newsprint, television and movie media. The following is taken from the “Spartacus Educational” website article ***“The Assassination of JFK - C. D. Jackson”: “Jackson also took an active role in Operation***

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<sup>201</sup> "Know Your Owners: C.D. Jackson Part 1", Just My Stupid Opinion - Streamed live on 17 Sep 2018 - <https://www.youtube.com/watch?v=eoZbWOA2rZY>

<sup>202</sup> Ibid.

<sup>203</sup> Peter Levenda, Sinister Forces - The Nine: Volume 1: A Grimoire of American Political Witchcraft (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (1 Feb. 2011) ISBN-10: 098418581X / ISBN-13: 978-0984185818 (pgs. 123 – 124)

<sup>204</sup> "Know Your Owners: C.D. Jackson Part 1", Just My Stupid Opinion - Streamed live on 17 Sep 2018 - <https://www.youtube.com/watch?v=eoZbWOA2rZY>

***Mockingbird. Documents released after his death show that Jackson was in contact with a CIA agent in Hollywood's Paramount Studios. This agent was involved in trying to influence the content of the films the company was making. [...] Hugh Wilford argues in The Mighty Wurlitzer: How the CIA Played America (2008) that it was a senior executive at Paramount, Luigi G. Laraschi, the most important CIA figure at the studio. Laraschi was the head of foreign and domestic censorship at the studio. [...] In a private letter to Sherman Adams, Jackson claims the role of these CIA placements was "to insert in their scripts and in their action the right ideas with the proper subtlety". [...] According to Carl Bernstein, Jackson was "Henry Luce's personal emissary to the CIA". He also claimed that in the 1950s Jackson had arranged for CIA employees to travel with Time-Life credentials as cover.***<sup>205</sup>

*[Author's Notes: Carl Bernstein also asserted that, during the 1950s, C.D. Jackson arranged for CIA employees to travel with "Time-Life credentials as cover."*<sup>206</sup>]

The aforementioned is further endorsed in Kenneth Osgood's 2017 New York Times article *"The CIA's Fake News Campaign": "The C.I.A.'s freewheeling spymaster, Frank Wisner, created a well-heeled and well-connected front group, the National Committee for a Free Europe. [...] Every president from Harry Truman to Richard Nixon endorsed the campaign. [...] The Hollywood producers Darryl Zanuck and Cecil B. DeMille amplified those messages, as did powerful media figures like Bill Paley, the president of CBS; C. D.*

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<sup>205</sup> "The Assassination of JFK - C. D. Jackson" - <https://spartacus-educational.com/USAjacksonCD.htm>

<sup>206</sup> Ibid.

***Jackson, the publisher of Fortune; and the media mogul Henry Luce.***<sup>207</sup>

*[Author's Notes: All of the aforementioned information about Jackson is readily available in the Eisenhower Presidential Library and on the CIA's own website – if you are prepared to take the time to look through it all.]*

Then there is C. D. Jackson's involvement with The Congress for Cultural Freedom to consider. This anti-communist advocacy group was founded in June, 1950, in West Berlin. It was formed from an overlap of Wall Street / media social networks and was a joint British / American project. The group included Jackson, Kermit Roosevelt, Tracy Barnes, Richard Helms (of soon-to-be-head-CIA fame), and Royall Tyler – all heavily associated with Henry Luce's [Time] Life and Rockefeller / Morgan Wall Street financial assets. Jackson approved all of the group's core projects, actively promoted their work, and served on its board. The head of the group's music section was Theodor Adorno – of Tavistock and The Radio Research Project infamy. In April 1966, The New York Times ran a series of five articles on the purposes and methods of the CIA. In the third part of this series, the author revealed documentation demonstrating that The Congress for Cultural Freedom was basically being run by the CIA – by detailing false-front organizations and the secret transfer of CIA funds. This article marked a series of press exposes that fully revealed the CIA's involvement – forcing them to (at least "officially") remove their money and involvement with the group.<sup>208</sup> Interestingly, the group continued for decades after. From 1967

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<sup>207</sup> "Kenneth Osgood, "The CIA's Fake News Campaign", The New York Times, Friday, October 13, 2017, p. A19 - <https://www.nytimes.com/2017/10/13/opinion/cia-fake-news-russia.html>

<sup>208</sup> Coleman, Peter, The Liberal Conspiracy: The Congress for Cultural Freedom and the Struggle for the Mind of Postwar Europe, New York: Free Press, Collier Macmillan, 1989. (pg. 232)

onwards, the group was funded by The Ford Foundation – another quasi-connection with the Rockefellers.

*[Author's Notes: The records of the International Association for Cultural Freedom and its predecessor the Congress for Cultural Freedom are today stored at the Library of the University of Chicago in its Special Collections Research Center.]*

The CIA does seem to be the key recurring motif through all of this and it brings us nicely back to the UFO subject, C.D. Jackson and, by extension, the whole *War of the Worlds* paradigm. The CIA's involvement in debunking and disinformation about 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 a February 28, 1960 article in The New York Times – entitled “*Air Force Order on 'Saucers' Cited*”. Hillenkoetter maintained: “***Through official secrecy and ridicule, many citizens are led to believe the unknown flying objects are nonsense... to hide the facts.***”<sup>209</sup>

## Watch The Skies... Or Not!

C.D. Jackson was a member of the National Investigations Committee on Aerial Phenomena (NICAP).<sup>210</sup> NICAP was founded in 1956 and was active, largely in North America, until 1980. The organisation continues today, although (since 1980) it now pretty much serves as a repository of information on UFO phenomenon – as opposed to an active investigative group. NICAP investigated one of North

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<sup>209</sup> “CIA Chief Roscoe Hillenkoetter on UFO Cover-up in NY Times”, NY Times, Feb. 28, 1960 -

<http://www.wanttoknow.info/600228nytimes> &  
<http://select.nytimes.com/gst/abstract.html?res=F50A12F9345D1A728DDDA10A94DA405B808AF1D3>

<sup>210</sup> “On November 25, 1961, NICAP members C. D. Jackson and Robert E. Hohnmann...” See: Donald R. Prothero & Timothy D. Callahan, “UFOs, Chemtrails, and Aliens: What Science Says”, Indiana University Press (2 Aug. 2017), ASIN: B074C4SPQY (pg. 176)

America's first widely-publicized "alien abduction" accounts – that of Barney and Betty Hill.

The Hills claimed to have been abducted by extra-terrestrials whilst driving through a rural part of the state (south of Indian Head) of New Hampshire from September 19<sup>th</sup> to September 20<sup>th</sup>, 1961. Varying reports give the initial time of the abduction as around 10.30pm on the 19<sup>th</sup>. The couple witnessed a large structured craft above and in front of their car. The couple stopped to investigate more closely. Upon encountering the inhabitants of the craft, the couple panicked and sped off in their car, being pursued by the craft. A strange phenomenon of buzzing and static enveloped the couple (and their car) which affected their consciousness. The next thing they knew, they were driving their vehicle 35 miles away from their previous location.

On 21<sup>st</sup> September, Betty telephoned Pease Air Force Base regarding their strange experience – to little effect. A couple of days later, Betty loaned a book about UFO's from her local library and came across the name Donald E. Keyhoe. Keyhoe was the head of NICAP at the time. On September 26<sup>th</sup>, Betty wrote to Kehoe and told him about the Hill's experience the week before. On October 21<sup>st</sup>, The Hills met with NICAP investigator Walter N. Webb and conducted a six-hour-long interview.<sup>211</sup> Throughout November 1961, Betty began to have vivid dreams where she started recalling aspects of their experience during the 35 mile "gap" in their "journey". This prompted another encounter with NICAP on November 25<sup>th</sup>, 1961. This time, the investigators were Robert E. Hohmann and... C.D. Jackson! It was during this interview that Jackson highlighted the fact that the couple's journey had taken seven hours instead of the usual

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<sup>211</sup> Walter Webb, "A Dramatic UFO Encounter in the White Mountains, NH". Confidential report to NICAP. October 26, 1961 (Pg. 3)

four hours. Jackson attributed this to “missing time” and the subject of hypnosis was raised.<sup>212</sup>

According to Philip Coppens, in his piece *“The Pied Pipers of the CIA”*, ***“It was Jackson who drew the Hills' attention to their missing time period; until he did so, the couple had not realised that their memories of that fateful night were incomplete. It was Jackson who suggested hypnotic regression as a means of unlocking it. It was Jackson who then arranged for one of the Army's top psychiatric experts to undertake the regression (as if a civilian expert was not available?), under which the full story of the joint abduction “emerged”. However, as many researchers have since demonstrated, a careful review of the timings actually shows that there was no missing time at all. It seems that Betty and Barney Hill were at the centre of a web that involved USAF Intelligence and top military experts in psychological warfare. The evidence suggests that the Hills were the subjects – victims – of a psychological experiment.”***<sup>213</sup>

There are a couple of phrases and words that I want you to really take note of in Coppens' pieces: They are: ***“hypnotic regression”***, ***“Army's top psychiatric experts”***, ***“USAF Intelligence”***, ***“military experts in psychological warfare”***, and ***“psychological experiment.”*** In other words, Coppens is saying that (in this case) we really need to look at the psychological warfare and social engineering experiments of the military / intelligence / industrial complex here.

Make of the Hill's accounts what you will. I personally do feel strongly that Betty and Barney Hill did have a very strange and very real experience that defied conventional explanation. My instincts lead me to feel (although, I must stress, this is only my personal

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<sup>212</sup> Philip Coppens, "The Pied Pipers of the CIA" - [http://philipcoppens.com/ufo\\_ciapipers.html](http://philipcoppens.com/ufo_ciapipers.html)

<sup>213</sup> Jerome Clark, "The UFO Book: Encyclopaedia of the Extraterrestrial", Visible Ink, 1998 (pg. 282)

feeling) that the Hills did have an encounter that was possibly “other-worldly”. That said, I also feel that aspects of the military establishment also played a part in muddling up The Hill’s experiences, their recall of the events, and (perhaps) even the actual abduction itself. Interestingly, many credible ET/UFO researchers have noted that the Betty and Barney Hill incidents marked the beginnings of an era when the military became embroiled in the “abduction” phenomenon and the start of overt “Milab” (military abductions) scenario. It also marked a shift from abduction accounts centring largely on benevolent “space brothers” type encounters and the start of more overt abductions with sinister overtones... and the increase in accounts of encounters with the “greys” type entities.

Putting the whole UFO/ET angle to one side. Let’s concentrate on the involvement of C.D. Jackson here. It seems clear that Jackson played a part in confusing and steering aspects of Betty and Barney Hill’s experience. It was from here, also, that NICAP helped to turn The Hill’s experience into a world renowned story that exploded the whole “alien abduction” phenomenon into the public consciousness. Again, in this regard, I cannot ignore the sheer number of times that Jackson was involved with psychological warfare research and experiments – particularly for intelligence outfits like the OSS and CIA.

It should also be clearly noted that NICAP was substantially populated by former and serving CIA operatives. For example, former CIA Briefing Officer Karl Pflock was chairman of NICAP’s Washington D.C. subcommittee during the late 1960s and early 1970s. Another, with substantial connections to NICAP, was Colonel (USAF Ret.) Joseph Bryan, III - the founder and first chief of the CIA’s

Psychological Warfare Staff (1947 - 1953).<sup>214</sup> Documented CIA studies of NICAP can be found on the CIA's own website (see the link in this page's footnotes for the web address of these documents.<sup>215</sup>) Some researchers have downplayed the significance of those involved with NICAP, who had past/present CIA affiliations, saying that their "genuine interest" in the ET / UFO subject was their priority when involved with NICAP. I believe this to be a very naive perspective given that there is a library-worth of documented evidence showing CIA involvement in the study, muddling and cover-up of the ET / UFO phenomenon from the very start of the agency. Yes, many CIA affiliated members probably did have an interest in the ET/UFO phenomenon. However, years of research into these kinds of subjects has taught me a general rule of thumb – those who once worked for the intelligence community always work for the intelligence community! It never goes away. Official secrets, NDAs, national security, these are all mantras that reaffirm (at least in 99.9% of cases) a blind "patriotism" to "duty" and "country" that always comes first above anything else.

With the CIA's clear history of spreading disinformation about the ET/UFO subject - through multiple, elaborate psyops – we may have the answer to why people continue to connect C.D. Jackson to *The War of the Worlds* "news crisis" / "mass panic" phenomenon. It adds further credence if *The War of the Worlds* broadcast and audience study does somehow fit into the larger scope of the ET / UFO disinformation program.

One final nugget that may have been claimed as "proof" of a connection between C.D. Jackson and *The War of the Worlds*, comes in the form of The Psychological Strategy Board. This group formed

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<sup>214</sup> Raymond E. Fowler, "UFO Testament: Anatomy of an Abductee", iUniverse (15 Oct. 2002) ISBN-10: 0595241301 / ISBN-13: 978-0595241309 (pg. 255)

<sup>215</sup> <https://www.cia.gov/library/readingroom/document/cia-rdp81r00560r000100010001-0>

on April 4, 1951, during the Truman administration. It was an outgrowth of The National Psychological Strategy Board – formed in August, 1950, by the Department of State. The group’s entire mandate was psychological warfare. The Psychological Strategy Board ran for two short years – coming to an “official” end in 1953. During it’s time, it had some interesting members. They included: Paul Lazarsfeld, Hadley Cantril, Frank Stanton, Harold Lasswell, William Paley, George Gallup, Elmo Roper, DeWitt Poole, and C.D. Jackson. All but the last person had documented direct or indirect involvement with the Princeton Radio Research Project and half studied *The War of the Worlds* 1938 broadcast under the auspices of the RRP! All rather curious! [Author’s Notes: Full documentation of this group and its members can be found in *The Truman Library Archive*.<sup>216</sup>]

As the Rockefellers play a huge role in this whole story, let’s bring them back again to the fore. If we consider how the history of the CIA is full of disinformation campaigns and psyops, then think about this. There is massive and complex overlap between the CIA, its forerunner the OSS, and the Rockefellers. The OSS was quietly being set up throughout the latter part of the 1930s, under the auspices of the British Secret Intelligence Service (MI6) and Special Operations Executive (SOE). One key player in shaping the origins of the OSS was the senior British intelligence officer in the western hemisphere, William Stephenson. Although it had several years to establish itself beforehand, it wasn't until July 1941 that the OSS (at this point, labelled the Office of the Coordinator of Information) became more well-known. The “official” announcement of the OSS came on June 13, 1942. Until several months after Pearl Harbor (although it may

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<sup>216</sup> Harry S. Truman Papers Staff Member and Office Files: Psychological Strategy Board Files - Dates: 1951-1953, Truman Library Archive - <https://www.trumanlibrary.gov/library/truman-papers/harry-s-truman-papers-staff-member-and-office-files-psychological-strategy> See also: Sandra Braman, “Communication Researchers and Policy Making”, MIT Press Source Books, Sept, 2003 (pgs. 262 – 263)

have been far later), the bulk of OSS intelligence came from the UK.<sup>217</sup> Because of the timing and involvement of British Intelligence, we can safely say that a number of those people working for The Tavistock Clinic would have been involved with the formation of the OSS. In fact, many of those trained in British Intelligence were programmed in Tavistock affiliated schools in the UK and Europe. In 1925, the Rockefeller Foundation gave (as noted in Paul Weindling's *"The Rockefeller Foundation and German Biomedical Sciences, 1920-1940: Educational Philanthropy to International Science Policy"*) a \$2.5 million grant to the Psychiatric Institute in Munich.<sup>218</sup> This was but one example of many during this period where the Foundation funded the study of psychiatry and social psychology. Many of those people who studied at the Munich Psychiatric Institute became gainfully appropriated by the Tavistock Clinic and Institute of Human Relations in a few short years.

As for more direct connections between the Rockefellers and the intelligence establishment of the time, there are examples aplenty. For instance: a valued, early-twentieth century employee of John D. Rockefeller's brother, William, was one Claude Dansey. Dansey was responsible for reorganising all US military intelligence in line with British Intelligence during WWI.<sup>219</sup>

It appears conclusive that "psychological warfare" has always been a proverbial "shorthand" for the Rockefellers.

So where does all of this leave C. D. Jackson? Where does he fit into the larger themes of this book? We do know for certain that Jackson

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<sup>217</sup> [https://en.wikipedia.org/wiki/Office\\_of\\_Strategic\\_Services](https://en.wikipedia.org/wiki/Office_of_Strategic_Services)

<sup>218</sup> Paul Weindling, "The Rockefeller Foundation and German Biomedical Sciences, 1920-1940: Educational Philanthropy to International Science Policy", "Science, Politics and the Public Good: Essays in Honour of Margaret Gowing", London, Macmillan Press, 1988.

<sup>219</sup> Anton Chaitkin, "British psychiatry - from eugenics to assassination", Executive Intelligence Review, V21 #40, [30 July 2002] - <http://www.hartford-hwp.com/archives/27a/247.html>

was affiliated with most of the groups and individuals (whom I have cited throughout this book) who had a connection to the larger *War of the Worlds* paradigm. Some of these affiliations took place before the 1938 broadcast timeframe and some after. He also had a long and intricate career in both psychological warfare and the media. However, despite all the connections, I cannot evidentially quantify whether or not Jackson had anything to do with the actual *War of the Worlds* broadcast or the Princeton Radio Research Project. If we were going on evidence alone, I would say that Jackson just happened to move in all the same circles as the aforementioned. Was he actually involved in a psyop involving the 1938 *War of the Worlds* broadcast?

I really don't know! My gut instinct tells me that he has been "tacked onto" the psyop concept in order to expand it into the "ET / UFO" cover-up / disclosure realm. Despite being a fascinating angle to the "psyop" narrative, I haven't found any concrete evidence that the 1938 CBS broadcast was in any way connected with the ET / UFO paradigm. However, I do accept that the study and template of the 1938 broadcast probably inspired and even influenced the work done by those elite agenda players who were muddling and managing the ET / UFO phenomenon. Certainly, this would appear to be the case if we look at the recommendations made (and the specific references to Hadley Cantril) in likes of the Brookings Institute and Durant Reports. Given the scope of this field of research (as a psychological warfare weapon/tactic), I do not rule out the possibility that other agendas may have been at work though... however, I am purely musing out loud on that last point!

For now, let's return to the notion of *The War of the Worlds* as psychological warfare in more earthly terms.

# **Chapter Ten: “Template for Terror”**

## World War II

As Orson Welles maintained, at the centre of *The War of the Worlds* broadcast was the concept of a “fake news” crisis. It is a testament to the effectiveness of this concept in media psychological warfare that very soon after the 1938 broadcast, the idea would be adopted and, even, somewhat paid homage to in an event that could conceivably be interpreted as helping to bring about the start of World War Two. On November 8th, 1938, just over a week after the CBS broadcast, Adolf Hitler referenced the broadcast in a speech in Munich. He said, ***“I have to do everything – and will do everything – to keep Germany so well armed and equipped that her peace can never again be threatened [...] That does not mean that I will start a war scare in the world, a panic, perhaps, about an impending invasion of Martians.”***<sup>220</sup>

It seems that Hitler had been watching the fallout from the broadcast very closely. Nine months later, on the evening of August 31, 1939, a secret SS unit staged a mock attack on a radio station in Gleiwitz, Germany, just across the border from Poland. The unit wore Polish military uniforms, burst into the station – laying siege to it – and began broadcasting in Polish that they were the vanguard of a Polish invasion of Germany. The men fired their guns into the air and left behind a dying concentration camp inmate, dressed in bullet-ridden civilian clothing. It has since been claimed that this “mock attack” had been staged earlier in August by Heinrich Himmler and the Gestapo to convince the world that Poland had carried out an unprovoked attack on Germany. The broadcast was then used to partly justify Germany’s invasion of Poland. Bizarrely, the broadcast received some initial coverage by American newspapers who

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<sup>220</sup> A Brad Schwartz, “Broadcast Hysteria: Orson Welles’s War of the Worlds and the Art of Fake News”, Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 161)

reported the mock “attack” as real. The next day, Hitler stood before the Reichstag and claimed that the broadcast was real. By the end of the day, Germany had invaded Poland. By the 3<sup>rd</sup> September, Britain and France had declared war against Germany. How many history books have you read where it describes how World War Two was started, to a sizeable degree, by a fake news broadcast? Not many I imagine.

Bizarrely, wartime influence from *The War of the Worlds* broadcast was picked up on both sides of the Atlantic. According to A Brad Schwartz, ***“The [WOTW] broadcast, noted General Hugh S. Johnson, had given ‘unintended assistance to the President’s great defence program.’ Army strategists took note of the panic and reconsidered how radio might be used in a future war, either as a tool to keep the public informed or as a psychological weapon. Variety reported that some in the federal government believed War of the Worlds ‘has inadvertently done a lot for national defence.’”***<sup>221</sup>

However, the influence of *The War of the Worlds* model was not just confined to the 1930s and 1940s.

## The Ultimate Psyop

Jump forward almost 63 years and we have the mother of all media-associated fake-news / psyops: 9/11. The events of 9/11 are somewhat different from the previously cited staged radio broadcast that triggered World War Two - in that the carnage and loss of life reported in New York on September 11<sup>th</sup> 2001 did indeed take place. However, the official narrative, the “explanations” for and “causes” of the events, and the various individuals cited as “responsible for” orchestrating 9/11 were nothing but a media perpetuated cover

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<sup>221</sup> A Brad Schwartz, "Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News", Hill & Wang; Reprint edition (17 May 2016) ISBN-10: 0809031647 / ISBN-13: 978-0809031641 (pg. 163)

story. Within minutes (quite literally, if you go back and watch the media coverage as 9/11 happened), the media were telling us who had done what, when, why, and how. These points were then repeated endlessly moment after moment for months after 9/11. Although, the media could not realistically sustain this repetition of the narrative (human psychology being what it is, we would have eventually just tuned it all out en masse), this strategy shifted away from an emphasis on the specifics of what happened on the day and onto those who had been blamed for 9/11 – the *[keep in mind that this is the “official” narrative of 9/11]* **“19 Islamic extremists who had hijacked planes and flown them into the World Trade Centre Twin Towers.”**

I don't really want to spend too much time explaining the ins and outs of 9/11 here – the onus should be on people to go away and learn about the reality of 9/11 for themselves. However, for the sake of context, here is a list of factors about 9/11, compiled by researcher Andrew Johnson, that should give you pause for consideration with regard to the truth of what happened that day.

- The Twin Towers were destroyed faster than physics can explain by a free fall speed “collapse.”
- They underwent mid-air pulverization and were turned to dust before they hit the ground.
- The protective bathtub, in which the WTC complex was constructed, was not significantly damaged by the destruction of the Twin Towers. (More damage was done to the bathtub by earth-moving equipment during the clean-up process than from the destruction of more than a million tons of buildings above it.)
- The seismic impact was minimal, far too small based on a comparison with the Seattle Kingdome controlled demolition.

- The Twin Towers were destroyed from the top down, not bottom up.
- The destruction of WTC7 was a whisper quiet and the seismic signal was not significantly greater than background noise.
- The upper 80 percent, approximately, of each tower was turned into fine dust and did not crash to the earth.
- The upper 90 percent, approximately, of the inside of WTC7 was turned into fine dust and did not crash to the earth.
- One file cabinet with folder dividers survived out of tens of thousands.
- No toilets survived or even recognizable portions of one.
- Evidence that the dust continued to break down and become finer and finer.
- Evidence of molecular dissociation and transmutation, as demonstrated by the near-instant rusting of affected steel.
- Weird fires. The appearance of fire, but without evidence of heating.
- Lack of high heat. Witnesses reported that the initial dust cloud felt cooler than ambient temperatures. No evidence of burned bodies.
- Columns were curled around the vertical axis, where overloaded buckled beams should be bent around the horizontal axis.
- Office paper was densely spread throughout lower Manhattan, unburned, often alongside cars that appeared to be burning.

- Vertical round holes were cut into buildings 4, 5 and 6, and into Liberty Street in front of Bankers Trust, and into Vesey Street in front of WTC6, plus a cylindrical arc was cut into Bankers Trust.
- Approximately 1400 vehicles had to be towed away because they were 'toasted' in strange ways during the destruction of the Twin Towers.
- The north wing of WTC 4 was left standing, neatly sliced from the main body which virtually disappeared.
- For more than seven years, regions in the ground under where the main body of WTC4 stood continued to fume.
- The WTC1 and WTC2 rubble pile was far too small to account for the total mass of the buildings.
- The WTC7 rubble pile was too small for the total mass of the building and consisted of a lot of mud.
- Eyewitness testimony of Scott-pak (personal air tank) explosions in fire trucks and fire trucks exploding that were parked near the WTC.
- There were many flipped cars in the neighbourhood of the WTC complex near trees with full foliage remaining.
- Magnetometer readings in Alaska recorded abrupt shifts in the earth's magnetic field with each of the events at the WTC on 9/11.

For the most comprehensive gathering of all the quantifiable evidence available on 9/11, I highly recommend checking out Dr. Judy Wood's book *"Where did the Towers Go: Evidence of Directed*

*Free-Energy Technology on 9/11*”, along with Andrew Johnson’s books “9/11 – Finding The Truth” and “9/11 – Holding The Truth”.

## 9/11 & WOTW Synchronicities

Oddly, Dr Judy Wood’s book brings me back to Orson Welles’ *The War of the Worlds*, thanks to a reference she makes to the broadcast in “Where did the Towers Go: Evidence of Directed Free-Energy Technology on 9/11”: **“My introduction to the day’s events was from a radio playing in the background while I was working at home. Before heading in to campus, I turned on the television and was amazed to find the same view of the event on every channel. My first thought was of another Orson Welles ‘War of the Worlds’ type of scenario, except with TV this time instead of radio.”**<sup>222</sup> How right she was!

On 9/11, I quickly became aware of the similarities between the events of that day and the narrative of *The War of the Worlds* broadcast. However, it wasn’t until I thoroughly studied the 1938 broadcast for this book that I was struck by the sheer number of synchronicities between the two. *The War of the Worlds* (WOTW) 1938 broadcast led us from place to place recounting disparate (yet seemingly linked) events as part of the whole narrative. 9/11 was identical in this regard. The hole in the ground outside Grover’s Mill is evoked in the “Shanksville plane crash” narrative that was spouted on 9/11. In the WOTW broadcast, the military were powerless to do anything to protect the civilian population from the Martian attack. A common theme that was repeatedly reiterated in the 9/11 media coverage was “where are the military while all this is going on!?” Of course, George W. Bush’s speech to the nation (following the *My Pet*

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<sup>222</sup> Dr. Judy Wood, “Where Did the Towers Go? Evidence of Directed Free-energy Technology on 9/11”, *The New Investigation* (2010) ISBN-13: 978-0615412566 (pg. 2) See also: <http://www.drjudywood.co.uk/> & <http://wheredidthetowersgo.com/>

Goat story-time farce) echoed Kenneth Delmar's portrayal of 'the Secretary of the Interior' in the WOTW broadcast.

Then we have the chaos created across the streets and surrounding buildings of New York on 9/11 when the Twin Towers turned to dust in mid-air. The resulting dust cloud is uncannily evocative of the black smoke cloud that drifts across the city in the wake of the Martian tripods at the mid-point of the 1938 WOTW broadcast. Here is the dialogue of the unnamed announcer who reports on these scenes in the broadcast:

***"I'm speaking from the roof of Broadcasting Building, New York City. The bells you hear are ringing to warn the people to evacuate the city as the Martians approach. [...] North Hutchison River Parkway still kept open for motor traffic. Avoid bridges to Long Island --hopelessly jammed. [...] Now I look down the harbour. All manner of boats overloaded with fleeing population, pulling out from docks. [...] Wait a minute -- Enemy now in sight above the Palisades. Five great machines. [...] Now they're lifting their metal hands. This is the end now. Smoke comes out -- black smoke, drifting over the city. People in the streets see it now. They're running towards the East River -- thousands of them, dropping in like rats. Now the smokes spreading faster. It's reached Times Square. People trying to run away from it, but it's no use. They're falling like flies. Now the smokes crossing Sixth Avenue -- Fifth Avenue -- 100 yards away -- it's 50 feet --"***<sup>223</sup>

The reaction of this reporter from the roof of a New York building was mirrored on 9/11 by the way in which media pundits described the resulting dust cloud from the destruction of the Twin Towers as it moved through the streets of New York – engulfing many of the

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<sup>223</sup> Orson Welles - War Of The Worlds - Radio Broadcast 1938 - Complete Broadcast - <https://www.youtube.com/watch?v=XsOK4ApWl4g>

fleeing pedestrians and onlookers. It was also mirrored in the scenes of ferries and boats overloaded with passengers that quickly departed into open water to escape the carnage at World Trade Centre plaza. No wonder Dr Judy Wood recognised the similarities. They are numerous and, in many cases, uncanny.

Then there is the role of the media as the “false narrator” in each scenario. On October 30<sup>th</sup> 1938, the radio tried to convince the masses that Martians were attacking New York. It turned out that it was all a lie. On September 11<sup>th</sup> 2001, the TV tried to convince the masses that terrorists were attacking New York. Based on the evidence now available to us, we can deduce that this too was all a lie.

## The Rockefellers & The WTC

In an interview with researcher Andrew Johnson, recorded in late 2017, he and I discussed “*The War of the Worlds*” phenomenon and many of the subjects in this book. We also discussed my views on the parallels between 9/11 and the 1938 radio broadcast of “*The War of the Worlds*”. In this discussion, I mused out loud that “**people might look at (the connections) and think that's a bit of a stretch.**”<sup>224</sup>

Sometime after this interview, I was made aware of an excellent and highly detailed documentary about 9/11 by Chris Hampton (from *Wolf Clan Media*) entitled “*9/11 Alchemy – Facing Reality*”. Chris incorporated sections of my aforementioned interview with Andrew Johnson into his documentary (which I am hugely grateful to him for doing, by the way) and included my musing about these parallels being “*a bit of a stretch*” for some people to accept.

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<sup>224</sup> The 1938 War of the Worlds Psyop, TheTSGuide, 21 Nov 2017 - <https://www.youtube.com/watch?v=656kMTDA0Gk>

In his documentary, Chris responded to my musing by saying “***I personally don't think this is a stretch at all especially when you consider who it was that was making sure that the port authority got these towers built.***”<sup>225</sup> Amazingly, in that moment, Chris revealed something that, although I knew it and had it stored in the deepest corners of my memory, I had not connected the dots with. As Chris demonstrated (using footage from a piece broadcast a number of years ago on the Discovery Channel) that the two people responsible for facilitating and financing the construction of the WTC Twin Towers were none other than David and Nelson Rockefeller.

It then occurred to me that I should have recognised this connection after having recently re-watched an interview with Hollywood film producer Aaron Russo – conducted several years back. Russo was a highly respected figure in the movie industry, whose work included the films “*Wise Guys*” (1986), “*Teachers*” (1984), and one of my all-time favourite comedy films “*Trading Places*” (1982). “*Trading Places*” placed great emphasis on the Twin Towers of the World Trade Complex in New York (as well as the financial activities that used to go on there) during the final part of the movie.

In the aforementioned interview, Aaron Russo talked about his career in Hollywood and how he came to befriend one Nicholas Rockefeller. The name of this particular member of the Rockefeller clan does not readily appear in material regarding the elite family and there actually was a time when I questioned if this particular person was even a real member of the family. However, some research did eventually uncover the man’s credentials as a bona fide, albeit low-key, Rockefeller.

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<sup>225</sup> Section starts at 2:51:50 - Chris Hampton, “9/11 Alchemy – Facing Reality”, Wolf Clan Media, 21 Jul 2018 - [https://www.youtube.com/watch?v=5Zz04\\_-f0GE](https://www.youtube.com/watch?v=5Zz04_-f0GE)

From his own website and details on the official websites for The Rockefeller Family Fund and The RAND Corporation, I have been able to discern the following:

***“Nicholas Rockefeller is vice chairman and chief legal officer of the RockVest Group of Investors and is involved in various banking and commercial projects in China and worldwide. He is a member of the Council on Foreign Relations, the International Institute of Strategic Studies, the Advisory Board of RAND, the Corporate Advisory Board of the Pacific Council on International Relations, the Board of the Western Justice Center Foundation, and the Central China Development Council and has served as a participant in the World Economic Forum and the Aspen Institute. He also serves as a director of the Pacific Rim Cultural Foundation, and is a member of the boards of visitors of the law schools of the University of Oregon and of Pepperdine University. Nicholas’ China practice includes transactions with China’s largest banks, energy companies, communications entities and real estate enterprises as well as with China’s principal cities and leading provinces. He was chosen as a board member of the Central China Construction and Development Commission and as a director of the Xiwai International School of Shanghai International University. He has appeared numerous times on CCTV and other China media. Nicholas is a graduate of Yale University and of Yale Law School.”***<sup>226</sup>

In the aforementioned interview, Russo claims he became friends with Nicholas Rockefeller and that on one particular drink-laden evening, Nicholas spilled a few proverbial beans about the activities of the Rockefellers and even loosely described the events to come on 9/11. According to Russo, this was some time before 9/11 happened.

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<sup>226</sup> <http://www.nicholasrockefeller.net/> See also: [http://www.nicholasrockefeller.net/rand\\_dinner/](http://www.nicholasrockefeller.net/rand_dinner/) & <http://www.planetlive.org/> & <https://www.rfund.org/>

I will leave you to decide what you make of this claim. If you wish to check out the full interview with Russo, I have left the link to the video in the footnotes.<sup>227</sup> Be warned though, the interview was conducted by Alex Jones – an individual now known to occupy a “gate-keeping” position of controlled opposition / “limited-hangout” in the proverbial “conspiratorial” research community.

## War of the Worlds / War on Terror

The mainstream media coverage of the repercussions of 9/11 also connects with *The War of the Worlds* narrative. One of the principle consequences of the events of 9/11 was the Western-led proverbial “War on Terror” – itself another media contrived and perpetuated example of fantasy narratives, fakery and obfuscation. In concocting these narratives, I have no doubt at all that psychological warfare via the media came into play.

As if to tie all these synchronicities together, Hollywood director Steven Spielberg released a contemporary cinematic version of the “*War of the Worlds*” story in 2005 – at the height of the “War on Terror” psyop. These things always seem to be so perfectly timed! I summed this phenomenon up in the 2016 Edition of my book *“Science Fiction and the Hidden Global Agenda – Volume One”*.

***“It seems strange that whenever a new shift in the agenda of global governance has occurred over the last hundred or so years (e.g.: just before WWII, the early days of the Cold War, and just after 9/11), “The War of the Worlds” story re-emerges in some new form. Film historians have detailed how the Cold War climate inspired Byron Haskin’s 1953 big screen version of the story - although few historians have commented on how it in turn aided***

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<sup>227</sup> Reflections & Warnings - An Interview with Aaron Russo (FULL) - <https://www.youtube.com/watch?v=LSGZ4Hkdyg4>

***and abetted the Cold War hype. In 1953, the film rights for “The War of the Worlds” were owned by Cecil B. DeMille. 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. He was fiercely loyal to the US military (he designed the cadet uniforms for the then-newly established United States Air Force Academy in 1954.) [...] 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. [...] 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.”***<sup>228</sup>

As I pointed out in that book, Spielberg made some strange observations when he was interviewed for a short documentary (“Revisiting the Invasion - War of the Worlds”) about the film. He said: ***“Now, in the shadow of 9/11, it felt that War of the Worlds had a special significance (...) We’re in a whole different mind-set, so for the most part, I think I made this picture because I thought this story’s time had come again.”*** He also added (note the historical irony!) ***“It is being played for the hyper-reality.”***<sup>229</sup>

## **The New Model for the Future**

I have seen the template for what happened on October 30<sup>th</sup>, 1938, so many times throughout the years. I have to believe that if the

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<sup>228</sup> Carl James, “Science Fiction and the Hidden Global Agenda – Volume One”, 2016 Edition (pgs. 43-44)

<sup>229</sup> Revisiting The Invasion - War Of The Worlds (2 Disc Special Edition) [2005] [DVD] ASIN: B0007TFINS

model for inducing fear wasn't so studied, so tried and tested, it wouldn't be employed so often. It isn't just a template for a proverbial "experiment in terror", it is also an experiment in how effectively the media can trick or fool as many people as possible. In the two volumes of my work *"Science Fiction and the Hidden Global Agenda"*, I looked at other examples of occasions where the media has used the *War of the Worlds* model to great effect – such as the 1977, UK Anglia Television broadcast of *"Alternative 3"*.<sup>230</sup>

An even more obscure example would be the UK BBC1 airing of *"Ghostwatch"* on 31<sup>st</sup> October 1992 (the date being another semi-synch with WOTW.) The "mockudrama" presented an "as real" paranormal investigation into a poltergeist-haunted suburban housing estate (one house in particular.) The show created an air of realism by basing the narrative on the supposedly real Enfield Poltergeist haunting. The show received a huge backlash from the viewing audience with numerous complaints being made after the broadcast. The effect of the broadcast was allegedly so severe that one young man (18 year old factory worker Martin Denham, who suffered from learning difficulties and had a mental age of 13) committed suicide five days later as a direct result of the broadcast. His case prompted an investigation wherein The Broadcasting Standards Commission concluded that the BBC had created **"a deliberate attempt to cultivate a sense of menace."**<sup>231</sup>

Like the Radio Research Project (in the case of *The War of the Worlds*), medical academia also studied *Ghostwatch* for its psychological value. According to Wikipedia: **"Simons and Silveira published a report in the British Medical Journal in February 1994, describing two cases of Ghostwatch-induced post-traumatic stress**

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<sup>230</sup> <http://www.imdb.com/title/tt0075664/> See Also: <http://www.youtube.com/watch?v=gmNFzBVkqyE>

<sup>231</sup> Frean, Alexandra (29 June 1995). "Watchdog condemns BBC ghost drama". *The Times*. p. 12.

***disorder in children, both ten-year-old boys. They stated that these were the first reported cases of PTSD caused by a television programme. Responses to the article described a further four cases in children aged between 11 and 14, as well as one case in an 8-year-old that stemmed from watching the pre-watershed hospital soap Casualty. The respondents also noted the potential for similar reactions in elderly people.”***<sup>232</sup>

I have included links to two of the concluding reports on this research into the *Ghostwatch* broadcast in the footnotes<sup>233</sup>

Of course, in 2019, we now have daily call-backs to *The War of the Worlds* broadcast in the nightly news – where pretty much everything that is conveyed is done so in such a way as to misinform, confuse, unnerve, disorientate, and frighten the viewer. It is a textbook example of “worldview warfare”. This, in itself, is a media psyop involving continual psychological warfare.

## Conclusion

In this book, I have attempted to provide as much evidence as possible (for you, the reader) to present a case for the claim that *The War of the Worlds* broadcast (and the subsequent study of the reaction to the broadcast) was an exercise in psychological warfare using the media. I believe there is enough evidence here to conclude that the subsequent study of the broadcast (The Radio Research Project) was absolutely part of a larger agenda. There is evidence of Rockefeller funding of social engineering experiments via the media, evidence of psychologists studying the media as part of these

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<sup>232</sup> <https://en.wikipedia.org/wiki/Ghostwatch>

<sup>233</sup> Simons, D; Silveira, W R (5 February 1994). "Post-traumatic stress disorder in children after television programmes". *British Medical Journal*. 308 (6925): 389–390. doi:10.1136/bmj.308.6925.389. PMC 2539494. PMID 8124147. & Forbes, F; McClure, I (12 March 1994). "The terror of television. Made worse by family stress". *British Medical Journal*. 308 (6930): 714. doi:10.1016/S0378-7206(96)01068-3. PMC 2539415.

experiments, evidence of psychologists on intelligence, military and government payrolls whilst working on these experiments, the list goes on and on. We also have strong indications that the media (probably under a degree of financial influence by the likes of The Rockefellers) helped to spin the idea of a “mass panic” of the American populace as a result of the broadcast – something that, after years of “myth muddling”, we can now evidentially refute. Additionally, this air of “mass panic” created fertile ground for those social psychologists who wanted to prove that the media could indeed be used to influence the thoughts and feelings of the masses and subsequently incorporate that notion into a larger mandate of state-sponsored psychological warfare and research.

However, there is one lingering question: is there enough evidence to demonstrate that the October 30<sup>th</sup>, 1938, broadcast itself was also part of this orchestrated psyop? There is a huge amount of circumstantial evidence presented in this book that may go a long way to supporting that conclusion. But is this enough to be considered direct, irrefutable, and quantifiable – the proverbial evidential “smoking gun”? I believe there is certainly evidence of something untoward. Evidence speaks to us and we have to listen to it - even if we are not truly sure of what it is trying to tell us. When discussing this subject with researcher Andrew Johnson, back in November 2017, he observed, ***“The impression that I've built up just from what you've told me today, you know, the Rockefellers had this project to see how they could influence people's behaviour and opinions and perceptions, and that project was in the control of people like Orson Welles [although] they may have not known fully what the Rockefellers were trying to get from it.”***<sup>234</sup> This is certainly a perspective I have considered. Orson Welles had all the right

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<sup>234</sup> Andrew Johnson, “The 1938 War of the Worlds Psyop”, TheTSGuide, 21 Nov 2017 - <https://www.youtube.com/watch?v=656kMTDA0Gk>

credentials and connections and certainly benefitted from *The War of the Worlds* furore. Did he know what was really going on?

There is also another factor to contemplate and, to some degree, it is actually a confession of evidence to support the aforementioned. In listening to Orson Welles' multiple takes on the broadcast of *The War of the Worlds*, he has repeatedly admitted that the play was a "fake news crisis" and that it was indeed a "**little experiment**". In revealing this, he has somewhat shown his hand. Whilst it does not prove conclusively if the broadcast was orchestrated as part of a larger, Rockefeller-funded psyop, it does prove that the intention of the broadcast (at least on the part of Welles and *The Mercury Theatre on the Air*) was to use the media to trick and manipulate mass human (i.e.: the listeners) emotions.

Whatever else you make of the possible agendas, motives and reasons behind *The War of the Worlds* broadcast, its role as a psychological manipulator (simply on a superficial level) cannot be disputed. Think of it this way: all media output is a psychological operation. Comedy is an experiment to try and make an audience laugh. Love stories are an experiment to see if the audience will feel sad or even cry. Documentaries are an experiment to "inform" (I use that term very loosely with the media) and indoctrinate the audience. Thrillers are an experiment to see if you can create tension in the audience. Horror is an experiment to try and frighten the audience. Science fiction and fantasy is an experiment to see if the audience will suspend their disbelief. The list goes on. *The War of the Worlds* broadcast was an experiment on its audience to see if they would accept a fake news crisis as quasi-real by suspending their disbelief for an hour. Even the most ardently sceptical person, who might dispute all the data that I have presented in this book, can, at the very least, acknowledge that much.

If it is true that there was some kind of orchestrated psyop involving the actual 1938 broadcast, how can we simply disregard the events and all those involved? In such a case, we must hold people and institutions to account and we must present an amended and reconsidered description of the past. If we don't, then we allow those world manipulators who operate in the shadows to repeatedly (as H. G. Wells wrote in *War of the Worlds*) ***“slowly and surely draw their plans against us.”*** Fear is merely a state of mind. But it is a state of mind that those in positions of power are infinitely capable and willing to take advantage of. We cannot afford to be ignorant anymore. If we stop reacting, stop investigating, stop asking questions, and keep allowing such things to continually happen, then we will have learned nothing from the machinations of history. We have to stop being so dismissive and sceptical and naive and start paying attention to all the clues that are staring us in the face.

In my humble opinion, that is the true lesson we can learn from the 1938 *War of the Worlds* broadcast.

## **Also available from this author:**

### **“Science Fiction and the Hidden Global Agenda – Omnibus Edition – The Complete Volumes One & Two”**

*In this book, alternative knowledge researcher Carl James studies the science fiction genre and its myriad connections to the global power elite. The research exposes all manner of social engineering paradigms, predictive programming, embedded occult and arcane symbolism and themes, secret military and intelligence experiments, cover-ups and conspiracies of silence, and a larger global elite agenda mechanism.*

*Was Aldous Huxley helping to implement a mass social engineering agenda? Was the 1938 War of the Worlds radio broadcast a psychological operation orchestrated by The Rockefeller family and The Tavistock Institute? Did Stanley Kubrick help to fake NASA's Apollo missions? Why was Star Trek creator Gene Roddenberry working for a group heavily supported by SRI, the U.S. military, NASA and the CIA? Why did Hollywood director Ridley Scott produce P.R. films for the social engineering organisation "Common Purpose"? Did George Lucas embed subliminal psychic messages in the raw film of Star Wars: A New Hope? Did the Back to the Future film trilogy foreshadow the events of 9/11? Is contemporary science fiction a mass conduit for the principles of "Saturn Worship"?*

*These questions, and many more, are examined in "Science Fiction and the Hidden Global Agenda."*

## **“What Really Happened at the London 2012 Olympics?”**

*The 30th Olympiad of the modern era. On July 6th, 2005, London was announced as the host city for the 2012 Olympic and Paralympic Games. The following day, London was rocked by a series of explosions. For the next seven years, politicians and the media hyped up the fear factor with sustained suggestions of a possible "terrorist attack" at the 2012 Olympic Games.*

*Speculation about an "event" at The Games was rife and generated all kinds of discussions and theories. When The Games came and went, it was assumed that nothing had happened. Yet something had clearly been overlooked. Via the four ceremonies of the Olympic and Paralympic Games, the world had been subjected to a ritualistic assault on mass human consciousness.*

*In this book, alternative knowledge researcher, Carl James, charts the real story of the London 2012 Olympic and Paralympic Games. From announcement to completion, London 2012 is a bizarre and disturbing story of elite global agendas, state sponsored terrorism, social engineering, arcane symbolism, and occult practices... even the suggestion of rampaging zombies and visiting extra-terrestrials!*

*What really happened at the London 2012 Olympics!?*